ASSOCIATE PROVOST FOR THE ARTS

Once again, it has been a year of extraordinary accomplishment for the arts at MIT. The Killian Prize, which is the highest honor given by MIT to individual faculty members, was awarded to Professor John Harbison of Music; the arts faculty achieved further distinction at home and abroad in many ways; the arts curriculum was encompassed into the Humanities, Arts, and Social Science Distribution (HASS-D) requirement, thereby achieving a long-range curricular goal; the facilities improvement program in the arts continued to move forward with plans for a complete renovation of the Music Library in summer of 1996 thanks to the generosity of alumnus Cherry Emerson '41CH of Atlanta; and the Institute’s widely honored permanent art collection benefited from the promised installation of two major works by American artist Frank Stella thanks to the generosity of Council for the Arts member Elliot Wolk '57MG.

The past year also was one in which the Office of the Arts oversaw two additional campus activities outside the specific purview of the arts. At the request of President Charles Vest early in 1994, the Associate Provost for the Arts accepted the responsibility for chairing the newly established Committee on Campus Race Relations. After the death of Vice President Constantine Simonides in late spring of 1994, the Associate Provost for the Arts accepted the additional responsibility for the MIT Press. Both are discussed later in this Introduction; also see the separate report from the MIT Press which follows.

The year was also one of many personal transitions. Phoebe Hackett, Assistant to the Director for Administration, left the MIT Museum after many years. The Museum changed this loss into an opportunity by reconfiguring this position, and in October Mary Leen joined the Museum as Associate Director with responsibilities for administration and fund-raising. The Museum also benefited from the establishment of the position of Curator of Architecture on a three-year term basis, due in part to the generosity of Martin Zimmerman 59EE. Professor Ellen T. Harris announced her decision to step down from the position of Associate Provost for the Arts, and an Advisory Committee chaired by Dean Philip Khoury was convened to recommend candidates to the Provost. With Provost Mark Wrighton’s decision to accept the position of Chancellor at Washington University in St. Louis, this process was somewhat slowed. The Advisory Committee will now report to newly appointed Provost Joel Moses, and Professor Harris will continue to oversee the Office of the Arts until January 1, 1996. Finally, Mark Palmgren decided to step down from his position as Director of the Council for the Arts to pursue long-term interests in arts criticism and advocacy, and a transitional plan was set in place to cover the period until a new Associate Provost is named. It is a measure of the strength of the arts community at MIT today that these transitions still in process, like those already accomplished at the Museum, are not cause for disruption but rather provide opportunities for growth.

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

Each year the Council for the Arts at MIT (CAMIT) chooses a single field to highlight from among the six academic areas represented on Creative Arts Council (CAC), the faculty council in the arts. These fields in the order of the CAMIT sequence are: Writing, Architecture, Music, Visual Arts, Theater, and Media Arts. This year the field was Music, and more than ever before this choice seemed to spread to include programs and honors throughout the Institute.

Among the Institute events were the Killian Award given to Professor Harbison and the Killian Lecture he delivered to a rapt audience. Later in the spring, Professor Harbison was promoted to Institute Professor, another first for the arts faculty. Professor Marcus Thompson of Music was awarded the endowed Robert R. Taylor Professorship. At the annual meeting of CAMIT, Professor Peter Child was awarded the Gyorgy Kepes Fellowship Prize for excellence in the creative arts. Through the Roy Lamson Memorial Fund for Music at MIT, CAMIT commissioned Professor Evan Ziporyn, Lecturer Elena Ruehr, and Senior Lecturer Ed Cohen to compose works for performance at next year’s annual meeting and Music Professor Lowell Lindgren to write program notes.
Off campus Professor Ziporyn premiered a new composition for MIT’s Gamelan Galak Tika (a Balinese orchestra of pitched percussion instruments similar to marimbas, gongs, and drums and played by MIT students) at the Lincoln Center Bang on a Can Marathon in New York City. A collaboration by theater Professor Alan Brody, Professor Child, and Senior Lecturer John Oliver resulted in the premiere of the oratorio Reckoning Time at Jordan Hall. Professor Brody prepared the text on the life of Walt Whitman, which included writings of Whitman himself; Professor Child composed the score; and Maestro Oliver conducted the John Oliver Chorale in a stellar performance that also included theater Lecturer Michael Ouellette in a speaking role. Both the Ziporyn premiere and the oratorio were received with critical acclaim. Finally at Tech Night at the Pops this year, MIT was fully represented by a performance of Aaron Copland’s Lincoln Portrait with Professor Brody as Narrator and also by a performance of Copland’s Canticle of Freedom conducted by Maestro Oliver in celebration of the fortieth anniversary of MIT’s commission of the work for the opening of Kresge Auditorium in 1955.

To top off this “music year,” the Artist-in-Residence (AIR) Program sponsored two significant music residencies. The Endellion String Quartet from England, through the generous support of the Reuters Foundation, offered an in-depth residence of coaching, classroom participation, intimate performances for student groups, and three full evening public concerts. Through the support of the William L. Abramowitz Program, the Office of the Arts brought composer Steve Reich to campus as the 1995 Abramowitz Lecturer. MIT students prepared a challenging program of Reich’s works under the direction of Professor Ziporyn, to which Reich added during his week’s intensive residence. The all-Reich concert performed by students, Professor Ziporyn and Reich in Kresge filled the house and was received with raves from audience and critics alike. Reich stated at the end of the residency that he had always thought science and engineering were the beginning and end of MIT, but now he realized that science and engineering were only the beginning of what goes on at the Institute.

In addition to these music programs, the arts flourished in all other areas as well. The ground-breaking MIT-Emory University Exchange in Music and Theater that was conceived and established by Atlanta alumnus Mr. Emerson was kicked off by a stellar professional performance of Professor Brody’s play The Company of Angels by Theater Emory; next year pianist and MIT Lecturer David Deveau will visit Emory for a residency and public concert and the Emory Chamber Music Society of Atlanta will take up a residency at MIT. Professor Alan Lightman’s latest novel, Good Benito, received wide-ranging national praise. The List Visual Arts Center began the year by organizing and installing an inaugural exhibit at the American Center in Paris entitled Leon Golub and Nancy Spero: War and Memory. Shortly after this opening, Leon Golub came to MIT to participate in the Max Wasserman Forum on Contemporary Art that this year focused on the relation of formal skills and political messages in contemporary visual art. This year’s forum attracted so large an audience that some were turned away; to accommodate area students a video tape of the forum was later shown at neighboring arts institutions. The Golub and Spero exhibit came to the List Center’s own galleries in the spring and was in place for Tech Day, which focused this year on a commemoration of the ending of World War II. Under the expert guidance of the new Curator for Architecture, Kimberly Shilland, the MIT Museum hosted a remarkable exhibit detailing the influence of MIT School of Architecture graduates on Chicago: From Louis Sullivan to SOM: Boston Grads Go to Chicago. This exhibit has now been shown as well at one Chicago location and will open in the fall at another. The Architecture Collection also benefited from the rescue of much of the archives of The Architects Collaborative, which closed precipitously in June and included significant materials of Walter Gropius and the Bauhaus group. Finally, the recognition of excellence was further assured with the establishment in the Student Art Association of the Harold (’44ML) and Arlene Schnitzer Prize in the Visual Arts through the generosity of the Schnitzers.

Integration of the Arts into the MIT Community

For the arts to flourish in the context of MIT, it is critical that they be integrated into the work of the Institute at all levels. As the excellence of the arts programs is more widely recognized, such integration is facilitated.

Perhaps most important was the decision to incorporate the arts category into the HASS-D requirement. This is a goal the Office of the Arts has worked to achieve since its founding. Beginning in the fall of 1995, students will be able to fulfill one of the requirements of the HASS-D program by taking a subject in the arts.

The Office of the Arts continued working with the Office of Admissions. Once again, we participated fully in Campus Preview Weekend with representatives for both the student and parent presentations. In addition, the Associate Provost sent a letter to every student admitted through the early admissions program who indicated a
strong interest in the arts. Not surprisingly, this totalled more than half of all early admissions. Included with this letter was a copy of the new Student’s Guide to the Arts. The Guide was also made available to members of the Education Council who interview prospective students. By making the arts programs at MIT better known to prospective applicants and admitted students, we expect to help increase the numbers of applicants and the yield of admitted students.

The AIR Program, in addition to its active program of enriching arts programs with the placement of artists in residence, also inaugurated a major new initiative in placing residencies in engineering departments. Like the arts residencies, these residencies in engineering departments strictly followed the AIR principle that all visiting artists must have a faculty sponsor and be integrated into curricular or co-curricular activities in the department unit. Felice Frankel, a science photographer who is currently specializing in the depiction of chemical surfaces, has been in residence for the year in the Edgerton Center, sponsored by Professor Kim Vandiver. Her work has been shown widely, including on a cover of *Science*. The residency of Ms. Frankel was recently highlighted at MIT in an issue of *Spectrum*, where instances are given of her images and vision-advancing research in the laboratories in which she worked. Under the sponsorship of Professor Ely Sachs, Jill Smith and Phil Dench, a team of designers from Australia, have worked in Materials Science and Engineering on developing new techniques in three-dimensional modeling. Mechanical Engineering has seen two residencies. Arthur Ganson, kinetic sculptor, not only worked within the department, but also showed his work in one of the most popular exhibits ever mounted by the MIT Museum in Compton Gallery. Chuck Hoberman, sculptor and architect, worked both with the Department of Mechanical Engineering and with Architecture. See the separate report from Special Programs that follows.

The List Visual Arts Center engaged the broad academic community at MIT in new and exciting forms of outreach (see the separate report that follows). During the exhibit that examined images evoking the Manhattan Project at Los Alamos, *Critical Mass*, Professors Emeriti Philip Morrison and Victor Weisskopf spoke to a large audience of their experiences. For the same exhibit, Professor Charles Weiner of History moderated a panel discussion on the topic of nuclear history and Native Americans; one of the panelists was Professor Hugh Gusterson from Anthropology. For the exhibit featuring digital photography, *The Ghost in the Machine*, Dean William Mitchell participated in a panel discussion on computers and photography. For the exhibit *The Masculine Masquerade*, Professor Henry Jenkins co-organized an intensive film series with ten double features and a final symposium. The List Center also was the setting for what is becoming an annual Burchard Scholars event during the Golub/Spero exhibit at which the artists themselves led a gallery tour for the students.

The MIT Museum continued its close connections with specific departments. The growth of the holography collection and the development of a teaching holography laboratory as part of the hands-on MIT Museum experience are closely monitored and supported by Professor Stephen Benton and the Spatial Imaging Group of the Media Lab. The architecture collection was augmented with works by former professors Désiré Despradelle and Eduardo Catalano, and plans are underway for a new exhibition featuring the work of Samuel V. Chamberlain ’18AR; the Department of Architecture and the School of Architecture and Planning have worked closely with the Museum to build and exhibit the Architecture Collection. The Department of Ocean Engineering and John A. Lednicky ’44OE helped to support a new exhibit for the Hart Nautical Galleries, including a scale model of the Liberty ship *Zebulon B. Vance*, commissioned for the collections by Hugh Parker ’43OE. A separate report from the MIT Museum follows.

The Council for the Arts continued to make the arts on and off campus available to every student by continuing to support for the 14th consecutive year the Institute’s membership in Boston’s Museum of Fine Arts (MFA), by inaugurating, with the support of Ronald Kurtz ’54MG, a ticket program at the Boston Symphony Orchestra (BSO), and by continuing to offer grants in the arts to applicants from the entire community.

Of great significance to the integration of the arts into the context and mission of the Institute is the recognition of the arts through a proportional share of Institute awards and honors. With the Killian Award, Institute Professorship, endowed chairs, and various other prizes and awards, this year has continued that pattern of increased recognition and integration.
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 selection of the List Center, along with the Whitney Museum and the Museum of Contemporary Art in Los Angeles, as one of the inaugural presenters at the American Center in Paris is one indication of that reputation. The premieres and publications of MIT arts faculty receiving national attention, including Professors Brody, Child, Harbison, Lightman, and Ziporyn among others, is another. A separate report from Arts Communication details national and local media coverage of the arts at MIT.

Closer to home, the ticket program with the BSO was inaugurated as an experimental collaboration between MIT and the BSO to see if an institutional “subscription” modeled on the institutional membership of the MFA would succeed. This program, initiated by MIT, was enormously successful and will certainly be repeated and also, in all likelihood, replicated by the BSO and other area institutions.

The establishment of a teaching holography laboratory at the MIT Museum is a first. It will allow Museum visitors from visiting schoolchildren to MIT faculty to learn more about how a hologram is made. The laboratory was made possible through the generosity of alumnus A.R. Arulpragasam ’77MA.

The MIT Museum is also in the forefront of the development of a state-of-the-art, multimedia-capable, networked collections management system, which has been named Swallow after MIT’s first woman graduate, Ellen Swallow Richards. Members of the Museum staff and Center for Educational Computing Initiatives (CECI) personnel presented a panel session on this project at the international conference of the Museum Computer Network in Washington, D.C. in August, 1994. Because of its leadership, the MIT Museum is also the home site of the national Museum Computer Network.

MIT has also been chosen by the Knight and Pew Foundations as the potential site of their new Museum Loan Program, which will be completely funded by the two foundations and will create a national database of museum collections and support long-term collection loans for exhibition, especially between museums of disparate size. MIT was one of five institutions chosen to submit a proposal to become the national site for this project. Based on our preliminary proposal, MIT was named as first choice. Following expected approval by the Foundation boards in September, the Museum Loan Program will begin work at MIT on October 1, 1995.

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, continued to rise this year, to $1,388,532 from $1,268,520 in FY94 and $1,097,512 in FY93.

Council for the Arts

Last year at this time, unrestricted annual gifts to the Council for the Arts were down, and concern was expressed in this report about the possibility of a trend; this year, it is a pleasure to report that it was not. Gifts to the Council were up to $201,265 from last year’s low of $168,810. Further, the number of members making contributions was up as well to the highest level at least since the opening of the Office of the Arts. The annual budget of the Council is determined by the Executive Committee in consultation with the Director and Associate Provost. Annual giving must cover the budget in order for the Council to remain solvent. The annual fund supports such Council activities as the BSO ticket program, the MFA membership program, the CAMIT excursions to cultural events, the grants program in the arts for the entire MIT community and significant support for the List Visual Arts Center, the MIT Museum, the AIR Program and Arts Communication. The Council’s annual fund is a life-line for the arts at MIT, and its strong showing this year is cause for a hope that this will become a trend.

Council members also make significant contributions in addition to the annual fund. In the past year, these contributions totalling $318,800 have helped to support, among other things, a growing endowment for the List Center, the holography collection at the MIT Museum, the Curator of Architecture at the MIT Museum, the Wasserman Forum, Dramashop productions, and the music practice rooms. A separate report on the Council follows.
Other Giving

Two significant gifts to the arts at MIT from individuals form the highlight of other giving. Council member Elliot Wolk has made possible the installation of two very large works by Frank Stella. One, which is an entire room, will be installed in the new Architecture studio space. The other will be hung in the Wolk Lobby of the Tang Center of the Sloan School. Atlanta resident Cherry Emerson has made the planned renovation of the Music Library a reality. Because of his leadership gift, action was begun on the plan, which needed significant revision. The revised plans are now being scheduled. It is hoped the entire renovation will take place in the summer of 1996 and that the new library, named the Rosalind Denny Lewis Library for the wife of “Doc” Warren K. Lewis, will be ready for the opening of the autumn semester 1996.

In addition to these gifts, the Museum has continued to receive significant funding from the Edgerton Trust for the continued development of the collection management system and the cataloguing of Edgerton materials. The Museum also received a grant of $25,000 from the Institute of Museum Services to help with the conservation of the Architectural Collections. The Harold and Arlene Schnitzer Prize in the Visual Arts was established with an endowment.

MIT PRESS

The MIT Press had a banner year, as described in their separate report which follows. Not only did they exceed their sales forecast in books and significantly increase their gross sales in the Journals program, but they continued their leadership role in electronic publishing, received a grant of $150,000 from the Mellon Foundation to help support four wholly electronic journals, and through all of this activity remained first among university presses in dollar volume of sales per employee with the lowest ratio of salary of benefits to sales of any university press.

The management goals set by Professor Harris as chair of the Management Board were to strengthen the board and begin moving toward the creation of a clearer business relationship with the Institute. Important steps were taken in both areas. The agreement with the Institute that the Press will provide two percent of net sales of Press-owned books to MIT in support of graduate education in lieu of payments through the benefit pool is a welcome first step in clearing up the financial relationship between the Press and the Institute. The Board has also been enlarged and strengthened; this should be seen as a first step toward a new governance structure for the Press. In a particularly auspicious move, Vice President Glenn Strehle will assume chairmanship of the Management Board and oversight of the Press on July 1.

COMMITTEE ON CAMPUS RACE RELATIONS

The Committee on Campus Race Relations (CCRR) completed its first full year. Among its accomplishments is the publication of the Guide to Studies in Racial, Ethnic and Intercultural Relations that offers a guide to subjects on race relations with appendices for subjects on cultural and language studies, student commentary on race relations at MIT, and information and application forms for the committee’s grants program. The second edition was published last year and will be distributed to all incoming freshmen, to all freshman advisors, to all faculty, and to alumni members of Education Council. It is also available to all students on Registration Day and in various campus locations at all times.

CCRR has also established a grants program to encourage the community to initiate and implement projects, events, and curricular subjects that will help establish positive race relations. The Committee has worked to publicize its activities by establishing a bulletin board on the Infinite Corridor, making its materials available on TechInfo, and setting up a home page on the World Wide Web (HTTP://WEB.MIT.EDU/CCRR/WWW/). The entire committee is available to the community on e-mail (racerel@mit.edu).

CCRR is particularly proud to have set up a collaboration between students, the Community Service Center, and Timberland Co. as a corporate sponsor for a community service event that not only provided service to the Cambridge community but worked toward breaking down racial assumptions among MIT students. All parties, including Timberland, are enthusiastic about maintaining the collaboration into next year.

CCRR has prepared a full report on its first year that is available directly from the committee or on its home page.
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; there are fewer minorities, and it is our goal to increase this ratio. The programs of the Office of the Arts continue to highlight arts of all cultures and ethnic backgrounds. The Office of the Arts also oversees the List Fellowship Prize for Minorities in the Arts, and the Associate Provost chairs the presidentially-appointed Committee on Campus Race Relations.

Ellen T. Harris

OFFICE OF THE ARTS

ARTS COMMUNICATION
In the sixth year of the Office of the Arts, Arts Communication published and disseminated accurate, up-to-date information on MIT's arts programs and events while successfully promoting and cultivating awareness of the arts at MIT, both within and outside the Institute. Significant accomplishments included the introduction of two new publications, a direct mail campaign to prospective students (in collaboration with the Admissions Office), and increased local media coverage, particularly in the Boston Globe and by local public radio stations.

Internal (MIT)
Arts Communication published the first professionally-produced "Student's Guide to the Arts," designed to raise student awareness of MIT's arts programs, activities, and resources, and to encourage student participation in these programs and activities. In the first effort of its kind to communicate directly with prospective MIT students, copies of the new Guide were sent with a letter from Associate Provost for the Arts Ellen T. Harris to individual high school students who had been accepted to MIT as "early admits" and had indicated interests in the arts. Student's Guides were distributed internally to targeted distribution sites, arts representatives, and administrative staff members.

Arts Communication published a new arts brochure ("The Arts at MIT") for general fundraising and general public relations purposes. In addition to external distribution through Arts Communication and the office of the Associate Provost for the Arts, internal distribution was made to members of Academic Council and the Creative Arts Council, Resource Development, the School of Humanities and Social Science, and targeted individuals.

The "Student's Guide to the Arts" and "The Arts at MIT" were selected for display at the Best of New England design show at the Massachusetts College of Art, presented by the American Institute of Graphic Arts (AIGA).

For the sixth 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). Arts Page stories and arts information were made available on-line through Tech Info and, for the first time, the World Wide Web. Student photographers were 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. Copies of the Month-at-a-Glance arts page were mailed monthly to over 700 individuals at their request.

The number of feature stories and photos on MIT arts news and events in Tech Talk's general spaces increased to 30, more than twice as many as in previous years. Authors included the director of arts communication, members of the News Office staff, and members of the MIT arts community.

Arts Communication continued to oversee ArtsNet, which grew to a total of 100 campus arts representatives, the "Arts at MIT" bulletin board in Lobby 7, and the weekly "Arts Hotline" (253-ARTS).

IAP activities included over 100 arts-related programs, workshops, and performances. Separate listings of arts events occurring during IAP were prepared by Arts Communication and distributed throughout the Institute.

Associate Provost for the Arts
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, continued to be distributed to local and national arts leaders, members of the media, and members of Congress.

Local and National Media Attention

Arts Media Calendars were produced and mailed monthly to 272 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.

Local media attention given to MIT artists-in-residence included enthusiastic previews and coverage of a joint appearance by Lily Tomlin and Jane Wagner; Puerto Rico’s Ballets de San Juan; the Bill T. Jones/Arnie Zane Dance Company; the Whirling Dervishes of Turkey; and the Endellion String Quartet. The Boston Globe hailed the return engagement of Los Muñequitos de Matanzas, co-sponsored, they noted, by “MIT’s adventurous Office of the Arts.”

The MIT residency of 1995 Abramowitz Lecturer Steve Reich received extensive press coverage, including a photo in the Boston Globe’s “Names and Faces” column and an appearance by Reich and MIT Associate Professor Evan Ziporyn on WGBH-FM’s “Boston Performances” with Richard Knisely. Reich’s concert with MIT students and Ziporyn was praised by the Boston Globe as a “feast lovingly prepared by all involved” who “flew at Reich’s music with white-hot energy and concentration.”

Arts Communication was highly successful in promoting the premiere of the collaborative oratorio, Reckoning Time: A Song of Walt Whitman, by Profs. Alan Brody (text) and Peter Child (music), commissioned by John Oliver. The extensive pre-performance press coverage included an appearance by Brody with author/Whitman biographer Justin Kaplan on Christopher Lydon’s popular talk show, “The Connection” on WBUR-FM, an appearance by Child on WGBH-FM’s “Boston Performances” with Richard Knisely; and an article by music critic Richard Dyer beginning on page one of the Sunday Boston Globe’s Arts Section. A glowing review/feature story appeared in the Christian Science Monitor, accompanied by color photos of the artists in rehearsal. The Globe gave a positive review to the work as well.

MIT-related arts announcements covered in the local media included the resignation of Ellen T. Harris as MIT’s first Associate Provost for the Arts, the awarding of the Killian Award to John Harbison, and Harbison’s promotion to Institute Professor.

The List Visual Arts Center received extensive media coverage and praise for their 1994-95 exhibitions. War and Memory, the joint show of works by married artists Nancy Spero and Leon Golub, was rated the List’s “the most involving show this season,” (Bay Windows); the Boston Globe said that the idea of exhibiting the couple in tandem “is such a natural, one can only wonder why no one did it before.” The hologram exhibition at the MIT Museum was the subject of feature stories in the Chronicle of Higher Education and the Cambridge Tab.

MIT’s Gamelan Galak Tika was the subject of a feature story on WBUR-FM, and earned high reviews from local media from local as well as New York City media for performances ranging from the MIT Student Center to the Lincoln Center Bang on a Can Festival.

Reviews for the MIT Concert Choir under the direction of John Oliver included one from the Boston Globe's Richard Dyer who called a performance “one in which experience and taste were enlivened by genuine enthusiasm and even excitability. ... The MIT Concert Choir... has cherishable qualities...—good discipline, complete engagement with the piece and fresh, glistening unspoilt voices.”

In a discussion of “Music and Science” on WBUR-FM’s, “The Connection,” Christopher Lydon spoke favorably about music at MIT, praising the MIT Symphony while he wondered rhetorically, “why is it that so many MIT students are also great violinists?”

"[MIT is] a school that is as passionate about its rumbas and sambas as it is about ROMS and RAMS,” said a Boston Magazine article (April 1995) on Boston “Swing Kids” which featured members of the MIT Ballroom Dance Club.
Theater and music at MIT was prominently featured in an article on “Boston Stage” in the November-December 1994 issue of Endless Vacation magazine, complete with a full-page photograph of MIT students in the Dramashop production of David Henry Hwang’s FOB.

MIT ARTISTS OFF-CAMPUS -- SELECTED MEDIA ATTENTION

Prof. Alan Lightman’s latest novel, Good Benito, received glowing reviews nation-wide; advance praise was given to Shaping Time: Music, the Brain and Performance by Prof. David Epstein, who discussed the book on WBUR-FM’s “The Connection”; the Boston Globe gave rave reviews to compositions by Prof. John Harbison, including the song cycle, Mottetti di Montale, and his new Oboe Concerto; Aardvark Steps Out, a new CD by lecturer in music Mark Harvey, received enthusiastic reviews in the recent Penguin Guide to Jazz; Prof. Marcus Thompson was viola soloist with the Atlanta Symphony Orchestra in a performance taped for rebroadcast on National Public Radio’s “Performance Today”; WERS-FM broadcast cuts from recordings by the Logarhythms and the Chorallaries at MIT, while the Muses performed live in the studio; the cast of the Gilbert & Sullivan Players’ production of The Mikado presented a live preview on WERS-FM’s “Standing Room Only.”

Mary L. Haller

SPECIAL PROGRAMS

In its fifth year, Special Programs further refined and solidified the Artist in Residence Program model within the School of Arts and Humanities, began a major long term initiative to integrate artists into the Schools of Science and Engineering, and expanded its role as a collaborative producer of significant and diverse programs with local cultural agencies.

School Of Humanities And Social Science

In collaboration with the Theater Arts Section, the Office of the Arts marked the tenth anniversary of the Program in Women Studies with the production of a rare stage appearance of performer Lily Tomlin and writer/director Jane Wagner. A Writer-in-Residence Program is planned with Jane Wagner. Additional collaboration on the maladjustments film and theater series and the Myrna Vazquez Theater Project written and directed by Rosa Marquez garnered a strong program identity with feminist, gay, lesbian and non-mainstream audiences.

Two significant residencies within the Music Section enabled committed faculty and students to realize the benefits of long term and in-depth study and rehearsal of both an individual composer's work and the repertoire of a string quartet. The compositions of Steve Reich, one of the fathers of 20th century music, were scrupulously studied and performed by students in the course of the fall and spring semesters through support of the 1995 William L. Abramowitz Program. Reich coached a student ensemble performance of Tehillim, one of his most difficult works, and a full concert of his works was performed by MIT students, faculty and Reich himself. The Endellion String Quartet from England mobilized music faculty and students through intensive individual and group chamber music coaching sessions and several well-attended concert programs. Both watershed programs re-affirmed the value of in-depth, long-term Residencies and the impact of direct contact with professional artists.

Science And Engineering Initiatives

Five artists realized successful programs of varying lengths and in several different departments. Felice Frankel, photographer, former biologist and Guggenheim Fellow who is interested in the aesthetic depiction of scientific research and material surfaces worked at the Edgerton Center. Through seminars with students and contacts with individual faculty, she is slowly educating faculty about the importance of the aesthetic depiction of their research. Her work was recently on the cover of Science and internal MIT materials.

As artist-in-residence, kinetic sculptor Arthur Ganson engaged one of the largest audiences to date for an MIT Museum-sponsored exhibit in Compton Gallery (mechanical e motions @mit.edu.). A large number of engineering faculty and students attended several artist talks in the gallery as well as Ganson’s over-subscribed IAP course How Many MIT Students Does It Take To Turn On A Lightbulb? The first year of this long-term residency at MIT showed much promise for a continued partnership with Ganson. Under the sponsorship of Professor Ely Sachs, Jill Smith and Phil Dench, a team of designers/computer programmers from Australia, advanced new techniques in
three-dimensional modeling which are now being integrated into the broad based Three-Dimensional Printing Project. Ms. Smith brought into the 3-D project the support and participation of Pfaltzgraff, a significant ceramics manufacturer. The Residency continues in the 1995-96 academic year.

Chuck Hoberman, sculptor and architect of deployable, unfolding structures, conducted a two-day residency in the Departments of Mechanical Engineering and Architecture on the uniqueness of the mechanics of deployable structures. A return Residency is planned.

Community Collaborations
Collaborations with many local agencies have been very successful. The fourth year of working with IBA Arte Y Cultura was marked by the successful return of Los Munequitos de Matanzas and the joint curatorship of a summer world music program for Lincoln Center's Out of Doors Series. A pilot program, Barriga Llena, Corazon Contento/Full Belly Happy Heart with IBA Arte Y Cultura, expanded the opportunity for student and faculty engagement with local community arts through interviews and the collective creation of a new theater text based on a recipe for healthy community. New partnerships with feminist organizations such as Next Stage Theater and The Arts Company have broadened programmatic offerings, and additional partnerships with the Boston Center for the Arts and Northeastern University continue to strengthen MIT's position as a leader in the Boston arts scene. Existing partnerships with the Cambridge-based Dance Umbrella, the Cambridge Multicultural Arts Center and World Music have expanded to include more participation by visiting artists in the MIT curriculum.

Maureen Costello

COUNCIL FOR THE ARTS

The Council for the Arts at MIT completed an active, inspiring year. Although greatly saddened by the loss of our founder, Jerome B. Wiesner, the Council continued in the refinement of its work in standing and prize committees, and development of new initiatives to foster student engagement with the arts. The Council was honored this year by the invitation of John W. Kunstadter '49, Chairman, and Martin N. Rosen '62, Vice Chairman to serve as honorary members of the Provost's search committee for the Associate Provost for the Arts, and the bestowal on the Council of a 1995 Presidential Citation for its distinguished service to the institution.

COUNCIL STANDING COMMITTEES
Annual Meeting (Catherine N. Stratton, Chair)
Led by Catherine N. Stratton, the Annual Meeting committee planned and executed a splendid and informative event, the Twenty-Third Annual meeting, on October 20 and 21, 1994. Eighty-eight Council Members and guests attended. The meeting was organized to highlight one of the six curricular arts disciplines at MIT (architecture, media arts, music, theater, visual arts, writing). Music was chosen as the curricular focus of the 1994 Annual Meeting. President Charles M. Vest and Provost Mark S. Wrighton addressed the Council on MIT affairs, and Associate Provost for the Arts Ellen T. Harris delivered her annual "State of the Arts" address at the Friday morning business meeting in Killian Hall.

Also at the Friday morning session it was announced that the Roy Lamson Memorial Fund had commissioned works from MIT Music and Theater Arts faculty members Edward Cohen, Elena Ruehr and Evan Ziporyn, to be performed at the second Roy Lamson concert to be held in the 1995-96 academic year. The fund also commissioned program notes from Professor Lowell Lindgren.

Council members and guests were treated to an eclectic student recital featuring a jazz quintet consisting of: Eric Scheirer (G), Damon Bramble '97, Sol Douglas '95, Ali Azerbayajani (G), Mike Protz '96 and performances by pianist Julia Rosolovsky '97, flutist Sara Gaucher '96, and a cappella singing group the Chorallaries of MIT, headed by Erin McCoy '95.

The Eugene McDermott Award and the Gyorgy Kepes Fellowship Prize were presented, respectively, to Tan Dun, a Chinese-born avant garde composer based in New York City, and Peter Child, Associate Professor in the Music and Theater Arts Section (see Special Programs below).
Development (Martin N. Rosen ‘62, Chair ad hoc)
Sixty-two Council members provided unrestricted contributions averaging $2,850. Twenty-six non-member donors contributed unrestricted gifts averaging $943. The total raised was $201,265. In addition to unrestricted gifts, 17 members provided designated contributions totaling $318,800 to other MIT arts programs, including support for the 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 a “Special Project” undertaken by the Council’s Executive Committee as a $50,000 commitment. This year, pledge payments were completed on the commitment to the MIT Museum’s holography collection.

Grants Program (Bradford M. Endicott ‘49, Chair)
Under the leadership of Chairman Bradford M. Endicott ‘49, grants were awarded to projects ranging from new robes for the MIT Gospel Choir to the support of a studio workshop in Beijing for MIT architecture students. The committee implemented a three-round schedule this year, crafted to afford the committee members the chance to meet with the heads of arts programs on campus to discuss a more pro-active role for the Council in commissioning works or initiating projects and programs.

The Grants Committee considered many applications for support of arts projects, submitted by MIT students, staff, and faculty. From its annual allocation, the committee recommended funding of 23 projects, with grants totaling $61,181. Eight Director’s Grant proposals were reviewed by the Council Director and awarded a total of $1,645.

List Visual Arts Center (LVAC) Advisory Committee (Kitty Glantz, Chair)
The LVAC Advisory Committee, composed of Council members, MIT faculty, and outside museum professionals, held four meetings during the 1994-95 academic year. The Committee allocated $15,000 of Council funds to the LVAC Director as discretionary income. Kitty Glantz was chosen as chairman after the committee’s original chair, Ruth Bowman, stepped down. At the end of the academic year, the advisory committee “spun off” from the Council for the Arts, and was re-defined as a committee under the LVAC’s aegis. Ms. Glantz will report on the disbursement of the allocation to the Executive Committee of the Council for the Arts at MIT.

Membership (Bernard G. Palitz ‘47, Chair)
At the conclusion of the 1994-95 academic year, Council membership stands at 78, excluding five ex officio members and two Life members. Six individuals accepted appointment to the Council upon the invitation of President Vest: Priscilla “Pat” Blum, Claude Brenner ‘47, Ina Gordon, Marjory Jacobson, Stephen E. Memishian ’70, and Robert B. Millard ’73.

With deep sadness this report must note the passing of Dr. Jerome B. Wiesner, MIT President Emeritus and founder of the Council for the Arts at MIT, on October 21 at the age of 79.

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 1994-95 academic year. The board allocated $20,000 of Council funds to the Director of the MIT Museum as discretionary income. Over the course of the year, the committee witnessed the development of the holography lab in the basement of Building N52, which will eventually become a “make your own hologram” facility, and MIT Museum staffperson Kara Schneiderman demonstrated the impressive capabilities of putting the Museum collection “on-line.” At the end of the academic year, however, the board “spun off” from the Council for the Arts, re-defined as a committee under the Museum’s aegis, with Mr. Steinberg reporting to the Council’s Executive Committee on decisions made about the allocation.

SPECIAL PROGRAMS
Museum Membership Program
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.
Boston Symphony Orchestra Program
This year the Council initiated a program similar to the MFA relationship with the Boston Symphony Orchestra. MIT students can obtain, with their student ID, free admittance to Open Rehearsals, Tuesday evening and Friday afternoon concerts on a day-of-show, stand-by basis. This program has proved to be wonderfully successful as well, made evident in the comments the Council has received from MIT students. In the words of an Electrical Science and Engineering student: “I know next to nothing about music and really appreciate this chance to spend one afternoon a week experiencing and learning ...” and the words of a Management major: “I cannot thank the founders enough for starting such a great program. Also, hearing the BSO play inspired me to pick up the violin again and join the MIT Symphony ....I did not realize how much I missed the music and atmosphere until I saw it again that evening.”

PERFORMING ARTS EXCURSIONS
The successful Student Performing Arts Excursions Series continued, with each event enjoying full attendance, an average of 35 students per event. The Council sponsored the following: The Woman Warrior, a play based on the eponymous memoir by Maxine Hong Kingston at the Huntington Theater; a trip to the Origins of Impressionism exhibition at the Metropolitan Museum of Art in New York City; a performance of the jazz great Ornette Coleman; a production of the Oresteia mounted by the American Repertory Theater; the Festival of the Nile, a musical celebration of Egyptian cultural heritage presented by Cambridge's World Music; the premiere performance of Reckoning Time, an oratorio based on the life and poetry of Walt Whitman, written by MIT faculty members Alan Brody and Peter Child, featuring Theater Arts lecturer Michael Ouellette and the John Oliver Chorale; Boston Ballet’s American Festival I featuring the work of Twyla Tharp, Paul Taylor and Merce Cunningham; Angels in America at the Colonial Theater; New England Conservatory’s The Magic Flute; and finally, Pilgrim Theater’s The Wild Place, written and performed by MIT Theater Arts faculty members Kim Mancuso and Kermit Dunkelberg.

In addition to the events listed above, Council members Mr. and Mrs. Bradford M. Endicott made possible for an excursion for 45 students to the “Bang On A Can” Marathon, a concert of new music featuring MIT Music Professor Evan Ziporyn and MIT’s Gamelan Galak Tika at Alice Tully Hall in Lincoln Center on May 21.

MUSEUM OF FINE ARTS 125TH ANNIVERSARY
The Council for the Arts was delighted to arrange for a number of MIT student musicians to help the Boston Museum of Fine Arts celebrate its 125th anniversary on May 20, 1995. The MIT/Wellesley Toons, a co-ed a cappella singing group, performed at the West Wing entrance of the museum, treating museum visitors to contemporary popular songs by artists such as Aretha Franklin and James Taylor. Later in the day, the MIT Jazz Quintet, led by Eric Scheirer (G) (Media Arts and Sciences), played works by Duke Ellington and Thelonious Monk at the West Wing alcove. The Tapestry Gallery was the setting for the performance of flute duo Sara Gaucher ’96 (Chemistry) and Euree Kim ’96 (Mechanical Engineering), and pianist Julia Rosolovsky ’97 (Chemical Engineering).

ENDOWED PRIZES AND AWARDS
The Gyorgy Kepes Fellowship Prize was presented to Peter Child, Associate Professor in the Music and Theater Arts Section, at the Annual Meeting. Also at the Annual Meeting, the Eugene McDermott Award was presented by Ida Ely Rubin (McDermott Award Committee chair) to Tan Dun, a Chinese-born avant garde composer from New York City.

At the Institute Awards Convocation on Monday May 15, the Laya and Jerome B. Wiesner Student Art Awards were presented by Professor Ellen T. Harris to the student officers of Dramashop, Edward W. Kohler Jr. ‘95 and painter and architecture student Lian Quan Zhen (G). The Louis Sudler Prize was presented to Ms. Erin E. McCoy ’95 for her achievement in such diverse musical endeavors as the Chorallaries of MIT and work with MIT’s Gamelan Galak Tika.

1994 MAX WASSERMAN FORUM ON CONTEMPORARY ART
The fourth Max Wasserman Forum, entitled Facture/Faction: Form and Discontent in Contemporary Art was held on Thursday, October 13, 1994 before a standing-room only audience in the Bartos Theater in the Wiesner Building. A panel of artists/art theorists came to campus to examine the acknowledged shift in contemporary art towards subject matter that addresses personal, political, and social issues at the expense of such formal and aesthetic
principles such as craft, quality, and beauty. The panelists were painter Leon Golub; Silvia Kolbowski, photographer and member of editorial board of the journal *October*; and Peter Schjeldahl, senior art critic at the *Village Voice*.

Susan R. Cohen

**LIST VISUAL ARTS CENTER**

The year was inaugurated with curators Katy Kline and Helaine Posner's three weeks in Paris installing the List-organized exhibition *Leon Golub and Nancy Spero: War and Memory* at the American Center where it opened on September 29, 1994 and continued through January 13, 1995. A reception co-hosted by the MIT Club of Paris was among the opening festivities. Among other highlights were the inclusion of two LVAC exhibitions in the Boston Herald's “Top Ten Exhibitions of 1994,” an award from the American Association of Museums for the List Center catalogue *Sandy Walker: Woodblock Prints*, and an award from the Boston Society of Architects for the collaboration among artists and architect on the art for MIT's Biology Building, an initiative administered by the List Center.

The Center's Advisory Committee met four times and welcomed new faculty members Henry Jenkins and Peter Temin. Discussions centered on strategies for building more effective connections to the MIT academic community. It was decided that as of the new fiscal year, this committee would be decoupled from the Council for the Arts to avoid conflict in fundraising and other advocacy efforts.

Thanks to the energetic intervention of Ellen Harris, signage on the Ames Street facade of the Wiesner Building publicly identifying the Center was installed, offering a helping hand to visitors previously condemned to confused wandering.

**EXHIBITIONS**

*Critical Mass* (Hayden Gallery, October 8 - December 18, 1994) On the occasion of the 50th anniversary of the detonation of the first atomic bomb, photographer Meridel Rubenstein, videographers Steina and Woody Vasulka and writer Ellen Zweig collaborated on this series of installations, involving still photograph, video, sculpture, music and performance, which evoked the landscape, the San Ildefonso Pueblo and the community of international scientists working on the Manhattan Project at Los Alamos. The project was organized by the New Mexico Museum in Santa Fe.

*The Ghost in the Machine* (Reference Gallery, October 8 - December 18, 1994) The artists Anthony Aziz & Sammy Cucher, Keith Cottingham, Jeff Wall, and Michael Wenyon and Susan Gamble each employed conceptual art strategies and digital image manipulation of the human form in the service of an investigation of personal identity. The exhibition and its accompanying catalog was organized by Assistant Curator Ron Platt.

*Roni Horn: Inner Geography* (Bakalar Gallery, October 8 - December 18, 1994) Since 1975 this New York-based artist has made frequent solitary journeys to Iceland. The exhibition comprised drawings, photographs and books based directly upon her visual and spiritual experiences in this island nation's stark and striking pre-glacial landscape. The project was organized by the Baltimore Museum of Art.

*The Masculine Masquerade: Masculinity and Representation* (January 21 - March 26, 1995) Hayden, Reference and Bakalar Galleries) Whereas the subject of the feminine has been well scrutinized in contemporary art, this was one of the first exhibitions to examine its counterpart, the social construction of masculinity. Organized by LVAC Curator Helaine Posner and guest curator Andrew Perchuk, specific male archetypes were explored by artists Mary Kelly, Charles Ray, Graham Durwood, Matthew Barney, Michael Yue Tong, Dale Kistemaker, Keith Piper, Clegg & Guttmann, Donald Moffett, Lyle Ashton Harris and Glenn Ligon. The accompanying 160-page publication, produced in collaboration with MIT Press, contained essays by the curators as well as four outside scholars of film, sociology and cultural history. (The extensive research bibliography was compiled by Rotch librarian Michael

Associate Provost for the Arts
Leininger.) The project received partial funding from the Andy Warhol Foundation and the National Endowment for the Arts.

**Leon Golub and Nancy Spero: War and Memory** (April 18 - June 25, 1995) Hayden, Reference and Bakalar Galleries) These two senior American painters, artistic and marital partners for over forty years, have worked in a figurative, expressionist mode, frequently outside the mainstream, to explore themes of power and vulnerability both universal and grounded in specific post-World War II political realities. Spero created "To the Revolution," a new site-specific wall printing-installation in the entrance to the List Center. The fully illustrated 104-page bilingual catalog included an introduction by curators Katy Kline and Helaine Posner and an interview with the artists.

Exhibitions were reviewed in both popular and specialized press, including The Boston Globe, The Boston Herald, The Phoenix, The Los Angeles Times, Artforum and Art in America.

**EDUCATION PROGRAMS**

A variety of programs were planned to supplement the learning experience of the various exhibitions. Gallery talks were given by the curators and special tours arranged for groups from, for example, The Newark Museum, Christies, Inc., Holy Cross College, Massachusetts College of Art and Monserrat College of Art.

During the Critical Mass exhibition Emeriti Professors Philip Morrison and Victor Weisskopf spoke to a large audience, including many students, of their experiences at Los Alamos. Subsequently Hugh Gusterson, Assistant Professor of Anthropology, and Paula Gunn Allen, noted Native-American author from UCLA, discussed "How Weapons Scientists and Native-Americans Talk About Nuclearity"; Charles Weiner, Professor of the History of Science and Technology moderated.


For The Masculine Masquerade an ambitious film series “Postwar Masculinity in American Film,” co-organized with Professor Henry Jenkins (Film and Media Studies) included ten double features on such topics as male initiation, male relations, male rituals, male sexualities and male identities. A final symposium “Masculinity, the Masquerade, Melodrama and the Movies” with the participation of J. Hoberman, film critic for the Village Voice, and Patricia Mellencamp, feminist art historian and Steven Cohan, Professor of English at Syracuse University offered observations about the relationship between screen performance and attitudes toward masculinity within American culture.

In conjunction with the Golub/Spero exhibition, curators Katy Kline and Helaine Posner spoke to the MIT Women's League. The artists gave an afternoon talk to an overflow public audience as well as a private walk-through prior to dinner with the Burchard Scholars several weeks later. Spero and Kline were filmed in the exhibition by German educational television for an upcoming program on three American women artists.

**GRANTS AND FUNDING**

Donations from foundations and individuals, some ongoing, totalled $275,235. Support from the Warhol Foundation and the NEA totalling $45,000 for The Masculine Masquerade was credited to the previous fiscal year.

**COLLECTIONS**

The MIT Permanent Collection acquired 11 works by gift and five by purchase. The Student Loan Art Collection acquired eight works by gift and 12 by purchase. Eight Permanent Collection works were framed, together with 18 from the Student Loan Collection. Seven Permanent Collection works were conserved, including the repainting of Louise Nevelson's Transparent Horizon. Three works were loaned to MIT departments for class purposes. A work on paper by Jim Dine was loaned to the Permanent Collection on a long-term basis; other extended loans are as noted in previous reports. Finally, 17 works, primarily from the Standard Oil Company gift were deaccessioned at auction through Sotheby's, New York.
STAFF NOTES
Katy Kline continued to serve on the Williams College Museum of Art Visiting Committee. She was a panelist for the National Endowment for the Arts Visual Arts Program, an advisor to the Brooklyn Academy of Music's Visual Arts Initiative and evaluated the Johnson Museum at Cornell University on behalf of the American Association of Museums' reaccreditation process. She presented the Skowhegan Prize to Nancy Spero at the Annual Awards Dinner in New York. She was invited by the Association Francaise d'Action Artistique to travel to France for eight days in March to meet with artists and curators of contemporary art in Paris, Brittany and Grenoble.

Ron Platt was invited to serve a two-year term on the Cambridge Arts Council's Public Art Committee. He was a juror for the Kingston Art Gallery's annual nationwide invitational exhibition, and was a visiting critic for year end reviews at both the School of the Museum of Fine Arts and Massachusetts College of Art.

Katy Kline

MIT MUSEUM

The MIT Museum made significant progress in FY95 in implementing a number of recommendations made by its Advisory Board during a review it undertook in June 1994. The Museum hired permanent staff to fill new positions with responsibility for administration, fundraising, security and visitor services, and oversight of its Architectural Collections, thus ensuring that each of these areas receives the full attention it deserves. The Associate Provost for the Arts provided funds to enable the Museum to upgrade its computing facilities and network capabilities, with the result that staff can work more efficiently and better communicate with the MIT community and museum colleagues and researchers outside of MIT. The number of visitors to the Museum has continued to increase dramatically due to increased advertising and press coverage and the popularity of current exhibitions. Throughout the year, Museum exhibitions and programs were featured on local and national radio and television networks and in newspapers and magazines locally and in at least nine countries. In an effort to better know our visitors and be responsive to their interests, we have instituted a visitor survey that will be useful in marketing and programming. With the Advisory Board we are actively pursuing our long-term goal of realizing a better facility for the Museum through discussions with MIT colleagues and friends of the Museum.

HOLOGRAPHY

The public continues to have a keen interest in holography, so much so that visitation to the Museum has doubled since the opening of our ongoing exhibition Holography: Artists and Inventors in 1994. The Museum is completing construction of a holography teaching laboratory in the basement of the building, where schoolchildren, teachers, families, adults and MIT students will be able to learn more about the art and science of holography by seeing demonstrations of how a hologram is made and participating in courses on holography.

COLLECTIONS

Our collections of scientific instruments, original works of art, holograms, photographs, tapes and films, biographical information, and memorabilia continued to grow in FY95 thanks to in-kind gifts from 49 donors. Notable among these were diffraction grating holograms from the National Physical Laboratory of the United Kingdom; an Edgerton underwater strobe from the Philadelphia Maritime Museum; 142 etchings by Charles H. Woodbury ’86 from the estate of Gertrude Fiske; the oil painting “Earth Sea and Sky” by Woodbury, given by Ruth R. Woodbury; 1940 microwave research equipment and related artifacts from Henry Zimmerman; and city models used for wind tunnel research by the Department of Aeronautics and Astronautics.

A number of MIT clients continued to make extensive use of materials from the collections, including the MIT Alumni Association and the News Office. The Media Lab used items from the Muriel R. Cooper/Visual Language Workshop collection for a retrospective exhibit of Cooper’s work. Items from the photograph collection were featured in the keepsake brochure produced by the Department of Mathematics for the Norbert Wiener Centennial Symposium and the book The Jews of Boston published by Combined Jewish Philanthropies.
Collections Management And Information Systems
Work on the Edgerton Project, a collaborative effort between the MIT Museum and the MIT Center for Educational Computing Initiatives (CECI) begun in June 1993 and funded by the Harold E. Edgerton Trust, continued throughout FY95. The project’s three primary goals include the creation of an automated collections management system for the Museum, as well as the development of two multimedia applications on the life and work of Harold Edgerton, an educational CD-ROM for distribution to school children and an application designed for museum audiences. One of the project’s main goals was met with the completion of the museum multimedia application which premiered during the opening of Seeing the Unseen: Harold E. Edgerton and the Wonders of Strobe Alley, a retrospective exhibition at the International Museum of Photography at George Eastman House. The MIT Museum continued development of its state-of-the-art, multimedia-capable, networked collections management system, which has been named Swallow after MIT’s first woman graduate, Ellen Swallow Richards. More than 7,000 original negatives and 12,000 original slides from Edgerton’s research trips have been acquired by the Museum. The majority of the negatives and a selection of slides have been digitized onto Kodak PhotoCD and are being cataloged into Swallow. The Museum has begun planning for retrospective cataloging and digitization projects which will be undertaken during the coming years to make information on other Museum collections available through Swallow. Representatives from the Museum and CECI presented a panel session on this project at the international conference of the Museum Computer Network which took place in Washington, D.C. in August 1994.

The MIT Museum made its presence known on the Internet through the development of its World Wide Web home page. This “virtual museum” site provides cyberspace visitors with on-line information on the Museum’s exhibitions, programs and collections. It includes a number of digitized images of materials from the Historical Collections, as well as on-line versions of two of the Museum’s most recent architectural exhibitions, Drawings at Work: William Robert Ware and the Origins of American Architectural Education and From Louis Sullivan to SOM: Boston Grads Go to Chicago.

Collections management staff undertook a major re-writing of the Museum’s collections management policy in preparation for reaccreditation consideration by the American Association of Museums, and has begun planning for the revision of its collections management procedure manuals and emergency preparedness plans during FY96.

Architectural Collections
This was an important year for the Architectural Collections at the MIT Museum. The position of Curator of Architectural Collections was funded full-time for three years, thus providing for more long-term and consistent professional attention to these significant collections. This position is being supported in part through gifts from Martin E. Zimmerman ’59 EE. The exhibition From Louis Sullivan to SOM: Boston Grads Go to Chicago, featuring a number of works from the collections, opened in October 1994. An active roster of programs for adults, students and children accompanied the show. In addition to high visitation at the Museum, the exhibit traveled and is traveling to two Chicago venues.

We received a $25,000 IMS Conservation Grant which provides for the rehousing of all of the architectural drawings and will permit us, using individual survey forms, to build a conservation profile of the entire collection. Significant acquisitions to the collections included a rare ink on linen drawing of the Berkeley Building, Boston; a glazed white terra cotta wonder designed by Désiré Despradelle, Boston architect and MIT Professor of Architecture from 1893-1912; approximately 100 life class figure drawings from the late 1930s-early 1940s, given by the Dean’s Office; and the Eduardo Catalano Collection documenting the office practice of this important, internationally recognized architect and MIT professor. Mr. Catalano also provided generous funds to catalog this collection.

Planning is underway for several new exhibitions, including one on the work of Samuel V. Chamberlain ’18 AR, to open in October 1995, and another on the Virtual Palladio project.

Hart Nautical Collections
The Haffenreffer-Herreshoff retrospective cataloging and microfilming project continues to be the primary collections management activity within the Hart Nautical Collections. It is expected that the project will be near completion at the end of 1995. Once the project is concluded we intend to develop a proposal to fund a central, image oriented database for the Hart Nautical Collections.
Inquiries for plans and pictorial materials from the Hart continue to grow each year and occupy more than half of the curator’s time. Acquisitions to the Hart have been primarily books and a superb scale model of the Liberty ship *Zebulon B. Vance*, commissioned for the collections by Hugh Parker '43 OE. This model is showcased in the Hart Nautical Galleries exhibition *Ships for Victory: American Shipbuilding's “Finest Hour,”* which opened on Technology Day, June 16, 1995. The Department of Ocean Engineering and John A. Lednicky '44 OE, provided generous funds for this exhibition.

**NEW EXHIBITIONS**

**Galleries at the Main Facility**

*From Louis Sullivan to SOM: Boston Grads Go to Chicago*, October 21, 1994-September 3, 1995. Through drawings and artifacts, this exhibition explores the explosive growth of the city of Chicago in the last quarter of the 19th century and the contributions to this building boom by MIT and Boston architects.

*Sailing Ship to Satellite: The Transatlantic Connection*, March 21-September 3, 1995. Rare photographs and artifacts trace the exciting history of transatlantic communication.

**Compton Gallery**

*Artists Behind the Desk*, October 4-November 4, 1994, a juried show of works in a variety of media by MIT employees.

*mechanical e. motions@mit.edu*, November 16, 1994-February 15, 1995, featured ingenious kinetic sculptures by Arthur Ganson, 1994-95 artist-in-residence at MIT.

*AIDS: The Challenge to Educate*, February 22-March 17, 1995, an exhibition of photographer Loel Poor’s critically acclaimed series of black and white images depicting the lives of people with HIV/AIDS.

*Q.E.D.*, June 16-September 1, 1995. MIT’s role in the winning of World War II is explored in this exhibition featuring photographs and artifacts from the Radiation Laboratory, the Underwater Sound Lab, the Metallurgical Lab and other MIT labs dedicated to the war effort.

**Hart Nautical Galleries**

*Ships for Victory: American Shipbuilding’s “Finest Hour,”* June 16, 1995-ongoing, focuses on the merchant and naval shipbuilding programs of World War II, the vital and unprecedented contribution of women to these programs, and the major role of MIT personnel and services to the shipbuilding effort.

The MIT Museum was the setting for 56 meetings and functions that drew 3,284 guests in FY95. These events included receptions and dinners hosted by a number of academic departments, Resource Development, other MIT offices, and outside corporate clients, as well as programs the Museum sponsored for the MIT community.

**MUSEUM SHOP**

MIT Museum Shop sales increased 37 percent from FY94. Net sales were higher in every quarter of the year and in every facet of the operation. Several popular new product lines, the opening of an eWorld store, and the introduction of the stochastic discount program contributed to this boost in sales.

Phoebe Hackett, Assistant to the Director for Administration, left the staff in September. Mary Leen was hired in October as Associate Director with responsibility for fundraising, financial management and administration. Kimbery Shilland, who had been affiliated with the Museum for several years on a consultant basis, was also hired in October as Curator of Architectural Collections for a three-year period. Ehry Anderson joined the staff in April 1995 as part-time Administrative Assistant, and Jeffrey Fitzgerald and Swarn Singh were hired in the Spring as permanent part-time Museum Attendants.

**MIT Museum Staff**
THE MIT PRESS

The MIT Press had an unusually busy and productive year in FY95. We exceeded our sales forecast in books and journals and reported a profit from operations. We also had a busy recruiting year, welcoming 15 new faces, including two additions to staff to support our internal networking and electronic publishing endeavors. Sales were $13,220,000 compared to $12,530,000 for FY94. We published 123 new titles compared to 140 for last year, and 67 reprints versus 63 for last year. The net profit from operations was $71,000 compared to the forecast deficit ($21,000). Our contribution to graduate student education via RA/TA this year was $400,000. The Press continues to have the highest dollar volume of sales per employee and the lowest ratio of salary and benefits to sales of any university press (22.4 percent vs. 30 percent for our cohort).

On the electronic front, we received a grant from the Mellon Foundation for $150,000 to help us launch four new wholly electronic journals during this coming year. We also created our own World Wide Web site built around our books and journals catalog, and published our first electronic book, William Mitchell’s City of Bits (come visit us at http://www-mitpress.mit.edu).

Foreign sales continue buoyant and MIT Press sales to export markets are about a third of total sales - more than twice as much as any other large university press and larger than any commercial press publishing in our disciplinary areas. The The MIT Press bookstore continues growing within its confined space, recording a record $610,000 in sales this year compared to $587,000 last year.

Development costs in recent years have been high. We have new editors in Cognitive Science and in Computer Science and a new assistant editor in Economics. Sales resulting from the acquisition efforts in these positions will start to materialize in the spring of 1996. We have also created the position of web manager to support the launch of electronic journals, manage our website, and start a more concerted effort at creating electronic products to complement books and journals, as well as a position of manager of network and information systems. We expect that this net addition of four senior staff will lead to growth in sales over the balance of the decade.

On the management and financial front, Glenn Strehle, MIT’s chief financial officer, has recently been appointed chairman of the management board, replacing Ellen Harris. The board has also been enlarged to include Mr. Strehle, Richard Schmalensee, Brewster Kahle, and Richard Rowe. William Mitchell has been appointed chairman of the editorial board, replacing Robert Solow, who chaired the Board for ten years.

We have also reached an important agreement with the Institute that beginning in FY99, when RA/TA support will be eliminated from the benefits pool, the Press will provide an amount equivalent to 2 percent of net sales of Press-owned books to MIT in support of graduate education. Our program and financial plan for growth has been designed to support this contribution, which is unusual for university presses. For comparison, to date the Press has contributed $2.5 million from its publishing operation to support RA/TA.

COGNITIVE, BEHAVIORAL, AND BRAIN SCIENCE; LINGUISTICS

The maturity of our neuroscience publishing program, started seven years ago, was illustrated at the Society for Neuroscience annual meeting, where we set an all-time record for the Press in terms of the volume of books sold and the income generated. The year’s highlights were two large reference volumes—The Handbook of Brain Theory and Neural Networks edited by Michael Arbib and The Cognitive Neurosciences edited by Michael Gazzaniga—each of which shows promise of becoming a standard in its field. The major text published this year was Johnston and Wu’s Foundations of Cellular Neurophysiology, which offers a lucid, quantitative treatment of neurophysiology. Other influential books include Joaquin Fuster’s Memory in the Cerebral Cortex, James Houk’s Information Processing in the Basal Ganglia, and Robert Sternberg’s The Nature of Insight. Trade books signed this year include The Cerebral Code by seasoned author and neuroscientist William Calvin; Splitting Brains by one of pioneers in split brain research, Michael Gazzaniga; Without Miracles: Natural Selection Theory and the Second Darwinian Revolution by Gary Cziko; and Pride and a Daily Marathon, an account of a very strange and rare neurological condition by Jonathan Cole, which was recently adapted for the stage in Peter Brook’s play The Man Who. Promising textbooks signed this year include An Introduction to Brain Plasticity and Behavior by Bryan Kolb, Neuropeptides by Fleur Strand, and The Psychology of Attention by Hal Pashler.
The Bradford Books imprint of the Press has begun to systematically develop a program of upper-level basic textbooks in neural networks and adjacent areas as well as in their established areas of philosophy and cognitive science.

Three of the five textbooks published this year were on neural networks, each targeted to a different audience: James Anderson's *Introduction to Neural Networks* was written for cognitive scientists, especially psychologists, neuroscientists, and biologists; Mohamad Hassoun's *Foundations of Artificial Neural Networks* is aimed at engineers who want to learn about neural networks; and Granino Korn's *Neural Networks and Fuzzy-Logic Control* is a book for research engineers and computer scientists. A second edition of our very successful introductory text *Cognitive Science* by Neil Stillings et alia includes more material on neuroscience and new material on connectionism and neural networks. And Paul Cohen's long-awaited text *Empirical Methods in Artificial Intelligence* studies complex computer programs, with research strategies and tactics introduced in case studies.

The trade and professional side of the Bradford list was led by Paul Churchland's *The Engine of Reason, the Seat of the Soul*, an engagingly written description of how the biological brain works, how computational neuroscience adds to our understanding of the human mind, and how this knowledge will lead to a better understanding of ourselves. *Cognition in the Wild*, by experienced navigator/anthropologist Edwin Hutchins, argues that cognition takes place in human culture as well as in individual experience or in the laboratory. This theory is brilliantly illustrated by actual scenes on ocean-going ships and by other real-life computational models. Simon Baron-Cohen's *Mindblindness* is an important monograph by a well-known researcher of aphasic children. Scott Kelso convincingly argues that the brain is a dynamical self-organizing system forming ever-changing patterns, in his *Dynamic Patterns: The Self-Organization of Brain and Behavior*. Thomas Landauer's *The Trouble with Computers: Usefulness, Utility & Productivity* laments the failure of computer use to increase productivity in any country or major corporation in the world and stresses the need for empirical "user-centered design." *Image & Brain* by Stephen Kosslyn, *Memory Systems* by Daniel Schacter & Endel Tulving, and *Dialogues on Perception* by Bela Julesz are all major works in psychology by world-famous scientists.

In the linguistics program, the publishing highlights for the year were a number of superlative scholarly monographs by leaders in the study of syntax, in particular Richard Kayne's *The Antisymmetry of Syntax*, David Pesetsky's *Zero Syntax*, and Levin & Rappaport's *Unaccusativity*. Noam Chomsky's latest monograph, due in the fall, has already attracted backorders in the thousands. This year also saw the start of a new initiative on linguistics textbooks. Highlighting this effort are Richard Larson's *Grammar as Science and Semantics as Science*, undergraduate introductions to syntax and semantics accompanied by software.

In cognitive psychology, the lead trade book, Nicholas Wade's *Psychologists in Word and Image*, sold more than 1,000 copies in its first three months of publication. In the scholarly program, efforts have focused on the area of language and cognitive development, with a number of new titles to be added to the Press’s prestigious Learning, Development, and Conceptual Change series. A leading textbook acquisition in psychology is Arthur Shimamura’s *Human Memory*. The highlight of trade acquisitions was Doreen Kimura's *Cognitive Sex Differences*, a popular book on the neurohormonal roots of the behavioral differences between men and women. This year has also seen the signing of *The MIT Encyclopedia of the Cognitive Sciences*.

We have also launched a new series called Digital Communication, with plans to expand into the area of electronic media in the humanities and literature. Initial acquisitions include Jed Rasula’s *Imagining Language*, a quirky literary anthology that we expect to publish in electronic as well as print form, and Peter Ludlow’s *Conceptual Issues on the Electronic Frontier*, an anthology of philosophical debates on such issues as identity, privacy, and piracy on the net.

**COMPUTER SCIENCE**

The computer science list continues to strive for a balance among trade, text, and professional books. Over the past year, however, the highlights were trade books, including a reissue of Marshall McLuhan’s classic *Understanding Media* (being gobbled up anew by the “Wired” generation) and a new edition of *The Computer Contradictionary* by Stan Kelly-Bootle. Two Internet-related trade books also caused a stir: *Everybody’s Guide to the Internet* by Adam Gaffin was originally sponsored and continues to be published on-line by the Electronic Frontier Foundation. Our print edition, with a foreword by EFF founder Mitch Kapor, is proving that books can profitably coexist in both print and electronic forms. *Cyberspace and the Law* by Ed Cavazos and Gavino Morin. Gaffin’s book is a pioneering work that explores the places where existing laws mesh (and more often collide) with the edges of cyberspace.
Among the more successful professional books published in FY94 were the user’s manuals for two important pieces of software for high-performance scientific computing. PVM (Parallel Virtual Machine) is the standard software for making a network of workstations behave like a massively parallel computer, and MPI (Message Passing Interface) is a standard interface for addressing both these networks and stand-alone supercomputers. The PVM book is also the first MIT Press title to be made available in print, Postscript, and HTML versions simultaneously, with the free electronic versions acting more as forms of promotion for the print version than competition. This has been a successful experiment in electronic publication.

The most controversial books on the Computer Science list have been the two books on PGP by the program’s creator, Phil Zimmermann. The controversy centers around the exportability of PGP Source Code and Internals, a machine-readable printout of the complete source code for this cryptography program that offers everyone pretty good privacy on the net. The goal of publishing this basically unreadable book is to aid in the effort to make strong cryptography software widely and freely available.

Looking to the future, we are pleased to have recently hired a new editor to replace Terry Ehling, who has assumed new responsibilities for our electronic publications program. Doug Sery, who joins us from Morgan Kauffman Publishers, will take the list in several new directions. Among the areas he hopes to add are Database Systems, Digital Libraries, Networking Technology, and Computer Architecture. When combined with our traditionally strong lists in Human-Computer Interaction, Theoretical Computer Science, AI, Programming Languages, and Scientific Computation, we should be well positioned to evolve along with the field.

ENVIRONMENT AND ENERGY
The highlight of the environment and energy list this year was Mark Dowie’s acclaimed critique of environmentalism in the United States. Losing Ground: American Environmentalism at the Close of the Twentieth Century was widely reviewed and continues to generate discussion and controversy. Other major books published this past year include Michael Gerrard’s Whose Backyard, Whose Risk: Fear and Fairness in Toxic and Hazardous Waste Siting, a thoughtful study of the hazardous waste siting problem in its larger social and political contexts; Willett Kempton’s Environmental Values in American Culture, which assesses the conceptualization of key scientific issues and the core values of environmentalism in a broad spectrum of the American public; and Philip Conkling’s From Cape Cod to the Bay of Fundy: An Environmental Atlas of the Gulf of Maine, which uses stunning color satellite images and aerial photographs, combined with essays by leading regional scientists, to demonstrate the value of remote sensing in environmental assessment.

Two new series have been launched this year. The first, Urban and Industrial Environments, will include approaches such as industrial ecology, environmental law, environmental policy studies, and urban studies, and topics such as pollution prevention, toxics use reduction, place-centered environmental management, and environmental justice. It will also examine the multifaceted industry and community responses that influence the policy process by addressing issues of urban form, industrial structure, and protection of the natural environment. The second series, Politics, Science and the Environment, will take a policy- and governance-oriented approach to environmental issues by focusing on the politics, science, and technology involved in the recognition, framing, analysis, and management of environmental problems.

ART AND ARCHITECTURE
This year’s program in art, architecture, photography, and design has had many highlights, but certainly the quirkiest was the very successful book Manhole Covers, a photographic survey, which was excerpted the New York Times Magazine, and was recommended as one of the unusual gift books of the year in publications ranging from the Wall Street Journal to Parade magazine.

Two important new series were launched. Writing Architecture, cosponsored by the Anyone Corporation of New York, will offer new perspectives on architecture by writers from other disciplines. The Graham Foundation of Chicago has agreed to cosponsor a new series that will focus on the work of emerging writers (long a Press specialty).
We look forward to the publication of two major exhibition catalogues in the fall. One accompanies a retrospective exhibition on the sculptor Constantin Brancusi, opening at the Philadelphia Museum of Art in October; the other accompanies an exhibition devoted to Conceptual Art opening at the Los Angeles Museum of Contemporary Art.

SOCIAL THEORY AND TECHNOLOGY STUDIES
The highlights of the social theory list this past year were the publication of Joel Whitebook’s *Perversion and Utopia: A Study in Psychoanalysis and Critical Theory*, and Bill Scheuerman’s *Between the Norm and the Exception: The Frankfurt School and the Rule of Law*, both of which symbolize the range and continuing relevance of the continental tradition of social theory. Scheuerman’s book also serves as a prelude of sorts to our publication next spring of Jürgen Habermas’s magnum opus: *Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy*. This year we have also published a much-awaited paperback edition of Ernst Bloch’s three-volume *Principle of Hope*.

The technology studies list this year, one of the strongest we have ever produced, reflects a wide range of approaches to understanding the interaction of technologies and society. Dorothy Hosler’s *The Sounds and Colors of Power* showed how the science of metallurgy can shed light on difficult problems of history and culture. Larry Bucciarelli’s *Designing Engineers* offered new insights into how engineers actually work in the modern world. David Nye’s *American Technological Sublime* used techniques from American Studies and the history of technology to show how attitudes toward technology can become bound into a nation’s very sense of self. One of the most successful books of the year was the anthology edited by Merritt Roe Smith and Leo Marx, *Does Technology Drive History?*, which offered a comprehensive overview of the difficult issue of technological determinism. And another important anthology, *The Fragile Contract*, edited by David Guston and Kenneth Keniston, shed new light on recent transformations in government-science relations that are clearly of special interest to MIT.

ECONOMICS AND BUSINESS
The Press’s economics list continued to attract the profession’s best researchers. In Fall 1994, we published one of the few serious economics studies of global climate change, by William Nordhaus of Yale. Dale Jorgenson of Harvard published the first two of several planned volumes on productivity and growth. And Blanchflower and Oswald’s *The Wage Curve* was cited as the best book in industrial relations by the Center for Industrial Relations at Princeton.

The Spring 1995 list was led by a trade book on privatization in Russia, written by Maxim Boycko, Andrei Shleifer, and Robert Vishny. One of MIT Press’s most consistently successful authors, Jean Tirole, collaborated with Mathias Dewatripont to publish *The Prudential Regulation of Banks*. Aumann and Maschler/Repeated Games with Incomplete Information added another prestigious game theory book to our list. Poirier/Intermediate Statistics and Econometrics and Turnovsky/Methods of Macroeconomic Dynamics led the textbooks program.

There were many promising signs for the future. One academic monograph and one trade book by Paul Krugman—arguably the top economist of his generation—were put into production. A manuscript coauthored by Nobel Laureate and MIT Institute Professor Emeritus Robert Solow is also in production, as is a new manuscript by Jeffrey Sachs, the Harvard economist famous for his role advising Poland, Russia, and many other countries in economic transition.

Important books that were signed include, Alesina and Roubini/Political Cycles; Davis, Haltiwanger, and Schuh/Job Creation and Job Destruction; and Obstfeld and Rogoff/Foundations in International Macroeconomics. Hans-Werner Sinn brought his new series, The Munich Lectures, to the Press. The first lectures were given on the political process of economic policymaking by Avinash Dixit of Princeton, and that manuscript will come to the Press this summer.

We have also spent this year building the foundation for a newly active group of business books. Contracts were signed for Fishman and Kendall/Primer on Securitization; a new series on economics and management strategy to be led by Daniel Spulber at the Kellogg School of Management; and Locke and Thelen/The Shifting Boundaries of Labor Politics. Late in the year, Ed Schein of the Sloan School added his next book, *Strategic Pragmatism: The Culture of Singapore’s Economic Development Board*, to the list. Schein helped establish organizational culture as an area of serious study in business programs.

Associate Provost for the Arts

MIT Reports to the President 1994-95 – 71
The AEI Series in Telecommunications Deregulation continued to produce monographs on the latest policy arguments in the television and phone industries. Two books appeared in the fall and three more were put into production.

**MIT authors**

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett &amp; Redmond, eds.</td>
<td>Contextual Media</td>
</tr>
<tr>
<td>Bucciarelli</td>
<td>Designing Engineers</td>
</tr>
<tr>
<td>Dewatripont &amp; Tirole</td>
<td>The Prudential Regulation of Banks</td>
</tr>
<tr>
<td>Hosler</td>
<td>The Sounds and Colors of Power</td>
</tr>
<tr>
<td>Hubbard</td>
<td>A Theory for Practice</td>
</tr>
<tr>
<td>Locke et al., eds.</td>
<td>Employment Relations in a Changing World Economy</td>
</tr>
<tr>
<td>Mitchell</td>
<td>City of Bits</td>
</tr>
<tr>
<td>Perchuk &amp; Posner, eds.</td>
<td>The Masculine Masquerade</td>
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<tr>
<td>Pesetsky</td>
<td>Zero Syntax</td>
</tr>
<tr>
<td>Resnick</td>
<td>Turtles, Termites, and Traffic Jams</td>
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Among the noteworthy books by non-MIT people from our scholarly and professional program were:

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
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<tbody>
<tr>
<td>Arbib, ed.</td>
<td>Handbook of Brain Theory and Neural Networks</td>
</tr>
<tr>
<td>Audretsch</td>
<td>Innovation and Industry Evolution</td>
</tr>
<tr>
<td>Baron-Cohen</td>
<td>Mindblindness</td>
</tr>
<tr>
<td>Black</td>
<td>Exploring General Equilibrium</td>
</tr>
<tr>
<td>Blanchflower &amp; Oswald</td>
<td>The Wage Curve</td>
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<tr>
<td>Depew &amp; Weber</td>
<td>Darwinism Evolving</td>
</tr>
<tr>
<td>Findlay</td>
<td>Factor Proportions, Trade, and Growth</td>
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<tr>
<td>Fodor</td>
<td>The Elm and the Expert</td>
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<tr>
<td>Fuster</td>
<td>Memory in the Cerebral Cortex</td>
</tr>
<tr>
<td>Gazzaniga, ed.</td>
<td>The Cognitive Neurosciences</td>
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<td>Goel</td>
<td>Sketches of Thought</td>
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<tr>
<td>Gravelle</td>
<td>The Economic Effects of Taxing Capital Income</td>
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<tr>
<td>Hutchins</td>
<td>Cognition in the Wild</td>
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<tr>
<td>Julesz</td>
<td>Dialogues on Perception</td>
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<tr>
<td>Kearns &amp; Vazirani</td>
<td>An Introduction to Computational Learning Theory</td>
</tr>
<tr>
<td>Kelso</td>
<td>Dynamic Patterns</td>
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<tr>
<td>Kempton et al.</td>
<td>Environmental Values in American Culture</td>
</tr>
<tr>
<td>Kiczales &amp; Parberry</td>
<td>Open Implementations and Metaobject Protocols</td>
</tr>
<tr>
<td>Kuipers</td>
<td>Qualitative Reasoning</td>
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<tr>
<td>Landau</td>
<td>Uncaging Animal Spirits</td>
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<tr>
<td>Mitchell</td>
<td>Intentional Oil Pollution at Sea</td>
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<tr>
<td>Nordhaus</td>
<td>Managing the Global Commons</td>
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<tr>
<td>Pollock</td>
<td>Cognitive Carpentry</td>
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<td>Pugh</td>
<td>Building IBM</td>
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<td>Scheuerman</td>
<td>Between the Norm and the Exception</td>
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<td>Schueler</td>
<td>Desire</td>
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<tr>
<td>Strawson</td>
<td>Mental Reality</td>
</tr>
<tr>
<td>ter Meulen</td>
<td>Representing Time in Natural Language</td>
</tr>
<tr>
<td>Toman</td>
<td>The Magic of a Common Language</td>
</tr>
<tr>
<td>Zajac</td>
<td>The Political Economy of Fairness</td>
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New hardcover books for trade and general audiences included:

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
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<tbody>
<tr>
<td>Abercrombie</td>
<td>George Nelson: The Design of Modern Design</td>
</tr>
<tr>
<td>Bair</td>
<td>The Space of Appearance</td>
</tr>
<tr>
<td>Bruce</td>
<td>Seeing the Unseen: Doc Edgerton and the Wonders of Strobe Alley</td>
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</tbody>
</table>
Caragonne: *The Texas Ranges*
Churchland: *The Engine of Reason, The Seat of the Soul*
Clausen: Pietro Belluschi
Copjec: *Read My Desire*
Dowie: Losing Ground
Evans: *The Projective Cast*
Gaffin: Everybody's Guide to the Internet
Gansler: Defense Conversion
Gerrard: Whose Backyard, Whose Risk
Hayden: *The Power of Place*
Hight: Picturing Modernism
Kirkham: Charles and Ray Eames
Landauer: The Trouble with Computers
Lyndon & Moore: Chambers for a Memory Palace
Melnick: Manhole Covers
Nye: American Technological Sublime
Ross: Fast Cars, Clean Bodies
Ruby: Secure the Shadow
Svacha: *The Architecture of New Prague 1895–1945*
Thomasow: Ecological Identity
Wade: Psychologists in Word and Image
Whitebook: Perversion and Utopia

Books published primarily as texts included:

- Osborne & Rubinstein: *A Course in Game Theory*
- Johnston & Wu: *Foundations of Cellular Neurophysiology*
- Pratt et al.: *Introduction to Statistical Decision Theory*
- Stevens: *The Six Core Theories of Modern Physics*
- Weibull: *Evolutionary Game Theory*
- Turnovsky: *Methods of Macroeconomic Dynamics*
- Poirier: *Intermediate Statistics and Econometrics*
- Baker: *English Syntax, second edition*
- Stillings et al.: *Cognitive Science: An Introduction, second edition*
- Anderson: *An Introduction to Neural Networks*
- Hassoun: *Fundamentals of Artificial Neural Networks*
- Cohen: *Empirical Methods of Artificial Intelligence*

Editors in the Acquisitions Department include: Laurence Cohen (Social Theory and Technology Studies); Roger Conover (Art and Architecture); Robert Prior and Douglas Sery (Computer Science); Henry and Elizabeth Stanton (Cognitive Science); Fiona Stevens (Neuroscience and Neuropsychology); Amy Pierce (Psychology and Linguistics); Terry Vaughn and Ann Sochi (Economics, Management); and Madeline Sunley (Environment and Energy).

COMPARATIVE OPERATING RESULTS (IN THOUSANDS)

<table>
<thead>
<tr>
<th></th>
<th>FY95</th>
<th>FY94</th>
<th>FY93</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Net Book Sales</td>
<td>13,220</td>
<td>12,530</td>
<td>12,652</td>
</tr>
<tr>
<td>Cost of Sales</td>
<td>5,751</td>
<td>5,673</td>
<td>5,704</td>
</tr>
<tr>
<td>Gross Margin on Sales</td>
<td>7,469</td>
<td>6,857</td>
<td>6,948</td>
</tr>
<tr>
<td>Other Pub. Income</td>
<td>203</td>
<td>189</td>
<td>218</td>
</tr>
<tr>
<td>Bookstore Net</td>
<td>98</td>
<td>103</td>
<td>130</td>
</tr>
<tr>
<td>Total Income</td>
<td>7,770</td>
<td>7,149</td>
<td>7,296</td>
</tr>
<tr>
<td>Operating Expense</td>
<td>7,893</td>
<td>7,363</td>
<td>7,186</td>
</tr>
<tr>
<td>Net Books Division</td>
<td>(123)</td>
<td>(214)</td>
<td>110</td>
</tr>
<tr>
<td>Journals Net</td>
<td>235</td>
<td>108</td>
<td>102</td>
</tr>
</tbody>
</table>

Associate Provost for the Arts
### Net Pub Operations

<table>
<thead>
<tr>
<th></th>
<th>FY93</th>
<th>FY94</th>
<th>FY95</th>
</tr>
</thead>
<tbody>
<tr>
<td>Add: Investment Income</td>
<td>106</td>
<td>86</td>
<td>136</td>
</tr>
<tr>
<td>Subt: Interest Paid MIT</td>
<td>(116)</td>
<td>(77)</td>
<td>(79)</td>
</tr>
<tr>
<td>Net Operating Gain (Loss)</td>
<td>71</td>
<td>97</td>
<td>269</td>
</tr>
<tr>
<td>Deduct RA/TA Contribution</td>
<td>(400)</td>
<td>(346)</td>
<td>(304)</td>
</tr>
<tr>
<td>Net to Reserve</td>
<td>(329)</td>
<td>(443)</td>
<td>(35)</td>
</tr>
</tbody>
</table>

Faculty serving on The MIT Press editorial board in 1994–95 were Harold Abelson, Julian Beinart, Penny Chisholm, Josh Cohen, Peter Diamond, Deborah Fitzgerald, Samuel Jay Keyser, Albert Meyer, Robert Solow, and William Mitchell. Dean Mitchell replaced Robert Solow as Chair after the May 24, 1995, Board meeting. Frank Urbanowski and Jay K. Lucker served as ex-officio members.

The MIT Press management board met twice during the year. Members of the board were James D. Bruce, Vice President for Information Systems and Professor of Electrical Engineering; Joseph Esposito, President, Encyclopedia Britannica North America Publishing Group; Ellen T. Harris, Associate Provost for the Arts and Professor of Music; Steven R. Lerman, Professor in the Civil Engineering Department; William J. Mitchell, Dean, School of Architecture and Planning; Richard E. Oldenburg, Director, The Museum of Modern Art; Jerome S. Rubin, Group Vice President of Times Mirror; and Jack Schulman, former Director of Cambridge University Press. Robert Solow and Frank Urbanowski served as ex-officio members of the management board; Ellen Harris served as chairman of the board.

### DOMESTIC BOOK SALES BY CUSTOMER TYPE, FY93–FY95

<table>
<thead>
<tr>
<th>Customer Type</th>
<th>FY95</th>
<th>FY94</th>
<th>FY93</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Bookstore</td>
<td>$2,000</td>
<td>$2,161</td>
<td>$2,281</td>
</tr>
<tr>
<td>Retail Bookstore</td>
<td>$2,452</td>
<td>$2,387</td>
<td>$2,558</td>
</tr>
<tr>
<td>Wholesaler/Jobber</td>
<td>$3,026</td>
<td>$2,847</td>
<td>$2,559</td>
</tr>
<tr>
<td>College/Univ Library</td>
<td>$132</td>
<td>$119</td>
<td>$124</td>
</tr>
<tr>
<td>Direct Mail</td>
<td>$523</td>
<td>$522</td>
<td>$548</td>
</tr>
<tr>
<td>To Individuals</td>
<td>$1,140</td>
<td>$893</td>
<td>$942</td>
</tr>
<tr>
<td>Totals</td>
<td>$9,274</td>
<td>$8,929</td>
<td>$9,011</td>
</tr>
</tbody>
</table>

In general, sales for this year were quite good. Overall, sales were 5.4 percent over last year and were basically right on forecast. The strongest area of growth domestically is sales through bookstores, and this is largely due to the growth of the so-called superstores of Barnes & Noble and Borders Books. Unit sales overall increased by 5.1 percent. International sales remain strong at 35 percent of our total sales.

### SUBSIDIARY RIGHTS

Our subsidiary rights program has at its core the sale of translation rights to our books. These sales have continued at an even pace over the past year, spread across the various disciplines in which we are active, with emphasis on titles with a wider audience. The income generated by the licensing of foreign rights increased slightly (by 2 percent) during FY95; it was generated by a slightly smaller total number of transactions, and exceeded our forecast by 34 percent.

Our reprint program, which includes permission to photocopy and to publish excerpts from our material, decreased by 20 percent. This is a predictable drop; we experienced a sharp increase in income in this category following the 1991 court decision prohibiting unauthorized photocopying, and expect that income to remain at approximately this year’s level for the foreseeable future.

Income from sales to book clubs increased by 50 percent. This market changes from year to year, depending on our list and on the policies of the book clubs that buy from us. We placed several titles, two as main selections, with Newbridge’s Library of Science Book Club, our most active client.
In the past fiscal year we began to see income from the licensing of electronic rights, a category which will continue to grow.

Overall, subsidiary rights income in FY95 increased by two percent since FY94, and exceeded our forecast by 15 percent.

**SUBSIDIARY RIGHTS INCOME FY93–FY95**

<table>
<thead>
<tr>
<th></th>
<th>FY95</th>
<th>FY94</th>
<th>FY93</th>
</tr>
</thead>
<tbody>
<tr>
<td>Translations</td>
<td>$213,858</td>
<td>$209,111</td>
<td>$237,260</td>
</tr>
<tr>
<td>Book Clubs</td>
<td>$ 46,424</td>
<td>$ 30,821</td>
<td>$ 18,824</td>
</tr>
<tr>
<td>Reprints</td>
<td>$102,489</td>
<td>$123,620</td>
<td>$125,246</td>
</tr>
<tr>
<td>Electronic Rights</td>
<td>$2,500</td>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>$365,271</td>
<td>$363,553</td>
<td>$381,568</td>
</tr>
</tbody>
</table>

**INTERNATIONAL SALES**

In FY95, modest sales increases in the United Kingdom and Canada, along with very substantial increases in direct sales to end customers and to such smaller market areas as Korea, Singapore, and Israel were set against static or slightly declining sales in Australasia, Japan, and Continental Europe. The net result was a 7.5 percent increase in export sales for the fiscal year.

Canada continues to be our most troubled major export market. Although sales in FY95 were higher than the previous year, they have yet to recover to the level reached in FY93. The strength of the US dollar against the Canadian dollar and the permanent increase in book prices resulting from the imposition several years ago of a 7 percent national tax on books continue to depress that market.

The large dollar sales increase in the UK was in part the result of beneficial currency fluctuations, although there was some real increase. Less ambiguously, real increases came in direct sales via credit card, cash, and one-off billings to end users of MIT Press books. These increased by $63,200, up 30.5 percent for the year. Sales gains in Korea (up $49,000 or 64.3 percent) and Israel (up $24,000 or 65.6 percent) were particularly notable. The growing availability of credit cards, rapidly expanding, lower-cost access to the Internet, and large price markups forced on foreign booksellers by local political and economic conditions most likely (according to the booksellers), have encouraged academics, businesses, and in some cases even libraries to purchase directly from publishers rather than through booksellers. This trend is especially strong in Japan. The continuing decline in book piracy accounts for much of the sales increase in Korea. An unusually successful Jerusalem Book Fair (held once every two years) produced much of the increase in Israel.

**INTERNATIONAL BOOK SALES FY93–FY95**

<table>
<thead>
<tr>
<th></th>
<th>FY95</th>
<th>FY94</th>
<th>FY93</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australasia</td>
<td>$ 189,200</td>
<td>$ 182,800</td>
<td>$ 197,500</td>
</tr>
<tr>
<td>Canada</td>
<td>481,900</td>
<td>466,400</td>
<td>565,600</td>
</tr>
<tr>
<td>Japan</td>
<td>637,100</td>
<td>643,500</td>
<td>650,000</td>
</tr>
<tr>
<td>UK/Continent</td>
<td>2,425,400</td>
<td>2,274,800</td>
<td>2,209,900</td>
</tr>
<tr>
<td>Other</td>
<td>898,900</td>
<td>743,200</td>
<td>696,800</td>
</tr>
<tr>
<td><strong>TOTAL EXPORT</strong></td>
<td>4,633,300</td>
<td>4,310,700</td>
<td>4,319,800</td>
</tr>
<tr>
<td>Percentage of World Sales</td>
<td>35.3</td>
<td>34.6</td>
<td>34.8</td>
</tr>
</tbody>
</table>

**PROMOTION, PUBLICITY AND DIRECT MARKETING**

Direct Mail

We produced 14 subject area catalogs, two special promotions, a Clearing Sale catalog, and numerous single book flyers during FY95. Direct mail traceable sales for the year were $523,192, up .1 percent from FY94, down five percent from FY93. Economics was the highest catalog income producer with sales of $73,541, followed by Cognitive and Brain Sciences ($52,266), Computer Science/AI ($38,958), Neuroscience ($38,851), Architecture...
($28,108), Philosophy ($25,422), Environmental Science ($14,317), Linguistics ($12,535), and Science, Technology and Society ($9,779). Bookclearing sales from FY94 and FY95 contributed about 27 percent to direct mail sales for the year, with an income of $140,385.

Text Sales
Continuing a two-year downturn, textbook sales in FY95 were $2,168,628 for the US and Canada. This represents a 4.2 percent decrease from FY94 sales and a 10 percent decrease from FY93. We sold 142,558 units, a 3.8 percent decrease over FY94 and a 14.8 percent decrease over FY93. We had an extremely poor fourth quarter due to the combination of low sales and high returns. In general, the new textbooks are not strong enough to cover the slowing decreasing sales of aging strong textbooks. New titles contributing to sales included: Fay/Introduction to Fluid Mechanics; Osborne/A Course in Game Theory; and Harvey/Simply Scheme. Eighteen promotions were prepared during FY95. They were mailed to 52,151 professors in the US and Canada.

Exhibits
Sales from the Exhibits Program were $212,336, an increase of 16 percent from FY94. The Society for Neuroscience meeting was the standout, with over 1,000 books sold and sales of over $46,000. This is the highest grossing meeting in the history of the MIT Press, with an increase of 72 percent over the previous record. Other meetings at which the Press had record-breaking sales were the International Neuropsychological Society Meeting, which more than tripled in sales from last year, the Society for Research in Child Development, and the Association for Research in Vision and Ophthalmology. The Press attended more than 50 meetings around the country with its own booth/table, and staff.

Advertising
Advertisements for MIT Press books appeared in 414 trade and scholarly journals and magazines, as well as conference programs. 95 percent of these ads were produced in-house, on the Macintosh. Major ad campaigns were implemented for the books Manhole Covers, Cyberspace and the Law, City of Bits, Losing Ground, and The Engine of Reason, The Seat of the Soul. Advertisements for these books appeared in such publications as The New York Review of Books, Mother Jones, Mondo 2000, The Nation, New Republic, Art in America, Earth Journal, and Wired.

Publicity
The print and broadcast media covered more MIT Press books and authors than ever during the last year, including prominent reviews in The New York Times Book Review; two reviews in Parade magazine, which claims a circulation of 38 million; and significant reviews in The New Yorker, New Republic, Los Angeles Times, Wall Street Journal, USA Today, Newsweek, Science, Nature, and New Scientist, among others. Some representative examples follow.

Paul Churchland's new book The Engine of Reason, The Seat of the Soul was reviewed on the front page of The New York Times Book Review.

The Trouble With Computers: Usefulness, Usability, and Productivity by Thomas K. Landauer has so far been favorably reviewed in PC Week, Byte, The New York Times, San Diego Union-Tribune, and others. Two graphs from the book showing the (negative!) relationship between business success and spending on computers were excerpted by Harper's magazine.

Mark Dowie's Losing Ground: American Environmentalism at the Close of the Twentieth Century was enthusiastically reviewed by Times national environmental correspondent Keith Schneider in the Earth Day issue of The New York Times Book Review. A trailer for the review appeared on the issue's front page. Called "the essential environmental book of the decade thus far" by The San Francisco Sunday Chronicle-Examiner, Losing Ground has also been reviewed by a number of newspapers as well as Booklist and many other sources. A panel discussion devoted to Dowie's criticisms of mainstream environmentalism will be the focus of an entire issue of the influential Amicus Journal, to appear this fall.

Constitution, Baltimore Sun, and many others. Author Mimi Melnick discussed the book on a number of radio and television programs.

*Seeing the Unseen: Dr. Harold E. Edgerton and the Wonders of Strobe Alley,* a book and CD-ROM on the life, work, and art of the MIT Professor who invented stroboscopic photography, has been enthusiastically reviewed in *The New York Times Book Review* and *Publishers Weekly*.

*World War II and the American Dream: How Wartime Building Changed a Nation* edited by Donald Albrecht received a starred review in Booklist and a favorable mention in Parade magazine.

*Darwinism Evolving: Systems Dynamics and the Genealogy of Natural Selection* by David Depew and Bruce Weber has been reviewed by *The New York Review of Books* and *Nature*, among others.

Writing in the *New York Review of Books*, Howard Gardner praised Annette Karmiloff-Smith's *Beyond Modularity: A Developmental Perspective on Cognitive Science* as “important for the questions it raises” and “performing a necessary and neglected critical task.” The book was also favorably reviewed in *Nature, Science Books & Films, Contemporary Psychology,* and a number of scholarly journals.


*Cyberspace and the Law: Your Rights and Duties in the On-line World* by Edward Cavazos and Gavino Morin received positive notices in *New Scientist, Computerworld, Datamation,* and others.

Adam Gaffin’s *Everybody’s Guide to the Internet* was recommended by *Newsweek, The San Francisco Examiner-Chronicle, Byte, Cleveland Plain Dealer, Hartford Courant, LA Weekly,* and others.

Simon LeVay’s *The Sexual Brain,* published in hardcover in 1993, continues to draw interest from the media. LeVay’s account of the biological basis of human sexual behavior received long, substantive, and favorable attention this year in both *The New Yorker* and *The New York Review of Books*.

Michael Lerner and his book *Choices in Healing* were the subject of a three-page article in *Family Circle* magazine (circulation 5.5 million). An article condensed from the book appeared in *The New York Times Magazine,* and the book was widely and favorably reviewed by *The Journal of the American Medical Association, Publishers Weekly* (starred review), *New Age Journal,* and *San Francisco Chronicle.* Lerner discussed the work on several national and local National Public Radio (NPR) programs including “Fresh Air” and “Voices of the Family.”

Steve Holtzman’s *Digital Mantras* continued to be reviewed in places such as *Microtimes, The Bloomsbury Review, Wired, Science News, IEEE Spectrum,* and *Electronic Games.* Holtzman discussed the book on the national NPR program “To the Best of Our Knowledge” and narrated a three-part series on related subjects for NPR’s “All Things Considered.”

Barbara Stafford appeared on NPR’s “To the Best of Our Knowledge” to discuss her book *Artful Science.* The book was reviewed in *The Chicago Tribune, Utne Reader, Christian Century, Sculpture,* and many others.

John Brueer and his book *Schools for Thought* were discussed in a *US News & World Report* cover story on America's best graduate schools.


William J. Mitchell's *City of Bits: Space, Place and the Infobahn*, to be published this September, has already been reviewed by *Metropolis* and *HotWired*, a World Wide Web companion to *Wired* magazine.

**Publicity/Awards**


The Harold and Margaret Sprout Award, sponsored by the Smithsonian Institution, has been awarded to Ronald Mitchell for his book, *Intentional Oil Pollution at Sea: Environmental Policy and Treaty Compliance*. The Sprout Award is given to the best book published in the field of international environmental policy and politics.

The MIT Press was honored with three awards by the Association of American Publishers Professional & Scholarly Publishing Divisions Annual Awards for 1994:

- Best New PSP Book, Computer Science: *Cyberspace and the Law: Your Rights and Duties in the On-line World* by Edward A. Cavazos and Gavino Morin
- Best Single Issue of a Journal: *Presence: Teleoperators and Virtual Environments* (Volume 3, Number 3)

Four MIT Press books won 1995 International Architecture Book Awards, sponsored by The American Institute of Architects. Winners in the Design Theory category include:

- *Privacy and Publicity* by Beatriz Colomina
- *On Weathering: The Life of Buildings in Time* by Mohsen Mostafavi and David Leatherbarrow
- *Chambers for a Memory Palace* by Donlyn Lyndon and Charles W. Moore
- *Le Désert de Retz: A Late 18th-Century French Folly Garden* by Diana Ketcham was the winner in the Related Arts category

Colin Rowe was awarded the 1995 Royal Institute of British Architects Gold Medal, the highest accolade in the field of architecture in Britain. Rowe is the author of the forthcoming MIT Press books, *As I Was Saying: Recollections and Miscellaneous Essays, Volumes 1, 2, and 3*, as well as *The Mathematics of the Ideal Villa and Other Essays* (1976), and *Collage City* (1978).

*The Wage Curve*, by David G. Blanchflower and Andrew Oswald, received the Richard A. Lester Award for the Outstanding Book in Industrial Relations and Labor Economics for 1994. The prize is awarded by a committee at the Industrial Relations Section of Princeton University.

*The Politics of the German Gothic Revival: August Reichensperger*, by Michael Lewis was awarded the 1995 Alice Davis Hitchcock Award by the Society of Architectural Historians. This award is presented annually to the most distinguished work of scholarship in the history of architecture by a North American scholar.

*Beyond Modularity: A Developmental Perspective on Cognitive Science*, by Annette Karmiloff-Smith, was selected for the 1995 British Psychological Society Book Award, for its excellence in the literature of psychology.
The American Association of Museums chose to honor two issues of see: *A Journal of Visual Culture* in their Museum Publications Design Competition. The Winter issue was awarded First Prize in the Magazines category, while the Autumn issue was awarded an Honorable Mention. In addition, *Seeing the Unseen: Dr. Harold Edgerton and the Wonders of Strobe Alley* was awarded Second Prize in the category of Exhibition Catalogues by the AAM Museum Publications Design Competition.

Herbert A. Simon, MIT Press author of *The Sciences of the Artificial*, was awarded the 1995 IJCAI Research Excellence Award for his contributions to the field of Artificial Intelligence. This award is given annually to a scientist who has carried out a program of research of consistently high quality, yielding many substantial results. Professor Simon is recognized as one of the founders of the field of AI.

Stuart Russell, co-author of the MIT Press book *Do the Right Thing: Studies in Limited Rationality* was awarded the 1995 IJCAI Computers and Thought Award.

*Grounded Phonology*, by Diana Archangeli and Douglas Pulleyblank was co-recipient of the Social and Behavioral Sciences Book Prize awarded by Social and Behavioral Sciences Research Institute at the University of Arizona.

Stanley Abercrombie received an Honorable Mention for his book, *George Nelson: The Design of Modern Design* by the American Society of Interior Designers Joel Polsky Prize. This award recognizes outstanding academic contributions to the discipline of interior design through literature or visual communication.

The European Bureau for Environment, a federation of more than 150 NGOs for all Western European countries, has attributed the 1994 Twelve Stars Award to the Group of Lisbon for *Limits to Competition*. In the previous year the award was given to Prince Charles.

**JOURNALS**

In FY95, the Journals program had gross sales of $3.9 million, an 8.3 percent increase over last year. $193,989 was added to the deferred subscriptions reserve account, a 13.1 percent increase. New total reserve is $1.6 million. The new journal added in FY95 was *Chicago Journal of Theoretical Computer Science*.