ASSOCIATE PROVOST FOR THE ARTS

The focus of the Office of the Associate Provost for the Arts during 1997 has been threefold: The development of a greater sense of community and agency among MIT artists, further development of arts facilities and expansion of the program supporting Artists in Residence, especially in Science and Engineering.

THE ARTS COMMUNITY

The Associate Provost inaugurated the Arts Colloquia, monthly lunchtime meetings designed to introduce all members of the MIT Arts Community to the work of individual members in the different disciplines. This year's presenters were Peter Child (Music), Dennis Adams (Visual Arts), Alan Lightman (Writing and Humanistic Studies), Janet Sonenberg (Theater), Glorianna Davenport (Media Studies) and Henry Jenkins (Film and Media Studies).

The Creative Arts Council drafted a uniform Arts Acquisitions Policy for the permanent collection. The policy was endorsed by the Academic Council and duly reported to the Corporation.

In terms of the larger community, the MIT Office of the Arts, in collaboration with Escuela Internacional de Teatro de la America Latina y el Caribe (EITALC) cosponsored a two week workshop with Bread and Puppet Theater culminating in a performance, Papier Mache vs. Neo-Liberalism, on Kresge Oval in June. The bi-lingual performance featured MIT students, faculty and staff performing with members of the Bread and Puppet Theater and five Latin American and Caribbean theater companies.

In the same vein, members of the Gamelan Galak Tika appeared as featured performers at the World Music Festival at the World Trade Center in New York City.

After a successful trial year, MIT was awarded grants from the John S. and James L. Knight Foundation and The Pew Charitable Trusts of $1.4 million each (for a total of $2.8 million) to continue the Museum Loan Network (MLN) for three more years, October 1997-September 30, 1999. The Advisory Committee recommended 36 grants totaling $402,580 which were approved by MIT for funding to museums throughout the country.

FACILITIES AND ACQUISITIONS

1997 also saw advances in facilities and arts acquisitions. The annual meeting of the Council for the Arts at MIT in October included the dedication of the Lipchitz Courtyard in Building 14 and in December over 200 guests celebrated the dedication of the new Rosalind Denny Lewis Music Library. Thanks to the generosity of Brad and Dorothea Endicott, the Endicott World Music Center began taking shape in N52. Preliminary studies toward a new home for the MIT Museum in the Metropolitan Warehouse and for a new performing arts facility began, as well.

The fall semester saw the installation of a new Bernar Venet sculpture, Two Indeterminate Lines (on loan from Corporation member Elliot Wolk) on the Sloan School Plaza and the gift of another piece, TV Man or Five Piece Cube with a Strange Hole, by David Bakalar presented by the artist. The MIT Museum hosted the opening of a holographic installation, Light Forest, by Betsy Connor The Museum also initiated its educational outreach program with the opening of the new holography laboratory. As a part of the One Percent For the Arts Program, the renovations of Building 16 and 56 included the installation of apparatus to receive digital works from commissioned artists in its south wall while Susan Gamble and Michael Wenyan installed one of their works, on loan, in a north wall niche designed to hold holographic work.

ARTISTS IN RESIDENCE

Artists in Residence in science and engineering moved forward with residencies by photographer Felice Frankel in the Edgerton Center, sculptor Arthur Ganson in Mechanical Engineering, holographer Susan Gamble at the Haystack Laboratory and composer Diana Dabby in Electrical Engineering. The MIT Museum hosted an exhibition of Frankel's work in the Compton Gallery and an exhibition of Ganson's most recent kinetic sculptures in its main exhibition space.

Other collaborative residencies included actor George Takei (Star Trek's Mr. Sulu) sponsored by the Office of the Arts, Foreign Languages and Literature and Asian Studies; writer Maxine Hong Kingston in collaboration with
Writing and Humanistic Studies and Women’s Studies; media artist Lawrence Weiner in collaboration with the Visual Arts Program and the Media Lab. Tina Packer and Shakespeare and Company spent the entire year as artists in residence with the Theater Program and will be returning for 1997-98. The Office of the Arts, in collaboration with Wellesley College also developed the series “Colored Girls with Pens: A Celebration of Prose and Poetry by Women of Color.” The Endellion String Quartet, in residence in April of 1995, returned for another successful week of performances and master classes in April, 1997.

ACHIEVEMENTS AND HONORS
It was another year of individual achievement for faculty and staff in the arts as well. In theater, Associate Professor Janet Sonenberg’s book, The Actor Speaks, saw publication. Professor Alan Brody’s play, Invention For Fathers and Sons had its third national production at Theater Forty in Beverly Hills, while Greytop in Love had a reading at the Cherry Lane Theater in New York City featuring Academy Award winning actress Kim Hunter. October saw a performance of the dramatic oratorio Reckoning Time: A Song of Walt Whitman, with music by Professor Peter Child, libretto by Professor Brody and conducted by Senior Lecturer John Oliver. The performance was in honor of John Oliver upon his retirement from MIT. December saw the first performance of MITCAN, the MIT African Performance Ensemble, under the direction of Assistant Professor of Music James Makubuya. The Music and Theater Arts Section also dedicated its new harpsichord, from the premier builder Eric Herz, in Killian Hall with the premier performance of things that flow, a work by Christopher Adler ’94. The harpsichord was a gift from the Council for the Arts at MIT. Senior Lecturer David Deveau continued his leadership of the steadily growing and universally admired Rockport Music Festival.

Professor Ellen Harris received the Class of 1949 Professorship Chair. Professor Lowell Lindgren became a Margaret MacVicar Faculty Fellow at MIT and received the Luise Vosgerchian Teaching Award from Harvard University. Theater Arts Lecturer Michael Ouellette received the Gyorgy Kepes Fellowship Prize for excellence in the creative arts.

In the Visual Arts, Professor Krysztof Wodiczko continued to produce public works of international stature for the Ministry of Culture in France, the Andrezed Wajda Festival in Poland and a permanent work at PS 24 in New York City. Associate Professor Dennis Adams’ WAKE, commissioned by the Neuberger Museum of Art, was installed at the State University of New York—Purchase. Associate Professor Ritsuko Taho created the Public Art Entrance to the National Women’s Center Building in Tokyo, Japan and sponsored by the Ministry of Labor; Rakunoh-Shop (joyful farming shop) sponsored by the Kobe Earthquake Survivor Public Housing Community Art Project in Ahiya, Japan and Serious Games at the Barbican Art Gallery in London.

Kara Schneiderman, director of collections for the MIT Museum, won the Young Professionals Award of the Registrar’s Committee of the American Association of Museums.

In addition, Mrs. Vera List, a long time patron of the arts at MIT and elsewhere, received the National Medal for the Arts from President Clinton. The nomination had been made by the Associate Provost for the Arts and prepared by Mary Haller, director of Arts Communications, and Katy Kline, director of the List Visual Arts Center. Professor Brody and Haller attended the ceremony in Washington.

Alan Brody
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.

HIGHLIGHTS OF THE YEAR

- LVAC receives organizational support grant of $15,000 from Massachusetts Cultural Council, maximum award available to university-affiliated museums.
- *19 Projects*, LVAC publication documenting 10 years of its artists-in-residence wins design award from American Association of Museums.
- Independent Activities Period course on the design and execution of contemporary art exhibitions offered by Gallery Manager Jon Roll.
- WGBH produces 15 minute program on LVAC artist Joseph Kosuth to inaugurate new Arts Independent Activities Period course on the design and execution of contemporary art exhibitions offered by
- BRAVO/Continental Cablevision selects LVAC as one of 3 Cambridge cultural institutions to feature in its nationally distributed *Arts Break* program which profiles the arts in communities across the nation.
- LVAC sponsors a four evening screening and lecture series to overflow audiences on *The Art of Contemporary Cinema* by Henry Jenkins, head of MIT's Film and Media Studies.
- LVAC collaborates with five area institutions to place new work by Joseph Kosuth in public spaces around the city.

EXHIBITIONS

*Louise Bourgeois: Drawings* (Hayden and Reference Galleries, October 5 - December 29, 1996). A retrospective of the works on paper by this eminent and influential artist; organized by the University Art Museum, Berkeley. Supplemented by one colossal scale steel *Spider* sculpture.

*Joseph Grigely: Ordinary Conversations* (Bakalar Gallery, September 12 - December 29, 1996). Deaf from age 10, Grigely collects and installs the scraps of paper with which he communicates with the hearing as he travels around the world. In residence for three weeks he conversed with large numbers of visitors, both students and the general public, whose notes were added to the exhibition. The first in the year-long Bakalar Gallery-based exhibition series of artists investigating the nature of language and communication. A 32 page artist-designed publication was produced.

*Joseph Kosuth: Re-Defining the Context of Art and Public Media* (Hayden Gallery, January 25 - March 29, 1997). This key figure in the redefinition of the art object that took place in the 60s and 70s surveyed his influential early use of public media (texts in newspapers and billboards) and created a new work placing quotes by cultural critic Walter Benjamin into six public spaces: The Brattle Theater, The Boston Center for the Arts, WGBH, the MIT Home Page, and Beacon Properties' prominent Government Center building Three Center Plaza.

*PORT: Navigating Digital Culture* (Reference Gallery, January 25 - March 29, 1997). The first dedicated museum museum site for the presentation of real-time live performance work over the internet by artists and artist groups from around the world. Organized in collaboration with Remo Campopiano of Artnetweb, New York. A special website and listserv was created for this project.

*Jill Reynolds: The Shape of Breath* (Bakalar Gallery, January 25 - March 29, 1997). The second in the Bakalar Gallery series of artist's projects dealing with language, this Seattle-based artist was in residence for eight weeks exploring the metaphorical properties of materials -- in particular their ability to convey, carry, and communicate. Working daily in the darkened gallery she blew more than 10,000 small glass bubbles, to underscore breath as a site of language production, giving form to that which is normally invisible and transient. A catalog will be produced.

*Nahum Zenil: Witness to the Self* (Hayden Gallery, April 19 - June 29, 1997). One of Mexico's best-known painters whose subject is his own face and body, which he uses to analyze the social, political and psychological circumstances of his society. This exhibition of 85 paintings and drawings was the first comprehensive survey of his work in the United States. Organized by the Mexican Museum, San Francisco.
Luis Gonzalez Palma: Photographic Works (Reference Gallery, April 19 - June 29, 1997). Continuing the focus on Latin American portraiture, the introduction to Boston of the dramatic, bitumen-treated photographs of individual Mayans by this Guatemalan architect turned photographer. He adds mythological and religious symbols to the figures as a means of evoking universal tragedies and loss.

Kay Rosen: Short Stories/Tall Tales (Bakalar Gallery, April 19 - June 29, 1997). Witty and colorful paintings of words which completed the year-long exhibition series on language. This Gary, Indiana-based artist turns words themselves into pictorial images, often relying on puns and popular culture, which ask the viewer to explore the ways meaning is read, derived and decoded. A 30-page catalog with silkscreened illustrations was produced.

EDUCATION PROGRAM HIGHLIGHTS
- Lecture by noted Professor Donald Kuspit, State University of New York Stony Brook, on the psychological dimensions of Louise Bourgeois's subject, imagery and working method.
- Slide talk by Jerry Gorovoy, Bourgeois's long time personal and artistic assistant.
- Lecture by Joseph Kosuth on the history of his work and its influence on conceptual art.
- Slide lecture and gallery talk on Latin-American portraiture by Nahum Zenil exhibition co-curators Professor Edward Sullivan of New York University and Clayton Kirking of Parsons School of Design.
- Lecture by Professor Steven Pinker, head of MIT's Department of Cognitive Neuroscience, on visual and other tricks of language in relation to Kay Rosen's work.

COLLECTIONS
The first piece of art to be placed in the renovated Building 56 through MIT's One Percent for Art policy, a multipartite hologram on loan from the artists Susan Gamble and Michael Wenyon, was installed only to require prompt removal to devise improved conservation conditions before eventual reinstallation. Fifteen works were added to the Permanent Collection by gift, including a sculpture by David Bakalar, placed between the Student Center and the Athletic Center. Four works were given to the Student Loan Collection. A painting on paper by Roni Horn was purchased for the Permanent Collection while 11 works on paper were purchased for the Student Loan Collection. A steel sculpture Two Indeterminate Lines by Bernar Venet was placed on long term loan by Elliot Volk and sited on the Hermann Building Plaza. Four works from the Permanent Collection required professional conservation.

STAFF NEWS
Katy Kline, director, served on the Museum panel at the National Endowment for the Arts; juried the public art competition for the Cambridge Water Treatment Plant for the Cambridge Arts Council; served as a final juror for the Bunting Institute Fellowship awards; continued to serve on the Visiting Committee for the Williams College Museum of Art and served as an advisor to the Brooklyn Academy of Music's Visual Arts Initiative.


Jennifer Riddell, curatorial assistant/fellow serves on the Public Art Advisory Committee of the Cambridge Arts Council.

More information about the List Visual Arts Center can be found on the World Wide Web at the following URL: http://web.mit.edu/lvac/www

Katy Kline
The MIT Museum celebrated its 25th year in 1996 with a dinner in October for staff and friends as part of the Council for the Arts' annual meeting. During this event the establishment of the Warren A. Seamans Exhibitions Fund, to honor the Museum's recently retired founding director, was announced. A number of donors have made generous gifts to this endowed fund to support new exhibitions, which are such an important part of the Museum's work.

With funding from the Institute, the Museum was able to undertake a major project to expand and improve its collections storage space in the basement and second floor of N52. This space is now equipped with appropriate storage furniture and enhanced systems to monitor security and the environment. Another key development in FY97 was the increased activity of the Museum's Advisory Board. Two committees of the Board, the Collections Committee and the Public Programs & Outreach Committee, have been established to advise the Museum on the honing of its collections and programs to reflect the Museum's mission and best serve its constituency.

Intensified public relations efforts in FY97 resulted in widespread news coverage of the Museum which helped to increase visibility. Featured in stories on radio, television and in local and national magazines, the MIT Museum was also showcased in a lengthy article in *The Boston Globe*. The article dramatically boosted attendance for several weeks following its publication. In other efforts to broaden its audience, the Museum strengthened its affiliation with area arts and educational organizations such as ArtsBoston and the Massachusetts Teachers' Association and contracted with a brochure-distribution agency to disseminate its brochure at all local hotels and visitors' centers. To gauge its contribution to its audience, the Museum fine-tuned its visitors' survey and compiled an extensive report of the findings. A questionnaire was also sent to all staff members of the Institute and the results tabulated. The outcome of both surveys indicated an appreciation for many of the Museum's present exhibitions and programs and a demand for increased science and technology offerings.

**COLLECTIONS**

The Historical Collections continued to receive heavy use by the News Office, Alumni Association and various MIT offices and departments as well as outside researchers and institutions. Our collections of instruments, biographical material, photographs, films and tapes and MIT memorabilia grew through gifts from 27 donors.

**COLLECTIONS MANAGEMENT AND INFORMATION SYSTEMS**

Collections staff completed work begun in FY96 on producing a comprehensive Collections Management Manual. The Manual, which contains policies governing management of the Museum's permanent collections and newly developed procedures for implementing these policies, will significantly assist staff in effectively managing the Museum's extensive collections.

The MIT Museum Collections Committee was formed as an adjunct committee to the Museum's Advisory Board to work directly with collections staff to oversee development of the Museum's permanent collections through the review of proposed acquisitions to and deaccessions from the collections and the recommendation of appropriate actions to the Director. The Committee held an orientation meeting in May and will hold quarterly meetings beginning in August.

A major renovation project of selected collections storage areas began in November with the consolidation of Museum storage space in building N51/52. One storage room was renovated and new shelving added so that the Museum could relocate its approximately 10,000-piece science and technology artifact collection. Significant improvements were made to the storage environment to help preserve these important artifacts of MIT's history. In addition, space was renovated and conditions improved for storage of the Museum's Holography Collections.

Online visitors to the Museum's Web site increased to an average of 390 per week. In October, the Museum debuted its latest virtual exhibit, *LightForest: The Holographic Rainforest*, the online companion to an installation at the Main Exhibition Center. In January, Silicon Graphics chose the online exhibit *From Louis Sullivan to SOM* as its "Cool Site of the Week."
ARCHITECTURAL COLLECTIONS
The Architectural Collections of the MIT Museum rank among the top architectural drawings collections in the country and the world. Use of the Collections has increased dramatically over the past few years in terms of requests from researchers and use in exhibits, both at MIT and beyond. It is anticipated that this growth will continue over the next five years. In addition to answering requests for information and working with the Collections, the curator has continued to collaborate with other Institute departments on special projects such as developing exhibitions for the School of Architecture and Planning's Wolk Gallery and the Alumni Association. Planning and fundraising is also underway for a major Piranesi exhibition that will open at the Museum in December 1997. Funding for the position of curator has been extended through FY98, allowing for continuous coverage of the Collections.

HART NAUTICAL COLLECTIONS
The four-year Haffenreffer-Herreshoff Project was completed in the fall of 1996. As a result of this work, the MIT Museum recently published the 217-page Guide to the Haffenreffer-Herreshoff Collection: The Design Records of the Herreshoff Manufacturing Company, Bristol, Rhode Island USA, available for purchase at the MIT Museum Shop, Mystic Seaport Museum, Herreshoff Marine Museum and through WoodenBoat magazine's catalog.

Several initiatives were launched early in 1997 thanks to generous gifts. The Davis-Hand Project was fully funded by Michael McMenemy and Richard M. Davis '51 and is expected to be completed in Fall 1997. This project is similar to the work completed on the Haffenreffer-Herreshoff Project and involves plans cataloging and database and preservation microfilming. (The curator has developed a similar proposal for the George Owen (1894) Collection and is currently seeking funding for this project.) The Harmon Foundation, Inc. contributed funds for the purchase of an engineering copier. A Xerox model 2515 was acquired and now provides much greater flexibility in filling print requests. American Classic Voyages Co. funded cataloging and a database for 1,300 negatives relating to the SS Independence and SS Constitution in the Bethlehem Steel Collection. This donor is the parent company of American Hawaii Cruises which operates the SS Independence as a cruise ship in Hawaii and also owns the SS Constitution.

Two new exhibitions from the Hart Nautical Collections were mounted at the MIT Museum with funding from John Lednicky '44: Maps from the Age of Atlases and Selections from the Hart Nautical Collections. The curator has been in discussion with the Department of Ocean Engineering about renewing the exhibits in the Hart Nautical Gallery (Building 5) and the Department has committed funds and a UROP student to develop a permanent Ocean Engineering exhibit to open in the Hart Nautical Gallery in December 1998. Rather than replace the exhibit every several years, the plan will be to upgrade segments of the Ocean Engineering exhibit when new research or projects are available for interpretation.

HOLOGRAPHY
The Museum's collaboration with artist Betsy Connors culminated in the opening of LightForest, a permanent, large-scale installation that combines traditional landscape art and holography. This work was commissioned with principal funding from the AT&T Foundation’s New Experiments in Art and Technology initiative. The Museum is now at work with guest curator Rene Barilleaux on a new holography exhibition, Unfolding Light: The Evolution of Ten Holographers, that will open at the Museum on September 20, 1997 and continue through February 22, 1998, and then travel to seven museums throughout the United States.

EDUCATION AND OUTREACH
The Museum's education program seeks to strengthen ties between MIT and the local community by inviting school and special interest groups to the Museum. Our goal is to demystify the scientific enterprise and make connections between art, science and technology. We are especially interested in helping our young visitors discover that they can become involved in the scientific enterprise at many levels, including professionally. The Museum has several unique resources that allow us to achieve this goal, including a world-class holography collection and a working holography lab. During the 1996-97 school year, the Museum drew on these resources to offer K-12 students and their teachers several age-specific activities, including demonstrations of how a hologram is made and activities related to the physics and chemistry of holography. Twenty-three schools and youth organizations participated in the education program and the education coordinator worked with 321 students in small groups so that each one could have a turn in the lab, receive individualized attention and make a hologram. This approach ensured that the students learned about all aspects of holography and it also resulted in their making a total of 44 holograms, which is a very
high success rate. News of this unique program has spread, in part through our publicizing it in the Massachusetts Teachers Association bulletin and other sources, but also through word of mouth and we expect it to remain in great demand.

The Museum enhanced outreach efforts in order to increase visibility and strengthen relationships with its constituencies. We hosted several lectures and gallery talks over the year, many in conjunction with exhibitions, including Arthur Ganson's popular series of noon-time talks about his work in *Gestural Engineering*. One of the most successful programs of the year was "Larry Gonick Week." In cooperation with several MIT departments, the Museum brought the internationally renowned cartoonist to the Institute for a one-week class on communicating difficult scientific subjects with cartoons. In addition to teaching a general course on "cartooning science," Gonick addressed several classes and taught a middle-school day camp affiliated with the Center for Materials Science and Engineering. Gonick also delivered a campus-wide lecture.

**NEW EXHIBITIONS**

**GALLERIES AT THE MAIN EXHIBITION CENTER**

*LightForest: The Holographic Rainforest* opened October 19, 1996 as a permanent installation and is artist Betsy Connors' holographic interpretation of a rainforest.

*Gestural Engineering: The Sculpture of Arthur Ganson* opened on January 10, 1997 and is ongoing. Ganson's kinetic sculptures exude the wit of their creator, who is an Artist in Residence at MIT and a self-described cross between a mechanical engineer and a choreographer.

*What's So Funny About Science? The Cartoons of Sidney Harris,* January 10 - May 31, 1997, presented a hilarious look at unexpected and incongruous moments in science by the well-known *New Yorker* cartoonist.

*Maps from the Age of Atlases,* August 5, 1996 - May 4, 1997, featured rare maps from the Hart Nautical Collections that illuminate the golden age of cartography.

*Selections from the Hart Nautical Collections* opened on June 10 and will run until November 2, 1997.

**COMPTON GALLERY**

*On the Surface of Things: Images in Science & Engineering,* February 14 - June 27, 1997, featured stunning photographs by MIT Artist in Residence Felice Frankel that communicate recent research in a variety of disciplines at MIT and other institutions. This popular exhibition will move to the Museum and be on view from July 15 - November 2.

**MUSEUM SHOP**

The MIT Museum Shop had its most profitable year since FY91 due to a 20% increase in sales at the Museum location and more efficient catalog production. However, our most important achievement was publishing *Is This The Way To Baker House? — A Compendium of MIT Hacking Lore*, the long-awaited sequel to *The Journal of the Institute for Hacks, TomFoolery and Pranks at MIT*. The book contains essays, anecdotes and interviews with members of the faculty, administration and staff as well as current and former students.

More information about the MIT Museum can be found on the World Wide Web at the following URL: http://web.mit.edu/museum/

Diego Garcia, Kurt Hasselbalch, Mary Leen, Kara Schneiderman, Kimberly Shilland, Kathy Thurston-Lighty, Michael Yeates
MUSEUM LOAN NETWORK PROGRAM

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.

After a successful trial year, MIT was awarded grants from the John S. and James L. Knight Foundation and The Pew Charitable Trusts of $1.4 million each (for a total of $2.8 million) to continue the MLN for three more years, October 1997-September 30, 1999.

The MLN selected a new Advisory Committee drawn from members of the national museum community, completed the design of the program, refined the database, actively promoted the program to the museum community to encourage and assist museums in participating and finally awarded grants to selected museums. This year the MLN put a strong emphasis on contacting individual museum curators to encourage networking in that facet of the museum community.

Development continued on a key element of the MLN: the MLN Directory, a practical means of identifying art objects available for long-term loan. The MLN staff began to add and edit entries to the MLN Directory which will be accessible to the museum community through the World Wide Web. These entries are comprised of information concerning art objects available for long-term loan to the nation’s museums. The technological components of the database are being developed by MIT’s Center for Educational Computing Initiatives.

Two press releases concerning grant awards were distributed to 1,300 museums, related organizations and the press. Five thousand copies of an informational brochure, produced in May 1996, were distributed at museum conferences and by mail. The Museum Loan Network home page was launched in April 1996.

The MLN director lectured about the program at the American Association of Museums (AAM) Conference in Atlanta, the College Art Association in New York, the Mid-Atlantic Museums Association in Long Island, the Museum Trustees Association in San Francisco, the New Mexico Museums Association in Taos, the AAM Curator’s Roundtable, Washington, DC and the AAM University Museums and Galleries Roundtable, Washington, DC.

The MLN awards two types of grants to eligible nonprofit institutions in the United States: planning grants and implementation grants. In the January 1997 and June 1997 Advisory Committee meetings held at MIT, 36 grants totaling $402,580 were recommended to be approved by MIT for funding to museums throughout the country, including survey grants to such prestigious institutions as the Museum of Fine Arts, Boston; the Museum of Art, RISD; the Duke University Museum of Art; and the Museum of Contemporary Art, Chicago. Travel grants were awarded to, among others, the Anchorage Museum of History and Art, the Corning Museum of Glass, the Joslyn Art Museum, the University of New Mexico Art Museum, and the Mexican Museum, Chicago. Implementation grants were awarded to such diverse institutions as the Lowe Art Museum, Miami; the Columbus Museum, Georgia; the Williams College Museum of Art, MA; the Clarksville-Montgomery Museum, TN; and the Huntington Library, CA.

More information about the Museum Loan Network can be found on the World Wide Web at the following URL: http://loanet.mit.edu/Web/

Lori Gross
OFFICE OF THE ARTS

ARTS COMMUNICATION
In the eighth year of the Office of the Arts, Arts Communication published and disseminated up-to-date information on MIT's arts programs and events while promoting and cultivating awareness of the arts at MIT, both within and outside the Institute. Significant accomplishments and events included the publication of a feature story on Associate Provost for the Arts Alan Brody and the arts at MIT in The Chronicle of Higher Education; the placement of an op-ed piece by Professor Brody in The Boston Globe; the awarding of the 1996 National Medal of the Arts to MIT art patron Vera List; targeted outreach to prospective MIT students expressing interest in music and/or theater; and a significant increase in the number of MIT arts-related photos in MIT's student newspaper, The Tech.

INTERNAL (MIT)
For the second year in a row, MIT's admission application included tear-out postcards for prospective students to request information on the arts at MIT and indicate specific arts interests. Postcards were returned from 2,472 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 and Assistant Professor Janet Sonenberg giving specific information on opportunities in theater at MIT. Admitted students with interests in music were sent congratulatory letters from Professor Peter Child with information on opportunities in music at MIT.

For the eighth year, Arts Communication provided text and images for the weekly Arts Page in Tech Talk. Material for 21 feature Arts Pages and eight Month-at-a-Glance Arts Pages were compiled and written by Lynn Heinemann, edited by Mary Haller. The director of arts communication attended weekly News Office meetings and continued to work closely 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 739 individuals at their request.

Thirteen feature arts-related stories and eight arts-related photos-with-captions were published in Tech Talk's general spaces, including four 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.

The number of MIT arts-related photos in The Tech rose significantly -- with many appearing on the cover of the paper -- due, in part, to a partnership cultivated with The Tech's photo editor, graduate student Gabor Csanyi. Through Mr. Csanyi, Arts Communication also made significant additions to its collection of stock photographs.

Calendar listings of MIT arts events 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.

A World Wide Web site for the arts at MIT was maintained, publicized and linked to numerous other Web pages and sites by Lynn Heinemann. Information on the home page was reorganized to make the page more user-friendly and work began with a designer to add images and design elements to the site.

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).

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).

LOCAL AND NATIONAL ATTENTION
"Under the leadership of associate provost Alan Brody, MIT is expanding its intellectual horizons to emphasize the arts as well as technology," announced The Chronicle of Higher Education in a December 13, 1996 feature story entitled "Where Art and Science Meet." The story described MIT's commitment to the arts over the past eight years and efforts by Professor Brody to integrate the arts into the culture of MIT and featured photographs of Professor Brody, MIT student artists and past artists in residence. "There's an energy in the air at M.I.T. that is difficult to
"describe but is palpable nonetheless," said writer Zoe Ingalls, who referred to MIT’s over 400 yearly events as “a variety [that] is astonishing at an institution devoted to science and engineering.” The story included comments by Professor Brody, Professor Alan Lightman, Professor Ellen T. Harris and senior Richard Y. Lee.

MIT benefactor Vera List was awarded the prestigious 1996 National Medal of the Arts by President William Clinton. Professor Brody and Director of Arts Communication Mary Haller attended the January 9 ceremony in Washington, DC. Mrs. List was nominated for the award by Professor Brody; the nomination materials were prepared by Katy Kline, director of MIT’s List Visual Arts Center and Ms. Haller.

An essay written by Professor Brody was sent to publications across the country including the Boston Sunday Globe, where it was published as an op ed piece on March 30 (“The only legitimate rationale is still ‘arts for their own sake’”). The article was reprinted in MIT’s Tech Talk. Professor Brody was also interviewed and quoted extensively in a cover story in the Boston Globe Sunday Magazine by theater critic Ed Siegel.

“MIT might well be called the hidden treasure of the art world, or at least of the Cambridge area,” the Cambridge Current concluded in a multi-page lead feature titled “Art at MIT: Surprising Intersections.” The article recounted MIT’s historical commitment to the arts and cited the Artist in Residence Program, the murals in Walker Memorial, exhibitions at the Museum’s main galleries and the Hart Nautical Gallery, the List Visual Arts Center and the volume of music, theater and dance events.

The MIT Museum was featured in a Boston Globe story entitled “High-Tech High Jinks”, which ran on the front page of the Living/Arts section and was accompanied by color photos. Writer William A. Davis noted that the Museum is a “great place for an entertaining and inexpensive family excursions.”

Press attention was also cultivated for these three world music programs. “With more composers in its music department than most conservatories and a great variety of student ensembles (including the Boston area’s only Balinese gamelan), M.I.T. is a hotbed of music,” declared the Boston-based World Rhythm magazine in a cover story entitled, “Opening a door to the world...Music and Dance at M.I.T”. “Factor in a multinational, multilingual, multitalented student population and you have an environment where international music and dance can really flourish,” continued the article, which concluded that “...while MIT may be best known as a school for science and technology, in its comprehensive and innovative music programs, it is ahead of many conservatories.” In addition, numerous photos ran in local publications prior to Galak Tika’s November 16 performance, helping to attract an attendance totaling nearly 750. The concert received a glowing review by the Boston Phoenix.

WGBH-TV’s “Greater Boston Arts,” a new program on Boston culture, showcased Artist in Residence Arthur Ganson’s kinetic sculptures from the MIT Museum’s permanent installation, Gestural Engineering: The Sculpture of Arthur Ganson. They also visited the List Visual Arts Center to interview Joseph Kosuth and highlight his exhibition, Re-Defining the Context of Art: 1968-97.

Local media attention was cultivated for various MIT artists in residence and guest artists sponsored or co-sponsored by the Office of the Arts, including Maxine Hong Kingston, George Takei, Kenny Leon, The Endellion String Quartet, The Last Poets and Bread & Puppet Theater. The Boston Globe’s “Names & Faces” column ran separate photos of Mr. Takei and Mr. Leon, showing each interacting with MIT students. Tina Packer, founder and artistic director of Shakespeare & Company — in residence at MIT with members of her company — was the subject of feature stories in both The Boston Globe and Boston Herald. In previewing a performance sponsored by the MIT Office of the Arts and IBA/ETC’s Cafe Teatro, Bob Young referred to the “sense of adventure that IBA and MIT have exhibited for years now.”

Other local press attention included announcements of the dedication of MIT’s new Rosalind Denny Lewis Music Library; numerous positive reviews of exhibitions at the List Visual Arts Center; coverage of Tod Machover’s...
“Brain Opera,” and coverage of performances of “Estampas Mexicanas,” a composition by 1995 graduate Jose Elizondo.

More information about the Office of the Arts can be found on the World Wide Web at the following URL:
http://web.mit.edu/arts/

Mary L. Haller

COUNCIL FOR THE ARTS
This year was the first full year with Alan Brody as Associate Provost for the Arts and Susan Cohen as Director of the Council for the Arts. A renewed focus on outreach to different parts of the country was launched, with trips to Los Angeles and Chicago and the formation of a new committee, the Special Events Committee. The Council would ultimately like to establish “satellite” groups: clusters of Council Members in Southern California, Dallas, Chicago and perhaps cities in Europe.

COUNCIL STANDING COMMITTEES

Annual Meeting (Catherine N. Stratton and Dorothea Endicott, co-chairs). The Annual Meeting committee presented a wonderful event, the 24th Annual Meeting, on October 24 and 25, 1996. One hundred twelve Council Members and guests attended. The meeting was organized to highlight Theater Arts, one of the six curricular arts disciplines taught at MIT. President Charles M. Vest and Provost Joel E. Moses addressed the Council on MIT affairs and Associate Provost for the Alan Brody expressed his hopes for the arts at MIT at the Friday morning business meeting in Bartos Theater. The 25th Anniversary of the MIT Museum was celebrated at the Meeting, honoring Warren Seamans, the Museum’s first Director, who retired this year.

The Eugene McDermott Award and the Gyorgy Kepes Fellowship Prize were presented, respectively, to Kenny Leon, the Artistic Director of the Alliance Theater in Atlanta, GA and Michael Ouellette, instructor in the Theater Arts Section (see Special Programs below).

Communications (Pepi Weis, chair). The Communications committee produced three issues of the Council newsletter, Council Currents, this year, to great success. Currents is written by Council members, for Council members.

Development (Martin N. Rosen ’62, chair). Sixty-four Council members provided unrestricted contributions averaging $3,349. Nineteen non-member donors contributed unrestricted gifts averaging $273. The total raised was $219,864. In addition to unrestricted gifts, 21 members provided designated contributions totaling $486,982 to other MIT arts programs. These include the creation of the new Endicott World Music Center, an exhibition fund in honor of MIT Museum Director Warren Seamans and the rejuvenation of the Max Wasserman Forum on Contemporary Art.

Grants Program (Bradford M. Endicott ’49, chair). Under the leadership of Chairman Bradford M. Endicott ’49, $65,000 in the form of 41 grants were awarded to projects such as a series of actors’ workshops with a dream analyst, a spring tour of the MIT a cappella group, the Chorallaries and geothermal sculptures installed on Kresge oval.

Membership (Bernard G. Palitz ’47, chair). At the writing of this report (7/97), Council membership stands at 87, plus five ex officio members. Six individuals accepted appointment to the Council upon the invitation of President Vest: Raj Arulpragasam ’77, Jan Fontein, Sheldon Razin ’59, Edith and Frank Wyle ’41 and Phoebe Zaslove. With deep sadness this report must note the passing of the following beloved members of the Council: Mrs. Frances Fahnestock, Miss Agnes Mongan, founding member Mr. Paul Tishman ’24 and Mr. Alan W. Katzenstein ’42.

Special Events Committee (Catherine N. Stratton, chair). A new committee, formed to work with the Director of the Council in planning events and excursions for current and potential Council members around the world, organized to involve the arts at MIT when possible.
List Visual Arts Center (LVAC) Advisory Committee (Kitty Glantz, chair), MIT Museum Advisory Board (Harvey I. Steinberg ’54, chair). Both committees were spun off as “affiliated Committees” in FY96. The chairs of the committees 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 $20,000.

Artist-in-Residence Committee (Stephen Memishian, chair). Organized along the lines of the MIT Museum and LVAC Boards described above. This committee will work with MIT Office of the Arts Director of Special Programs Maureen Costello and a panel of arts professionals, Council Members and artists in bringing artists to the MIT campus to work within all departments of the Institute.

SPECIAL PROGRAMS
From January 16-20, 1997, 30 Council members and friends explored the Los Angeles area, on the lookout for art, music, culture, haute cuisine and new Council Members. As a result of the trip, former members Edith and Frank Wyle re-joined the Council and Sheldon Razin ’59 became a new member.

On May 4, 1997, a small group of Council members met at the Guggenheim Museum to see the Ray Nasher collection on exhibit. Nasher, a Council member, met with the group prior to our tour and discussed his collecting policy. Later that day the group attended a concert in the World Financial Center featuring MIT’s Gamelan Galak Tika under the direction of MIT Music Professor Evan Ziporyn.

On May 16, 1997 a small group of Council members gathered in Chicago to attend a Chicago Symphony concert and visit the new Museum of Contemporary Art. Chicago-based Council members Robert ’63 and Bonita Levin and Martin Zimmerman ’59 were our hosts.

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 10 membership cards for the daily use of MIT faculty and staff.

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, Thursday evening and Friday afternoon concerts on a day-of-show, stand-by basis. The success of this unique program continues unabated.

The successful Student Performing Arts Excursions Series continued, with each event enjoying full attendance, with an average of 50 students per event. The Council provided tickets to see the following: Tom Stoppard’s Arcadia, the Huntington Theater’s Journey to the West, the Cantata Singers, World Music’s Grupo Afrocubano de Matanzas, Anna Deveare Smith in Twilight, the hit musical Rent, the play Blues for an Alabama Sky; directed by McDermott Award winner Kenny Leon, a stage adaptation and screening of Cabinet of Doctor Caligari featuring MIT Music Professor Martin Marks as accompanist for the film and Boston Baroque’s production of Don Giovanni.

The Gyorgy Kepes Fellowship Prize was presented by Alan Brody to Michael Ouellette, lecturer in the Theater Arts Section at the Annual Meeting luncheon on Friday October 25. Also at the Annual Meeting, the Eugene McDermott Award was presented by Ida Ely Rubin and Dorothea Endicott (McDermott Award Committee co-chairs) to Kenny Leon, actor and Artistic Director of the Alliance Theater in Atlanta. Instead of the usual acceptance speech, Mr. Leon electrified the audience at the Sonesta with a theatrical monologue.

At the Institute Awards Convocation in May Professor Peter Child and Janet Sonenberg presented the Laya and Jerome B. Wiener Student Art Awards to MIT Dance Troupe, Tara Perry ’96 and Solomon Douglas ’96. The Louis Sudler Prize was presented to Grant Ho ’96 for his achievement as a musician.

More information about the Council for the Arts can be found on the World Wide Web at the following URL: http://web.mit.edu/arts/cmit.all.html

Susan R. Cohen
SPECIAL PROGRAMS
With support from the new Associate Provost for the Arts, Special Programs expanded the broad presence of artists in the humanities by creating new programs and alliances, further developed the model for artists working in the sciences and engineering and continued to renew and sustain internal and external cultural alliances to support and strengthen the diverse mission of the Program and the Institute.

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES
The MIT Program in Women Studies and Women’s Studies at Wellesley collaborated with the Office of the Arts to produce Colored Girls with Pens: A Celebration of Prose and Poetry by Women of Color. Local, regional artists and a group from the Pacific-Rim, The Bamboo Ridge Collective, participated. The Office of the Arts with Professor Shigeru Miyagawa of Foreign Languages and Literatures and an Institute-wide team, implemented an extensive residency with Asian-American actor and activist George Takei of “Star Trek” and engaged the MIT community in far-ranging discussions about the Japanese internment, the American film industry, technology and culture, in a symposium titled Racism in the Arts. Strong student participation was apparent throughout. Subsequently, a Residency Planning Committee was formed in the Foreign Languages and Literature Section bringing the total to three such committees in the School of Humanities.

An additional high visibility program with author Maxine Hong Kingston reaffirmed our connections with the Asian and Asian-American community internally and externally.

Residency committees in Music and Theater Arts realized programs with actor and director Kenny Leon, hip-hop dancer Rennie Harris and computer music percussive and bass duos, Basso Bongo. The advanced work of music composition students was played and critiqued by the Endellion String Quartet during a second Residency which also offered two free classical concerts.

SCHOOL OF ARCHITECTURE
In collaboration with the Visual Arts Program, Lawrence Weiner, illustrious conceptual artist, led students from MIT, Harvard and Massachusetts College of Art in an intensive three week workshop which questioned and explored the nature of the Internet as a non-traditional public art space.

SCHOOLS OF SCIENCE AND ENGINEERING
Six artists continued to break ground in the on-going initiative to create productive pairings between artists and the faculty in science and engineering. Exhibitions of science photography by Felice Frankel, based in the Edgerton Center and kinetic sculpture by Arthur Ganson, based in Mechanical Engineering, provided platforms for discussions about creative process and the intersection of art and science by each artist. Diane Dabby, composer and electrical engineer, continued work on her innovative composing approach, Musical Variations from a Chaotic Mapping in the Electrical Engineering area. Holographers/photographers Susan Gamble and Michael Wenyon began a residency at the Haystack Observatory where holography and radio astronomy are coming together in photographic exhibitions and a web-site Residency unique to the world of radio astronomy. The humorous side of science was put forth by cartoonist Larry Gonick in drawing workshops, classes and public programs.

COLLABORATIONS
Special Programs continued on-going guidance and support to student groups and staff to bring professional artists to the Institute. Soul@MIT, the cultural arm of the Black Student Union, brought The Last Poets to MIT for public programs and writing workshops. Numerous others were assisted in assessing the feasibility of program design, development and implementation.

A successful five year collaboration with IBA Arte y Cultura, a Boston based Latino cultural agency came to an end as this agency closed its doors. Festival! a concert program of Latino jazz marked this milestone. On-going partnerships with the Cambridge Multicultural Arts Center and World Music continue.

The academic year ended with a two week international collaboration in Vermont with the MIT Theater Section, Bread and Puppet Theater in Vermont and EITALC, the International School of Theater of Latin America and the Caribbean. Performances in Vermont and at MIT of this large-scale project re-affirmed our commitment to
innovative community partnerships on a local and international scale and created new alliances with the Latin
American community.

The Director of Special Programs reviewed work for the Theater Panel of First Night Boston and The LEF
Foundation and was invited to participate in The World Century Campaign/Millennium Initiative sponsored by the
Harvard Business School.

Advisory Board membership at First Expressions, a Student Art Gallery in Boston continues.

Special Programs maintains a commitment to diversity through aggressive program development and support and
through formal work on two Institute committees: the Dr. Martin Luther King, Jr. Annual Committee and as new
appointee to the Campus Committee on Race Relations.

The List Fellowship supports work in the performing, visual and literary arts by students of color and in its fifth year
has finally matured as envisioned by the minority community who developed it. After a photography trip to Peru in
the summer of 1996, the Wiesner Gallery exhibit by Kori Bevans '97 clearly showed how a student can benefit from
the resources the Fellowship affords. Eto Otitigbe '99 was awarded the 1997 Fellowship and began summer work in
printmaking and painting at The Printmaking Workshop in New York.

The Artist in Residence Program nominated and selected its Advisory Board members. A September meeting is
planned.

A Senior Staff Assistant position was created and Holly Kosisky was hired.

More information about the Special Programs of the Office of the Arts can be found on the World Wide Web at the
following URL: http://web.mit.edu/arts/specprogs.all.html

Maureen Costello