privileged minority in many ways, acting out the anger, stereotypes, and confusion of their ethnic, national and socio-sexual backgrounds."

"Although [MIT] is rightly acknowledged for science and technology, what is less evident is its great contribution to the arts and humanities," begins an article in the April/May Art New England about the List Visual Arts Center’s new director Jane Farver. "Significantly, [Ms. Farver] talks about responding to the needs of MIT, its brilliant faculty, staff, and student body, and to the extended Boston arts community as well," writes Charles Giuliano. Her appointment, he says, "feels refreshingly different."

An April 27 "Cyberarts Special" issue of the Boston Globe Calendar featured alumna Teresa Marrin Nakra, who received her PhD in Media Arts And Sciences in February, 2000, and Associate Professor Tod Machover. Calling MIT’s Media Lab the “epicenter of the city’s classical electronic music scene,” Christopher Muther wrote, "Machover plays musical Willie Wonka over a fantastic array of futuristic technology. There are bottles that emit sounds when the stoppers are removed, a denim jacket sewn with a thread that plays music as you walk, and a ball stuffed with a tiny MIDI synthesizer that makes music as you squeeze it.”

“When you consider that maybe one in four of MIT’s students might just as well have qualified for admission to the New England Conservatory, the anecdotal correlation between music and the sciences acquires evidentiary weight,” wrote Boston Globe Correspondent Michael Manning in his review of the MIT Symphony Orchestra’s May 12 concert. Mr. Manning praised the orchestra’s “solid musical values,” conductor Dante Anzolini’s “simple, unaffected direction,” and noted that pianist David Deveau (soloist for Beethoven’s ‘Emperor’ Concerto) “stressed lyricism over grandeur... [taking] pains to illuminate, even manipulate the harmonic rhythm, exposing chordal contours submerged in the texture, stressing leading tones and upbeats to gild the stately masterpiece with flecks of detail.”

The Globe published an article previewing Zojeila Itzel Flores’ Panamanian dance performance (Oct. 9). Ms. Flores had used her 1998 List Foundation Fellowship in the Arts for Students of Color to “make a journey of the heart into her heritage and identity,” wrote Debra Cash, explaining the biology senior’s summer travels to Panama to learn the native dances and the folklore behind them. Ms. Cash described the List Fellowship Program as a “remarkable program that attempts to affirm the diverse cultural identities of MIT students at the same time that it is nurturing their emergence as members of the international technical elites.”


Mary L. Haller

COUNCIL FOR THE ARTS
The Council celebrated the new millennium by increasing its membership to a record high number; fundraising achievement followed suit with our best gift total ever, coinciding with MIT’s new capital campaign.

Council Standing Committees
Annual Meeting (Dorothea Endicott, chair). The 27th Annual Meeting of the Council for the Arts at MIT took place on October 28 and 29, and was focused on Architecture. The Annual Meeting dinner was held on Thursday evening, October 28, at Le Hotel Meridien in Boston, at which the Eugene McDermott Award in the Arts was presented to the architect-artist team Elizabeth Diller and Ricardo Scofidio (See Special Programs, below). The Friday morning business meeting began with an address by Provost Bob Brown and Chancellor Lawrence Bacow. Committee reports followed and a panel discussion on the state of the School of Architecture at MIT led by MIT faculty member Wellington Reiter.

The Gyorgy Kepes Fellowship Prize was presented to President Emeritus Howard Johnson (see Special Programs, below) at the Annual Meeting luncheon on Friday, October 29.

Arts Scholars Committee (Brit d’Arbeloff, chair). This, the newest of the Council’s programs continues to experience “growing pains” as members of the committee and Council staff work to create the appropriate environment for the development of a community of student artists. This year the monthly programs included a hands-on printmaking session, a try at the Gamelan, and a trip to see the Huntington Theater’s production of Philip
Kan Gotanda's play, The Sisters Matsumoto, followed by a discussion with cast member Ryun Yu '96, the first MIT student to graduate with a degree in Theater Arts.

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

Development (Daniel Vershbow '45, chair). As of this writing (7/11/00) 72 Council members provided unrestricted contributions averaging $4,147. Nineteen non-member donors contributed unrestricted gifts averaging $1,945. The total raised for the year was $335,549.

Grants Program (Bradford M. Endicott '49, chair). The Grants Committee awarded a total of $79,595 in the form of 40 grants this year. The projects requesting funding included the very straightforward, such as the third Artist Behind the Desk Series, which features MIT staff people exhibiting their works of visual art, having recitals, poetry readings and dramatic presentations. The Committee also funded somewhat esoteric projects such as an interactive wall sculpture made entirely of the eyes and beaks from the toys known as “Furbies.” This is the normal course of the Grants program, which receives such requests for support for all sorts of creative endeavors.

Membership (Bernard G. Palitz '47, chair). As of this writing, Council membership stands at 112, with six ex officio members and 106 regular members. The following new members have joined the ranks of the Council since last July: Michael Coden '67, Mark Epstein '63 Charles Frankel '83, Darian Hendricks '89, Rhoda Katzenstein, Christine Lamond, Emanuel Nadler '54, Andrea Nasher, Sara-Ann Sanders and Toby Sanders '90 (our first mother-daughter Council members) Michael Speciner '68 and Glenn P. Strehle '58.

Special Events Committee (Catherine N. Stratton, chair). On March 23–26, 2000, a group of 40 Council members and staff traveled to Miami, Florida for the fourth Council for the Arts at MIT Arts Excursion. Highlights included visits to the private collections of Martin Z. Margulies, Ruth and Richard Shack, and Rosa and Carlos de la Cruz. Council member Paul Gluck served as host and tour guide for the convivial group. A splendid and exhausting time was had by all.

AFFILIATED COMMITTEES

List Visual Arts Center (LVAC) Advisory Board (Kitty Glantz, chair). A new curator, Bill Arning, was hired.

MIT Museum Advisory Board (Harvey I. Steinberg ’54, chair). The MIT Museum Board initiated the fundraising effort for the renovation of the façade of the MIT Museum Building, designed by Wellington Reiter.

Artist-in-Residence Committee (Stephen Memishian ’70, chair). Organized along the lines of the MIT Museum and LVAC Boards described above. This committee works with MIT Office of the Arts Director of Special Programs Maureen Costello and a panel of arts professionals, Council Members and artists to bring artists to the MIT campus to work throughout the Institute.

Special Programs

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.

Sixty-two members and guests of the Council for the Arts at MIT attended the January 12, 2000 performance of MIT Institute Professor John Harbison's new opera, The Great Gatsby at the Metropolitan Opera House in New York City. Prior to the event, Council member Stuart Uram and his wife Lilly Langotsky held a wonderful cocktail reception in their home, complete with a breathtaking view of Manhattan from the 55th floor.

The free-ticket program with the Boston Symphony Orchestra continued this year. MIT students can obtain, with their student ID, free admittance to 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 tickets to the following events made available at no charge to MIT students: humorist-essayist David Sedaris at Sanders Theater; Chekhov's Ivanov and Dario Fo's We Won't Pay! We Won't Pay! at the American Repertory Theater; George Bernard Shaw's Mrs. Warren's Profession at the Huntington Theater, World Music's presentation of the Masters' Soul of Mbira (African thumb piano); The Boston Lyric Opera's production of Philip Glass' Akhnaten and the National Ballet of Mozambique.

The Gyorgy Kepes Fellowship Prize was presented by Angus MacDonald to President Emeritus Howard Johnson at the Annual Meeting luncheon on Friday, Oct. 23. Dr. Johnson most generously donated his prize money to the Council for the Arts at MIT. At the Annual Meeting dinner at Le Hotel Meridien, the Eugene McDermott Award was presented by Dorothea Endicott (McDermott Award Committee chair) and Wellington Reiter (MIT Architecture faculty member) to Diller + Scofidio, New York-based architecture team.

At the Institute Awards Convocation on May 2, Associate Provost for the Arts Alan Brody presented the Laya and Jerome B. Wiesner Student Art Awards to Sean Sutherland '00, Jason Krug '00 and Gabor Csanyi (G). The Louis Sudler Prize was presented to Thomas Cork '00 for his achievement in Theater Arts.


Susan R. Cohen

SPECIAL PROGRAMS
Special Programs began its tenth anniversary year at MIT. The diverse palette of Artist-in-Residence programs has included a wide range of artists working in departments throughout MIT over the years and an Advisory Board Subcommittee has been formed to plan a celebration of this work for Spring 2001. The scope and depth of the residencies of performance artist Guillermo Gómez-Peña in the School of Humanities and of sound and environmental artist Diane Willow in the Media Lab marked highpoints in this year's programs.

Artist-in-Residence Advisory Board
In its third year, the Advisory Board, under the leadership of chair Steve Memishian G'70, developed a five year plan, including budget projections and fundraising strategies to double the size of the Artist-in-Residence Program. The Board hopes to use the mission statement, "Goals and Strategies" developed last year as the foundation for a fundraising "viewbook." Development Officer Glenn Billingsley will be invited to the first meeting of next year to advise on further fundraising efforts.

A process of program evaluation was proposed and tested and several discussions of what is the essence of an effective program were conducted. Felice Frankel, Michael Wenyon and Susan Gamble and Diane Willow each presented their Residency work to the Board.

Memishian proposed a rotation plan to recruit new membership for the Board. This plan, which invites the current members to stay until the last meeting in 2001, will be presented in September.

School of Humanities and Social Science
In collaboration with the Theater Section, Foreign Languages and Literatures, the Comparative Media Studies Program and the Program in Women Studies, the William L. Abramowitz Program sponsored the fall residency program of performance artists Guillermo Gómez-Peña and Roberto Sifuentes. Substantial collaboration supported integrating these artists into classes, presenting a film series of their work and hosting a public discussion of their controversial approaches to performance.

Special Programs and collaborating departments also recruited support from the Dr. Martin Luther King Jr. Visiting Professor Program and the Associate Provost for the Arts for Gómez-Peña's return in January, for an Independent Activities Period (IAP) Program with Theater's Dramashop. Gómez-Peña, Assistant Professor Brenda Cotto-Escalera and invited guest, Dr. Leticia Nieto, created a new production with Dramashop students. The Ethnographic Museum of Irrelevant Races, a provocative multi-media performance of living dioramas, opened in February 2000.