ASSOCIATE PROVOST FOR THE ARTS

INTRODUCTION
The arts at MIT have completed a strong year with important exhibits at both the List Visual Arts Center and the MIT Museum, and with a strengthened Office of the Arts overseeing Arts Communication, the Council for the Arts at MIT, and Special Programs (including the Artist-in-Residence Program). Following this introduction are the individual reports from these units. In addition to these successes, the arts community at MIT has worked through the Creative Arts Council to prepare a Report on the Arts, has become an active participant in the national discussion on arts education, has through the rejection of a grant application to the National Endowment for the Arts (NEA) become a major player in the national debate on federal funding for the arts, and continued its lively efforts on behalf of fund-raising for the arts at MIT.

REPORT ON THE ARTS
The Creative Arts Council (CAC) in collaboration with the Associate Provost for the Arts discussed, drafted, and completed a report to the MIT community on the changes in the arts at MIT in the three years since the establishment of the position of Associate Provost for the Arts and the Office of the Arts in the autumn of 1989. The report also followed by five years the Report of the Ad Hoc Committee to Review the Creative Arts at MIT of 1987, which set many of these changes in motion. As the earlier report had established the status of the arts and arts programs on campus in 1987, the new report sought to examine the progress that had been made in the five intervening years and to set the path for the future.

The report was prepared in draft by the Associate Provost and discussed by CAC at successive meetings. Members of CAC then took the drafted report to their individual units for further discussion, and the Associate Provost met directly with the Humanities and Social Science Council and Architecture and Planning Council. The final 68-page report, which is a product of the full MIT arts community, sets the campus-wide mission for the arts at MIT and describes the current status of arts programs within this mission. It was presented to Academic Council in April, 1992, and is now being distributed to relevant offices at MIT. The report is also available in the office of the Associate Provost for the Arts.

ARTS AND EDUCATION
The Office of the Arts has in the past year actively entered the national discussions on education and the role of the arts in education. The Associate Provost published an article in the Aspen Institute Quarterly entitled "Why Study the Arts -- Along with Science and Math?" that addressed the lack of any mention of the arts in the America 2000 Plan; since publication this article has seen wide national distribution. The Associate Provost also participated in two national conferences concerning education at both the K-12 and undergraduate levels -- the Asheville Institute on General Education (sponsored by the Association of American Colleges) and a working conference entitled Arts and Education: a Partnership Agenda (sponsored by the NEA) -- and joined a national working group (co-sponsored by The Kennedy Center and the J. Paul Getty Trust) to prepare specific recommendations for Secretary of Education Lamar Alexander at the request of the Department of Education "to emphasize the importance of arts education in American schools and to help merge arts education into American 2000 community-based school improvement efforts." The working group will address how the arts are essential as individual subjects to the education of the whole person, and also, through the exercise of discipline and imagination, provide a working tool to improve general education at all levels.

FEDERAL FUNDING FOR THE ARTS
The past year was marked by a major national controversy aroused by the rejection of a grant application submitted by the List Visual Arts Center to the NEA by the Chairperson of the endowment after the application had been recommended by the peer review panel and the National Council on the Arts. The NEA did not provide adequate, written reasons for this rejection either publicly or privately, but the action was widely believed to relate to statements made by the Chairperson one week before the decision was announced that the NEA would deny funding to projects that contained sexually explicit images or were simply "difficult." The exhibition proposed by the List Center, entitled Corporal Politics, examines the prevalence of the body fragment as both theme and content in contemporary sculpture. Reaction to the
decision of the NEA Chairperson to override the recommendations of a merit-based, peer review process was swift and dramatic. The Beacon Press of Boston withdrew its current NEA application, and the Artist Trust of Seattle refused its two NEA grant awards. Stephen Sondheim and Wallace Stegner both refused a National Medal for the Arts. One of the NEA's peer review panels suspended its deliberations following the announcement, and another resigned without deliberating at all. A detailed chronicle of these events, including images of some of the artwork, was prepared by Mary Haller, Director of Arts Communication, and distributed widely to the MIT community on and off campus, which helped to redress the rumors and misstatements that had been circulated by some members of the media.

The issues raised by the rejection of this application are far more important than the impact on the specific exhibition. At stake is the free investigation of ideas and the role of merit review by experts in the field, not only in the NEA but within all federal funding agencies and the Congress. The use of criteria other than merit, decisions made through processes other than peer review, and an increasing call for projects that reach out to the widest possible audience are undermining processes that have ensured excellence in the federal funding of academic and artistic projects for decades. The Office of the Arts has begun and will continue to argue for merit-based peer review in the arts by working directly with the NEA and by planning national forums on these issues at MIT.

FUND-RAISING

Fund-raising for the arts is overseen by the Associate Provost for the Arts with the advice and assistance of Lucy Miller, Associate Director of Major Gifts, and Glenn Billingsley, Development Officer for the Arts. A significant portion of our effort is directed through the Council for the Arts at MIT, and a separate report from the Director Mark Palmgren follows. Other initiatives are made through individuals not associated with the council, foundations, and public funding.

Council for the Arts

Gifts to the Council for the Arts at MIT (CAMIT) were down this year in both the total amount and the number of contributors. This year 40 members contributed $164,104 compared to last year's total of $224,110 from 52 members. Because of this shortfall, the budget needed to be reduced at mid-year, cutting the amount the council could give to programs. Non-member contributions to CAMIT were also lower, dropping to $22,855 from 22 donors from FY91's $39,995 from 24 donors. This apparently bleak picture was counterbalanced, however, by a stunning increase of donations from CAMIT members to specific arts programs on campus apart from the council. In FY91 seven CAMIT members gave $30,540 to such programs; this year ten members gave $283,209, including a gift of $200,000 as the first payment of a five-year $1 million pledge from Vera List to establish an endowment at the List Visual Arts Center. Total contribution to CAMIT plus other arts contributions by CAMIT members thus exceeded last year's by a significant margin: $470,187 in FY92 compared to $294,645 in FY93.

Other Giving

In addition to CAMIT giving, the List Visual Arts Center, the MIT Museum, and the Office of the Arts received a total of $251,050 from various sources, including individuals, foundations, consulates, and public funds. Gifts of appraised gifts-in-kind totaled $288,000. In FY92, therefore, total annual contributions to the arts (not including pledges) were maintained at about $1 million.

Facilities

In our continuing effort to improve arts facilities (FY90: new visual arts facilities; FY91: new dance floors), this year's success was the opportunity to move forward with plans for music practice rooms in Building 4 adjacent to current music classrooms. The $150,000 funding was made possible by CAMIT members, including Martin Rosen '62 and Leonard Bezark, Jr. '49. We expect these renovations to be completed during spring semester '93.

Artist-In-Residence

Our continuing fund-raising efforts have assisted the continued growth and success of the Artist-In-Residence Program (A-I-R), a separate report on which follows by Maureen Costello, Director. This program was supported in part by a grant of $10,000 from the Knight Foundation and by the first payment of a five-year $50,000 pledge by CAMIT member Andrew Silver '64.
Faculty Artists
In addition to supporting the residencies of outside artists, it is part of the mission of the Office of the Arts to support and showcase MIT's extraordinary arts faculty. This year CAMIT helped support a new work by dancer Beth Soll and composer/laser artist Paul Earls. A-I-R supported the performance on campus of A Company of Angels by playwright Alan Brody, and the office of the Associate Provost supported performances by five MIT composers at Boston's first New Music Harvest: Peter Child, Edward Cohen, David Epstein, John Harbison, and Evan Ziporyn.

AFFIRMATIVE ACTION
The offices under the supervision of the Associate Provost for the Arts continue to have very strong representation of women on their staffs and no minorities. Of thirty-three employees, twenty-three are women, and the one new hire this year was a woman replacing a woman. The directors within the Office of the Arts have scheduled a meeting to discuss the Presidential Task Force on Career Development of Minority Administrators at MIT, to develop common strategies for making sure minority candidates are informed of our job vacancies, encouraged to apply, given the opportunity to interview, and hired.

The Office of the Arts has already been very successful in creating programs that represent the cultural diversity of MIT and the community. For example, more than fifty percent of the artistic residencies involved artists of color from African American, Hispanic and Asian backgrounds, and the MIT Museum has developed important educational links to the Cambridge school system. These programs are discussed in more detail below.

ELLEN T. HARRIS
As arts programs expanded over the past year, Arts Communication worked to support and publicize the activities and achievements of MIT's arts community, and to increase awareness of programs and opportunities within the Office of the Arts. Through the combined efforts of Arts Communication and MIT's arts community, the Institute's artists and arts-related events achieved greater visibility both on-campus and at local and national levels.

Significant events and accomplishments included the following:

**Internal (MIT)**

Twenty feature Arts Pages and eight Month-At-A-Glance Arts Pages were produced by Lynn Heinemann (writer) and Susan Cohen (designer) in the Office of the Arts and published in Tech Talk. Poster copies of each Arts Page were distributed widely on and off campus, and distribution was increased to include local hotels and more members of the general public. Information from each Arts Page was also made available through MIT's TechInfo.

The Arts Page continued to develop into a "voice" for the arts community at MIT and a comprehensive source of arts information: arts event listings from Tech Talk's Institute Calendar were incorporated into the Arts Page, six pieces by MIT guest writers were included in Arts Pages, and there was a marked increase in the number of departmental representatives who turned to the Office of the Arts for coverage of their arts-related events. Five student photographers were hired to document campus arts events for the Arts Page and other on-campus publications.

Seven feature articles and photographs on arts-related news and events were published in Tech Talk's general spaces.

Increased use was made of previously-underutilized communication venues at MIT, including drop posters, Student Center Information Desk, LSC slides, departmental newsletters, WMBR, MIT Cable, and halls and dormitories. A feature story on the Artist-in-Residence Program was written for a new newsletter produced by the Department of Humanities and Social Science. Maintenance continued of the "Arts at MIT" bulletin board in Lobby 7 and the weekly "Arts Hotline" (253-ARTS).

Communication between members of ArtsNet, now a group of over seventy campus arts representatives, was facilitated by the introduction of an e-mail address connection (artsnet@media.mit.edu). Information-sharing between individual ArtsNet members and the Office of the Arts increased as members became more aware of the OA's communication resources and services.

General information on the arts at MIT was updated for various institutional publications, including the MIT Bulletin, Facts Book, and UROP Guide. Information on the arts at MIT was also written for new orientation materials produced by the Personnel Office, and for the new MIT campus map.

IAP activities included over 70 arts-related programs, workshops, and performances. Listings of arts events occurring during IAP were prepared by Arts Communication and distributed throughout campus and to selected off-campus locations.

The "Arts at MIT" brochure was distributed and made available by various on-campus departments, including the Campus Visit Office, Personnel Office, Student Center Information Desk, Freshman Admissions, Alumni Offices at MIT and in New York and Washington, D.C., and arts-related programs and departments.
National and Local

An article by Associate Provost for the Arts Ellen T. Harris on "Why Study the Arts—Along With Math and Science?" was published in the Aspen Institute Quarterly and received enthusiastic responses from arts and education leaders across the country. Copies were distributed at a number of national arts and education conferences, and to MIT's Creative Arts Council, Academic Council, and Committee on K-12 Education. Portions were published in the Industrial Liaison Program's *The MIT Report* and quoted by MIT President Charles Vest in a speech to the National Science Teachers Association.

Director of Arts Communications Mary Haller represented MIT at Arts Advocacy Day in Washington, D.C., where she attended an advocacy training session and panel discussions on legislative issues affecting the arts, visited the offices of Senators Edward Kennedy and John Kerry and Congressman Joseph Kennedy to encourage their continued support of the arts, and discussed MIT's arts programs and initiatives with artists and arts professionals across the country. In addition, personal contacts were made with representatives from the National Endowment for the Arts and National Public Radio.

The denial of funding by National Endowment for the Arts acting chairman Anne-Imelda Radice for an exhibition by MIT's List Visual Arts Center generated unprecedented and far-reaching national press attention through print and electronic media. A contribution of $10,000 to the LVAC by the Boston-based rock group Aerosmith gave the story a new dimension of public and media interest; a press gathering held at the LVAC to announce the donation was attended by reporters and photographers from Associated Press, *Time Magazine*, the *Boston Globe*, *Boston Herald* and *Boston Phoenix*, the three local television networks, New England Cable News, and MTV, all of whom ran headline stories on the event.


The "Arts at MIT" brochure was distributed at various local and national events and conferences, including an Open House at the Wang Center for the Performing Arts, press gatherings sponsored by Cambridge Discovery and the Greater Boston Travel and Convention Bureau, Arts Advocacy Day in Washington, D.C., and a conference on "Arts and Education: A Partnership Agenda," sponsored by the National Endowment for the Arts.

Appearances by MIT Artists-in-Residence and visiting artists received press attention in the *Boston Globe*, *Boston Phoenix*, and other local and internal publications. The appearance of novelist Toni Morrison as the 1992 William L. Abramowitz Lecturer drew overflow crowds and generated announcements and articles in local papers including the *Boston Globe* and *Bay State Banner*.

Arts Media Calendars were produced and mailed monthly to 240 members of the electronic and print media.

MIT arts events were included in the 1992 Boston Festival (February 14-18), a new annual celebration promoting Boston's cultural offerings.

MARY L. HALLER
ARTIST-IN-RESIDENCE PROGRAM

In its second year, the Artist-In-Residence Program developed and coordinated more than a dozen residencies with nationally and internationally acclaimed performing, visual, and literary artists. Through extended master classes, lecture-demonstrations, performances, workshops, and studio critiques, residencies provided students and faculty with substantial curricular-based interaction with the individual artists and companies. More than fifty percent of the residencies involved artists of color in programs which affirm the cultural identity and diversity of the MIT community. Residencies were developed in close collaboration with the faculty to complement course goals. Several interdepartmental programs were implemented; and in many cases MIT staff and students participated in the development of the program. The following highlights some of the 1991-1992 residencies:

I Wayan Sadra, Composer and Performance Artist. Music Department, Professor Evan Ziporyn. Workshops and lecture demonstrations on Balinese gamelan and vocalizing techniques. Collaboration with American Gamelan Institute at Dartmouth and the Museum School, Boston.

Jerry Butler, Actor. Theater Arts Department, Professor Alan Brody. The MIT Chuckawalla Valley State Prison Arts-in-Corrections Project. On-going video letter conversations between eight pairs of MIT minority students and Chuckawalla inmates. Artist videotaped interviews between bicoastal students and inmates on issues such as institutions, racism, and families. Butler worked at the Institute and in the prison.

Rosa Marquez and Antonio Martorell, Theater and Graphic Artist Team from Puerto Rico. Theater Arts Department, Professor Alan Brody. MIT students and multigenerational members of the Cambridge and Boston Hispanic community transformed a Visual Arts Program studio during IAP and created a setting for an original theater work about food and shelter. Documentary of the process to be aired on WGBH "La Plaza" in 1993. Marquez returns as Theater Artist-in-Residence in 1992-93.

Valerie Maynard, Visual Artist. Collaboration with Visual Arts Program, Professor Ed Levine and MIT Museum, Warren Seamans, Director. Artist and students explored the issue of apartheid through two-week sculpture workshop. Student sculpture was included in Compton Gallery exhibit of the artist's prints and sculpture entitled No Apartheid Anywhere.

Toni Cade Bambara, Writer and Filmmaker. Program in Women Studies, Professor Ruth Perry and the Office of the Dean of Students, Dean Ayida Mthembu. To begin a spring semester examination of the contribution of African American women to the arts, Toni Cade Bambara participated in a Black Studies course and other literature courses, showed "The Bombing of Osage Avenue" followed by critical discussion, and gave a reading in the Bartos Theater and stimulated discussion of Black women writers and filmmakers during a week-long residency in February.

Peter Campus, Digital Photographer. A collaboration with the Visual Arts Program, the Center for Advanced Visual Studies, and the List Visual Arts Center. During the spring semester Peter Campus, a former CAVS fellow, taught digital photography techniques to undergraduate Advanced Photography students. CAVS students explored contemporary issues in the arts, the media, and the environment. The artist's recent work in digital photography was on exhibit in the List Visual Arts Center.

SPECIAL PROJECTS

The 1992 William L. Abramowitz Guest Lecturer: Toni Morrison, Author. Toni Morrison spoke to the Class of '92 and the public in a lecture entitled "The History of Beloved and the Culture of Jazz" which addressed an earlier novel, Beloved, which Seniors had read as Freshman, and
Morrison's most recent work, *Jazz*. Students participated in a question and answer forum with Ms. Morrison. A multicultural planning committee of faculty, staff, and students developed related programs about the author's work for the Senior Class and the African American Community.

**New Music Harvest Fall Festival.**
Advisory Board work with New Music Harvest was realized in the first festival of new music in Boston. Collage New Music presented a program of works by five MIT Music Department composers: Peter Child, Edward Cohen, David Epstein, John Harbison and Evan Ziporyn.

*Company of Angels* by Alan Brody
A staged reading of a new work by Alan Brody, Chair of Music and Theater Arts, was held in Killian Hall in December. The New Repertory Theater in Newton will mount a full production of *Company of Angels* during the 1992-93 season.

**One Percent Public Art Programs**
Policies and procedures for MIT public art projects are in development. In conjunction with the List Visual Arts Center, two public art projects are underway. Work with Mags Harries on the Stratton Student Center will resume in Fall, 1992. Jim Melchert was chosen to design the new Biology Building's 210 foot long ceramic tile and glass mural which will face Ames Street.

**Martin Luther King Celebration Committee**
Vocalists Semenya McCord and Associates presented *Journey Into The Dream* in Kresge Auditorium.

**NEW INITIATIVES**

**List Foundation Fellowship Program.**
Through the generosity of the List Foundation in New York, an annual Fellowship Program in the arts was established. Up to $5,000 each will be offered to one undergraduate and one graduate minority student to pursue work in the performing, visual, or literary arts. The first List Fellows will be awarded in October. Students will work with a MIT faculty advisor and outside artist mentor. The first List Fellows will share their project with the MIT community in the Spring of 1993.

**Multicultural Community Collaborations**
Several internal and external initiatives were begun to affirm the diversity of the MIT community through cultural programming. Contact with the MIT and Boston Asian communities was established in connection with the List Visual Arts Center exhibition “Fugitive Landings” by May Sun. Collaboration with the MIT Latino community was established through work with Latino student organizations and sponsored trips to the Institute of Contemporary Art to see *El Corazon Sangrante - The Bleeding Heart* and to IBA, Arte y Cultura to attend Latino artists' performances. A collaboration with the New England Conservatory Director of Community Services has been established.

**World Music Consortium**
A network of university music faculty, non-mainstream cultural institutions, music critics and musicians was formalized to collaborate on short and long term programs with world musicians. Israel "Cachao" Lopez, Cuban bassist, worked with the MIT Festival Jazz Band, the Harvard Jazz Band, and Berklee students.

**PERSONNEL**
Maureen Costello, formerly director of the "Artists-in-the-Schools" Program for the Cultural Educational Collaborative, a state-wide arts agency of the Massachusetts Cultural Council, assumed the position of Director of Special Programs in July 1991.

-MAUREEN COSTELLO
List Visual Arts Center

The year was marked by several significant developments designed to insure the long-term financial and programmatic stability of the LVAC. Excitement was provided by a dramatic embroilment with a federal arts funding agency over a controversial exhibition proposal. Ten exhibitions of contemporary art and design in the center’s three galleries continued to demonstrate the List’s visibility and leadership in the field, while a number of important acquisitions were made to the Institute’s art collections.

The LVAC applied for accreditation from the American Association of Museums; the application has been granted Interim Approval contingent upon the evaluation of an AAM-appointed team of museum directors who will make a site visit in the fall. It is hoped that this certification of professional legitimacy will be constructive in attracting the additional public and foundation support essential for the operation of the program.

An important infusion of long-range support was provided by announcement in November of the gift of $1 million from Vera List to establish an endowment for LVAC programs. The first of five annual $200,000 contributions was received. An Advisory Board to provide support and counsel and chaired by Ruth Bowman was established through CAMIT; its members, including three non-CAMIT contemporary art museum professionals nominated by Katy Kline, met twice to develop strategies for constructive contributions to LVAC operations and acquisitions. The group acknowledged the importance of curatorial travel in the development of exhibition projects and professional networks by awarding grants of $2500 each to the curator and director for research and professional conversations in Europe.

The LVAC applied in December to the Museum Program of the National Endowment for the Arts for support toward an exhibition titled “Corporal Politics” sculpture by Kiki Smith, Robert Gober, Annette Messager and Rona Pondick. The grant was approved by the Special Exhibitions peer panel and endorsed virtually unanimously (11-1) by the National Council on the Arts, the NEA's advisory board. The NEA Acting Chairman, however, rejected these recommendations and refused to fund the project. Her interjection of politics and content restrictions which are at odds with the NEA enabling legislation triggered strong reaction nationwide. List Visual Arts Center staff spent much of the month of May responding to overwhelming press and media attention focused on the event and its aftermath. On the positive side, contributions by the rock band Aerosmith ($10,000) and the playwright Jon Robin Baitz ($7500) as well as numerous smaller gifts provided the gratification of solidarity across various arts disciplines and nearly made up the lost funding.

EXHIBITION SCHEDULE

Ten exhibitions (in addition to the annual display of the Student Art Loan prints) were mounted in the three galleries. The roster of artists represented was international; projects ranged from single-person surveys to group exhibitions illustrating a particular theme.


May Sun: Fugitive Landing (Reference Gallery, October 1 - November 24, 1991) A full gallery installation involving video, water and audio, based on the sometimes secret journeys of Sun Yat-Sen, the radical Chinese statesman. The artist was in residence for three weeks, the 17th in the ongoing series of LVAC based residency commissions.

Per Kirkeby: Paintings and Drawings (Hayden Gallery, December 13, 1991 - February 9, 1992) The first one-person United States museum exhibition by this well-known Danish artists whose large gestural abstractions are rooted in the dark northern European landscape tradition. Organized by the LVAC; 48-page color catalogue published. The exhibition will travel to three other museums during 1992-93.
Associate Provost for the Arts

Luis Camnitzer: A Retrospective (Reference and Bakalar Galleries. December 13, 1991 - February 9, 1992) Objects and photographs on contemporary art world and international politics by this Latin-American conceptual artist. (Organized by the Lehman College Art Gallery). A symposium, "The Marginality of the First World: Multicultural Perspectives in Contemporary Art", with moderator Benjamin Buchloh and panelists Luis Camnitzer, Homi Bhabha, Eugenio Dittborn, Charles Merewether, and Yong Soon Min was presented in conjunction with IAP.

Science Fictions: Orshi Drozdik and Jon Tower (Hayden Gallery, February 29 - April 18, 1992) Two New York-based artists who each subvert the certainties and objectivity of sciences such as Enlightenment physics, Linnean botany and genetics. Organized by the LVAC; 48-page illustrated catalogue published.

Cannibal Eyes (Reference Gallery, February 29 - April 18, 1992) Works by John Schlessinger, Aura Rosenberg, Tina Potter, Joachim Schmid and John O'Reilly, artists/photographers who re-photograph and radically re-juxtapose existing photographs into their own work. Organized by the LVAC; 24 page illustrated catalogue published.

Deborah Small: The Captivity Narratives (Bakalar Gallery, February 29 - April 18, 1992) A three-part installation based on the original new world, European narrative form. Reproductions of images and texts from accounts of the historical abductions of Mary Rowlandson and Jemima Boone were juxtaposed with the contemporary "bodice-ripper" romance. (12-page color catalogue published)


Peter Campus (Bakalar Gallery, May 9 - June 28, 1992) Master manipulations with computer of images by this well-known New York video artist and photographer, in both his customary black and white and new color work shown for the first time. Campus was Artist in Residence at CAVS and the Visual Arts Program during the spring semester, sponsored by the Associate Provost for the Arts.

ACQUISITIONS

Permanent Collection

The MIT Permanent Collection acquired 17 works of art through gift and two works by purchase. The 1% for Art commission for the Biology Building currently under construction was awarded by the Biology Building Art Committee, working with Katy Kline, to the well-known California ceramic artist James Melchert. The work will be completed with the building in 1994.

Student Loan Art Collections

The MIT Student Loan Art Collections acquired 25 works of art through gift and 14 works by purchase. (Detailed descriptions of all acquisitions are available from the LVAC.)
LOANS FROM THE PERMANENT COLLECTION


EXTENDED LOANS TO THE COLLECTION

As noted in previous annual reports.

CONSERVATION OF THE PERMANENT COLLECTION

Michael Mazur’s monumental twin monotypes *Wakeby Day* and *Wakeby Night* were remounted and reframed in 100 Memorial Drive dormitory by The Old Cambridge Company.

John Grillo’s painting *Yellow and Orange* was treated by the Center for Conservation and Technical Studies, Harvard University Art Museums.

Jasper Johns’s print *Device* was treated by Krista Gaehde.

Twenty-four works on paper were framed or re-framed by The Old Cambridge Company.

MISCELLANEOUS NOTES

Outside funding for exhibitions totaled $80,550 and included awards from such sources as The National Endowment for the Arts, the Graham Foundation, The Royal Danish Embassy, The Canadian Consulate General and The Goethe Institute.

The LVAC received the *Boston Globe* Best of Boston award for Best Public Art. Curator Helaine Posner, serving on the Cambridge Public Art Commission, was cited by Cambridge Mayor Kenneth Reeves and the Cambridge City Council for “her commitment to the advancement of art and artists”. She also served on the Visual Artists Selection Committee for Bunting Fellowships at Radcliffe College as well as other panels and juries.

Katy Kline received a grant from the Asian Cultural Council and traveled to Tokyo, Kyoto and Yokohama to investigate the situation of the woman artist in Japan. She also served on the Lowell Public Art Commission and the New England Holocaust Memorial Competition jury as well as numerous other panels and juries.

Special tours were arranged for classes from area schools and colleges, as well as for out of town visitors such as the trustees of the Williams College Museum of Art and the Members’ Council of the Center for Fine Arts, Miami.

List Visual Arts Center Staff
In FY92 the MIT Museum celebrated many of the Institute’s greatest treasures. Exhibitions featured the work of graphic designer Jacqueline Casey, Department of Architecture founder William Robert Ware, and Nobel physicist Henry Kendall. Our educational program So You Think Math and Science Are Boring introduced 10-16 year-old students to the laboratories and research centers of MIT, while walking tours guided Museum patrons on expeditions to notable buildings designed by MIT Department of Architecture faculty and alumni. A state-of-the-art multimedia museum catalogue project was launched, the initial phase of which will focus on the life and work of Harold “Doc” Edgerton.

The Museum also paid tribute to institutions and traditions beyond the MIT campus with exhibitions on Buckminster Fuller and the art of the microchip, with a nautical lecture series which explored the history of marine navigation, and with the first annual Ig Nobel Prize ceremony, a good-natured, high-spirited lampoon of the Nobel Prize which caught the attention of the national and international press. But these were just a few of the highlights of a rewarding year.

COLLECTIONS
A corporate foundation grant for $50,000 enabled us to commence planning for the computerization of the Museum’s collections, and to make the resulting catalogue available to the Institute and beyond via MITnet. This project is being undertaken in collaboration with the Center for Educational Computing Initiatives (CECI), whose research on multimedia applications design will enable the Museum to present its collections in particularly innovative and exciting ways. Consisting of photographs, moving pictures, equipment, and memorabilia, the Harold “Doc” Edgerton Collection will be the first to be computerized.

The Museum is now in the planning stages of a project to create, in collaboration with CECI, a multimedia archive which tells the story of MIT’s history, research efforts, and current activities. The Edgerton application will be the first in a series to highlight the MIT personalities who have contributed so much to the life of the Institute.

The Collections staff was busy loaning and accessioning artifacts, and performing research for clients inside and outside MIT. FY92 accessions included materials from MIT notables Edward Bowles, Jackie Casey, Samuel Collins, and Jerrold Zacharias; instruments were donated by departments such as the Man-Vehicle Lab, Department of Electrical Engineering and Computer Science, Research Lab of Electronics, and Draper Lab. Among the many clients who used the collections for research or who were loaned artifacts this year were WGBH, WHDH, ESPN, the National Portrait Gallery, the Museum of Our National Heritage, the Boston Museum of Science, national and international researchers, and professional societies such as the American Institute of Physics, the American Society for Engineering Education, and the Association for Computing Machinery. Materials from the collections were featured in several of the Museum’s exhibits this year including MIT/Casey, Drawings at Work: William Robert Ware and the Origins of American Architectural Education, and A Thousand Years of Voyages of Discovery.

Supported by funding from Ruth Baker and an Institute of Museum Services Conservation Program grant, the William A. Baker Collection was catalogued and rehoused in FY92. William Baker was the curator of the Hart Nautical Collection from 1963-1980, and the Baker Collection includes his ship designs and numerous publications.

Two humungous late-eighteenth-century Continental mural paintings were restored for McCormick House after a two-year conservation effort. A rare 19th-century French architectural drawing by Emmanuel Brune was conserved and restored for the William Robert Ware exhibition with funding from the Council for the Arts at MIT.

EDUCATION
K-12 Our K-12 educational programs brought more than 100 school groups to the Museum this year. Children enjoyed participating in our two regular programs, Seeing and Touching Geometry, in which they explored geometry utilizing hands-on math manipulatives and “seeing” exercises, and Flash!, which introduced students to the artistic and scientific legacy of Doc Edgerton, allowing them to participate in “seeing the unseen.” The
Museum's education coordinator continued to serve as a liaison between the Cambridge school system and the laboratories of MIT. This informal role was expanded into a spring vacation week program, So You Think Math and Science are Boring, which featured visits to the Media Lab, where children watched a hologram being made, the Strobe Lab, where they made and starred in their own strobe photographs, a stop at the Mechanical Engineering Lab, where MIT students were testing their designs for the 2.70 contest, a trip to a research vessel in Boston harbor where students took a core sample, the Artificial Intelligence Lab, where children were introduced to the concepts and machinery of AI, and a tour of the nuclear reactor. The enthusiasm generated by this program in schoolchildren and MIT researchers alike has led to plans to expand the program in FY93, working in collaboration with the Cambridge school system's Science Coordinator. This program was funded by a grant from a local foundation.

MathSpace, our hands-on math discovery room, successfully completed its first full year. MIT students guided visitors through MathSpace, helping them create their own polyhedral sculptures, kaleidoscopes, and other geometric constructions. We are in the process of expanding this very popular facility by renovating a larger adjoining space, which will allow us to create a classroom incorporating more activities which complement our exhibit of geometric sculptures, Math in 3D.

Funding was provided by the Council for the Arts at MIT for publication of a workbook used in conjunction with the Fall '91 Buckminster Fuller exhibit. The workbook was introduced in teacher workshops to encourage the teaching of geometry using hands-on methodology. The Museum also hosted meetings of the Boston-area Museum Educators Roundtable and the Cambridge Science Advisory Education Council.

Adult Education Marine Navigation from Micronesia to MIT, an exceedingly popular lecture series organized by the curator of the Museum's Hart Nautical Collections, traced the development of navigation from prehistoric methods to the latest developments in marine and submarine technology. We also presented a host of programs in conjunction with the exhibition Drawings at Work: William Robert Ware and the Origins of American Architectural Education, including a gallery talk, lecture by Ware scholar J. A. Chewning, and walking tours of the Back Bay and Cambridge which illustrated the influence of MIT Architecture professors and graduates on the local urban landscape.

EXHIBITS

Henry W. Kendall: Arctic and Expeditionary Photographs May 6 - August 30, 1992. A photographic exhibition of dramatic mountainscapes from Yosemite to the Himalayas, from the Peruvian Andes to Baffin Island in Canada's eastern Arctic taken by physicist Kendall from 1957-1990. The exhibition was mounted in conjunction with the 46th Anniversary Celebration and Symposium of the Laboratory for Nuclear Science at MIT.

MIT/Casey April 24 - September 18, 1992. A thirty-year retrospective of the work of graphic designer Jacqueline S. Casey, who played a pivotal role in putting MIT on the visual arts map. Her successful integration of visual and verbal language illustrates the point that effective communication is a defining quality of civilization. The catalogue Posters - Jacqueline S. Casey - Thirty years of design at MIT was published in connection with the exhibition.

Drawings at Work: William R. Ware and the Origins of Architectural Education April 24 - September 25, 1992. This critically-acclaimed exhibition featured drawings from the Museum's Architectural Drawings Collection, including a selection of rare drawings by 19th-century English and French architects collected by William Robert Ware, who founded MIT's Department of Architecture in 1868. Drawings from this collection, recently rediscovered, were on display for the first time since World War II. Plans and elevations executed by Ware as a practicing architect and early student drawings illuminate the approach used to teach architecture at MIT, the first institution in this country to offer a formal program in architectural education. This exhibit was supported by funding from the Council for the Arts at MIT, the Department of Architecture, and the Martin E. Zimmerman '59 Fund.

Thinking the City: Twelve Views from MIT February 18 - August, 1992. Twelve design faculty members of MIT's Department of Architecture, working with students, formulated an installation which explored new attitudes about the city. Each produced an original exhibit, some focusing on urban design in general, others on specific aspects of the Boston cityscape. An aluminum grid of Boston streets was suspended from the ceiling to create a point of reference for the individual exhibits below. Support from the Office of the Provost and the Council for the Arts at MIT helped fund the exhibition.

Information Art: Diagramming Microchips  February 11 - April 5, 1992. Organized by New York’s Museum of Modern Art and made possible by the Intel Corporation, the exhibition featured thirty-one computer chip plots. The complex patterns of these circuits resembled the weave of oriental textiles, aerial views of cities, and sumptuous abstract paintings.

No Apartheid Anywhere: Works by Valerie Maynard  January 17 - March 20, 1992. In creating this ongoing series, Maynard, a printmaker, sculptor, and painter, works with black acrylic spray-painted over a collage of found objects to create striking human images. A significant relationship between superficially unlike objects is part of the Maine-based artist’s statement about apartheid — that difference should not necessarily imply disharmony. Selected as an artist-in-residence at MIT, Maynard also taught a sculpture class during IAP in conjunction with the show. The Council for the Arts at MIT funded a brochure which accompanied this exhibit.

Architectural Illusions: Sculptures by Raymond Bareiss  October 10th - December 27, 1991. Revolving 6'-9' columns demonstrated structural anomalies and optical illusions discovered by this west coast artist.

Buckminster Fuller: Harmonizing Nature, Humanity and Technology  September 20 - December 15, 1991. A retrospective organized by Bard College on the work of the late visionary scientist, philosopher and Renaissance man (who taught for several years at MIT) included geometric constructions, models and drawings of experimental furniture, cars, and other inventions, and photographs and natural forms from Fuller’s personal memorabilia. The Council for the Arts at MIT funded an accompanying workbook for teachers.

A Thousand Years of Voyages of Discovery  Sept. 3, 1991 - ongoing. This exhibition, mounted in collaboration with the Department of Ocean Engineering and MIT Sea Grant Program, was created at the suggestion of MIT alumnus Knut Kloster ’51. Kloster organized the Vinland Revisited Project; three Viking-era ships were reconstructed and sailed along the route earlier sailors may have taken when exploring North America. The exhibit highlighted historic explorations of the sea including early Polynesian migration, the Viking's westward voyages, Captain Cook's legendary Pacific explorations, and man's current efforts to understand the oceans depths. This exhibit was funded by the Department of Ocean Engineering.

Made of Light: Photographs by Barry Perlus  July 2 - Sept. 8, 1991. Cibachrome prints of the architecture and sculpture of Mamallapuram and Ellora, as well as a visual essay of Jantar Mantar, the celebrated observatory in New Delhi, were featured.

Special Exhibitions

Once again the Museum mounted the annual children’s art exhibit for the Medical Department. Framing was also done for the Department of Ocean Engineering.

For the second year, the Museum organized a student photography contest in conjunction with the MIT Alumni/ae Association commemorating the work of Doc Edgerton and Gjon Mili. The winning photographs are on display at Strobe Alley, and a very popular calendar was produced by the Alumni/ae Association using images from the 1991 contest.

Earth, Sea, and Sky, the major exhibition of works by Charles H. Woodbury and Seeing the Unseen: Photographs by Harold Edgerton continued on their national tours. Postcards from Ogunquit, an exhibition of sixty pochades by Charles H. Woodbury, was loaned to the Christian Science Center, Boston, the Lynn Historical Society, the Midwest Museum of American Art in Elkhart, Indiana, and the Ogunquit Art Association, Maine.

FACILITIES

The Museum hosted 66 receptions and dinners for nearly 3,000 guests, including a reception for the 45th Anniversary of the Research Lab of Electronics, a dinner meeting for the Mayor’s Institute on City Design, a symposium for the Department of Architecture which was held in conjunction with the Boston meeting of the American Institute of Architects, the 100th anniversary celebration of Delta Upsilon, and a reception for the Council on Governmental Relations.

MUSEUM SHOP

The MIT Museum Shop, with two stores and a full-color mail order catalogue, exceeded the one-half million dollar mark in sales in FY92. In conjunction with the MIT Museum’s MathSpace facility, the Shop has initiated an educational kit rental program to provide local educators with the materials needed to duplicate or expand
upon the concepts introduced in MathSpace. This program enables schools, which could otherwise not afford the purchase of kits and models, with the opportunity to rent them at reasonable cost. The Museum Shop has also developed an exclusive line of high-quality MIT memorabilia designed specifically for Institute gift-giving. The response of our clients, particularly the various MIT Alumni Clubs throughout the world, has encouraged us to expand this product line.

IG NOBEL
A generous contribution from the Peter De Florez Fund for Humor at MIT was instrumental in making the Ig Nobel Prize an overnight tradition with an international following. In partnership with the Journal of Irreproducible Results, the MIT Museum sponsored this spoof of the Nobel Prize which featured an all-star cast of Nobel laureates who presented screaming medallions to a notorious collection of recipients amidst much pomp and silliness. News articles still surface in the national and international press about the 1991 ceremony, and news organizations are already making arrangements for coverage of the October 1992 festivities. A spate of letters to the editor of Scientific American continue to debate whether the Ig Nobel is an instance of big science bashing little science.

ADMINISTRATIVE
Major grants received during FY92 included those for the collections computerization project, a 1992 Institute of Museum Services (IMS) Conservation grant (which matched an earlier gift from Ruth Baker) used to catalogue and rehouse the Hart Nautical William Baker collection, and a 1992-3 IMS General Operating Support grant ($75,000) which will be used to support basic museum services during FY93, with a focus on enhancing and expanding our educational programs. Smaller grants, both in-kind and cash, funded the Spring Vacation educational program, supported the Museum Shop, and made possible research on the Architectural Drawings Collection.

The director taught a Freshman Advisor Seminar on Institute history for the fourth year, and presented his ever-popular lecture on MIT traditions to incoming students, graduating seniors and their families, family weekend, and alumni groups.

The MIT Museum Staff
The Council for the Arts, under the leadership of John W. Kunstadter '49 (Chairman) and Martin N. Rosen '62 (Vice Chairman), continued to fulfill successfully its mandate to foster the visual, literary, and performing arts at MIT by coordinating its programs with Institute objectives and priorities as advisors to Ellen T. Harris, Associate Provost for the Arts. The year was distinguished by the establishment of two new standing committees, an unprecedented number of new Council membership appointments, continued demand for Grants Program funding, and a significant increase in nominations for the Council's endowed prizes and awards. The Council's Executive Committee, six standing committees and three prize committees conducted regular meetings throughout the year to discuss and discharge their particular responsibilities.

COUNCIL STANDING COMMITTEES
Annual Meeting (Catherine N. Stratton, Chair)

The Nineteenth Annual Meeting of the Council for the Arts at MIT was held on November 14-15. Seventy-three Council members and guests attended the meeting.

Among the activities organized for the Annual Meeting was an interdisciplinary panel on “Arts Advocacy and Education” featuring four younger members of the MIT faculty who are themselves creative artists. Participating as panelists were Decima Francis (guest instructor, Theater Arts), Elizabeth Goldring (instructor, Center for Advanced Visual Studies), Stephen Tapscott (Professor, Literature; co-recipient of the Council's 1991 Kepes Prize Fellowship) and Evan Ziporyn (Assistant Professor, Music).

Two directors of the Office of the Arts apprised Council members of new activities under their respective purview: Maureen Costello, Director of Special Programs, described objectives and initiatives of the Artists-in-Residence Program, and Mary Haller, Director of Arts Communication, reported on publications and public relations efforts on behalf of the arts at MIT. Professor Ellen T. Harris, Associate Provost for the Arts, delivered her comprehensive “State of the Arts” address, summarizing both the achievements and aspirations of a dynamic arts environment throughout the MIT curriculum and community.

Development (Martin N. Rosen '62, Chair ad hoc)

Fundraising was perhaps the one area of Council operations that did not enjoy robust success this year. Like many other arts advocacy and cultural organizations, the Council experienced a downturn in individual giving. Generous contributions from Council members and friends and prudent management, however, resulted in a budget surplus for the fifth consecutive year. Forty members provided unrestricted contributions averaging $4,103. Twenty-two non-member donors contributed an average of $1,039 each. Designated contributions totalling $283,209 were made by nine Council members to specific MIT arts programs. That substantial sum includes the first gift of a five-year, $1 million pledge by Vera List to establish an endowment for the List Visual Arts Center.

Grants Program (Bradford M. Endicott '49, Chair)

The Grants Committee considered 62 applications for arts project funding from students, student groups, staff, and faculty requesting a total of $121,770. Funding was recommended for 45 projects, with grants totalling $57,350. Ten Officer’s Grant proposals were reviewed by the Council Director and awarded a total of $1,965. A detailed report of Grants Program activity is available.

Among the notable projects awarded Council grants this year were those to the MIT Concert Choir and Chamber Chorus for its presentation of J.S. Bach’s St. Matthew Passion, featuring one hundred-fifty student vocalists and instrumentalists; Paul Earls, Fellow at the Center for Advanced Visual Studies, in support of the world premiere of Mozart and Cosmology, a multi-media production inspired by the music of Mozart and cosmological theory, created by Mr. Earls and Beth Soll, director of MIT’s Dance Workshop; the Women's Studies Program and the Film and Media Studies Program to present “Black Women Filmmakers: Vision and
Image," a series of screenings and discussions with three pioneering filmmakers; and Lerothodi Leeuw '92 for his exhibition of photographs and poems of South Africa, entitled "A Moment for Milk," displayed at the Wiesner Student Art Gallery.

List Visual Arts Center Advisory Committee (Ruth Bowman, Chair)
The List Visual Arts Center Advisory Committee has been established to assist the List Center staff in developing and recommending exhibition and collection policies and education programs. The committee is composed of ten Council members with interest in contemporary art and three museum professionals from other institutions: Richard Andrews, director of the Henry Art Gallery in Seattle; Gary Garrels, senior curator at the Walker Arts Center in Minneapolis; and Andrea Miller-Keller, curator of contemporary art at the Wadsworth Atheneum in Hartford.

In its first year of operation, the committee approved funding for curatorial travel to Documenta '92, a prestigious international exhibition held every five years in Kassel, Germany; and for acquisitions of work to the MIT Permanent Collection and Student Loan Collections.

Membership (Bernard G. Palitz '47, Chair)
At the conclusion of the academic year, Council membership stands at 75, excluding five ex officio members and two Life members. Sixteen of the 18 members whose terms expired at the end of June were invited to renew their participation.

Thirteen individuals accepted appointments to the Council from President Charles M. Vest: Marion Alden, Richard J. Bertman '60, Kitty and Herbert Glantz '52, Ellen R. Greenberg '68, Freddy Homburger, Dorothy and Leroy Lavine, David B. Liroff '65, John D. Proctor '73, Joan and Robert Rudy '37, and Stuart Z. Uram '56.

Gregory Smith '30, a founding member of the Council and long-time chairman of the Development Committee and member of the Executive Committee, was honored as the second Life Member of the Council for the Arts at the Nineteenth Annual Meeting in November.

Howard W. Johnson, Institute President Emeritus and Council member since 1986, resigned in December. William F. Blitzer '45 and John Karmazin, Jr. '47, Council members respectively since 1980 and 1985, declined to renew their appointments.

We regret to note that Haskell R. Gordon '38, who was appointed to the Council in 1986, passed away in September.

MIT Museum Advisory Board (Ronald A. Kurtz '54, Chair)
The MIT Museum Advisory Board has been established to assist the Museum staff in developing and evaluating exhibition and education programs, planning and fundraising priorities, and conservation and collection policies. Subcommittees have been formed to support activities in each of these mission areas. The diverse Advisory Board is composed of nine Council members, four current or former MIT faculty, and four unaffiliated MIT alumni.

In its first year of service, the board approved allocations to support five exhibitions scheduled in the 1991-92 season: "No Apartheid Anywhere: Works by Valerie Maynard"; "Color/Form: The Geometric Sculptures of Morton C. Bradley, Jr." (also known as "Math in 3-D"); "Watercolors by Douglas E. Brown '21"; "Drawings at Work: William R. Ware and the Origins of American Architectural Education"; and "MIT/Casey."

SPECIAL PROGRAMS

Endowed Prizes and Awards
The Gyorgy Kepes Fellowship Prize was presented by Angus N. MacDonald '46 (Kepes Prize Committee
Chair) to Beth Soll, director of the MIT Dance Workshop, at the Council’s Nineteenth Annual Meeting in November. The Kepes Prize citation praised Ms. Soll’s choreography for “combining emotional strength with delicacy...immers[ing] us in magic, music, myth and science, invoking a myriad of references to impel and illuminate her art.”

Three representatives from the Boston arts community assisted the Kepes Prize Committee in its deliberations this year: Rebecca Blunk, Director of Performing Arts at the New England Foundation for the Arts; Gail Caldwell, senior literary editor of The Boston Globe; and Matthew Teltelbaum, curator at the Institute of Contemporary Art.

The Eugene McDermott Award was presented by Ida Ely Rubin (McDermott Award Committee Chair) to Rebecca Purdum, an abstract painter from New York, at the Council’s Nineteenth Annual Meeting in November. With the bestowal of the McDermott Award, Ms. Purdum was commended as “an artist whose intelligence, humanity and conviction capture the lyrical landscape of emotion.”

At the Institute Awards Convocation in May, the Laya and Jerome B. Wiesner Student Art Awards were presented by Ellen T. Harris, Associate Provost for the Arts, to Jill B. Soley ’92 (Architecture) for production of video documentaries that “illuminate human relationships with candor and compassion”; Tarik K. Alkasab ’92 (Physics with Electrical Engineering) for his leadership of the Musical Theater Guild; and Uri Wilensky, graduate student (Media Arts and Sciences) for his founding and organization of the successful “Poetry at the Media Lab” reading series. Professor Harris also presented the Louis Sudler Prize in the Arts to Alexander P. Rigopoulos ’92 (Humanities) for excellence in music composition.

The second annual “Playwrights in Performance” series of student-written one-act plays was presented in May. These four plays were selected from the playwrighting workshop directed by Alan Brody, Head of the Theater Arts section. The program is fully supported by the Richard P. Rudy ’68 Memorial Fund established by Joan and Robert Rudy ’37.

Museum Membership Programs
The Boston Museum of Fine Arts University Membership Program provides free admission and discount benefits to all MIT students. Ten museum membership cards are also distributed for the daily use of MIT staff members. Enrollment in this program has been made possible through Council support since 1980.

The Council also underwrites MIT’s institutional membership at the Institute of Contemporary Art in Boston. All MIT students receive a discount admission fee to exhibitions, films and special programs at the ICA.

Invention for Fathers and Sons Event
To celebrate the New York production of Invention for Fathers and Sons, a play by Alan Brody, Professor of Theater and chair of the Music and Theater Arts Section, a special theater evening for the Council was organized in January. Thirty-nine Council members and guests attended the performance at the American Jewish Theater and dinner at a nearby restaurant with Professor Brody and the play’s cast.

Wasserman Forum on Contemporary Art
The second annual Max Wasserman Forum on Contemporary Art, “Seeing is Believing: History, Art and Interpretation” was presented in May at the Wiesner Building. The forum examined the often controversial relation of historical event, artistic representation, critical interpretation and public opinion by considering recent cultural case studies: the exhibitions “The West as America” at the Smithsonian Institution and “Places with a Past” at the 1991 Spoleto Festival USA; the opera, The Death of Klinghoffer, at the Brooklyn Academy of Music; and the film, JFK. Michael Kammen, Farr Professor of American History and Culture at Cornell University, delivered the keynote address. Panel respondents were William Truettner, curator at the National Museum of American Art; Mary Jane Jacob, an independent curator of contemporary art; and J. Hoberman, senior film critic for the Village Voice. The program was developed by Mark Palmgren, Director of the Council for the Arts, who served as moderator.

MARK PALMGREN