ASSOCIATE PROVOST FOR THE ARTS

As Adam said to Eve, "We live in an age of transition." 1995-96 was a year of transition for the Office of the Associate Provost for the Arts.

After a national search, Professor of Theater Arts Alan Brody succeeded Professor of Music Ellen T. Harris in the position of Associate Provost for the Arts. Professor Harris remained in the position until January when Professor Brody returned from sabbatical leave as a Visiting Scholar at Oxford University. Other significant transitional events included the retirement of Warren Seamans as Director of the MIT Museum and the appointment of Mary Leen as Acting Director; the appointment of Susan Cohen to replace Mark Palmgren as Director of the Council for the Arts; the retirement of Joan Loria as Director of Exhibitions for the MIT Museum; the retirement of John Oliver, Senior Lecturer in Music and Director of the MIT Concert Choir; and the departure of Ron Platt, Assistant Curator of the List Visual Arts Center for a curatorialship at the Southeast Center for Contemporary Art in Winston-Salem, NC.

It was also a time of academic and professional achievement. Peter Child gained promotion to Full Professor and the position of Chair of Music and Theater Arts beginning in the academic year 1996-97; Dennis Adams won tenure as Associate Professor of Visual Arts; Pamela Wood became Senior Lecturer in Music assuring her continued inspiration to all the students she serves.

PROFESSIONAL ACHIEVEMENTS

Professor John Harbison received his final commission from the Metropolitan Opera to complete his adaptation of The Great Gatsby; Associate Professor Tod Machover prepared his Brain Opera for its July opening at Lincoln Center; Director of the Center for Advanced Visual Studies Krysztof Wodiczko's Xenophobia opened at Gallery LeLong in New York City to unanimous acclaim; Professor of Theater Arts Janet Sonenberg published her provocative book, The Actor Speaks; Associate Professor of Music Evan Ziporyn was featured in the most recent CD release of the music of "Bang on a Can" and toured his music from Dusseldorf to Auckland; Alan Brody's play, The Housewives of Mannheim was cited as Best Play of 1995 by the Live Oak Theater of Austin, TX and a reading was scheduled for the Berkshire Theater Festival; Pamela Wood premiered two settings of spirituals set by Choral Instructor William Cutter for Tech Night at the Boston Pops; and Laura Harrington, Instructor in Theater Arts, won the coveted Clauder Competition for her play, Mercy, which will be produced by Shakespeare and Company this summer. In Writing and Humanistic Studies, Professor Anita Desai released her new novel, Journey to Ithaca, and Professor Alan Lightman saw the publication of a splendid collection of essays, Dance for Two. List Visual Arts Center Director Katy Kline was the recipient of the 1996 Gyorgy Kepes Award. The List Visual Arts Center also received the largest single Museum grant awarded by the still breathing National Endowment for the Arts for its forthcoming exhibition, Women and Surrealism.

STUDENT ACHIEVEMENTS

Student achievements in the arts were no less extraordinary. The MIT Brass Ensemble, under the direction of Affiliated Artist Larry Isaacson toured France, performing in Toulouse, Lyon, and Paris. Alan Pierson '96 and Marivi Acuña '96 won the Laya and Jerome B. Wiesner Student Art Awards for Music and Theater respectively. Jeff Morrow '96 won the Louis Sudler Prize for Music. The first endowed Arnold and Helen Schnitzer Awards in the Visual Arts went to Chris Moore (G), Brant Chamberlain '97, and Eto Ottigbe '99. Two alumni in the arts were heard from this year, as well. Ryan Yu '93 completed his post-graduate training at the Royal Academy of Dramatic Art and was invited to join the London company of Miss Saigon. Jose Elizondo '95 saw performances of his symphony, Estampas Mexicanas with its MIT Symphony debut and future performances booked for the San Jose Symphony as part of the America Festival, the Jalisco Philharmonic Orchestra of Mexico, the Nuevo Leon Symphony Orchestra, the Santa Cruz Youth Symphony Orchestra, the Pan-American Symphony Orchestra, the University of Guadalajara Symphony Orchestra, and the Keio University Eine Kleine Orchester in Japan.

ACQUISITIONS AND SPACE

1995-96 saw significant additions to the Institute's permanent collection of contemporary art including David Bakalar's (Class of '51) Television Man sited between Kresge Auditorium and the Johnson Athletic Center, Frank Stella's Loooolooolo on the walls of a conference room in the Department of Architecture, and Stella's Head or Tails
in the Wolk Lobby of the Tang Center. Discussions began for the commissioning, by alumnus Elliot Wolk ’57, of a major work by Bernarr Venet to be sited on the Plaza of the Sloan School of Management early in the fall. Plans were made for the renovation of the Music Library as the newly-designed Rosalind Denny Lewis Music Library, as well as for work on the Jacques and Yulla Lipschitz Courtyard in the Humanities Building. Space was allotted to establish a World Music Center in N52 to house Associate Professor Evan Ziporyn’s Gamelan Galak Tika, Lecturer George Ruckert’s collection of Indian instruments, and newly-appointed Assistant Professor James Makayuba’s African drums.

PROGRAM HIGHLIGHTS
1995-96 was the first year of operation for the Museum Loan Network. Supported entirely by funds from the Pew Charitable Trust and the James L. Knight Foundation and under the skillful leadership of Director Lori Gross, the Network awarded 33 grants totaling $300,000 to museums throughout America and developed a national database to realize its mission to encourage and support collection sharing.

With three major retirements, the Associate Provost for the Arts engaged a consultant to review the organization and procedures of the MIT Museum, while Harvey Steinberg ’54 and Chairman of the Museum Advisory Board commissioned architectural drawings at his own expense for a contemplated future move from N52 to the Metropolitan Warehouse.

Director of Arts Communication Mary Haller’s work to gain national visibility for the arts at MIT took a major step forward with an eight minute feature on National Public Radio’s Morning Edition.

In its continuing commitment to the integration of science and the arts, the Special Programs section of the Office of the Arts sponsored the residencies of photographer Felice Frankel at the Edgerton Center and sculptor Arthur Ganson in the Department of Mechanical Engineering. The List Visual Arts Center’s Education Program hosted a lecture by primatologist Jane Goodall in conjunction with the exhibition, Next of Kin.

The Office of the Arts’ focus on diversity and community outreach expanded even further — producing, in collaboration with the Campus Committee on Race Relations, the advanced screening of W.E.B. DuBois: Biography in Four Voices by filmmaker Louis Massiah ’82. Additional collaborations with IBA Arte y Cultura, Next Stage, Inc., and the Cambridge Multicultural Arts Center resulted in the production of Son Corazon: Heartstrung For Myrna Vasquez written and directed by former Artist-in-Residence Professor Rosa Luisa Marquez and Assistant Professor of Theater Arts Brenda Cotto-Escalera; and three public multicultural productions: Kenembu Mestizo: An Evening of Brazilian Music and Dance, Three Divas—Three Storyweavers: The 20th Anniversary of Black Music, and Dreamfields: Three Evenings of Intergenerational Dance Theater.

FUTURE PLANS
The Associate Provost for the Arts and the Office of the Arts remain committed to the advocacy of arts programs at MIT, the strengthening of interdisciplinary work and research, and the development of ever greater consciousness of the presence of the arts at MIT within the community, in the Boston and Cambridge regions, and nationally. In the coming year the Office of the Arts will expand the current program of placing artists in the Departments of Science and Engineering, multicultural outreach and education programs, and the support and encouragement of ongoing creative work in all areas of campus life. In addition the Office of the Arts will initiate a series of Arts Colloquia to bring all the artists on campus into dialogue, begin a search for a new Director of the MIT Museum, and initiate action in response to the recommendations of the consultant.

Alan Brody
OFFICE OF THE ARTS

ARTS COMMUNICATION

In the seventh year of the Office of the Arts, Arts Communication published and disseminated 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 broadcast of a feature story on National Public Radio about MIT's commitment to the arts; the first inclusion of arts information postcards in the MIT admission applications and the distribution of Student's Guides to the Arts to prospective students who responded; and the creation of a World Wide Web site for the arts at MIT.

INTERNAL (MIT)

For the first time, MIT's admission application included tear-out postcards for prospective students to request information on the arts at MIT and indicate specific arts interests. A total of 60,000 applications were printed. Postcards were returned from 2,300 individuals, and a copy of the Student's Guide to the Arts was sent to each with a letter from Associate Provost for the Arts Alan Brody. Students who were eventually admitted and who had indicated interests in theater were sent congratulatory letters from Professor Brody giving specific information on opportunities in theater at MIT.

For the seventh year, Arts Communication provided text and images for the weekly Arts Page in Tech Talk. Material for 22 feature Arts Pages and eight Month-at-a-Glance Arts Pages were compiled and written by Lynn Heinemann, edited by Mary Haller. The layout of this material was handled by the News Office instead of the Office of the Arts; this arrangement proved very successful and helped improve the look of the page and better-integrate it with the rest of the paper. The director of arts communication attended weekly News Office meetings and developed closer working relationships with its staff. Arts Page stories and arts information were made available on-line through Tech Info and the World Wide Web. Copies of the Month-at-a-Glance arts page (including two two-pagers) were mailed monthly to 745 individuals at their request.

There were 26 feature arts-related stories and 12 arts-related photos-with-captions in Tech Talk's general spaces, including five stories and two arts photos on the front page. Authors included Mary Haller and Lynn Heinemann of the Office of the Arts, members of the News Office staff, and members of the MIT arts community.

A World Wide Web site for the arts at MIT was created, maintained, publicized, and linked to numerous other Web pages and sites.

The arts at MIT were the focus of the Winter 1996 issue of MIT Spectrum, a newsletter produced by MIT's Office of Resource Development. The issue began with an introduction by President Charles M. Vest on the "Importance of Art" which proclaimed that "Not only are the arts healthy here, but they are thriving, a great testimony to the talent, dedication, an enthusiasm of so many of our faculty and students." The publication featured articles on architect I.M. Pei '40, sculptor David Bakalar '51, Institute Professor John Harbison, Alma Mater (the mural in Walker Memorial's Morss Hall), Associate Provost for the Arts Alan Brody, and art patron Margaret McDermott.

The director of arts communication represented the Office of the Arts and gave presentations on the arts at MIT during Parent's Weekend and Campus Preview Weekend (for prospective women and minority students)

The Director of Arts Communication, with assistance from List Visual Arts Center Director Katy Kline, nominated arts patron Vera List for the 1996 National Medal for the Arts.

Arts Communication continued to oversee ArtsNet, which consists of about 90 campus arts representatives, the "Arts at MIT" bulletin board in Lobby Seven, and the weekly "Arts Hotline" (253-ARTS).

IAP activities included 90 arts-related programs, workshops, and performances. Separate listings of arts events occurring during IAP were prepared by Arts Communication and distributed throughout the Institute.
LOCAL AND NATIONAL ATTENTION

A National Public Radio (NPR) feature story about the arts at MIT ran on the January 16, 1996 broadcast of "Morning Edition." The eight-minute-long story featured comments from former Associate Provost for the Arts Ellen T. Harris, Artist-in-Residence Felice Frankel, Professors John Harbison, Tod Machover and Jerome Friedman and several MIT students. Reporter Phyllis Joffe cited MIT’s commitment to the arts at a time when most programs face challenges. "No one questions that most students come to the Institute to pursue science and technology, usually with a passion. But once they get to MIT, many venture to the arts with the same earnest intensity," she announced. Following the broadcast, NPR received nearly 200 requests for copies of tapes and transcripts; the Office of the Arts received numerous requests for information on MIT’s arts programs and philosophies from arts administrators, teachers, and parents, many of whom expressed their appreciation of MIT as an educational "role model" in maintaining its commitment to the arts. Cassette tapes of the broadcast were mailed out to members of the Council for the Arts at MIT.

Arts Communication assisted in the announcement of the new Museum Loan Network Program, the announcement of its first grants, and the creation of its brochure. The program, hosted at MIT, generated great interest in the media, including announcements/stories about the program in the Boston Globe, the Boston Herald, Artnews, and The New York Times, among others.

Other MIT-related arts "news" announcements covered in the local media included naming of Alan Brody to the position of Associate Provost for the Arts; MIT Heritage of the Arts of South Asia (MITHAS), a new, pan-ethnic society formed for the preservation and presentation of the classical performing arts of South Asia, and its first concerts; the advancing of the MIT Chorallaries to the national championship of College A Capella in New York City’s Avery Fisher Hall (their fellow a capella ensemble, The Logarhythms, were also mentioned in a New York Times Education article on the popularity of a capella on campuses); next year’s artist residency by Shakespeare and Company (leading the Boston Globe’s “Backstage” column, with quotes by Tina Packer and Associate Provost for the Arts Alan Brody).

Exhibitions at the List Visual Arts Center earned positive reviews from the Boston Globe, Cambridge Chronicle, Harvard Crimson, and others. Face to Face: Recent Abstract Painting, prompted the Tab to write that “the curators [Helaine Posner and Katy Kline] have succeeded. There is as much to look at as there is to think about at the List.” Helaine Posner, List curator, was featured as one of “five Boston-area women who have forged successful careers in the visual arts” in a story that ran in the Sunday Boston Globe on Sunday, Jan. 28, 1996. Referring to the List Center as "arguably the Boston area’s most adventurous presenter of the visual arts" the article noted Ms. Posner’s work with such themes as "the body, psychological insights and feminist revisionist theory."

An August, 1995 article headlined “You gotta have Art” in the Boston Business Journal featured The Dean's Gallery in the Sloan School of Management and an interview with Dean Glen Urban on the importance of creativity in management training. “Urban ... sees art as the best way to open students to new ways of thinking. Working in art ranging from watercolors to sculpture—Urban's own passion—teaches numerous lessons, he said. Managers need to realize that immediate success isn’t everything.”

The installation of Frank Stella’s Loochooloo on the walls of a specially-constructed conference room at the Department of Architecture rated a large photograph in the Boston Globe’s “Names and Faces” column. The work, along with Stella's Heads or Tails, which was installed in the new Tang Center, was mentioned in various MIT publications.

A photograph of graduate student Scott Schiamberg's Council for the Arts-sponsored project, The Garden in the Machine — consisting of a wheat field and panel texts in Lobby Seven — was taken by Associated Press and picked up by press nation-wide. The project was also documented with a color photo in the Boston Globe and by a television news crew for Channel Seven.

Photographs by artist-in-residence Felice Frankel were featured on the covers of Science (Aug 4) and Nature (Aug 17). A feature story in the Boston Globe (Oct. 23) titled “Scientific exposure: MIT photographer captures the beauty of research,” referred to her an artist-in-residence who is “out to create a whole new profession: science photographer.” Her work was featured in a photo essay in the May/June issue of Technology Review.

62 – MIT Reports to the President 1995-96

Associate Provost for the Arts
Former artist-in-residence Arthur Ganson was featured in the January 1996 issue of Smithsonian Magazine. "The sculptor has found a visual language that seems to have universal appeal," the article reported, noting the popularity of Mr. Ganson's MIT residency and Compton Gallery exhibition.

Local media attention given to other MIT artists-in-residence and guest artists sponsored or co-sponsored by the Office of the Arts included enthusiastic reviews of a performance by Brazilian choreographer Marlene Silva and her 24-person dance company (Kenembu: Brazil Mestizo), and of a performance by Conjunto Folklórico Nacional de Cuba, which noted that "...they turned the concert into a free-form and full-spirited celebration." Steve Reich's March 1995 residency at MIT was ranked in the number eight slot for Performing Arts in the "Best of..." listings for 1995 by the Tab's T.J. Medrek Jr.

The MIT Club of Boston's 50th Anniversary Gala Celebration at the Museum of Fine Arts focused on the arts at MIT and featured MIT alumni/ae who have achieved recognition in the arts. The event was covered by the Boston Globe's Partylines, and arts brochures were distributed to the attendees.

Other media attention for MIT artists and programs included a story on Roadkill Buffet (MIT's improvisation troupe) in the Boston Globe's City Weekly section; an item on the MIT Shakespeare Ensemble's spring production of The Tempest with MIT's Gamelan Galak Tika; a feature-length story on Gamelan Galak Tika in the Cambridge Chronicle's Entertainment Line; a Globe feature story that referred to the MIT Museum as one of eight Boston-area "urban outposts for the truly techno-hip."

Arts Media Calendars were produced and mailed monthly to 261 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.

The "The Arts at MIT" brochure was chosen as one of four winners in the Confetti/Circa Designer Competition held by Fox River Paper Company.

MIT ARTISTS OFF-CAMPUS -- SELECTED MEDIA ATTENTION

The debut performance by Sonos, a new chamber ensemble comprised of MIT faculty members Marcus Thompson, viola and David Deveau, piano and Boston University faculty members Bayla Keyes, violin and Andres Diaz received a glowing review by the Boston Globe's Richard Buell ("Make a note of them"); Professor Anita Desai's new novel, Journey to Ithaca, received positive comments by the Boston Globe and India Currents Magazine, among others; the world premieres of Recordare and San Antonio Sonata by Professor John Harbison, received positive reviews from the Boston Globe; The Boston Phoenix listed MIT lecturer Kermit Dunkelberg's performance in Letters from Sarajevo at the Boston Center for the Arts as one of the year's best in their year-end round-up, and the February 1996 edition of NEED (New England Entertainment Digest) awarded Mr. Dunkelberg an honorable mention as one of 1995's best performers; Wellington ("Duke") Reiter, assistant professor of architecture, garnered excellent reviews for Island Culture: A Sculptural Investigation of Isolation and Containment, an exhibition at the Massachusetts College of Art in February, 1996, including one by the Boston Globe's Christine Temin; Xenology: Immigrant Instruments, an exhibition on view at the Galerie Lelong in New York City by Krzysztof Wodiczko, director of the Center for Advanced Visual Studies, received positive reviews, including one from Time Out New York; Robert Campbell of the Boston Globe offered critical praise for Open Strings for e: Search on the Journey, an exhibit of the works of Professor Jan Wampler of the School of Architecture and Planning on view at the MIT Museum; Arts Communication began working with Professor Tod Machover to promote his upcoming Brain Opera, whose initial press attention included stories in the New York Times and the Boston Herald.

Mary L. Haller

SPECIAL PROGRAMS

In its sixth year, Special Programs expanded the Artist-in-Residence Program within the School of Humanities and Social Science, continued a major long term initiative to integrate artists and develop the model for the program in...
the Schools of Science and Engineering, and strengthened its role as a collaborative producer of significant and diverse programs with local cultural agencies. Planning for the Artist-in-Residence Program Advisory Board began.

SCHOOL OF HUMANITIES AND SOCIAL SCIENCE
In collaboration with the Campus Committee on Race Relations, the Office of the Arts produced the advanced screening of *W.E.B. DuBois: Biography in Four Voices*. The filmmaker, Louis Massiah ’82, along with composer Dwight Andrews and narrator Thulani Davis participated in a panel discussion and related Residency activities in Film and Media Studies, "Music for Film," and other Humanities courses in the Media Lab Interactive Cinema Program. At the time of submission of this report, Mr. Massiah has received a MacArthur Award.

The third and final year of a three year Music Residency with Balinese artists I Nyoman Catra and Desak Made Suarti Laksmi ended and was marked by well-attended, indoor and outdoor concerts performed by MIT’s ensemble, Gamelan Galak Tika. After three years of coaching in Balinese music and dance, the student orchestra is off to a very promising start as evidenced by their expanding concert appearances at many New England universities. Additional support for a second phase of the Balinese Residency — bringing Balinese composers and the Kronos String Quartet to work with Gamelan Galak Tika — has been requested from the Asian Cultural Council.

A return Residency by the ROVA Saxophone Quartet proved very successful and spurred the Music Residency Committee toward longer range planning for the continuation of successful residencies such as ROVA and Endellion String Quartet.

The Theater Section began a Residency Committee and set a new programmatic and financial planning standard with the development of a three year Artist-in-Residence Program Plan.

The Asian American Exhibit at the List Visual Arts Center provided a substantial opportunity for resuming work with the Asian and Asian-American communities in and outside of MIT. Curator Margo Machida worked with the Women's Studies Program and the Office of the Arts on panel discussions and in classes which raised and examined the question of mixed identity among Asians.

The Community Fellows Program initiated a Residency with Nicaraguan primitive painter and activist Miriam Guevarra who participated in Fellows Program classes, and — through technique classes — worked with Foreign Language and Literature teachers to encourage Spanish-English bilingual students in the English as a Second Language (ESL) Program, and provided theater students with Nicaraguan scenarios for improvisation.

SCIENCE AND ENGINEERING INITIATIVES
Images by science photographer Felice Frankel, who is based in the Edgerton Center, appeared on the cover of both *Science* and *Nature* last August. Her images of MIT research graced prominent publications from the School of Science, the Center for Material Science and Engineering, and the 1996 MIT Facts brochure. Sculptor Arthur Ganson offered discussions on the creative process. Long-term Residency Partnerships with each of these artists, who live locally, have been formed, and plans for three future residencies were developed.

COMMUNITY COLLABORATIONS
Collaborations with many local agencies continued. The fifth year of working with IBA Arte Y Cultura and the first year with Next Stage, Inc. (a producer of women's theater), together gave birth to *Son Corazon: Heartstrung For Myrna Vazquez* written by a former Artist-in-Residence, Rosa Luisa Marquez, and current MIT Theater faculty member Brenda Cotto-Escalera. The script has subsequently been optioned for production at the New World Theater Summer Play Lab at University of Massachusetts–Amherst, with substantial regional funding support.

Additional community collaborations resulted in the three public multicultural productions: *Kenembu Mestizo: An Evening of Brazilian Music and Dance*, *Three Divas—Three Storyweavers: The 20th Anniversary of Black Music and Dance* and *Dreamfields: Three Evenings of Intergenerational Dance Theater*. These programs were co-produced by the Cambridge Multicultural Art Center. First Expressions Gallery for University Student Art planned an MIT exhibition program for the Fall of 1996.

Maureen Costello

64 – MIT Reports to the President 1995-96

Associate Provost for the Arts
COUNCIL FOR THE ARTS AT MIT

The Council for the Arts at MIT completed a year of change and renewal, all the while continuing in the refinement of its work in standing and prize committees, and the development of new initiatives to foster student engagement with the arts. The year saw the succession of Alan Brody to the position of Associate Provost for the Arts, held until August 1995 by Ellen T. Harris. Mark Palmgren, Director of the Council for the Arts, also stepped down, finishing his stay in July 1995; Susan Cohen assumed the title in February 1996.

COUNCIL STANDING COMMITTEES

Annual Meeting (Catherine N. Stratton, Chair)
Led by Catherine N. Stratton, the Annual Meeting committee presented an entertaining and informative event, the 23rd Annual meeting, on October 19 and 20, 1995. One hundred twenty-three Council Members and guests attended. The meeting was organized to highlight the Visual Arts, one of the six curricular arts disciplines at MIT. President Charles M. Vest and Provost Joel E. Moses addressed the Council on MIT affairs, and Associate Provost for the Arts Ellen T. Harris delivered her final “State of the Arts” address at the Friday morning business meeting in Bartos Theater.

Also at the Friday morning session Cheryl Morse and Glorianna Davenport presented excerpts from “A Random Walk Through the 21st Century: A CD-ROM Portrait of Jerome B. Wiesner,” which featured an interview with our own Kay Stratton. Also, as an additional tribute to Dr. Wiesner, Ida Ely Rubin announced the gift, by Yulla Lipchitz, of three Jacques Lipchitz sculptures to MIT’s permanent collection in Dr. Wiesner’s memory.

The Eugene McDermott Award and the Gyorgy Kepes Fellowship Prize were presented, respectively, to Jeff Wall, a photographer from Vancouver, BC who works in large-format cibachrome prints, and Katy Kline, the Director of the world-renowned List Visual Arts Center (see Special Programs below).

Development (Martin N. Rosen ’62, Chair ad hoc)
Sixty-two Council members provided unrestricted contributions averaging $3,076. Sixteen non-member donors contributed unrestricted gifts averaging $469. The total raised was $198,255. In addition to unrestricted gifts, 19 members provided designated contributions totaling $266,237 to other MIT arts programs. These include support for the renovation of the Music Library, architecture exhibitions at the MIT Museum, and the “Student Playwrights in Performance” series developed by the Theater Arts faculty.

Grants Program (Bradford M. Endicott ’49, Chair)
Under the leadership of Chairman Bradford M. Endicott ’49, $64,470 in the form of 29 grants were awarded to projects such as the recreation of a Rain Forest in holographic form at the MIT Museum to the overnight installation of a Texas wheatfield in Lobby Seven as a comment on the pastoral in the technological.

Membership (Bernard G. Palitz ’47, Chair)
At the writing of this report (7/96), Council membership stands at 83, excluding five ex officio members and two Life members. Eight individuals accepted appointment to the Council upon the invitation of President Vest: Ellen Berman, Anne and Bruce ’59 Blomstrom, Lawrence Erdmann ’63, Alan Fetzer, Marian Marill, and Ruth and Daniel ’45 Vershbow. With deep sadness this report must note the passing of two beloved members of the Council: Mr. James S. Plaut and Mrs. Peggy Lamson. The Grants Committee, upon which both served, will be sadly lacking without their informed presence.

List Visual Arts Center (LVAC) Advisory Committee (Kitty Glantz, Chair)
and MIT Museum Advisory Board (Harvey I. Steinberg ’54, Chair)
Both committees were spun off as “affiliated Committees” this year. The chairs of the committees still sit on the Executive Committee of the Council, which annually allocates funding to both to be used at their respective directors’ discretion. The List Visual Arts Center received $15,000 and the MIT Museum $22,500.
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
The free-ticket program with the Boston Symphony Orchestra continued this year. 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. The success of this unique program continues unabated.

Performing Arts Excursions
The successful Student Performing Arts Excursions Series continued, with each event enjoying full attendance, with an average of 50 students per event. The Council sponsored the following: Hamlet, Letters from Sarajevo, The Tempest, Dancers and Musicians of Bali, Charlie Chaplin's The Circus, Ballets Africains, Porgy and Bess, Seven Guitars, and the Alvin Ailey Dance Theater of America.

Endowed Prizes and Awards
The Gyorgy Kepes Fellowship Prize was presented to Katy Kline, Director of MIT's List Visual Arts Center, at the Annual Meeting. Longtime LVAC supporter and Council member Dorothy Lavine offered remarks about Katy to the assembly. Also at the Annual Meeting, the Eugene McDermott Award was presented by Ida Ely Rubin (McDermott Award Committee chair) to Jeff Wall, a contemporary photographer from Vancouver, BC. Tom Sokolowski, Director of the Grey Art Gallery at New York University, offered remarks on Wall's work at the award presentation.

At the Institute Awards Convocation on Monday, May 13, Associate Provost for the Arts Alan Brody presented the Laya and Jerome B. Wiesner Student Art Awards to Alan Pierson '96 and Ivi Acuña '96. The Louis Sudler Prize was presented to Jeffrey Morrow '96 for his achievement as a composer.

Susan R. Cohen

MUSEUM LOAN NETWORK
The Museum Loan Network (MLN), a program funded by the John S. and James L. Knight Foundation and The Pew Charitable Trusts, was launched in October 1995 to promote collection sharing among museums in the United States. The program, administered by the Office of the Arts, was created to encourage museums across the country to tap the potential of one of their most valuable but underutilized resources: artworks currently in storage. By making grants available to both borrowing and lending institutions for long-term loans, the MLN is helping these organizations bring to light thousands of artworks that lie hidden in storage rooms across the country and simultaneously broadening collections of borrowing museums.

HISTORY
The program got its start in 1993 when the Knight Foundation commissioned a feasibility study to determine the amount of interest in a national collection-sharing initiative. The enthusiastic response to the study by potential borrowing and lending institutions convinced the Knight Foundation to proceed and encouraged The Pew Charitable Trusts to become full partners in the new program. In October 1995, MIT was chosen as the administrative site for the program because of its dynamic arts community and excellence in science and technology. Its expertise in information science is of particular value as the MLN develops a computerized directory of objects and collections available for loan, a strategic component of the program.

PRIORITIES
In the first year of the program, the MLN selected an Advisory Committee drawn from members of the national museum community, completed the design of the program, established a database, identified a universe of participant organizations and finally awarded grants. In addition, an important facet of this first year was to actively promote the program to the museum community and to encourage and assist museums in participating.
After the selection of MIT as the host institution, the first priority of the MLN was to formalize the mission, goals, eligibility requirements and guidelines. By May 1996, approximately 400 sets of guidelines were sent out to institutions throughout the United States.

MLN DIRECTORY

Development began in 1996 on a key element of the Museum Loan Network: the MLN Directory. Its primary goal is to create a practical means of identifying art objects available for long-term loan. The MLN will utilize standards already developed in the field to promote compatibility. Both the Categories for the Description of Works of Art, a combined initiative of the Getty Art History Information Project and the College Art Association, and the Art and Architecture Thesaurus will play a major role. The technological components of the data base are being developed at MIT's Center for Educational Computing Initiatives.

By bringing to the public information about objects that have been lying in collection storage, the directory will not only help bring these objects into public view, but will provide important new information about collections that will aid in their research.

PROGRAM PROMOTION

The first press packet was sent out by the Knight Foundation in early October 1995 to over 500 museums and museum organizations and another 200 copies to the press. Following the first grant awards in February 1996, approximately 500 press releases were distributed to museums, museum organizations and press. An informational brochure was produced in May 1996, just prior to the American Association of Museums (AAM) Conference. This brochure was distributed at AAM and regional meetings and will be the focus of a mailing during the summer of 1996.


Since October 1, 1995, the MLN director attended the Director's Forum in NY, the New England Museum Association's annual meeting in Springfield, MA, and the Association of Art Museum Directors in Ottawa. In addition, the director was invited to give lectures on the program at the New England Consortium of Community Art Museums, the College Art Association in Boston, the Texas Museums Association in Dallas, and the American Association of Museums in Minneapolis.

GRANTS

The Museum Loan Network awards two types of grants to eligible non-profit institutions in the United States: planning grants and implementation grants. Planning grants consist of two types: travel grants which are available to museums interested in borrowing art objects to support travel of personnel to prospective lending institutions to research possible loans and initiate loan negotiations; and surveying grants available to lending institutions to enable them to identify objects for future loans that can be included in the MLN Directory. Implementation grants are made available to support costs associated with actual loans of objects.

In the February 1996 Advisory Committee meeting in Miami and June 1996 Advisory Committee at MIT, 33 grants totaling nearly $300,000 were recommended, to be approved by MIT to be awarded to museums throughout the country, including survey grants to such prestigious institutions as the Museum of Fine Arts, Boston; the Philadelphia Museum of Art; The Brooklyn Museum and The Saint Louis Art Museum. Travel grants were awarded to, among others, the Phoenix Art Museum, the Stanford University Museum of Art, and Williams College Museum of Art. The first implementation grants were awarded to such geographically disperse institutions as the Mobile Museum of Art in Alabama, The Old Jail Art Center in Texas, and the University of Missouri-Columbia Museum of Art and Archaeology.
LIST VISUAL ARTS CENTER

The List Visual Arts Center's (LVAC) mission is to present, through changing exhibitions as well as the publicly sited Permanent Collection, the highest quality, most challenging art and design by professionals practicing in diverse media today and to provide additional educational programs which promote a broader appreciation of the ideas within contemporary visual expression.

The Center's Advisory Board, chaired again by Kitty Glantz, met three times, and welcomed new member David Wallace from the School of Engineering. The Board urged the staff to continue to connect itself more tightly with MIT and to expand educational outreach to the entire greater Boston community. The Board strongly recommended keeping LVAC galleries open on Friday evenings and encouraging student groups to use the spaces, as appropriate, for their social or programmatic activities.

HIGHLIGHTS OF THE YEAR

• The Center celebrated its 10th anniversary on October 19, 1995. Festivities included the chronicling of exhibitions through a slide program and on a special T-shirt; and the surprise presentation of several works of art to the Permanent Collection.

• Through the generosity of Council for the Arts at MIT (CAMIT) members Herb and Kitty Glantz a 16-foot programmable LED sign was acquired for the Hayden Gallery window, dramatically identifying the LVAC's location and program offerings.

• 19 Projects, a 224-page book documenting the 19 artists-in-residence projects sponsored by the LVAC since 1985, was published.

• LVAC Website was established with help of an Undergraduate Research Opportunities Program (UROP) student.

• LVAC contracted with MIT Press to publish a hardbound book in conjunction with 1998 exhibition Mirror Images.

EXHIBITIONS

Muntadas: Between the Frames: The Forum.(Hayden Gallery, October 7 - December 10, 1995). A provocative video installation by the Spanish-born artist which offered a collective portrait of the people and institutions which come between the artist and the audience: dealers, collectors, galleries, museums, docents, critics, and the media. (48-page catalog published, together with interview transcription brochure.)

Next of Kin: Looking at the Great Apes (Reference Gallery, October 7 - December 10, 1995). Work by six contemporary US artists (Walton Ford, Daisy Youngblood, Sean Landers, Richard Ross, James Balog and Jean Lowe) who examine the charged and often contradictory relationships between humans and the great apes. (48-page catalog published)

Glenn Ligon: Skin Tight (Bakalar Gallery, October 7 -December 10, 1995). An investigation of boxing as an arena of conflicted black masculinity, through a series of punching bags bearing images and texts by fighters and rap singers, together with an editioned series of works on paper relating to Muhammed Ali. Two punching bags were hung publicly, in the Humanities Library and in a tree outside the East Campus Houses.


Kim Yasuda: Unquiet (Bakalar Gallery, January 13 - March 24, 1996). An installation commissioned by the LVAC by this west coast artist of mixed Asian descent, which investigated identity through images, text, sound, film, video, and light projection.

Face To Face: Recent Abstract Painting (Hayden, Reference and Bakalar Galleries, April 13 - June 30, 1996). An investigation of the variety of strategies employed to keep abstraction, 20th century art's most radical invention, fresh
and fertile. The ten artists were: April Hankins, David Ortins, and Jo Ann Rothschild (MA); Sandy Walker and Fandra Chang (CA); and Shirley Kaneda, Fabian Marcaccio, Dona Nelson, Byron Kim and Prudencio Irazabal (NYC). (32-page catalog published.)

EDUCATION PROGRAM HIGHLIGHTS

• Lecture by noted primatologist Jane Goodall in conjunction with Next of Kin to overflow audience in Room 10-250.
• Memory, Tradition, Displacement: Asian American Identities in Recent Film. Three Friday evenings comprising 11 films (organized in collaboration with Media Studies and Women’s Studies; partial support from MIT Committee on Race Relations).
• One day workshop for local Asian American artists with Margo Machida, curator of Asia America; co-sponsored by Asian American Artists Association and Asian American Resource Workshop.
• Appearance by Helaine Posner on WHDH-TV’s "Urban Update" to discuss Asia America.

COLLECTIONS

Through MIT’s One Percent for Art policy, a geometric tile floor piece by Jackie Ferrara was installed in the Tang Center for Management Education. A Ferrara wood sculpture was purchased and installed in Rotch Library. Twenty-four works were added by gift, including three sculptures by Jacques Lipchitz, a painting by Sandy Walker and prints by Leon Golub, Nancy Spero and Elizabeth Murray. Fifteen additional works were acquired by purchase; Major conservation initiatives involved repainting the Calder and Tony Smith sculptures.

HONORS AND AWARDS

• Grant of $35,500 received from National Endowment for the Arts to support upcoming exhibition Women and Surrealism.
• Received design excellence award from American Association of Museums for 1995-96 season calendar.

STAFF NEWS

Ron Platt, Assistant Curator, resigned after nearly seven years to become Curator at the Southeast Center for Contemporary Art in Winston-Salem, NC.

Katy Kline, Director, received the Kepes Award from the Council for the Arts. She served on the Challenge and Advancement panel at the National Endowment for the Arts the Mid-Atlantic Regional Fellowships Panel, and as an accreditation reviewer for the American Association of Museums.

Katy Kline
MIT MUSEUM

The MIT Museum accomplished two important goals toward building a stronger base for current and future operations. The Museum's Advisory Board was expanded from 18 to 34 members, with greater and more diverse representation by alumni and members of the MIT community. With generous support from the Provost and the Associate Provost for the Arts, the Museum extended its internal and external computing and communications capabilities by acquiring computers and software for staff members with administrative and collections management responsibilities.

The Museum enhanced its visibility through increased media coverage in FY96. Featured in stories on radio, television and in local and national magazines, the MIT Museum was dubbed an "urban outpost for the truly techno-hip" in The Boston Globe Calendar. The Museum also tested a new method of outreach: placemats distributed for use at local restaurants drew crowds of new visitors to the main exhibition center.

One of the Museum's most popular programs this year was "Larry Gonick Week." With funding from the DeFlorez Fund for Humor, the Museum brought internationally renowned cartoonist Larry Gonick to the Institute for a one-week class on communicating difficult technical subjects with cartoons.

COLLECTIONS

Through the generosity of 32 donors, a number of notable items were added to the Historical Collections including: 16 mm films from the Educational Council representing early MIT/WGBH collaboration and period admissions pieces; a LINC computer used by the Massachusetts Eye and Ear Infirmary's Eaton-Peabody Laboratory from 1964-92; a glass tube from the laboratory of Louis Pasteur given to MIT in 1932 and passed to the Biology Department; a braille embosser and hip simulator representing the work of Professor Robert Mann in Mechanical Engineering's Newman Lab for human rehabilitation engineering; the W. B. Elmer '22 collection of Voo Doo magazine; a class ring replica, representing MIT, flown on the NASA space shuttle Atlantis in November 1995; oil portraits of Professor Ellen Harris, MIT's first Associate Provost for the Arts and Rosalind Denny Lewis (wife of Professor Warren K. Lewis), who inspired MIT students with her enthusiasm for music, and in whose honor MIT's new Music Library will be named; and the personal photograph collection of Professor Francis O. Schmitt of colleagues and students, along with other memorabilia documenting a significant era of biology education at MIT.

The Museum also officially acquired the Harold E. "Doc" Edgerton Collection through a generous donation from Mrs. Esther M. Edgerton, the Harold E. Edgerton 1992 Trust, and the Harold E. and Esther M. Edgerton Family Foundation. The collection is comprised of original negatives, motion picture films, videotapes and memorabilia belonging to the late MIT Professor who developed multiple applications of the strobe light during his long career and is famous for his stop-action photographs that changed the way we see the world. Through a grant from the Edgerton Foundation, the Museum has digitized all of the still images in the collection onto Kodak PhotoCD.

Use of Historical Collections materials continued to be constant, with an average of 100 reference inquiries received per month, and frequent reference assistance provided to the Alumni Association, News Office, and Office of the President. Materials were also loaned to several museums, professional societies, and cultural organizations for exhibitions.

COLLECTIONS MANAGEMENT AND INFORMATION SYSTEMS

The Collections staff undertook a major revision of the Collections Management Policy as the first step in the production of a comprehensive Collections Management Manual for the Museum. Work was also begun on two other components of the manual: a section on procedures consisting of step-by-step details on performing various collections management functions, and a guidelines section to provide staff with current information on collections management-related topics ranging from the tax deductibility of charitable donations to the US Copyright Law and its relationship to Museum acquisitions, loans, and reference services.

The Museum's World Wide Web site (http://web.mit.edu/museum/www/museum.html) continued to expand, bringing in approximately 350 virtual visitors to the Museum every week. New features introduced include the
"TechTest," an on-line quiz on MIT's history, illustrated with images from the Museum's Historical Collections. In addition, the MIT Museum Shop took its catalog to the Web, providing customers with the ability to order merchandise on-line. Development of the Museum's Web site was one of the topics of discussion at a session on World Wide Web technology at the Fall 1995 New England Archivists meeting held at Clark University.

The Museum continued its relationship with the Museum Computer Network (MCN) in FY96, serving as the Office of the Program Director and working with both MCN and the Smithsonian Institution to implement an archival program for the organization. MCN, a nonprofit organization of professionals dedicated to fostering the cultural aims of museums through the use of computer technologies, serves individuals and institutions wishing to improve their means of developing, managing, and conveying museum information through the use of automation, and supports cooperative efforts that enable museums to be more effective at creating and disseminating cultural and scientific knowledge as represented by their collections and related documentation. The Museum was represented at MCN's annual conference in San Diego, California and also at a joint spring meeting of the New England Chapter of the Museum Computer Network and New England Archivists.

ARCHITECTURAL COLLECTIONS

The addition of a major collection occurred in FY96 when the Museum, with the support of the Dean of the School of Architecture and Planning, acquired the archives of The Architects Collaborative (TAC), founded by Walter Gropius in Cambridge in 1946, and one of the most influential firms in recent American architectural history, with important associations with MIT and Harvard. Another recent acquisition were the drawings of Horace E. Stowe from 1872, which are key pieces to the understanding of the teaching of architecture at MIT during that early period.

The processing of collections continued with intern and volunteer support provided by Lestra Litchfield, Kimberly Mims (an M.A. candidate at the Architectural Association, London), Kate Matison (a Ph.D. candidate at Boston University) and Hua-chu Yen (an M.A. candidate at Tufts University), who completed work on a project funded by the Institute of Museum Services to survey and rehouse 15,000 drawings in new flat files. Kate Matison also began work on an inventory of the Eduardo Catalano Collection.

Kimberly Shilland, Curator, and Kimberly Mims organized the exhibition *Samuel Chamberlain '18: A Centennial Celebration* at the Museum, and three exhibitions at the Wolk Gallery at the School of Architecture and Planning (with the assistance of the above mentioned interns and volunteers).

Several donors provided important support to the Architectural Collections, including Martin E. Zimmerman '59, who continued to help fund the curator's position; Robert C. Dean '26 and Narcisse Chamberlain, who made gifts in support of the Chamberlain exhibition; and TRO/The Ritchie Organization, which established a fund in memory of Lawrence Partridge '60.

HART NAUTICAL COLLECTIONS

The Haffenreffer-Herreshoff retrospective cataloging and microfilming project continues to be the primary collections management activity within the Hart Nautical Collections and the project will be completed in August 1996. The Curator will present a copy of the microfilm record to Halsey Herreshoff '60 for the Herreshoff Marine Museum on the occasion of their 25th founders dinner in August.

With income from annual general contributions and plan sale fees, the Hart hired Ocean Engineering senior (now a graduate student in OE) Jacqueline Brener in February to assist the curator ten hours per week. She is working at the Museum part-time this summer and intends to continue working while pursuing her studies. The Hart received partial funding from the Department of Ocean Engineering for a summer Undergraduate Research Opportunities Program (UROP) student, Amanda Underwood, Course XIII, who is working on a half-hull model measuring project using a digital three-dimensional coordinate measuring machine. This project is the result of a Mystic Seaport Museum grant from the National Center for Preservation Technology and Training. The MIT Museum and the Smithsonian Institution are partners in the grant.

One new exhibit, *Schooners and Whalers: Watercolors by Benjamin Russell*, was mounted at the MIT Museum.

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MIT Museum
John A. Lednicky '44 was again a generous donor in FY96. A friend of the Hart Nautical Collections, Michael McMenemy of Palo Alto, CA, made a gift toward the purchase of an engineering copier and a plan cataloging/microfilming project involving the Davis-Hand Collection. We are currently seeking additional funds for these projects. John K. Dema of the US Virgin Islands commissioned a scale model of the 1903 Herreshoff America's Cup yacht Reliance for the Hart Nautical Collections in October 1995. This model is under construction and will be delivered and donated to MIT in 1999.

HOLOGRAPHY
The Museum embarked on an innovative holography project in September 1995 with a challenge grant from the AT&T Foundation's New Experiments in Art and Technology initiative. The grant and additional gifts from the Council for the Arts at MIT, Mrs. E. Rudge Allen '48, A.R. Arulpragasam '77, and the Lowell Institute will help fund Light Forest, a new, permanent work for the Holography Collection, and a related education program. Light Forest, the creation of Betsy Connors, an artist who teaches in the Spatial Imaging Group of the Media Lab, will be a large-scale holographic rain forest installation that uses sophisticated technology to create visual and audio effects. The education program to be offered in conjunction with it will examine holography as an artistic and scientific medium and teach how a hologram is made, as well as provoke inquiry and discussion about environmental issues related to the rain forest. Light Forest will be installed in October 1996, and the education program will be available to teachers and K-12 students then.

NEW EXHIBITIONS
GALLERIES AT THE MAIN FACILITY
Schooners and Whalers: Watercolors by Benjamin Russell, October 1995-July 1996. These rare watercolors of majestic whaling vessels by Benjamin Russell (1804-1885) are among the most accurate representations of whaling ships produced by 19th century artists.


Open Strings for e: Search on the Journey, March 22-September 30, 1996. This collage of poetry, journal entries, photographs, drawings, models and stained glass chronicles the 25 year career of MIT Professor Jan Wampler as architect, teacher and activist.

Renewal and Metamorphosis: Russian Photography from the Late Soviet Era to the 1990s, June 25-October 29, 1996. This collection of photographs on loan from The Navigator Foundation includes the work of 68 artists active from the 1940s to the present.

COMPTON GALLERY
The Image of Boston: Perception and Change in the Modern City, September 21-December 29, 1995. Curated by Lois Craig, former Associate Dean of the School of Architecture and Planning, this exhibition examined changes that occurred in Boston's central city over a 40-year span. Images captured by Nishan Bichajian in the 1950s, which documented a study directed by Gyorgy Kepes and Kevin Lynch, were juxtaposed with contemporary photographs of the same sites by architectural photographer Peter Vanderwarker.


Glass: Linking Art and Science, June 3-August 2, 1996. Mounted in conjunction with the 26th annual Glass Arts Society conference in Boston, this juried exhibition features the work of nine contemporary glass artists whose youth, technical expertise and aesthetic investigation of the medium have placed them at the forefront of the glass art genre.
FACILITIES
The MIT Museum was the setting for 45 functions that drew 2,979 guests in FY96. These events included receptions and dinners hosted by a number of academic departments, Resource Development, other MIT offices, and outside corporate clients.

MUSEUM SHOP
The MIT Museum Shop introduced the successful Stochastic Discount to the MIT community this year, establishing its reputation as "the best deal on campus." At the Shop's two stores at 84 and 265 Massachusetts Avenue, MIT ID-holders may roll the numbered dodecahedron and deduct the percentage shown from the purchase price of everything they buy. Sales in both stores exceeded annual projections.

STAFF CHANGES
Three long-time members of the Museum staff retired in June 1996: Warren Seamans, the founder and Director, who served in that position for 25 years; Joan Loria, Director of Exhibitions, who joined the staff in 1974; and Barbara Linden, Functions Manager, a member of the staff for 23 years. The Museum staff greatly appreciates the contributions, loyalty, and dedication of these three colleagues.

MIT Museum Staff