ASSOCIATE PROVOST FOR THE ARTS

INTRODUCTION
It has been a year of extraordinary accomplishment for the arts at MIT. New facilities have opened in music, theater, and visual arts; enrollments in curricular offerings continue to rise; the faculty in the arts has achieved ever wider recognition, as have our programs; and visiting artists of the highest caliber have enriched campus life both inside and outside the classroom. Over all of this achievement, however, hangs a darkening budgetary cloud. As MIT struggles to close a serious budgetary gap, Institute funding to arts programs has been cut at a time when outside funding has become harder to realize. Unless new sources of income can be tapped, it will become more and more difficult to maintain the upward trajectory in arts programming or even to sustain what has been achieved.

ARTS PROGRAMS
The mission of the arts at MIT, both curricular and co-curricular, is threefold: (1) to achieve the highest standards of excellence within the context of MIT; (2) to integrate the arts with other programs at the Institute; and (3) to take a leadership role in the arts locally, nationally, and internationally.

Achieving excellence
The curricular programs at MIT in the arts as elsewhere strive to achieve three goals: (1) professional training at the highest levels; (2) an opportunity for deep involvement at a non-professional level; and (3) introductory training to provide an avenue for lifelong enrichment and enjoyment. The arts at MIT have always provided (2) and (3); as the programs and faculties strengthen, MIT can increasingly provide (1) as well. In this year's graduating class, at least three students have chosen to pursue graduate studies in the arts: two in music and one in writing. These students were sought after by the best schools in the country and had their choice of programs. In the past two years, students have chosen careers in music, theater, writing, and the visual arts.

The MIT students who choose professional arts careers do not differ significantly from those who pursue the arts in depth but go on to fields of science and engineering. Most students in these two categories double major, and most are professionally qualified in at least two fields. In the past year, MIT students not pursuing professional arts careers had their artwork displayed at First Expressions Gallery in Boston, one performed in a solo recital at Symphony Hall, one had his artwork profiled in the Boston Herald, and one has his work chosen to represent Technology Day 1994. Further, the MIT Symphony was repeatedly singled out for review in the Boston papers, which is highly unusual for a student group, and one concert was described by the Boston Globe's chief music critic Richard Dyer as "a model of what every concert ought to be."

The curricular programs are enhanced by a growing Artists-in-Residence (AIR) program. In the past year, through the efforts of Professor Evan Ziporyn, MIT has acquired a full Balinese Gamelan, and students have had the opportunity to work closely with Balinese artists in their study of this orchestra of instruments. Students in theater have been able to work directly with Brazilian playwright, Augusto Boal, and with playwright David Henry Hwang, who in the annual Abramowitz lecture spoke of the problems and opportunities facing Asian-Americans in the arts and who coached students in the presentation of his play FOB.

The curricular programs also benefit from the support of the Council for the Arts at MIT (CAMIT). In the past year, for example, CAMIT has made possible the purchase of North Indian musical instruments to support the teaching of George Ruckert, Lecturer in Music, and the acquisition of new teaching materials for the music library and new equipment for the Student Art Association. Because of MIT's budgetary problems, it is only through CAMIT that such programmatic support has been possible.

CAMIT support has been absolutely essential in the expansion of curricular arts facilities. In the past year, the suite of new music practice rooms in Building 4 was dedicated to the Council for the Arts. These rooms were made available exclusively through the generosity of three CAMIT members. Also the opening of Building E-33 as a theater design facility housing costume, set, and lighting design classes, workshops, and storage was facilitated by significant support from CAMIT.

Our faculty artists represent the core of excellence in the arts at MIT. In the past year, their work has been widely recognized both inside and outside MIT. Professor Wellington "Duke" Reiter was recognized by CAMIT with the Kepes Award and presented the inaugural Gyorgy Kepes Fellowship Prize lecture; in the Boston Globe, Professor Reiter was recognized in a cover story on "Artyecture." Professor Alan Lightman continued to receive national attention for his first novel, Einstein's Dreams; at MIT he led a well-attended workshop at Technology Day 1994 of MIT writers reading from their works. Professor Alan Brody's plays continued to be produced nationally with a
production of *Company of Angels* in New York; at MIT he won the two-year Class of ’60 Fellowship in the Humanities for support of his work. Professor John Harbison received widespread national attention for the premieres of three new works in April, among them the extraordinary Cello Concerto performed by Yo-Yo Ma with the Boston Symphony Orchestra conducted by Seiji Ozawa; his lifelong achievement was recognized by MIT with the awarding of the Killian Prize, the highest award offered by MIT to its faculty. This is the first time in its long history that the prize has been given to a member of MIT’s arts faculty; Professor Harbison will present the annual Killian Prize Lecture next year.

The MIT Museum was changed permanently with the acquisition of the entire collection of the New York Museum of Holography at auction. With the addition of this collection to its holdings, the Museum now boasts the largest collection of historical holography in the world, which is only appropriate as it contains works by both President Charles M. Vest and Professor Stephen Benton, former Head of the Media, Arts and Sciences Program. As in past years, the collections of the MIT Museum were requested for loan or reproduction across a wide spectrum of international organizations, including the Smithsonian and WGBH-TV.

The List Visual Arts Center has continued its history of awards and recognition with receipt of formal accreditation with distinction by the American Association of Museums. The List Center was also invited to present one of the inaugural year exhibitions for the new American Center in Paris next year. As in years past, one of its exhibits, *The Anxious Salon*, was again praised by the Boston Globe as one of the year’s ten finest in this area.

**Integration of the Arts into the MIT community**

From undergraduate admissions to graduate research to the growing body of alumni and alumnae, the arts have become increasingly integrated into the fabric of the Institute. As the excellence of the arts programs is more widely recognized, such integration is facilitated.

The Creative Arts Council (CAC), a faculty and administrative group that meets monthly to discuss issues of critical interest to the arts community at MIT, worked with Michael Behnke, Director of Admissions, to increase the role of the arts in admissions procedures. Because of faculty concern some years ago about the quality of students admitted when the Admissions Office sought students with a more “well-rounded” background, CAC has rather focused its efforts in those areas of admissions that are not directly involved with the selection process. Studies done by the Admissions Office have shown that prospective students who choose not to apply to MIT or not to attend the Institute after admission frequently make that decision of a perception that the arts and humanities are not broadly represented or well respected here. It is essential, therefore, that we try to reach those students so as to increase the pool of qualified applicants and to increase the yield of admitted students. To succeed in this effort would benefit the entire undergraduate program at the Institute.

We began working with Admissions last year by having student and faculty representation in the arts at Campus Preview Weekend for the first time. Next year we plan to reach all prospective students identified as “highly qualified” with a letter describing the opportunities in the arts and humanities at MIT including a request form for the new Student Guide to the Arts. The Admissions Office will try to identify applicants with arts interests, and it will forward submitted slides and portfolios to the Department of Architecture for faculty review as it has for years submitted tapes and compositions to the Music Section. Members of the arts community will continue to participate in Campus Preview Weekend, and we will try to have representation at alumni receptions for admitted students during spring break. Faculty will participate in contacting individual admitted students who have been identified with arts interests.

CAC was also actively involved in the extended discussions over the year about the role of the arts in HASS-D. Unfortunately this issue was not resolved, as a recommendation from the HASS-D Review Committee to group the arts with offerings in the humanities and thus to encompass it within a requirement was not welcomed by critics on both sides of the question who either wanted to see the arts more fully represented or left as an optional, non-required category. Further discussions were then held under the direction of Professor Arthur Smith, Dean of Undergraduate Education and Student Affairs; these were productive but without resolution. Encompassing the arts category within a HASS-D requirement remains a goal of the arts programs.

The acquisition of the largest single holography collection by the MIT Museum has led to a new partnership with the Spatial Imaging Group at the Media Lab. With the creation of a holography collection at the Museum, a new and significant educational component will be established for adults, MIT students, and area K-12 students. Over the year the Museum strengthened its relationship with the Department of Ocean Engineering through the Hart Nautical Collection, the Department of Architecture through the Architectural Drawings Collection, and the Department of Electrical Engineering through the Edgerton Project. Its final exhibition of the year
Light•Space•Time: CAVS/MIT - 25 Years highlighted the artistic and educational achievements of the Center for Advanced Visual Studies.

The AIR program has always been conceived as having a significant curricular component. This year the program has worked extensively with the Music and Theater Arts Section. Next year, in addition to collaborations with curricular areas in the arts, the AIR program has planned artistic residencies in Mechanical Engineering and in the Edgerton Center.

The Boston Club of MIT Alumni/ae highlighted the arts at MIT by choosing the arts as their focus for the distinguished Windows on MIT lecture series. Speakers included Joe Haldeman, science fiction author and Lecturer in Writing and Humanistic Studies; Professor Peter Donaldson on interactive Shakespeare studies; Professor Woodie Flowers on engineering design; Dean William Mitchell on digital imaging; members of the music composition faculty led by Professor Peter Child in discussions and performances of very recent work; and Professor Steven Benton on holography.

"The Wonder of it all: Technology Day 1994" focused for the first time on the arts. At Tech Night at the Pops, a work by Professor Harbison was performed; David Deveau, Lecturer in Music, was the featured soloist in a piano concerto by Ravel; and Professor Paul Gray, Chairman of the MIT Corporation, led the Boston Symphony Orchestra in a rousing performance of Sousa's Stars and Stripes Forever. At Kresge Auditorium the next morning an overflow crowd of alumni/ae heard Professor Philip Morrison speak on the relation of art and science; I. M. Pei '40 speak on the completion of his work at the Louvre; Richard Polich '65 speak on his work as head of the largest American arts foundry; and Lloyd Schwartz, Pulitzer Prize winner in music criticism, speak with Professor Harbison and Professor Tod Machover on music composition. In the afternoon workshops were held in media arts, writing, architecture and design, theater, and music. As the weekend continued, visiting alums were invited to take tours of the galleries at the List Visual Arts Center and the MIT Museum, of the outdoor sculpture collection, and the new biology building, and to attend the official opening of the CAVS exhibit at the MIT Museum. The weekend culminated with a breathtaking performance of A.R. Gurney's Love Letters, played by Professor Gurney himself and Kitty Carlisle Hart, long-time member of the Council for the Arts. Tech "Day" was covered by journalists from National Public Radio and Scientific American.

Leadership in the arts
In addition to achievements on campus, the MIT arts community has continued to expand its leadership internationally, nationally, and locally. The List Center has long been recognized internationally; its selection as one of the inaugural presenters at the American Center in Paris, along with the Whitney Museum of American Art and the Museum of Contemporary Art in Los Angeles will only add to that reputation. MIT's hosting of Salman Rushdie and his appointment as Honorary Visiting Professor of the Humanities also received international coverage; MIT is the first educational institution to have recognized Rushdie since he was forced to go into hiding as the result of a death threat.

This past year also saw the publication of the proceedings from the conference, "The Public Patron: drafting a mandate for a federal arts agency," presented at MIT in June 1993. This volume has received and will continue to receive wide national distribution.

Locally, the arts at MIT have continued to take a leadership role in education and community affairs. The MIT Museum has expanded its educational program, So You Think Math and Science Are Boring, with funding from the Trustee of the Lowell Institute. The AIR program built new collaborations with Emerson College and Brandeis University and established new partnerships with the Cambridge Public Schools, World Music, and the Cambridge Multicultural Art Center; it expanded its collaboration with IBA-Arte y Cultura. In a Boston Herald article, Maureen Costello, Director of Special Programs in the Arts, was singled out as the motivating force behind the MIT Office of the Arts "acting as a kind of informal hub" of new and exciting collaborative efforts between local educators and arts presenters.

FUND-RAISING
Fund-raising for the arts is facilitated by Glenn Billingsley, Major Gifts Officer for the Arts. A significant part of our annual success is due to the generosity of the Council for the Arts, and a separate report from this group follows. Other initiatives are made to individuals not associated with the Council, to foundations, corporations, and public funding. Overall giving, including gifts-in-kind but not pledges, was up somewhat from $1,097,512 last year to $1,268,520, but this masks disturbing trends that will need to be addressed.

Council for the Arts
Gifts to the Council were down from $189,660 in FY93 to $165,398, approximately the FY90 level. Gifts by Council members to other arts projects increased slightly from $299,900 to $306,000. The reduced level of unrestricted
annual giving meant that for the first time since 1987 the Council needed to draw on its reserves to meet annual commitments. It is possible that interest in the Council's special projects, which have been very successful in the past few years, including the Berenice Abbott Photography Laboratory, the music practice rooms, and the theater design facility, in addition to special projects initiated by Council members themselves, including funding to support student theater productions, an annual colloquium on contemporary art, the MIT Museum, the List Visual Arts Center and other areas, has drained the availability of support for more general purposes. However, the annual fund supports the Museum of Fine Arts membership allowing all MIT students free admission, the grants program in the arts for students, faculty, and staff, and allocations to the AIR program, the MIT Museum, the List Visual Arts Center, and Arts Communications and has become essential to the maintenance of current operations. Thus the future direction of Council support will be a critical issue of discussion with the Council's Executive Committee next year.

Other giving
The MIT Museum benefited greatly in the past year due to increased giving from foundations and corporations. Among the most significant of foundation gifts, the Shearwater Foundation provided $20,000 to help support a curator of holography, the Edgerton Trust provided $70,528 to support the cataloguing and multimedia application of Edgerton materials, and the Getty Foundation provided $30,000 to support the cataloguing of the Architectural Drawings Collections. Significant corporate support included $80,000 from Eastman Kodak for preparing, cataloguing, and exhibiting the holography collection, approximately $50,000 in loaned equipment from SONY Electronics to the CAVS exhibition, and about $13,000 in loaned equipment from Apple Corporation for the CAVS exhibition. Also the List Visual Art Center's exhibition Masculine Masquerade will receive significant support from the Andy Warhol Foundation and the National Endowment for the Arts totaling $45,000. One very important gift-in-kind was the donation by Norman Gordon '43 of his extensive audio tapes fully organized and catalogued within cabinets to complement his previous gift of an extensive library of chamber music scores and parts valued at $107,253. All arrived at MIT last spring and are in the process of being unpacked with great appreciation and enthusiasm by the music faculty.

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; the position of Retail Coordinator at the MIT Museum was vacated this year and filled by a minority male who is an MIT alumnus. The programs of the Office of the Arts continue to highlight artists of all cultures and ethnic backgrounds. In the past year the AIR program celebrated Asian and Asian-American arts and artists; the past two years celebrated African-American and Hispanic arts and artists. The Associate Provost took on the additional responsibility last year of chairing the presidentially-appointed Campus Committee on Race Relations.

Ellen T. Harris
ARTS COMMUNICATION

In the fifth year of the Office of the Arts, Arts Communication continued to successfully collect and publish accurate, up-to-date information on MIT's extra-curricular and co-curricular arts programs and events; disseminate this information to the MIT community, prospective students, the Cambridge/Boston community, the general public, and the press; actively promote and cultivate awareness of the arts at MIT both within and outside the Institute, for public relations, publicity, and fundraising purposes; oversee publicity and promotion efforts for programs sponsored by the Office of the Arts; and advise and assist individual arts programs and members of the arts community in their publicity and public relations efforts. Significant projects and media coverage of the arts at MIT included the following:

Internal (MIT)

Arts Communication produced the second edition of "The Arts at MIT: A Student's Guide," with information on extracurricular arts activities available to students. Copies were distributed throughout campus and to incoming students at the Fall '93 Activities Midway.

For the fifth year, Arts Communication produced the weekly Arts Page in Tech Talk. Nineteen feature Arts Pages and eight Month-at-a-Glance Arts Pages were produced by Lynn Heinemann (writer) and Susan Cohen (designer). In addition to Tech Talk's weekly distribution, poster copies of each Arts Page were distributed widely on and off campus, and Arts Page stories were made available on-line. A corps of student photographers was hired to document campus arts events for the Arts Page and other on-campus publications, and the office's growing collection of photographs was used widely in various MIT publications and by the media.

There was a significant increase in the number of feature stories on MIT arts news and events in Tech Talk's general spaces: 30 arts-related articles were published in Tech Talk's "run-of-paper," more than twice as many as in the previous year. Authors included the director of arts communication, members of the News Office staff, and members of the MIT arts community.

Other MIT publications featured MIT arts-related articles as well. Arts coverage in The Tech increased dramatically in amount and improved in quality under Arts Editor Ann Ames. Coverage included thoughtful reviews of MIT performances and exhibitions, feature stories/previews on students involved in the arts, and calendar listings of arts/entertainment events. MIT arts-related features also appeared in MIT Spectrum, the SHSS News, and Technique.

Arts Communication continued to oversee ArtsNet, which grew to a total of over 90 campus arts representatives. Arts Communication also continued to oversee maintenance of the "Arts at MIT" bulletin board in Lobby 7 and the weekly "Arts Hotline" (253-ARTS).

IAP activities increased to include over 100 arts-related programs, workshops, and performances, and were designated in the IAP Guide with the code letter "A." Separate listings of arts events occurring during IAP were prepared by Arts Communication and distributed throughout the Institute.

Technology Day 1994, which focused on the arts at MIT, increased awareness of MIT's arts programs and activities for thousands of MIT alumni/ae. An article in the May/June 1994 issue of Technology Review previewing Technology Day declared that "arts involvement permeates every corner of the Institute" and that the arts are "fully integrated into the curriculum and into the central teaching and research of the faculty." The event was covered by the Director of Arts Communication for Tech Talk. Journalists from National Public Radio and Scientific American attended the event.

The Windows at MIT series, which this year focused on the arts at MIT, also increased awareness of MIT's arts programs and artists for MIT alumni and friends.

Work began on an arts brochure project, which includes the writing, design, and production of the following: a new arts brochure for general fundraising and public relations uses, brochures for the Council for the Arts at MIT and Special Programs, and a student's guide to the arts at MIT.

Proceedings from the conference, "The Public Patron: drafting a mandate for a federal arts agency," presented in June 1993 by the Office of the Arts, were edited and published. Copies were distributed at a major conference presented by the National Endowment for the Arts in April, 1994. Distribution is continuing both within and outside of MIT.
Local and National
Copies of the Month-at-a-Glance arts page were mailed to over 500 off-campus individuals at their request.

Arts Media Calendars were produced and mailed monthly to 265 members of the electronic and print media. Press releases and posters were produced for major events and announcements, and mailed locally and nationally to targeted writers and media sources. Relationships continued to be cultivated with members of the media, resulting in successful article placements and increased external awareness of MIT's arts programs.

Local media attention given to MIT artists-in-residence included enthusiastic preview and review coverage of Nusrat Fateh Ali Khan, Augusto Boal, Ephet Mujuru, Les Ballets Bougarabou du Senegal, Los Pleneros de la 23 Abajo, Phil Woods and the Phil Woods Quintet, and Gamelan Sekar Jaya by the Boston Globe and other print and electronic media. The appearance of playwright David Henry Hwang as the 1994 William L. Abramowitz Lecturer received advance coverage by the Boston Globe, the Boston Phoenix, the Christian Science Monitor, WHDH-TV Channel 7 "Asian Focus," and others. While at MIT, Hwang was interviewed for a feature story on National Public Radio.

The surprise appearance of author Salman Rushdie at MIT in November, 1993 received nation-wide attention from the national electronic and print media.

Alex Beam of the Boston Globe devoted a recent column to "Boston's new bastion of arts: MIT." Interviews with Associate Provost for the Arts Ellen T. Harris and others led Beam to conclude that "with little fanfare, MIT has transformed itself into a world-class mecca for performers of all stripes."

Art New England prepared a series of two articles, written by Charles Guiliano, on the Center for Advanced Visual Studies in conjunction with the Center's 25th anniversary and retrospective exhibition at the MIT Museum.

For the second year in a row, MIT's List Visual Arts Center made the Boston Globe's "Top Ten in Visual Arts" list—in 1993 for The Anxious Salon: Narrative Content in Recent Figurative Painting.

A Boston Herald article attributing the rise in Boston's world music events to collaborative efforts between local educators, presenters and arts administrators, praised MIT's Office of the Arts for "acting as a kind of informal hub of it all," and singled out Director of Special Programs Maureen Costello as the force behind these successful collaborations.

Boston Globe music critic Richard Dyer heralded a concert by the MIT Symphony Orchestra as "a model of what a student concert ought to be... Student musicians were engaged with great music and serving a community that was eager to participate in the experience.... it was clear that what this had become was a model of what every concert ought to be."

The first-ever collaborative effort by the MIT Concert Choir and the MIT Symphony Orchestra—a performance of Verdi's Requiem, directed by John Oliver—won high reviews from the Boston Globe. "This was a responsible and contained performance as well as an exciting and moving one," wrote Richard Buell.

A Cambridge Chronicle story on cultural activities available to the general public at the city's universities featured MIT's galleries, concerts, and film and writers series.

List Foundation Fellow Malay Kundu was profiled in a Boston Herald article, "Students with a mission—Visual Arts."

A concert by the Tokyo String Quartet, presented as part of the Acoustical Society of America's annual meeting, was written up in The New York Times, the Boston Globe, and other publications.

MIT Artists Off-Campus - Selected Media Attention
Assistant Professor of Architecture Wellington ("Duke") Reiter was featured in a Boston Globe Magazine article on "Artyecture" by architecture critic Robert Campbell, who called him the Artytects' "most audible spokesman"; Professor John Harbison received enthusiastic praise for his conducting appearances and compositions, including his new Cello Concerto, premiered by Yo-Yo Ma and the Boston Symphony and rehearsed with MIT student pianists, which garnered impressive previews and reviews from the national press; Professor Alan Lightman continued to receive national attention for his novel Einstein's Dreams, including a feature story by Boston Globe writer David McHugh; Dean William Mitchell's work with digital imaging was featured in Art New England, Scientific American, and others; Assistant Professor Evan Ziporyn's work as a composer and performer was praised by the Boston Globe, New York Times, and others; in a review of lecturer Beth Soll's "Temenos," Boston Globe dance critic Christine Temin remarked that Soll's solos were always "the most successful pieces on the program."

MARY L. HALLER
SPECIAL PROGRAMS

In its fourth year, the Artist In Residence Program continued to thrive as a curricular-based, multicultural program and began a celebration of Asian and Asian-American arts and artists. In collaboration with Emerson College, distinguished Balinese artists Nyoman Catra and Desak Made Suarti Laksmi began a two-year residency at MIT and worked with MIT's Gamelan Galak Tika to develop the students' music and dance sensibilities. Under the guidance of these artists, Galak Tika presented several public performances at nearby universities. In April they joined California's renowned Gamelan Sekar Jaya in a performance for a standing-room-only crowd at MIT. Sekar Jaya, while in residence at MIT during their first east coast tour, also presented public lecture-demonstrations on Balinese music and dance. Additional highlights of the "arts of Asia" celebration included appearances by the famed Persian Qawwali singer, Nusrat Fateh Ali Khan and the Japanese "tiko" drummers, Ondekoza. The annual Abramowitz program featured playwright David Henry Hwang, who gave a public lecture and worked intensively with students in the Theater Arts Program. Students were particularly enthusiastic about Mr. Hwang's accessibility as a young Asian-American artist.

The Residency Program continues to build inter-university collaborations for programmatic and budgetary reasons. Augusto Boal, Brazilian playwright, author and legislator, trained 50 students from MIT, Emerson College and Brandeis University in image and forum theater techniques. Public lectures were offered at MIT and Emerson.

Other residencies included a two-week advanced theater program with artists Teresa Ralli from Peru and Rosa Luisa Marquez from Puerto Rico. Jazz drummer Max Roach, mbira player Ephat Mujuru, Afro-Cuban music and dance ensemble Yoruba Andabo, choreographer Rosalind Newman, and the Urban Bush Women dance troupe added much to the cultural life of the community.

Three partnerships with Cambridge-based institutions were established. The Cambridge Public Schools, World Music and the Cambridge Multicultural Art Center (CMAC) all collaborated on programs sponsored by the Office of the Arts. Several residency artists offered programs specifically for elementary grade students from the Boston and Cambridge Public Schools. "Boston Rhythm," a collaborative project with World Music and CMAC featured Boston-area artists in an effort to support the local artistic community. We look forward to strengthening and expanding these three partnerships next year.

Through an on-going collaboration with IBA-Arte y Cultura, members of the Boston cultural and educational community continued to share programs. A new Boston partner, First Expressions Gallery, provided an opportunity for members of the Student Art Association and student musicians to showcase their work both at Symphony Hall and at a newly-opened gallery for university student artists.

The List Foundation Fellowship supported three full fellows and three students with mentor awards. One Fellow was accepted into Boston University's graduate program in creative writing with a full scholarship; another plans to pursue an acting career.

The Residency Program continued its work with the School of Humanities. A major focus on New Music in the 20th and 21st Century is planned. In addition, over the next three years, the program will focus its attention on the development of residencies in science and engineering departments. Three programs are in place for the coming year; additional programs await funding.

Maureen Costello
Through the prudent and generous leadership of John W. Kunstadter ’49, Chairman, and Martin N. Rosen ’62, Vice Chairman, the Council for the Arts at MIT completed the most active year in its history during 1993-94 (FY94). Enhanced work by its standing and prize committees, new initiatives to foster student engagement with the arts, and support for a variety of Institute priorities characterized the Council’s partnership with the MIT arts community this year.

COUNCIL STANDING COMMITTEES

Annual Meeting (Catherine N. Stratton, Chair)

The Twenty-first Annual Meeting of the Council for the Arts at MIT was held on October 28-29. Ninety Council members and guests attended the meeting.

For the first time, this special occasion was organized to highlight one of the six curricular arts disciplines at MIT (architecture, media arts, music, theater, visual arts, writing). With the recent appointment of a new dean and department chairman, Architecture was chosen as the curricular focus of the 1993 Annual Meeting. Featured in the program was a presentation by Dean William J. Mitchell on the changes afforded by interactive communications and imaging technologies to architectural practice and pedagogy. President Charles M. Vest and Provost Mark S. Wrighton also addressed the Council on MIT affairs.

The Eugene McDermott Award and the Gyorgy Kepes Fellowship Prize were presented, respectively, to Thomas Hanrahan and Victoria Meyers, an architectural team from New York City, and to Wellington Reiter, Assistant Professor in the Department of Architecture. (see Special Programs below)

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

Fifty-one Council members provided unrestricted contributions averaging $3,082. Twenty-six non-member donors contributed unrestricted gifts averaging $316. For the first time since 1987, expenditures for Council-sponsored programs and activities exceeded revenue.

In addition to unrestricted gifts, fifteen members provided designated contributions totalling $306,000 to other MIT arts programs. These include support for endowment and programs at the List Visual Arts Center and exhibitions at the MIT Museum; the Wasserman Forum on Contemporary Art; and the “Student Playwrights in Performance” series developed by the Theater Arts faculty.

Contributions were also designated to several “Special Projects” undertaken by the Council’s Executive Committee as $50,000 commitments. This year, pledge payments were completed by three Council members for the construction of music practice rooms (see Special Programs below). Also, gifts from nine members were obtained to convert the vacant Rinaldi Tile Building on campus to a permanent home for the lighting and set design classes, and the Costume Shop of the Theater Arts program.

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

The Grants Committee considered 33 applications for support of arts projects, submitted by MIT students, staff, and faculty, requesting a total of $79,752. From its annual allocation, the committee recommended funding of 28 projects, with grants totalling $57,118. Six Director’s Grant proposals were reviewed by the Council Director and awarded a total of $1,250. World Music figured prominently in Council grants this year with six projects awarded funding. A detailed report of the Grants Program activity is available.

At its policy meeting in May, the Committee resolved to reduce to three the number of its application review sessions during the academic year, and to adopt a more proactive posture through open-ended discussions with faculty and staff on large-scale projects.

List Visual Arts Center (LVAC) Advisory Committee (Ruth Bowman, Chair)

The LVAC Advisory Committee, composed of Council members, MIT faculty, and outside museum professionals, held four meetings during the 1993-94 academic year. Subcommittees were established in the areas of Collections, Education and Outreach, Exhibitions, and Fundraising. The Committee allocated $20,000 of Council funds to the LVAC Director as discretionary income. Also, a series of prints by the contemporary artist Judy Pfaff was acquired for the MIT Permanent Collection with unexpended funds from the FY93 LVAC Advisory Committee allocation.

At the request of Associate Provost for the Arts, the Committee was charged with the preparation of an annual advisory report to be submitted at the conclusion of the academic year.
Membership (Bernard G. Palitz ’47, Chair)

At the conclusion of the 1993-94 academic year, Council membership stands at 79, excluding five ex officio members and three Life members. Forty of the 41 members whose terms expired at the end of June were invited to renew their appointment and one individual was recommended for Life membership. To balance term distribution, twenty members were offered two-year renewals.

Seven individuals accepted appointment to the Council upon the invitation of President Vest: John H. Cantlin ’42, Lincoln, MA; Mary McDermott Cook, Dallas, TX; Dorothea Endicott, Dedham, MA; Caroline Goodall, Los Angeles, CA; Felice Kincannon, Cambridge, MA; and Bonita and Robert M. Levin ’63, Chicago, IL.

At the Annual Meeting, two past Council Chairmen and founding class members were appointed to Life membership: Luis A. Ferré ’24 and Paul Tishman ’24.

With sadness this report must note the passing of two esteemed members: Lawrence B. Anderson ’30, Dean of MIT’s School of Architecture and Planning from 1965-1971, who was appointed to the Council in 1973; and Gregory Smith ’30, a member of the Council’s 1972 founding class and long-time chair of the Development Committee. Mr. Smith was appointed to Life membership in 1991.

MIT Museum Advisory Board (Harvey I. Steinberg ’54, Chair)

The MIT Museum Advisory Board, composed of Council members, MIT faculty, and MIT alumni, held four meetings during the 1993-94 academic year. The board allocated $20,000 of Council funds to the Director of the MIT Museum as discretionary income.

At the request of the Associate Provost for the Arts, the board was charged with the preparation of an annual advisory report to be submitted at the conclusion of the academic year. The independent “Report and Recommendations of the MIT Museum Advisory Board” was submitted on June 29, outlining past and current operations of the Museum with recommendations and planning for the future. It is understood by the board that upon review by the Associate Provost for the Arts this document may be presented to Provost Mark Wrighton towards his appointment of an Institute committee to review the MIT Museum.

SPECIAL PROGRAMS

Dedication of the Council for the Arts at MIT Music Practice Rooms

In a ceremony on March 15, the new music practice rooms in Building 4 were dedicated to the Council for the Arts at MIT. This conversion of classrooms into much-needed, soundproof practice rooms was made possible by the funding catalyst of three Council members each of whom contributed $50,000.

Offering brief remarks at the occasion were Paul E. Gray ’54, Chairman of the MIT Corporation, Professor Harriet Ritvo, Associate Dean of the School of the Humanities and Social Science, Professor of Music John Harbison, and Professor Ellen T. Harris, Associate Provost for the Arts. Speaking on behalf of the Council was Vice Chairman Martin N. Rosen ’62, who was one of the three generous Council donors for the project. The other donors, Leonard Bezark, Jr. ’49 and one anonymous member, were unable to attend the celebration.

Gala Weekend in Dallas

For the first time in its history, the Council sponsored a multi-day assembly of members and friends off the MIT campus with a splendid weekend in Dallas and Fort Worth, TX from April 22-24. Forty members and guests enjoyed a memorable trip orchestrated by a Host Planning Committee co-chaired by Cecil H. Green ’23 and honorary alumna Margaret McDermott, with the invaluable assistance of members Bill C. Booziotis ’60 and Mary McDermott Cook.

Highlights of the weekend included private tours of the Dallas Museum of Art led by Deputy Director Clay Johnson III ’70; a preview of the Impressionist Masterpieces of the Barnes Collection at the Kimbell Art Museum; and visits to the spectacular homes and art collections of several Dallas residents, including member Raymond Nasher. The group also attended a performance by the Dallas Symphony Orchestra in the Eugene McDermott Concert Hall of the Meyerson Symphony Center, and dined at the Dallas Arboretum and Botanical Gardens. With great generosity and élan, Mrs. McDermott opened the weekend with a festive gathering at her Dallas home and brought it to a fine conclusion with luncheon at the McDermott Ranch.

Museum Membership Program and Performing Arts Excursions

Since 1980, the Council has underwritten MIT’s enrollment in the University Membership Program offered by the Boston Museum of Fine Arts. This program provides free admission and discount benefits to all MIT undergraduate and graduate students, as well as ten membership cards for the daily use of MIT faculty and staff.

This year the Council initiated a series of free student excursions to performing arts events in the Boston area to complement its longtime support of the student membership program at the MFA. The intent of this new program is to offer MIT students opportunities
to enjoy productions ranging from the classical to the avant-garde. Groups of fifty to one hundred students attended five events ranging from "The Madness of King George III" performed by the Royal National Theater of Great Britain to a concert by the Sufi mystic musician Nusrat Fateh Ali Khan, to Handel's "Messiah" with Professor John Harbison conducting Boston's Handel & Haydn Society. This series was a great success, often with as many students on a waiting list as the number of tickets available, and will be expanded next year.

**Endowed Prizes and Awards**

The Gyorgy Kepes Fellowship Prize was presented by Angus N. MacDonald '46, (Kepes Prize Committee chair) to Wellington "Duke" Reiter, Assistant Professor in the Department of Architecture, at the Annual Meeting. An accomplished visual artist and architect, Mr. Reiter was commended in the Kepes Prize citation for "building bridges to cross the public and private spheres ... encouraging us to demand an aesthetic of inclusion from the built environment." On May 3, Mr. Reiter delivered the inaugural Gyorgy Kepes Fellowship Prize lecture, entitled "The Necessity for Fiction," in Huntington Hall (10-250).

The Eugene McDermott Award was presented by Ida Ely Rubin (McDermott Award Committee chair) to Thomas Hanrahan and Victoria Meyers, an architectural team from New York City, at the Annual Meeting. The McDermott Award citation observed that in the work of Hanrahan and Meyers, "Transformation pervades their architectural designs, which challenge not only conventions of material, structure, and enclosure, but also models of society and culture." As Artists-in-Residence at MIT in November, Mr. Hanrahan and Ms. Meyers offered critiques of student architectural projects and delivered a public lecture in Huntington Hall.

At the Institute Awards Convocation in May, the Laya and Jerome B. Wiesner Student Art Awards were presented by Professor Ellen T. Harris to Adrian Childs '94 (Mathematics and Music) for distinguished and versatile music performance, and to Franz Elizondo Schmelkes '94 (Mechanical Engineering and Theater) for acting and multicultural community service. Professor Harris also presented the Louis Sudler Prize in the Arts to Christopher Adler '94 (Mathematics and Music) for his accomplishments in music performance and scholarship.

**Tea and Symphony**

On April 8, twenty-five Council members and guests attended a performance by the Boston Symphony Orchestra conducted by Seiji Ozawa. Highlighting the afternoon concert was Professor of Music John Harbison's Cello Concerto commissioned by the Chicago Symphony Orchestra and the BSO, with soloist Yo-Yo Ma. Following the concert, Catherine Stratton hosted a lively reception at 100 Memorial Drive in Cambridge.

**1993 Max Wasserman Forum on Contemporary Art**

The third annual Max Wasserman Forum on Contemporary Art, *Giving Birth to Brightness: African Art in the Post-Colonial World*, was held on October 14. The forum examined the social, historical and formal dimensions of contemporary visual culture in sub-Saharan Africa. Participants included Kwame Anthony Appiah, Professor of Afro-American Studies at Harvard University; Michael Brenson, a New York-based art critic and curator; Moyo Okediji, Lecturer in Afro-American Studies at the University of Wisconsin, Madison; Clyde Taylor, Professor of English and Film Studies at Tufts University; and Sylvia Williams, Director of the National Museum of African Art in Washington, DC. Mark Palmgren organized the forum and served as moderator. The forum was preceded by a two-week program of contemporary African films, *Yeelen*, *Ceddo*, *Camp de Thiaroye*, and *Faces of Women*, screened in the Bartos Theater of the Wiesner Building.

**MARK PALMGREN**
The year got off to a rousing start with notification that the LVAC had been formally accredited with distinction by the American Association of Museums. Additionally, the curators were invited to organize one of the inaugural year exhibitions for the new American Center in Paris and were chosen as one of four finalists in the competition to select and organize the American entry to the 1995 Venice International Biennale of contemporary art.

The LVAC's Advisory Committee met four times. The group's primary task was the compilation of a Report to the Associate Provost for the Arts on the LVAC's past strengths and future needs. The report will be circulated to Academic Council.

For the first time the LVAC was closed to the public on Mondays, to allow for cleaning and photography in the galleries. However, Wednesday evening hours were instituted in an attempt to accommodate after-work audiences.

EXHIBITIONS

The List Center's 1993-94 exhibition program comprised a lively mix of international and national, one-person and thematic group exhibitions. Of the seven exhibitions presented in the three galleries, five were organized by the List Visual Arts Center. We produced catalogues for four of these; the fifth, Robert Cumming's Blackboard Brain, will be documented in the upcoming publication chronicling the LVAC's artist-in-residence program from 1985 to the present.

Angela Grauerholz: Recent Photographs (Reference Gallery, September 11 - December 19, 1993) This first United States museum exhibition included 14 recent, large-scale black and white photographs by a German-born artist presently living and working in Montreal. Portraits, nudes, landscapes, urban sites and interior settings are among her soft-focused, sepia toned subjects which are situated ambiguously in time and place.

Robert Cumming: Blackboard Brain (Bakalar Gallery, September 11 - December 19, 1993) Massachusetts artist Robert Cumming, known internationally for his fascination with eccentric mechanics and technology, was commissioned to create a new work. In residence during August, he transformed the entire Bakalar Gallery into a continuous, volumetric blackboard covered with chalk drawings and verbal notations which invited viewers into the interior of his restless and inventive mind. During October and November, while in Japan, he periodically faxed additions to this ongoing "diary." Blackboard Brain, which ran concurrently with the retrospective exhibition Robert Cumming: Cone of Vision at Boston's Museum of Fine Arts, was reconstituted at the Contemporary Art Museum in Honolulu.

The Anxious Salon: Narrative Content in Recent Figurative Painting (Hayden Gallery, October 16 - December 19, 1993) This heavily-attended exhibition presented heroically-scaled canvases by five contemporary painters from North America and Europe working within an "Old Master," figurative, narrative style. Vincent Desiderio, Attila Richard Lukacs, Odd Nerdrum, Hanneline Rogeberg and Thomas Woodruff update the academic tradition with psychologically complex or disturbing contemporary content. The Anxious Salon was cited by the Boston Globe as one of the year's ten finest exhibitions.

Dan Graham: Public/Private (Hayden and Reference Galleries, January 15 - March 27, 1994) This retrospective exhibition highlighted the 30-year career of this pioneering figure in the development of conceptual art in film, video, photography and performance. His architectural models and glass and mirror structures engaged the viewer in recognizing the physical, psychological, and social interactions occurring within public and private spheres. The exhibition was organized by the Goldie Paley Gallery at Moore College of Art and Design in Philadelphia.

Maria Fernanda Cardoso: Recent Sculpture (Bakalar Gallery, January 15 - March 27, 1994) This young Colombian artist, now residing in San Francisco, has devoted much of her artistic energy to exploring the bond between humans and other animal species. This first United States museum exhibition focused on sculpture the artist created from preserved animals and other organic materials. Cardoso
fashions preserved snakes, frogs and other fauna into minimalist forms or organic shapes; often referring to the stylized positions characteristic of pre-Columbian decorative motifs.

**Pieter Laurens Mol** (Hayden and Bakalar Galleries, April 16 - June 26, 1994) This Dutch artist creates conceptually based art which addresses the moral and aesthetic contradictions of the modern age. Through the use of elusive images combined with symbolic alchemical materials such as sulfur, zinc, rust, gunpowder and lead, his constructions push the boundaries of communication through a poetic interplay of thoughts, words and images. *Pieter Laurens Mol* was organized by the Stedelijk van Abbemuseum, Eindhoven and will travel to Montreal, Houston, and Cincinnati.

**Sandy Walker: Woodblock Prints** (Reference Gallery, April 16 - June 26, 1994) This California artist exhibited 16 large, dramatic woodblock prints which hover between abstraction and representation. Though based in nature (the artist often carries his huge plywood blocks into the fields or woods) the prints are less the mirror of a specific location than an evocation of the rhythms and pulses of the natural world. Organized by the LVAC, the exhibition will travel to three other museums around the country.

**EDUCATION PROGRAMS**
Each exhibition was supplemented with educational events including panel discussions and artist and curator-led gallery talks. Highlights included large tours for alumni/ae of the LVAC, outdoor Permanent Collection and new Biology Building; the artist and curator-led panel discussion for *The Anxious Salon*; the slide lecture presented by Mark Francis, Curator of the Andy Warhol Museum on the work of Dan Graham; and James Melchert's discussion of his ceramic mural for MIT Biology faculty and students and Physical Plant staff. List Center curators led a number of tours for professional and student groups, from MIT and other schools. In its inaugural year, the weekly "curator's lunch hour" drew a steady stream of visitors interested in an opportunity to talk one-on-one with members of the curatorial staff. For World AIDS Day 1993, painter Thomas Woodruff gave a slide lecture discussing work by artists whose work addresses the AIDS crisis.

**GRANTS AND FUNDING**
We received two major grants, from the National Endowment for the Arts and from the Warhol Foundation totalling $45,000 for the upcoming exhibition *Masculine Masquerade*. Other donations, both individual and foundation, some ongoing (not counting in-kind contributions) brought our grand total of outside support received to $247,995.

**COLLECTIONS**
The MIT Permanent Collection acquired 14 works of art through gift and four by purchase. The Student Loan Art Collections acquired three works by gift and 13 by purchase. In the new Biology Building through MIT's One Percent for Art policy, James Melchert's ceramic tile wall was installed; Jim Sanborn's privately funded lobby installation will be completed early in the summer. New York sculptor Jackie Ferrara was commissioned to provide an artwork for the floor of the main level of the new Tang Center at the Sloan School.

Extended loans to the collection are as noted in previous reports.

With a deaccession policy approved and in place, the LVAC sold Robert Grosvenor’s *Untitled*, Jasper Johns’s *Figure Seven*, Hans Hofmann’s *Blue Interior* and Ogden Pleissner’s *Out for Ducks* at auction through Sotheby's, New York.

The Henry Moore, Isaac Witkin, Michael Stein and Jacques Lipchitz outdoor sculptures were cleaned and repatinated by Steven Tatti. The Jean Lurcat tapestry was cleaned and reattached and the Nicholas Schoeffer cleaned, repaired and reactivated.

**MISCELLANEOUS STAFF NOTES**
Katy Kline presented a one-hour program on contemporary art for the Massachusetts Corporation for Educational Telecommunications which was satellite-transmitted to high schools around the country. She also served as Visiting Critic for the Jerome Foundation, Minneapolis; Juror for the Duke University
Museum regional painting exhibition and Program Evaluator of the Weatherspoon Art Gallery at the University of North Carolina, Greensboro.

Helaine Posner served as a Juror for the Maine Arts Council grants distribution and was active on the Public Art Committee of the Cambridge Arts Council.

Ron Platt juried the Cambridge Arts Council One Percent for Art panel and lectured at the Museum of Fine Arts on the exhibition Jess.

Katy Kline and the List Visual Arts Center Staff
The MIT Museum reached several milestones during FY94 that clearly marked our future direction. One of the most encouraging developments of the past year was a comprehensive review of the Museum’s operations undertaken by the Museum’s Advisory Board at the request of President Vest and Provost Wrighton. Among the Board’s recommendations is a new building to house the Museum’s main facility, which is currently located in an aging converted warehouse some distance from the main campus. Preliminary plans have been developed to renovate a building closer to campus and to raise the funds necessary to realize the Board’s—and the Museum’s—vision of a modern facility showcasing the Institute’s past, present, and future.

One of the most exciting events of the year was the March opening of the premier exhibition of our holography collection. *Holography: Artists and Inventors—The Museum of Holography Moves to MIT* opened with considerable fanfare and has drawn record numbers of visitors. This exhibition represents the first step in achieving our goal of creating a comprehensive holography resource at MIT in partnership with the Spatial Imaging Group at the Media Lab.

Another important development in FY94 was the implementation of several initiatives that emphasized new directions in “high-tech” collections management. During the past year we made significant headway on a collaborative effort with the MIT Center for Educational Computing Initiatives (CECI) to develop an innovative online collections catalog for the Museum’s holdings. The catalog will be completed in FY95, at which time it will be made available to the Institute (and the Internet community) via MITnet. A prototype multimedia application on the history of the MIT Department of Architecture, using drawings and other materials from the Museum’s Architectural Drawings Collection, was completed in FY94. This application, also produced in collaboration with CECI, illustrates how the Museum’s new collections database can be used as the basis for innovative educational programming. Finally, the first large-scale retrospective cataloging and image-capture project for the Hart Nautical Collections, one of the nation’s largest and most significant ship and yacht plan collections, commenced in the spring of 1994 with funding provided by several donors.

**HOLOGRAPHY**

It has been less than a year and a half since the MIT Museum acquired the holdings of the Museum of Holography in New York City, with the help and support of Professor Stephen Benton, director of the Spatial Imaging Group at the Media Lab, President Vest, Jerome Wiesner, Helene Magill, Mary Michieli Rollins, the MacArthur Foundation, and the Media Lab at MIT who provided funds for its purchase. In FY94, principal sponsor Eastman Kodak Company generously donated $80,000 in support of the holography program. Combined with crucial grants and gifts of equipment from the Shearwater Foundation, the Council for the Arts at MIT, William F. Blitzer ’45/Lightolier, and General Scanning, Inc., this funding made possible the initial processing of the collection and the opening exhibition. A generous gift from M.P. and A.R. Arulpragasam ’77 will enable us to establish a significant educational component, including the creation of a holography lab at the Museum. Work has already begun on this facility, where adults, MIT students, and area K-12 school groups will learn the science and artistry behind the creation of holograms. An online educational resource on holography is also on the drawing board, with plans to integrate full-text documents relating to holography, “3-D” images, and instructional materials into our multimedia collections catalog during the coming year.

**COLLECTIONS**

With the advent of the Museum’s new collections management database, retrospective cataloging projects have taken on new urgency. In the past year a scholarly catalog of the Architectural Drawings Collection, consisting of more than 15,000 drawings made by MIT students and significant practicing architects, was researched with funding from the Getty Grant Program. More than 7,000 negatives and 10,000 research slides taken by Professor Harold “Doc” Edgerton were transferred to the MIT Museum in FY94, and are being cataloged as part of the Edgerton Project. The Haffenreffer-Herreshoff Project will enable the curator of the Hart Nautical Collections to efficiently access and reproduce plans from this heavily-used collection of 13,000 yacht plans. The Holography Collection, consisting of more than 1,500 historically, technically, and artistically significant holograms, has also been the subject of an intensive cataloging project during the past year.

Notable accessions during the past year included the addition of over 50 holograms, including several historic holograms donated by holography pioneer Juris Upatnieks, an extensive model train installation from Eva Arnott, several hacking artifacts, a collection of color Schlieren photographs by Professor Kim Vandiver, a portfolio of architectural drawings by William Rotch Ware (MIT student and nephew of William Robert Ware, founder of MIT’s Department of Architecture),
watercolors depicting MIT scenes by Lian Quan Zhen, and artifacts from the Departments of Mathematics, Aeronautics and Astronautics, Architecture, Materials Science, and the Sloan Automotive Labs. Materials from the collections were exhibited at the Haffenreffer Museum, Gardner Museum of Architecture and Design, the Smithsonian, Plainsman Museum, and the American Museum of Papermaking. Images from the collection were used in publications and productions including Yankee Magazine, WGBH-TV, the American Institute of Physics, New Scientist Magazine, the Union of Concerned Scientists, the American Ceramics Society, the Sci Fi Channel, and in a CD-ROM publication by the Computer Curriculum Corporation.

The Edgerton Project
Supported by funding from the Harold E. Edgerton Trust, work began in June 1993 on the Edgerton Project, a collaborative undertaking with CECI to create a state-of-the-art networked multimedia collections database and multimedia educational applications about Doc Edgerton’s career and inventions. More than 7,000 original Edgerton negatives are being digitized and incorporated into the new database, along with digitized video from research films, full-text materials relating to Doc’s career and work, an index of the laboratory notebooks in which Edgerton documented his research for more than 50 years, and images and information about the scientific instruments constructed and used by Edgerton now in the Museum’s collection. This database will serve both as a comprehensive research resource about Edgerton, and as a model for museum collections management that takes advantage of rapidly changing computing and network technologies. It will be used to store multimedia information about all of the Museum’s significant holdings, including the MIT biographical and subject files, which are the collections most frequently used by the MIT community. As retrospective catalog and digitization projects are undertaken during the coming years, the Museum’s collections database will become an increasingly important resource for the study of the history of science and technology, and in particular MIT’s role in these endeavors.

Architectural Drawings Collection
The past year marked the first comprehensive effort to catalog and document this unique collection, which consists of more than 15,000 drawings collected by the Department of Architecture over a span of 100 years. Funding from the Getty Grant Program enabled the curator of the Architectural Collections to research in depth many of the most important architects represented in the collection, and to oversee a cataloging effort which resulted in the complete documentation of hundreds of the earliest drawings. The products of this research will be added to the online collections catalog, and thus will be available to students, researchers, and the scholarly community via MITnet and the Internet.

The curator of the Architectural Drawings Collection also continued research for an upcoming exhibition featuring the Museum’s drawings, set to open in the fall of 1994. From Louis Sullivan to SOM: Boston Grads Go to Chicago will explore the active and influential role MIT-trained architects played in Chicago’s turn-of-the-century building boom. Two rare oversized drawings from the Museum’s collection by Constant Désiré Despradelle, charismatic professor of design for the MIT Department of Architecture from 1893-1912, were conserved this past year for the exhibition. Designed for the 1893 Columbian Exposition site in Chicago, Despradelle’s famous Beacon of Progress was intended to serve as a monument to the spirit of the American people. An elevation plan for the Beacon measuring 12' x 10' will serve as the show’s visual centerpiece. Continuing support from Martin E. Zimmerman ’59 is making this exhibition possible.

Hart Nautical Collections
Underway since March 1994, the Haffenreffer-Herreshoff Project will make possible the retrospective cataloging and microfilming of the Hart Nautical Collections’ most heavily used ship plan collection. Funding for the project was provided by the Haffenreffer Family Fund, the Henry B. Plant Memorial Fund, and Joel White ’54. The Museum’s eventual goal is to add the data and images produced in the course of this project to the Museum’s new online multimedia collections database. We will continue to seek funding so that the scope of this work can be expanded to include additional drawings in the Hart Nautical Collections. The continuing support of John A. Lednicky ’44 for general Hart Nautical Collections needs is gratefully acknowledged.

EXHIBITS
With support from the Council for the Arts at MIT, the Office of the Arts, the Alumni/ae Association, and corporate, foundation, and individual donors, the MIT Museum presented:

Galleries at the Main Facility
Thomas Jefferson and the Design of Monticello  February 10 through April 24, 1994. This exhibition, organized by the Octagon Museum to commemorate the 250th anniversary of Jefferson’s birth, is the first to trace the design and building of Monticello, a prime example of the neoclassical style. Jefferson used his home as a veritable laboratory for his architectural ideas. The exhibition included 25 original Jefferson drawings on loan from the Massachusetts Historical Society. A generous gift from John Carlson ’83 helped bring this exceptional exhibition to MIT.

Holography: Artists and Inventors  March 5, 1994 - ongoing. The premier exhibition of holograms from the former Museum of Holography in New York explores the holographic universe from its inception in the late 1940s through its artistic and technical evolution. The exhibition highlights works by many of the world’s foremost holographers.

Light*Space*Time: CAVS/MIT - 25 Years  June 4 through October 2, 1994. Musical stairs, a hologram that has orbited the earth, an electromagnetic pendulum, and a silver cube that fills a gallery with wild, ever-changing light patterns are but a few examples of technological art in this retrospective showcasing the work of more than 25 fellows of MIT’s Center for Advanced Visual Studies. The exhibition was supported by the Council for the Arts at MIT, the Dean of the School of Architecture and Planning, and the Eugene McDermott Fund for the Arts. Electronic equipment was provided by Sony Inc. and Apple Computer Inc.

Irving Geis: Molecular Art  September 23 through October 29, 1993. This exhibition explored the beauty and intricacy of molecular structure. Geis, a scientific illustrator for more than 50 years, joined Scientific American at its inception in 1948 and became one of its most celebrated illustrators. Working with scientists, three-dimensional models, and computer graphics, Geis’ complex artworks offer a rare view of how the structure of molecules determines their ability to perform their metabolic functions.

The Face Of Egypt: Photographs by Ellen Shea and Tarek Hamdy  November 18 through December 31, 1993. Shea, a graduate student in MIT’s Department of Architecture and Hamdy, a 5th-year student at the School of the Museum of Fine Arts Boston, traveled to the village of Kom El Farug, 30 miles southeast of Alexandria, Egypt to photograph the ‘izba and the Fellaheen who live, work, and die there, generation after generation. The Fellaheen, the largest and poorest class in Egypt, continue many of the same farming techniques and family traditions as their Pharaonic ancestors.

David Bakalar: Sculpture and Paintings  January 21 through March 4, 1994. With an advanced degree in physics from Harvard and a doctorate in physical metallurgy from MIT, Bakalar’s work has scientific overtones. Fusing 20th-century techniques and materials, his sculptures and paintings employ a geometric language and multiplicity of planes to address the issues of genetics, cloning, and the linkage of science, technology, and artistic endeavor.

Design To Value  March 18 through April 29, 1994. An exhibition that illuminated the industrial design process. How design decisions are made and who makes them, product manufacturability, and the process of bringing a product to market were the areas explored in this exhibition organized by the Design Management Institute. The Apple Power Book and electronic products developed by Northern Telecom and Thomson Consumer Electronics were featured.


New physics research often uses advanced scientific equipment, perhaps the most common of which is the electron microscope. Microscopes can create images of objects that are too small to see with the naked eye. However, the resolution of an image is limited only by the wavelength of the light that it uses. For example, the human eye is limited to a wavelength of about 700 nanometers (nm), while an electron microscope can see objects as small as 0.001 nm. The electron microscope is capable of producing images with much greater detail than a light microscope.

In addition to scheduled exhibitions, the museum staff lent its expertise to shows highlighting the woodcraft projects of a Cambridgeport primary school, a textile competition organized by the MIT Women’s League, and the annual children’s drawing exhibition at the MIT Medical Department.

EDUCATION PROGRAMS

The Museum’s most popular educational program, So You Think Math and Science Are Boring..., continued for its third year with funding from the Trustee of the Lowell Institute. This year, in addition to many returning school groups, students from the MIT Educational Talent Search program and Girl Scouts from the Patriot’s Trail Girl Scout Council came to the Museum to participate in educational programs about geometry, holography, and architecture. In addition, students met with MIT graduate students and researchers at a number of labs and centers around the Institute, including the Biomechanical and Human Rehabilitation Lab, Parsons Lab, Magnet Lab, Media Lab, and Strobe Lab.

To complement the Thomas Jefferson exhibition, the Museum designed an exciting array of programs that drew enthusiastic new groups to the Museum. Walking tours, lectures, gallery talks, musical performances, family programs,
even minuet lessons were offered as a source of enlightenment about Thomas Jefferson, design, the architectural process, and about life and technology in the 18th century. The Friends of Monticello at MIT generously supported the educational programming for this exhibition.

FACILITIES
This year, 58 functions were held at the MIT Museum's conference facilities, serving more than 4,000 people. Some of the more memorable events included the annual Brunel lecture, which this year featured Chairman of the Eurotunnel André Bénard, and gala receptions for the holography, CAVS, and Thomas Jefferson exhibitions. Class reunions, Campus Visits, and numerous receptions and dinners for MIT departments were also held at the Museum.

MUSEUM SHOP
The Museum Shop continued its service to the MIT community by providing high-quality memorabilia, science-related books, and educational games at its two locations and through its mail order catalog. Special promotions during Technology Day drew unprecedented numbers of customers to both retail operations. The Museum Shop in the Student Center continued to provide tickets to the MIT community for Institute events.

IG NOBEL
The third annual Ig Nobel Prize Ceremony took place at Kresge Auditorium on Thursday, October 7, 1993 before a standing-room-only crowd. The event was covered by the major daily newspapers in eight countries and was rebroadcast in its entirety on National Public Radio's Talk of the Nation Science Friday. With a cast of bona fide Nobel laureates, scientists, inventors, students, politicians, Ig Nobel laureates, and Ignitaries all clad in absurd ceremonial regalia, the Ig Nobel Prizes were awarded in inimitable style. The 1993 ceremony saw the debut of the Heisenberg Certainty Lectures--30-second lectures in any medium. Heisenberg lecturers included Nobel laureates Sheldon Glashow, William Lipscomb, and Dudley Herschbach, best-selling author of Einstein's Dreams Alan Lightman, internationally renowned jazz harpist Deborah Henson Conant, and Russell Johnson, professor emeritus of Gilligan's Island. The ceremony was made possible by a grant from the Peter DeFlorez Fund for Humor at MIT.

STAFF CHANGES
Paul DeFanti, Retail Coordinator for the Museum Shop since 1991, left the Museum for a new job in Rhode Island, closer to his home. The Museum welcomes Diego Garcia as the new Retail Coordinator. Diego has worked in the Museum Shop operation since he was a freshman at MIT in 1988.