ASSOCIATE PROVOST FOR THE ARTS

INTRODUCTION
The arts at MIT continue to flourish. Both curricular and co-curricular programs have been expanded, outside funding has increased somewhat over FY92, and both inside and outside recognition of MIT's arts programs have grown considerably. The Creative Arts Council (CAC) under the leadership of the Associate Provost for the Arts met monthly during the academic year, and discussed such issues as the General Institute Requirement (GIR) in the arts, current and proposed arts majors, government funding of the arts, fund-raising priorities, and the mission of the arts at MIT. Members of CAC include the deans of the School of Architecture and Planning (SAP) and the School of Humanities and Social Science (SHSS), the heads of the curricular units representing the fields of architecture, visual arts, media arts, music, theater arts and writing, and the directors of the List Visual Arts Center, the MIT Museum, the Council for the Arts at MIT (CAMIT), the Artist-in-Residence Program (A-I-R), and Arts Communication, as well as deans' representatives from the Schools of Science, Engineering and Management.

MISSION
The mission of the arts at MIT is threefold: (1) to establish the best curricular and co-curricular programs in the arts within the context of MIT, (2) to integrate the arts with other programs at the Institute, and (3) to take a national leadership role in the arts. The achievements of FY93 can be viewed in relation to these goals.

Curricular and co-curricular programs
Curricular programs in the arts have continued to gain strength and expand. Within the GIR, the arts category in the Humanities, Arts, and Social Sciences Distribution requirement (HASS-D) was formerly the only category not embraced by a requirement. In response to the growing number of appropriate arts offerings, the HASS Overview Committee recommended this year that the arts be included within the requirement. If the process continues successfully, this change will take place in fall semester 1994.

Student interest in arts classes and major programs in the arts is increasing greatly among our undergraduates. The number of concentrators, minors, majors and Undergraduate Research Opportunity Program (UROP) students in arts programs continues high and is growing. For example, as of the end of this year, Music and Theater Arts had 150 concentrators, 44 minors, and 16 majors. This section saw about 1600 registrations in FY93; this number has doubled in the last ten years. Both Theater Arts and Media Arts and Sciences proposed new majors this year. If approval is granted, both will come on line in fall 1994.

Concerns with the programs in the visual arts at MIT began to be addressed over the course of the year. The Center for Advanced Visual Studies (CAVS) celebrated its 25th anniversary and also began planning for a transition to the future. With the retirement this coming September of long-time Director Otto Piene, an Advisory Council on Art and Technology will be convened by Professor Piene to assist in the renewal of MIT's exploration of the relationships between art, science and technology. The move of CAVS facilities to N51-52, where the VAP is also housed, will enable these programs to share the recently renovated studio and laboratory facilities in that building. The closer proximity of CAVS and VAP should also serve to help expand both the vision of VAP and the integration of CAVS with the Institute.

In addition to the changes in N51-52, FY93 saw two additional and important facilities renovations for arts curricular programs. Music will have eight dedicated practice rooms in Building 4 ready for students this autumn. Also, Music will have a renovated classroom in 4-360. For the Theater Arts Program, E33 has been assigned as a theater design facility to house the curricular and storage needs of set and costume design and lighting. Both these building projects have received significant outside funding support from individual members of CAMIT.

The A-I-R concluded a second very successful year with its annual focus on one cultural group from among our strongly multi-cultural community. This year's focus on Hispanic culture brought an
extraordinary roster of distinguished artists from such countries as Puerto Rico, Peru, Chile, Cuba, and Brazil. (See the separate report that follows from Maureen Costello, Director.) Last year's focus was on African-American arts; next year's will be on Asian arts.

The MIT Museum concluded an extraordinary year with greatly increased outside funding and new collaborations with other MIT programs. Together with the Spatial Imaging Group headed by Professor Stephen Benton, the Museum successfully raised the funding, bid, and acquired the collection of the Museum of Holography of New York City. In collaboration with the Center for Educational Computing Initiatives (CECI), the Museum received a significant grant from the Harold and Esther Edgerton Family Foundation to support the cataloguing of their Edgerton collection and the creation of two CD-roms of Edgerton materials, one for use with museum exhibitions and one for K-12 educational purposes. (See the separate report that follows from the MIT Museum Staff.)

The List Visual Arts Center (LVAC) continued its string of honors and awards by having Corporal Politics named the "Best Museum Exhibition of the Year" by the Boston Globe; the catalogue for this exhibit also received a Special Mention Award from the 1992 George Wittenborn Memorial Book Awards Committee of the Art Libraries Society of North America. The memorable installation by Ann Hamilton, aleph, was cited for excellence in the "Review of the Art Year" in the Boston Phoenix. (See the separate report that follows from Katy Kline, Director, and the LVAC Staff.)

Integration of the Arts into the MIT community

Through CAC, the HASS-D requirement, and the departmental collaborations of the MIT Museum, the arts arts continued to become more integrated into the MIT community. Other advances in integration were made through the establishment of the List Foundation Fellowships for Students of Color (see Special Programs report below), the improvement and addition of arts information in MIT publications (see the separate report that follows on Arts Communication by Mary Haller, Director), and through the longstanding grants program of CAMIT (see the following separate report from Mark Palmgren, Director).

In addition, in part through the generosity of a grant made this year by the Knight Foundation, the A-I-R has been able to plan arts residencies for next year in programs in science and engineering. In fall 1993 a science fiction writer will be in residence in the Physics Department, a visual artist will work in the Department of Materials Science and Engineering, and Richard Preston, science writer and winner of this year's McDermott Award from CAMIT, will be in residence in the Physics and Biology Departments as well as in the Sloan School of Management.

In recognition of the natural and integral role of the arts at MIT, plans were made this year for the arts to be represented at the upcoming World Economic Forum's Industry Summit. The Summit will include seminars on arts education and on the digital revolution in the arts and media, and a reading and discussion by Professor Alan Lightman, author of Einstein's Dreams. The MIT Club of Boston has dedicated its 1993-94 series Windows on MIT to the arts, and Tech Day 1994 will have the arts as its theme.

National prominence and leadership

Through the strength of its programs, the arts at MIT have gained increasingly wide recognition. Most recently John Frohnmayer, former chairman of the National Endowment for the Arts (NEA) praised MIT as the premiere example of a school that regards "education as a process of using both hemispheres of the brain and teaching the entire human being," citing the List Visual Arts Center, the Council for the Arts, the MIT Symphony Orchestra, and the Shakespeare Ensemble, among other programs.

The national forum on public funding in the arts, The Public Patron: drafting a mandate for a federal arts agency, which was sponsored by the Office of the Arts in June, further cemented a new leadership role for the arts at MIT. The speakers and audience represented a broad cross-section of national artists, arts organizations and educators. Opening the conference was Senator Edward Kennedy, chairman of the Senate Committee on Labor and Human Resources; Representative Louise Slaughter, chairman of the
Congressional Arts Caucus, gave closing remarks. The conference was widely reported on, and a volume of proceedings will be published in fall 1993.

Finally, 1992-93 saw the preliminary planning for a major international symposium on the interaction of the arts in science, technology, and the environment. Some important areas of inquiry will include digital art, the development of new materials and processes, and the philosophy of art. WGBH is a co-sponsor of this event, and a major museum will be chosen as a third sponsor. A planning conference for this symposium will take place in January, 1994.

**FUND-RAISING**

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

**Council for the Arts**

Gifts to the CAMIT were up slightly from the year before: $184,660 in FY93 compared to $164,104 in FY92. More heartening is that the number of donors increased from 40 members to 52 (the same number as FY91). In addition, Council members provided $298,900 to other arts programs, including facilities renovation, LVAC endowment, and the acquisition of the holography collection for the MIT Museum. Thus, giving to the Council and by Council members has continued to increase overall during the past years: $539,623 FY93; $470,187 FY92; $294,645 FY91.

**Other Giving**

Gifts and grants to the List Center, other than those made by CAMIT members, were significantly lower this year, totaling $14,749. On the other hand, the MIT Museum had one of its strongest years ever, raising $229,240 beyond gifts from CAMIT members. Gifts-in-kind, primarily to the List Center and the MIT Museum, totalled $354,963. With the inclusion of a few additional small gifts to other arts programs, the total annual contributions to the arts (not including pledges) reached $1,097,512.

**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 35 employees, 25 are women. The one replacement hire was of a woman replacing a woman. The two new positions made possible by outside funding were both women. The Office of the Arts undertook special initiatives this year to make sure that minority candidates were informed of our job vacancies through wider publication of the listings and through personal networking. This procedure will remain in effect and we will continue to work to ensure that minority candidates are encouraged to apply, given the opportunity to interview, and hired.

ELLEN T. HARRIS
ARTS COMMUNICATION

The fourth year of the Office of the Arts was marked by an increase in both the number and scope of OA-sponsored events and programs, bringing with it unique opportunities for Arts Communication to cultivate a greater awareness of the arts at MIT through new information outlets and media sources. As the Institute's arts programs continued to reflect the cultural diversity of communities within and outside of MIT, the Office of the Arts cultivated important new relationships with the Boston and Cambridge communities, and with local journalists and community-based publications. In particular, the multi-cultural initiatives driven by Special Programs/the Artist-in-Residence Program in the Office of the Arts received valuable recognition from local publications and television/radio programs representing Boston's Hispanic population. "MIT's Office of the Arts has gained a reputation for establishing innovative programs that celebrate cultural difference and explore the art of 'The Other' on its own terms," acknowledged the Boston Globe. MIT's commitment to the examination of federal arts funding issues also received unprecedented national recognition for the Institute and the Office of the Arts, and point to future opportunities for MIT to take a national leadership role through its arts initiatives.

Internal (MIT)

Arts Communication produced the first edition of "The Arts at MIT: A Student's Guide," containing information on extracurricular student arts activities. Copies were mailed to all incoming freshmen and transfer students. Copies were also distributed at the Fall '92 Activities Midway, at which the Office of the Arts was represented for the first time.

The Arts Page in Tech Talk continued to establish itself as the Institute's source of comprehensive information on MIT art events: '92-93 marked the first full academic year that information on MIT's arts events was collected and maintained solely by the Office of the Arts, and incorporated into the weekly Arts Page as calendar listings. Nineteen feature Arts Pages and eight Month-at-a-Glance Arts Pages were produced by Lynn Heinemann (writer) and Susan Cohen (designer). Three pieces by MIT guest writers were included. In addition to Tech Talk's wide weekly distribution, poster copies were distributed widely on and off campus, and information from each Arts Page was made available through TechInfo. A corps of five student photographers were hired to document campus arts events for the Arts Page and other on-campus publications.

Twelve feature articles and photographs on arts-related news and events were published in Tech Talk's general spaces. An interview with President Charles Vest on arts-related subjects was conducted by Director of Arts Communication Mary Haller, and published in the February 10, 1993 edition. Reprints were made and continue to be distributed as part of the Office of the Arts' public relations materials.

Arts Communication continued to oversee ArtsNet, which grew to a total of over 80 campus arts representatives. Two ArtsNet meetings were held. Arts Communication also continued to oversee the "Arts at MIT" bulletin board in Lobby 7 and the weekly "Arts Hotline" (253-ARTS).

Internal publications featuring MIT arts-related articles included MIT Spectrum (Spring '93), and Tech Review (May/June '93), which included an article on the Council for the Arts' Grants Program.

Preliminary meetings between artist Mags Harries and students on the creation of a sculpture for the Stratton Student Center were announced and discussed in the Arts Page, The Tech, and over Athena. New Athena "discuss" groups were formed to solicit student input.

IAP activities increased to include over 100 arts-related programs, workshops and performances, and were designated for the first time in the IAP Guide with the code letter "A." Separate listings of IAP arts events were prepared by Arts Communication and distributed throughout the Institute.
A new "visual identification" for the Office of the Arts and Associate Provost for the Arts was developed. The design was implemented and incorporated into new publicity, stationary and mailing materials for the Office of the Arts and the Associate Provost for the Arts.

Local and National

Local media coverage of MIT artists-in-residence included enthusiastic coverage of the residency and performances of Brazilian multi-instrumentalist Hermeto Pascoal by The Boston Globe, Rhythm Music Monthly, The Brazilian Monthly, The Boston Tab, and others; a feature story in The Boston Globe on the residency of Peruvian theater company Yuyachkani, and an interview with members of the ensemble on WBZ-Channel 4's Centro; interviews with Artist-in-Residence Rosa Luisa Marquez appeared in publications including El Universal.

The appearance of novelist Isabel Allende as the 1993 William L. Abramowitz Lecturer received extensive local coverage. Articles appeared in The Boston Globe, The Boston Globe Magazine, The Boston Phoenix, Stuff Magazine, The Tab, El Carillon, El Mundo, Watertown Sun, and others. Continental Cablevision in Cambridge filmed Allende's lecture at MIT, and produced and aired a program that also included an interview with her and readings of her work by two MIT students. Allende appeared on two local Hispanic public affairs programs, Centro (WBZ-TV Channel 4) and Aquí (WCVB-TV Channel 5). She was interviewed for the Christian Science Monitor radio program Perfiles (broadcast to Latin America), and appeared live on NBC's new Latin American television news program, Canal de Noticias. Allende's free lecture at MIT drew a large and enthusiastic audience.

A feature story on MIT's theater scene by the Cambridge Chronicle observed that "theater...is thriving at MIT both in and out of the classroom," and noted the diversity of MIT's theater offerings.

MIT and the List Visual Arts Center continued to receive media attention stemming from the May 1992 denial of National Endowment for the Arts funding for the LVAC's exhibition Corporal Politics. The exhibition opened to critical acclaim in December, 1992, with reviews in major Boston publications and the Village Voice. The LVAC's Katy Kline and Helaine Posner were called upon by the local and national media (including The Washington Post) to comment upon news developments in the Greater Boston and national arts communities, and Arts Communication continued to cultivate them and others as spokespeople on arts issues.

A conference presented June 19-20 by the Office of the Arts examining the roles and responsibilities of a federal arts agency received unprecedented attention from the national media and brought wide recognition to MIT and the Office of the Arts from Washington, D.C. and the arts world at large. Media covering the conference included Associated Press, The Washington Post, The Christian Science Monitor, the major Boston papers, WBUR-FM, The Harvard Review, Art in America, Index on Censorship, Progressive Architecture, The New York Observer (Hilton Kramer), and Comint (Laurence Jarvik). Brochures and press releases announcing The Public Patron: Drafting a mandate for a federal arts agency were mailed to over 4000 local and national arts leaders and members of the media, members of Congress, and relevant organizations.


In an effort to increase off-campus awareness of and attendance at MIT arts events, mailing of the Month-at-a-Glance page to off-campus individuals was increased to 239.

Arts Media Calendars were produced and mailed monthly to 259 members of the electronic and print media.

MARY L. HALLER
SPECIAL PROGRAMS

In its third year, Special Programs continued to affirm multiculturalism through the arts by developing strong alliances with the MIT's diverse communities. While building on our second year of work with the African-American community, we aggressively sought this year to build a strong relationship with MIT Latin American communities and with Boston-area Hispanic communities. The Office of the Arts also mounted specific programs to encourage reflection and discourse on issues raised by the Quincentennial.

ARTIST-IN-RESIDENCE
The following residencies were specifically designed to directly complement on-going curricula, and in some cases to create new curricula and were supported in part by the Artist-In-Residence Program with additional financial support from sponsoring Departments:

I Wayan Wiga, Balinese shadow puppet theater. Presented by the Music and Theater Arts Department with Professor Evan Ziporyn. In collaboration with Mabou Mines Theater Company, I Wayan Wiga staged a production and lecture-demonstration illustrating the importance of the shadow puppet tradition in Balinese culture.

Larry Friedlander, actor, scholar and interactive exhibit designer. Collaboration with the Media Arts and Sciences Section and the Literature Department. With Professor Glorianna Davenport in Interactive Cinema, Friedlander and students produced "Wheel of Life," a large scale exhibit exploring the elements of earth, air, fire and water. The exhibit invited visitors to move through the elements of the interactive exhibit by responding to computer-driven audio, visual, spatial and tactile cues created by computer-based teams of guides and explorers. This exhibit is a model for interactive exhibits of the future.

Spencer-Colton, choreographers. Presented by the Dance Program with Beth Soll. In an effort to support our local choreographers, Amy Spencer and Richard Colton offered a program during IAP, continued teaching during the Spring Semester, and premiered a new work at the Dance Workshop's Spring Student Dance Concert.

Grupo Cultural Yuyachkani, Peruvian Theater Company. Collaboration between Rosa Luisa Marquez and MIT's Department of Theater Arts, Inquilinos Boricuas en Accion (IBA)-Arte y Cultura, and H.O.P.E. In an intensive two-week residency with four members of one of Latin America's most prestigious theater companies, approximately 800 members of the MIT and Boston communities engaged with Yuyachkani. The company led intensive day long master classes, participated in classes in Theater Arts, Foreign Languages and Literature, and Political Science, held open rehearsals and two performances at the Jorge Hernandez Cultural Center in the South End, critiqued rehearsals and readings of works in progress by Kermit Dunkelberg and Kim Mancuso of Pilgrim Theater Company, and offered a public lecture-demonstration by Teresa Ralli on "The Training of An Actress." The lecture-demonstration was attended by theater students from MIT, Emerson, and local universities. The residency has inspired an intercultural collaboration between the artistic directors of Yuyachkani and Pilgrim Theater Company.

Hermeto Pascoal and Jovino Santos, musicians. Collaboration between MIT's Music Department with IBA-Arte y Cultura, New England Conservatory, and the Berklee School of Music. The residency included lecture-demonstrations on Brazilian jazz, inter-collegiate student jam sessions, a master class with the MIT Festival Jazz Ensemble who played the artists' compositions, and a faculty tribute program. A sold-out concert capped a week of musical explorations and adventures with the leader of the Brazilian avant-garde and his longtime protege.
OTHER PROGRAMS

William L. Abramowitz Guest Artist: Isabel Allende, novelist. This high-profile program presented Allende in a free public lecture in Kresge Auditorium that was very well-attended. The program, more successfully than ever, integrated the study of the artist's work and the artist herself into bi-lingual classes in the Program in Women's Studies, Foreign Languages and Literature, and the Program in Writing and Humanistic Studies. Allende energetically interacted with the community at informal dinners in Spanish House, a Hispanic Month luncheon and faculty receptions.

1% Public Art Program with Mags Harries, public artist. Planning was resumed for a site-specific installation for the Julius A. Stratton Student Center. Installation is targeted for the next academic year.

*Columbus: Dreams of a New World.* Pilgrim Theater Production. Audience discussion facilitated by Rosa Luisa Marquez, 1992-93 Theater Artist-In-Residence.


*Los Munequitos de Matanzas,* Afro-Cuban vocal, percussion and dance ensemble. Collaboration with IBA-Arte y Cultura, WGBH-La Plaza, Tufts University and the Dance Theater Workshop of the National Performance Network. A lecture-demonstration was held at MIT for 600 Cambridge school children; additional lecture-demonstrations were conducted for the MIT and South End Communities. 1,200 people representing Boston's diverse neighborhoods attended the performance in Kresge Auditorium.

*Bill T. Jones/Arnie Zane Company,* dancer and choreographer. Lecture-demonstration in collaboration with the Office for the Arts at Harvard and Radcliffe. MIT students were bused to Harvard's Agassiz House to hear a leading exponent of contemporary choreography perform and discuss his work and that of his company.

*List Foundation Fellowship Program.* Malay Kundu '94. The first fellow to receive this prestigious award traveled to India to document life in schools there through photography. His first exhibit in the Wiesner Student Art Gallery explored large format printing of selected black and white images and mobilized the Indian student community around the installation of the show.

*World Music Consortium.* Now in its second year, this 70-plus member collective includes university faculty and administrators, non-traditional cultural center directors, journalists and funders. A Steering Committee was formed along with Education, Calendar and Library Subcommittees. Discussion of a Board of Directors, membership and 501-C3 status for future fundraising is underway. Guest speakers included Robert Browning of New York City's World Music Institute. Two public meetings are planned for next year.

*Art, Science, Technology and the Environment Conference Committee.* In collaboration with WGBH-TV and a museum partner (to be selected) planning is underway for a Symposium in January 1994 and a three day International Conference in June, 1995 which will look at the impact of science and technological advances on art, artists and art-making in the 21st century.

*Martin Luther King Standing Committee.* Semenya McCord, jazz vocalist and ensemble. Facilitated artist selection and coordination of the *Journey Into A Dream* program.

Special programs facilitated several visiting artists activities throughout the institute, including Rosa Luisa Marquez, 1992-93 Theater Artist In Residence; Peter Schumann, Guest Artist in Theater Arts DeAlma Battle and *The Art of Black Music and Dance* for RO week activities, El Teatro Campesino for the Chicanos in Entertainment Conference; Michale Ondaatje for a Residency in the Program in Writing and Humanistic Studies; Daniel Gorman for a staged reading for WGBH-TV New Television Workshop.
COUNCIL FOR THE ARTS AT MIT

The Council for the Arts at MIT, under the astute leadership of John W. Kunstadter ’49 (chairman) and Martin N. Rosen ’62 (vice chairman), celebrated its 20th Anniversary in 1992. The year was distinguished by creative and committed service by members of the Council’s ten standing and prize committees. The campaign to expand the membership roster also continued successfully. By effectively responding to MIT’s dynamic community of students, faculty and staff, the Council’s founding mission, “to foster the arts at MIT,” has remained a fundamental principle undergirding the work of its Executive Committee, members and staff since 1972.

COUNCIL STANDING COMMITTEES

Annual Meeting (Catherine N. Stratton, chair)

The 20th Anniversary Annual Meeting of the Council for the Arts at MIT was held on October 29-30. Eighty Council members and guests attended the meeting.

Among the highlights of this special occasion was the first annual Roy Lamson Memorial Concert, featuring the MIT Festival Jazz Ensemble and the Aardvark Orchestra, led by Mark Harvey, lecturer in the Music Section. Roy Lamson, Professor of Literature and jazz clarinetist, was an inspirational leader of the Council for 14 years serving as Special Assistant for the Arts to President Jerome B. Wiesner and later as Council Secretary. Prior to the concert, members enjoyed a private luncheon at the Boston Museum of Fine Arts.

John E. Frohnmayer, former chairman of the National Endowment for the Arts, addressed the Council on “The Necessary Unity of Art and Business” at the Annual Meeting dinner. Mr. Frohnmayer went on to mention the Council for the Arts and other MIT arts programs in his recent book, Leaving Town Alive: Confessions of an Arts Warrior.

Professor Ellen T. Harris, associate provost for the arts, delivered her “State of the Arts” address to the assembled members at the October 30 business meeting. On that day as well, presentations of the Eugene McDermott Award and the Gyorgy Kepes Fellowship Prize were made to author Richard Preston and artist Otto Piene. Mr. Preston held the audience spellbound by reading passages from his non-fiction work, while Professor Piene offered slides of the history of the Center for Advanced Visual Studies, which he has directed since 1974.

Development (Martin N. Rosen ’62, chair ad hoc)

Through the sustained generosity of Council members and friends, a budget surplus, albeit a smaller sum than in recent years, was realized for the sixth consecutive year. While there was a significant increase in the number of Council members making contributions, the average gift declined somewhat. Fifty-two members provided unrestricted contributions averaging $2,962. Twenty-three non-member donors contributed an average unrestricted gift of $1,311.

In addition to these contributions to Council-sponsored programs, ten members also provided designated gifts totalling $299,000 to other MIT arts programs and projects, including the acquisition of the Museum of Holography collection by the MIT Museum; construction of practice rooms for student musicians; the student “Playwrights in Performance” series overseen by the Theater Arts faculty; and support for the activities and the endowment of the List Visual Arts Center.

In May, Ellen Harris and Mark Palmgren, director of the Council for the Arts at MIT, visited Chicago for a “Tea and Symphony” event with Chicago-area Council members. Leonard Bezark, Jr. ’49, John Kern ’50, Martin Zimmerman ’59 and guests attended a performance by the Chicago Symphony Orchestra and a subsequent reception at the Palmer House Hotel. This event was organized to serve as a prototype for future regional meetings with Council members.
Grants Program (Bradford M. Endicott ’49, chair)

The Grants Committee considered 43 applications for arts project funding submitted by MIT students, student groups, staff and faculty requesting a total of $73,253. From its annual allocation, committee members recommended funding for 39 projects with grants totalling $53,554. Six Officer’s Grant proposals were reviewed by the Council Director and awarded a total of $1,135. A detailed report of Grants Program activity is available.

The committee expressed its concern over the puzzling decline in applications this year, down from 62 in FY92. The staff suggested several possible explanations for the downturn, and promised to pursue other avenues for publicizing the Grants Program, including use of computer networks and conducting grant-writing workshops. On a much brighter note, an article on the Council’s Grants Program, “Putting Their Money Where Their Hearts Are,” was prominently featured in the May-June 1993 issue of Technology Review.

Among the noteworthy projects awarded Council grants were those to the Student Art Association for the purchase of a new etching press; Peter Child, Associate Professor of Music, in support of the world premiere of Tableaux II, a chamber work performed by the new music group, Boston Musica Viva; MIT Logarhythms, MIT’s male a cappella group, to support a performance tour of the Southeast during spring vacation; and two undergraduates, Marivi Acuna ’95 and Franz Elizondo ’94, who received unprecedented invitations for summer theater study: Ms. Acuna with the British American Drama Academy at Oxford University, England, and Mr. Elizondo with the renowned director Augusto Boal and his Theater of the Oppressed in Rio de Janeiro, Brazil.

List Visual Arts Center Advisory Committee (Ruth Bowman, chair)

The List Visual Arts Center Advisory Committee has been established to assist the List Center director and curator in considering exhibition and collection programs and policies, and to develop outreach efforts to the MIT faculty and student community. The committee is composed of ten Council members and three museum professionals from other contemporary art institutions.

The committee met twice in New York City during the year. From its annual allocation, the committee approved funding to support a residency by artist Robert Cumming in August-September 1993 and to frame works in the Permanent Collection.

Membership (Bernard G. Palitz, chair)

At the conclusion of the academic year, Council membership stands at 76, excluding five ex officio members and two Life members. Twenty of the 24 members whose terms expired at the end of June were invited to renew their participation and two individuals were recommended for Life membership.

Nine individuals accepted appointment to the Council upon the invitation of President Charles M. Vest: Bill C. Booziotis ’60, Dallas, TX; Phyllis Curtin, Boston, MA; John M. Dixon ’54, Greenwich, CT; Harvey ’42 and Eleanor Kram, Little Neck, NY; Lindsay Morgenthaler, Cleveland, OH; Harvey I. Steinberg ’54, Framingham, MA; Pepi Weis, Sands Point, NY; and Dorothy A. Wilson, Marblehead, MA.

Four members of the Council chose to resign during the year: Frances Balter (1985), Ragnar Naess ’23 (1982), DeeDee Pharr (1982), and Mary M. Rollins (1986).

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.

The advisory board held three meetings at the Museum during the year. From its annual allocation, board members approved funding to support conservation of drawings included in the William Robert Ware exhibition and to match funding received from the Getty Foundation to produce a catalogue of architectural drawings in the Museum’s collection. The board also approved the preliminary stage of a membership drive by the Museum.
SPECIAL PROGRAMS

Endowed Prizes and Awards

The Gyorgy Kepes Fellowship Prize was presented by Angus N. MacDonald '46 (Kepes Prize Committee chair) to Otto Piene, multi-media artist, Professor in the Department of Architecture and director of the Center for Advanced Visual Studies, at the Council's 20th Anniversary Annual Meeting in October. The Kepes Prize citation commended "one man's empowering determination to help individuals and institutions, here and around the world, achieve syntheses of art and technology."

The Eugene McDermott Award was presented by Ida Ely Rubin (McDermott Award Committee chair) to Richard Preston, a non-fiction writer from Princeton, New Jersey, at the Council's 20th Anniversary Annual Meeting in October. Mr. Preston, a staff writer for The New Yorker, is the author of two acclaimed works, First Light: The Search for the Edge of the Universe, on 20th-century astronomy, and American Steel: Hot Metal Men and the Resurrection of the Rust Belt. "Capturing the human passion to discover with the rigor of science, Richard Preston's prose extends our grasp on otherwise elusive subjects," read the award citation. Mr. Preston will return to MIT as an artist-in-residence during the fall 1993 semester.

At the Institute Awards Convocation in May, the Laya and Jerome B. Wiesner Student Art Awards were presented by Ellen T. Harris to Thomas R. Westcott '93 (Program in Writing and Humanistic Studies) for his "inspirational advocacy on behalf of the hearing impaired" in creating American Sign Language interpretations of Theater Arts productions; and to Pawan Sinha (G) (Electrical Engineering) for his gentle wit in creating the cartoon, "Tumbleweed Garden," in The Tech and his prolific skills as a graphic designer of "an astonishing variety of MIT publications and memorabilia: from IAP guides to t-shirts, exhibition catalogues to coffee mugs." Professor Harris also presented the Louis Sudler Prize in the Arts to John P. Ito '93 (Humanities) for his "extraordinary musical gifts - as a violist, conductor, and student of music theory."

Museum Membership Program

The Boston Museum of Fine Arts University Membership Program provided free admission and discount benefits to all MIT undergraduate and graduate students. Ten membership cards were also provided for the daily use of MIT faculty and staff. Enrollment in this popular program has been underwritten solely by Council support since 1980.

The Public Patron Conference

A national conference on the future of government support of the arts, The Public Patron: drafting a mandate for a federal arts agency, was sponsored by the MIT Office of the Arts on June 18-19. The conference was organized by the director of the Council for the Arts. A spectrum of distinguished artists, arts administrators, educators, public officials, and private citizens from across the United States gathered at MIT to examine the federal government's complex role as a patron of the arts in a democratic, multicultural society. Keynote addresses were delivered by Senator Edward M. Kennedy (D-MA), chairman of the Senate Committee on Labor and Human Resources, author and Time magazine art critic Robert Hughes, and Louise Slaughter (D-NY), chairman of the bipartisan Congressional Arts Caucus. Two panels on "Creative Expression" and "Education in the Arts" were moderated, respectively, by Katy Kline, director of the List Visual Arts Center, and Ellen T. Harris. The conference received widespread media coverage and was hailed as a great success by those in attendance. Conference proceedings will be published and available for distribution in September 1993.

MARK PALMGREN
The year was full, positive and productive, despite a series of blizzards which hit regularly on the dates of our exhibition openings. The collection grew slowly but with a steady infusion of museum quality acquisitions. The ten exhibitions, all related to the theme of the Body, were well attended, reviewed and received.

The LVAC Advisory Board met twice to continue the discussions as to its mission and the focus of its maximum usefulness. Of the $20,000 available for its allocation to specific proposals or needs, $5,000 was awarded to support the Robert Cumming residency and installation in August-September, and $4,000 to frame currently held works in the Permanent Collection. The remaining $11,000 will be directed to acquisitions for the Permanent Collection.

The staff met on a full-day retreat in March, to revisit its collective mission and to develop long-range and contingency plans for the ongoing fiscal squeeze. Dennis O'Leary, Director of the Boise Art Museum and Timothy Rub, Director of the Hood Art Museum at Dartmouth College, visited for three days at the end of June as the final stage in the LVAC's application to the American Association of Museums for accreditation.

EXHIBITIONS

Ten exhibitions (in addition to the annual display of the Student Art Loan prints for a two week period at the beginning of the fall term) were mounted in the three galleries. The roster of artists was, once again, international; the season included three installation works of which two involved artists in residence. Eight of the ten exhibitions were organized by the LVAC staff, while two were imported from other museums.

**Ann Hamilton: aleph** (Hayden Gallery, October 10 - November 22, 1992) This memorable and visually stunning installation involving a 90-foot floor-to-ceiling wall of suspended books, a raised steel floor, video monitor, and human performer, was titled after the first letter of the Hebrew alphabet and commented poetically on the experience by which human beings incorporate information. The artist (who was subsequently awarded a MacArthur "genius" grant) was in residence throughout September and was assisted in the complex fabrication process by nearly 50 volunteers from area art schools. The piece was cited for excellence in the "Review of the Art Year" in the *Boston Phoenix*. It traveled to the Kunstverein in Vienna, Austria in January, 1993.

**Michiko Kon: Photographs** (Reference Gallery, October 10 - November 22, 1992) This young Japanese photographer constructs bizarre black and white still lifes of ripe organic materials (fruit and fish) and suggestive articles of clothing. Simultaneously grotesque and elegant, they illustrate the Japanese penchant for manipulated nature. A 12-page catalogue with an introduction by Katy Kline and an essay by the Japanese critic Michiko Kasahara was published; the exhibition traveled to the Nexus Gallery in Atlanta and will go to the Virginia Museum in Richmond this fall.

**This Just In...** (Bakalar Gallery, October 10 - November 22, 1992) Paintings, prints and drawings added to MIT's publicly-sited permanent collection over the past five years were put on view before being installed in their campus locations. Artists represented included Hans Haacke, Georg Baselitz, Richard Fleischner, Robert Mangold, A. L. Drezner and Maggi Brown.

**Corporal Politics** (all three galleries, December 12, 1992 - February 14, 1993) Artists Robert Gober, Annette Messager, Rona Pondick, Kiki Smith, Louise Bourgeois, David Wojnarowicz, and the team Lilla LoCurto and William Outcault explored the body fragment as both theme and content. This exhibition had attracted national attention when the acting chair of the National Endowment for the Arts overruled the review panels’ recommendations for project support. The rock band Aerosmith and the playwright Jon Robin Baitz stepped forward to contribute $17,500 toward the costs of the project. The exhibition was named "Best Museum Exhibition of the Year" by the *Boston Globe*. The 72-page catalogue, containing an introduction by poet and National Council member Donald Hall, and essays by cultural historian Thomas Laqueur and LVAC curator Helaine Posner, was co-published by Beacon Press. It received a Special Mention Award from the 1992 George Wittenborn Memorial Book Awards Committee of the Art Libraries Society of North America. Attendance for the exhibition surpassed 7500, a new record for the winter exhibition slot. The exhibition and surrounding controversy was extensively covered in the national print and electronic press; Helaine Posner appeared on the program "People Are Talking" with previous NEA head John Frohnmayer.

**Miroslaw Balka** (Hayden Gallery, March 6 - April 17, 1993) Widely known in Europe, but little seen in the United States, this Polish sculptor showed his simple geometric forms in industrial and organic materials in a five-room full-scale abstracted architectural model of his childhood home. The exhibition was organized in cooperation with the Renaissance Society at the University of Chicago.
Kenneth Goldsmith: 73 Poems (Reference Gallery, March 6 - April 17, 1993) This young, New York-based artist's drawings combine art, poetry, literature, popular culture and music. Based on a stream-of-consciousness rhyming system, the words and phrases, which chronicle a year in the artist's life, are designed for their aural as well as visual rhythms. The noted soprano Joan LaBarbara gave a concert of her work-in-progress based on these texts, to be released in 1994 on CD, in the Bartos Theater. The exhibition was first shown at the Drawing Center, New York.

Doug Ischar: Orderly (Bakalar Gallery, March 6 - April 17, 1993) This Chicago-based, openly gay artist created a new installation of photographs, objects and filmloops dealing with the current debate on the inclusion of gays and lesbians in the armed forces. A 48-page book was published with essays by exhibition curator Ron Platt and MIT Professor of Literature David Halperin. The installation traveled to Randolph Street Gallery, Chicago, and then to a group exhibition Memories, Facts & Lies at Blum-Helman Gallery, New York.

Subversive Crafts (Hayden Gallery, May 8 - June 27, 1993) Organized to coincide with 1993: The Year of American Craft, this exhibition brought together the work of 15 artists from the United States and Canada who undermine the decorative and comfortable domesticity usually associated with crafts. These ceramicists, weavers and stitchers, basketmakers and jewelers embed a vivid and unsettling political or personal content into their teapots, blankets and embroideries, baskets and necklaces. With partial support from the Massachusetts Cultural Council, exhibition curator Katy Kline produced a 58-page color illustrated catalogue.

Frank Gehry: New Bentwood Furniture Designs (Reference Gallery, May 8 - June 27, 1993) The innovative contemporary architect has made occasional forays into furniture design; this exhibition presented the collection of lightweight, low cost chairs of interwoven and glued wood strips which Gehry produced for the Knoll Group between 1989-1991. The exhibition was organized and circulated by the Musée des Arts Decoratifs, Montréal.

Wyn Geleynse: Immigrant (Bakalar Gallery, May 21 - June 27, 1993) This Canadian artist was in residence for three weeks creating two projects. Over the six evenings of May 5 - 10, he projected a film of a spectral adult hand flashing the framed image of a child's hand into the open ramped entrance of the small warehouse building (E20) adjacent to the LVAC. The artist was present to speak with the many intrigued passersby. After the projection closed Geleynse built an installation in the gallery which consisted of a cascading plethora of idealized landscape details placed in small frames creating their own landscape into which, in turn, a filmed image of the kneeling artist was projected.

The exhibition of paintings by the Danish painter Per Kirkeby, organized by the LVAC in 1991-92 completed its three-stop national tour at the Indianapolis Museum of Art (January - April, 1993)

EDUCATIONAL PROGRAMS

Gallery talks for were given by the artists and curators for every exhibition. Special tours of the collection and talks were arranged for a variety of groups ranging from MIT's Visual Arts Program classes to students from many area art schools. Special receptions and talks were arranged for the departments of Economics and Mathematics. A two-part film series was organized during IAP in conjunction with Corporal Politics.

ACQUISITIONS

Permanent Collection. The MIT Permanent Collection acquired 36 works of art through gift and four works by purchase. The Student Loan Art Collections acquired 33 works through gift and 15 through purchase. James Melchert, the California ceramicist, has completed the tiles which will compose his mural commissioned for the Biology Building through the 1% for art policy; they are scheduled to be installed in January, 1994. An additional, privately funded commission is bringing Jim Sanborn, a sculptor from Washington, D.C. to embellish the lobby area with a number of architecturally integrated elements.

LOANS FROM THE PERMANENT COLLECTION

Alex Katz, Study for Ada and Flowers to the Munson-Williams-Proctor Institute, Utica, NY for the exhibition Alex Katz: A Drawing Retrospective and subsequent tour to Colby College Museum and Arkansas Art Center. Takis, Electromagnetic 1 to the Chicago Cultural Center for the exhibition The Nature of the Machine.

EXTENDED LOANS TO THE COLLECTION

James Rosenquist's Sheer Line, on loan and installed in Dewey Library since 1981 was recalled by the lender. Otherwise loans are as noted in previous reports.
CONSERVATION OF THE PERMANENT COLLECTION

Katherine Porter's painting Untitled (1970) was miraculously repaired and restored by the Williamstown Regional Art Conservation Laboratory. Hans Hofmann's painting Blue Interior (1947) and Robert Hamilton's painting Landscape/Smokestacks (1961) were treated at the Center for Conservation and Technical Studies, Harvard University Art Museums.

MISCELLANEOUS STAFF NOTES

Katy Kline was appointed to the Visiting Committee of the Williams College Museum of Art for a three year term. She moderated the panel on "Creative Expression" at the "Public Patron" symposium on federal arts funding sponsored by the MIT Office of the Arts in June, 1993. She served on several other art juries and panels (Lowell Public Art Advisory Committee; Gottleib Foundation; RISD Museum; IMS).

Helaine Posner continued to serve on the Cambridge Arts Council Public Art Committee. She juried awards and exhibitions at the Photographic Resource Center, Boston; Bunting Institute, Radcliffe; and the Indianapolis Art League. She participated on the panel Sexism, Racism and the Body Politic, at Tufts University and lectured to classes at the Museum School, Holy Cross and Brandeis University. She also was interviewed by Ron Reagan on E!-TV regarding arts censorship.


Jill Aszling continues to serve on the Professional Practices subcommittee of the standing Registrar's Committee of the American Association of Museums. In October she attended the joint New England Museum Association/Mid-Atlantic Association of Museums annual conference in Albany, NY.

Katy Kline and the LVAC Staff
FY93 was a landmark year for the MIT Museum. We acquired at auction the former holdings of the Museum of Holography in New York--the largest and most comprehensive collection of holography in the world. In addition, we secured several grants which will allow us to maximize the use of our collections for exhibitions, education, and research. Both accomplishments are central to our mission as a museum.

HOLOGRAPHY

After considerable preparation and research, Warren Seamans, director of the MIT Museum and Stephen Benton, director of the Spatial Imaging Group at the Media Lab, acquired the entire collection of the Museum of Holography with funds raised from donors who shared a single resolve--that the collection be kept together. They believed, as we do, that MIT would be the ideal home for a holography collection of this significance, and provided their expertise and enthusiasm, as well as their financial support. In addition to the many important advances in holographic research which have emerged from the Spatial Imaging Group under Benton's leadership, artists associated with MIT's Center for Advanced Visual Studies have made noteworthy contributions to the artistic development of holography. President Vest is himself the author of a textbook on holographic interferometry.

The collection includes approximately 1500 holograms by such internationally-renowned holographers as Emmett Leith and Juris Upatnieks, Yuri Denisyuk, Rudie Berkhout, Harriet Casdin-Silver, Sam Moree, Dieter Jung, Margaret Benyon, Dan Schweitzer, and Stephen Benton. It features a number of historically, technically, and artistically significant artifacts including one of the first laser transmission holograms, the first white-light hologram, early examples of reflection and integral holography as well as documentary material from the laboratory of Dennis Gabor who was awarded the Nobel Prize in Physics in 1971 for his invention of holography. Now in the process of being inventoried and catalogued, the collection will be documented, conserved, and placed in archival storage through the spring of 1994 when many of the pieces will be displayed in the premier exhibition. The Museum is committed to complementing all exhibitions with the array of educational programs and other essential services formerly offered by the Museum of Holography including a teaching lab and an artist-in-residence program.

THE EDGERTON PROJECT

A grant from the Edgerton Foundation to the MIT Museum, MIT's Center for Educational Computing Initiatives (CECI), and the museum at George Eastman House is funding the development of computer-based multimedia applications about Harold "Doc" Edgerton for K-12 and museum audiences. As part of this project we are producing, with additional funding from a local foundation, an online multimedia catalogue which will contain information on the MIT Museum's most important collections. We believe this innovative, state-of-the-art catalogue can, by combining traditional curatorial information with multimedia and full-text elements, serve as a national model for museums attempting to expand their boundaries with the creation of interactive, educational, user-friendly interfaces to their collections catalogues.

COLLECTIONS

Gaining access to our collections usually requires a trip to the Museum and consultation with busy collections staff members. In FY93, in conjunction with the Edgerton Project, the Museum worked toward its goal of providing online access via MITnet to portions of our collections database by late 1993. While our first efforts are to catalogue materials relating to Doc Edgerton, the Architectural Drawings Collection, and Hart Nautical's Herreshoff collection of ship plans, we will be continually adding other collections to the catalogue. The heaviest on-campus use of our collections is currently by the Alumni/ae Association and the News Office, and therefore one of our priorities will be to provide online access to the materials they use most frequently--our extensive biographical and event files, which in essence tell the story of MIT's Association. In 1994 visual images will be linked to this database, accessible from specially-configured Athena workstations on campus, enabling users to browse through our "files" without physically coming to the Museum. In the next few years, as we add information about our holdings to the online catalogue, we hope to encourage researchers, students, and potential curators to make greater use of the collections. One of our goals is to inspire members of the MIT community to work with us in the creation of engaging exhibits and interactive multimedia applications which draw from these collections, exploring MIT's role in the development of science and technology -- as we are currently doing with the Edgerton Project and the School of Architecture.
In FY93 the collections staff continued to provide reference services to researchers from the MIT community and from outside the Institute. In addition to the hologram collection, materials accessioned into the collection in the past year came from a variety of sources in and around MIT, including Julius Stratton, Esther Edgerton, Bill Koch, and Richard Filipowski, as well as from the Sloan School, the Research Lab for Electronics, the Lab for Nuclear Science, and the Departments of Electrical Engineering, Aeronautics and Astronautics, Ocean Engineering and Civil Engineering. Instruments, artifacts, architectural drawings and photographs from the Museum's collections were exhibited at the National Portrait Gallery, the Collier Automotive Museum (Florida), the Hood Museum, Peabody-Essex Museum, Chicago Historical Society, Edgerton Education Center (Nebraska), Boston Society of Architects, Nagoya Port Aquarium Project (Japan), and La Cite de Sciences et de l'Industrie (Paris). Photographs from the collection appeared in a number of books and magazines including *Science*, *Physics Today*, *Down East* Magazine, *The Chicago Tribune*, *Der Spiegel* (Germany), *New Scientist* (England), and *Florilege: The Jewish Hall of Fame Encyclopedia Project* (Israel). They were also prominent in books written by MIT Professors Samuel Goldblith and Robert McKersie. Film footage from the Hart Nautical Collections was used in the National Geographic Explorer television series in a segment about Bob Ballard's underwater discovery of *The Lost Fleet of Guadalcanal*.

**Architectural Drawings Collection**

Until recently, the Museum's Architectural Drawings Collection remained a little-known resource for scholars in the field of architectural history. This unique collection, comprised of more than 15,000 drawings executed by MIT students and eminent practicing architects, was collected by the Department of Architecture since its founding in 1865 through the mid-1960s. An essential resource in understanding the history of the department—the first school of architecture in the nation—the collection also provides an unparalleled view of the evolution of architectural education in the United States and documents the changes in architectural style in this country. In the early 1970s the drawings, which were being stored in bundles in a dank campus basement, were brought to the MIT Museum and emergency conservation efforts were undertaken. Systematic scholarly research did not commence until 1989, when a doctoral student in architectural history began working with the collection. In the past year two important milestones have resulted from this work on the collection. First, we received funding from the Getty Grant Program to research and produce, under the direction of Stanford Anderson, head of the Department of Architecture, a comprehensive online catalogue of the collection. Second, financial support provided by the Office of the Arts at MIT allowed us to create, in collaboration with CECI, a multimedia prototype for an innovative educational interface to this catalogue. While additional funding is still needed to allow us to integrate images of a substantial number of drawings into our online catalogue, the fundamental building blocks needed to make the existence of this collection better-known and fully accessible will be in place in late 1993.

**Hart Nautical Collections**

In conjunction with this year's Technology Day activities, the curator of the Hart Nautical Collections organized an exhibit commemorating the hundred-year history of the Department of Ocean Engineering. The exhibition chronicles the early years of Course XIII, when it was known as the Department of Naval Architecture, and brought its activities up to date with a look at current research on topics such as the development of innovative underwater research vehicles, ocean acoustic methods of measuring global temperature change, the kinematics of breaking waves, and successful America's Cup technology.

Financial commitments from several donors were obtained this year which will enable us to begin a comprehensive project to microfilm and catalogue one of Hart Nautical's most heavily-used collections -- the Herreshoff collection of more than 13,000 ship drawings. The Herreshoff Manufacturing Company, one of America's most renowned yacht design firms, was famous for producing world-class yachts including several America's Cup winners. The catalogue for this collection, including images, will be integrated into the Museum's online multimedia collections database.

**Conservation**

In October, the Museum and *Technology and Conservation Magazine* sponsored the ninth in a series of biennial international conferences on conservation. At this year's symposium, *Disaster Prevention, Response, and Recovery: Principles and Procedures for Protecting and Preserving Historic/Cultural Properties and Collections*, nearly 200 participants heard presentations by conservators, architects, and preservation experts on subjects ranging from the restoration of Kuwaiti cultural properties after the Gulf War to preparedness and recovery from hurricanes and earthquakes.
Nineteen drawings by 19th-century English and French architects were conserved this year by the Northeast Document Conservation Center with funding provided by the Council for the Arts at MIT. These drawings were part of the exhibition on the founding of MIT’s Department of Architecture--Drawings At Work: William Robert Ware and the Origins of American Architectural Education. This exhibition was on display at the Museum until December 1992, after which it was moved to the Society of Boston Architects’ exhibition space for a six-week run.

Museum Computer Network
The Museum Computer Network, the only national organization devoted to fostering the use of computer technologies in museums and to helping set standards for the interchange of information, has decided to establish their Programs Office at the MIT Museum. We look forward to sharing ideas and expertise with them as we undertake the development of our collections catalogue with CECI, and as we explore ways to exchange information with other museums, repositories, and researchers via the "information highway."

EXHIBITIONS
The MIT Museum’s exhibition program was supported financially this year by a variety of donors and organizations, including the Institute of Museum Services, the Council for the Arts at MIT, the Office of the Arts, and the Alumni/ae Association.


Moriarty's photographs of Olympians and marathoners, biathletes and triathletes captured the lyrical and stressful aspects of competition by endurance athletes.

The Sporting Woman January 8 - February 5, 1993. Curated by Sally Fox and sponsored by the MIT Women's League, the exhibition chronicled women's athletic activities from antiquity to 1930 as shown in posters, advertisements, magazine covers, post cards, and works of art. The rich history of women's athletics at MIT from 1920 to the present was a special highlight of the exhibition.

Boulevard Manhattan: The Hudson Studio February 19 - April 2. A revitalization plan for a grand Harlem avenue gone to seed as envisioned by the principals of the Hudson Studio (MIT alumni/ae) for the Harlem Urban Development Corporation.


Fotogramme: 1918 to the Present September 1992 - January 3, 1993. Organized by the Goethe Institute and drawn from the collections of the Berlinische Galerie, the Bibliotheque Doucet, and elsewhere, the exhibition documented the lively and significant history of the medium and explored its current trends.


Inside the Large-Small House: The Residential Design Legacy of William W. Wurster January 23 - March 28. Wurster, Dean of the School of Architecture from 1944-1950, rose to prominence in the 1930s and 40s with his innovative residential designs that emphasized functional organization, economy, privacy, informality, and a relationship to nature. The exhibit explored issues of architectural integrity and livability in houses of limited size.

MIT/Casey February - August 15. After a successful venue at the University of Quebec, Montreal, MIT designer Jacqueline Casey's posters were reinstalled at the Museum's main facility. Posters, the catalogue of the exhibition designed by Dietmar Winkler, was a prize winner in the New England Museum Association's 1992 publication competition.

The Works of Charles H. Woodbury May 4 - December 30. After three years on a 14-museum national tour, this major retrospective of the etchings, drawings, watercolors, and oils of Charles H. Woodbury (MIT Class of 1886) has been reinstalled for a last hurrah at the Museum.

Course XIII, 1893 to 1993: From Naval Architecture to Ocean Engineering June 4, 1993 - ongoing. This exhibition traces the history of the Department of Ocean Engineering from its beginnings as the first college program in Naval Architecture available in the United States, through current research initiatives.

Special exhibitions mounted for the MIT community included those for the annual children's art exhibit at the Medical Department, and to mark the successful completion of the Campaign for the future.
K-12 EDUCATION
More than 200 school groups visited the Museum this year, exploring our exhibits and participating in educational programs. In addition to our regularly-offered programs on stroboscopic photography and geometry, a new program called Where Art and Science Meet helped children explore the mathematical and scientific underpinnings of two permanent exhibitions at the Museum, Math in 3D and plasma gas sculptures. The Museum’s ability to offer special programs to school groups will be increased with the renovation of a room which will be used as a classroom facility for visiting students. A 1992-3 General Operating Support grant from the Institute of Museum Services helped support this programming.

With funding from the Trustee of the Lowell Institute, we were able to offer for the second year So You Think Math and Science Are Boring..., a program inviting local schoolchildren to the Institute during their school vacation breaks to visit labs and talk to researchers about their careers. This year we worked closely with MIT’s Educational Talent Search program which targets Cambridge secondary school students who would benefit from encouragement to attend college and pursue careers in science and engineering. The program has been expanded to include summer trips to the Woods Hole Oceanographic Institute, and a formal program for class trips to the Institute beginning in the fall of 1993.

FACILITIES
This year 63 meetings, receptions, symposia, and dinners were held at the MIT Museum, serving more than 5,000 guests. Among the more notable events were a reception for more than 250 science reporters attending the annual AAAS conference in Boston, Sloan Industry Studies Workshops, a reception for the Cambridge Area 4 Crime Task Force, and the 90th Anniversary of the Aeronautics Club of New England.

MUSEUM SHOP
FY93 was a productive year for the MIT Museum Shop. Revenues from the two retail stores and full-color mail order catalogues and brochures approached the one-half-million dollar mark. The Museum Shop expanded its interdepartmental business with a special full-color brochure depicting the “Tech Group” of official Institute gifts and with an afternoon reception geared for gifts buyers at MIT. We also strengthened our ties with the educational community by forging a special relationship with the Massachusetts Teacher’s Association and by offering an educational kit rental program which enables schools to rent kits that serve as a follow-up to Museum educational programs. Beginning in fall 1993, as part of our continuing efforts to support the student community, we will offer for sale in our Student Center Shop the art work of students whose work is exhibited in the Wiesner Gallery.

IG NOBEL
"Forget Sweden!" Scientific American reported after witnessing the mock pomp and circumstance of the first annual Ig Nobel Prize Ceremony at MIT. A good-natured spoof on the Nobel Prize sponsored by the MIT Museum and the Journal of Irreproducible Results, the Ig Nobel recognizes men and women whose achievements cannot or should not be reproduced. Generous contributions from a private donor and from the Peter DeFlorez Fund for Humor were instrumental in making the second annual ceremony a great success--solidifying its international reputation as the place to be for scientists every October. We were delighted to learn this year that even the Swedish press has embraced the Ig!

It is on a most encouraging note that we close this report. The MIT Museum’s advisory board, restructured two years ago, has become a strong force in the operation of the Museum. We believe that this enhanced support will afford the Museum even greater opportunities to strengthen its service to MIT and the larger community.

The MIT Museum Staff