

Arts Initiatives

Leila Kinney, executive director of arts initiatives and of the [MIT Center for Art, Science & Technology \(CAST\)](#), works on strategic planning, communications, development, and cross-school coordination for the arts. She oversees the staff of the Office of the Arts, whose programs include CAST; the Council for the Arts at MIT (CAMIT); Student Programs; and the Student Art Association (SAA). She chairs the CAST and Visiting Artists Selection Committee and sets the agenda for the Creative Arts Council with the associate provost. She is an ex officio member of the executive committee of the Council for the Arts at MIT, and the advisory boards of the Catalyst Collaborative at MIT, the List Visual Arts Center, and the MIT Museum.

Current Goals

- Raise funds to sustain the future of CAST.
- Support the new director of the Council for the Arts at MIT and the council's strategic planning.
- Complete renovation of the Wiesner Student Art Gallery and implementation of strategic reorganization of Student Arts Programs.
- Plan successful residencies for the inaugural Dasha Zhukova and Mellon Distinguished Visiting Artists appointments.
- Complete Active Matter manuscript, derived from the Active Matter Summit sponsored by CAST, and to be published in fall 2017 by The MIT Press.

MIT Center for Art, Science & Technology

Established in 2012 in the Office of the Provost with a grant from the Andrew W. Mellon Foundation, which has been renewed through 2020, the MIT Center for Art, Science & Technology facilitates and creates opportunities for exchange and collaboration among artists, engineers, scientists, and scholars in the humanities. A joint initiative of the Office of the Provost, the dean of the School of Architecture and Planning, and the dean of the School of Humanities, Arts, and Social Sciences, the Center is committed to fostering a culture in which the arts, science, and technology thrive as interrelated, mutually informing modes of exploration, knowledge, and discovery. The Center's role is to affirm, energize, and reinforce the inherent synergy between these modes of thought and action.

It does so by collaborating with departments, labs, and centers across the Institute in four primary areas of activity. To integrate the arts across the curriculum, we support the development of new classes that reach across disciplines and majors. To enrich and encourage artistic collaborations, we look for unexpected partnerships for visiting artists and seek to embed residencies in ongoing research and teaching at MIT. To encourage the experimental phase of artistic creation, we provide creativity seed funds and research grants for faculty, students, and postdoctoral associates. To share this creative work and knowledge with the public, we produce concerts, symposia, exhibitions, and publications in multiple media platforms.

Accomplishments

Experience: Culture, Cognition, and the Common Sense, will be published in fall 2016 by The MIT Press and edited by Professor Caroline Jones, along with David Mather and Rebecca Uchill (previous and current postdoctoral fellows at CAST). The collection of essays and artists' projects emerged from the 2014 symposium, "[Seeing/Sounding/Sensing](#)," which was designed to advance a conversation among artists, scientists, and humanists about the nature of sensation—broadly conceived—and to open possibilities for new research.

The second season of the [MIT Sounding](#) performance series focused upon artists who re-frame classics from a wide-ranging repertoire in the performing arts, often by radicalizing the performance experience itself. A particular highlight was the Brooklyn premiere of *Persona*, a new chamber opera based on Ingmar Bergman's iconic 1966 film *Persona*, composed by Keeril Makan, with direction and libretto by Jay Scheib, and conducted by Evan Ziporyn—all MIT faculty; the piece was prepared in workshop at MIT and held its Boston premiere at the Isabella Stewart Gardner Museum's Calderwood Hall.

Programs

Residency: John Fitzgerald and Matthew Niederhauser

Visiting artists John Fitzgerald and Matthew Niederhauser collaborated with the MIT Center for Advanced Urbanism (CAU) for the Future of Suburbia [exhibition](#) (January 25, 2016 to April 2, 2016) and [conference](#) (March 30, 2016) at MIT. Fitzgerald and Niederhauser document suburbanization and its physical, social, and environmental manifestations through aerial footage, interviews, and local conditions in the world's most rapidly urbanizing countries, including Brazil, China, India, Indonesia, Mozambique, and South Africa. Fitzgerald and Niederhauser also document suburbanization across the United States, particularly on the West Coast and in the South—regions where suburbanization is affecting millions of people. Fitzgerald and Niederhauser visited MIT regularly between July 2015 and April 2016 to work with CAU faculty, researchers, and students to develop the Future of Suburbia exhibition. The artists led a workshop for CAU staff and students on their artistic and technical processes for shooting aerial photography, which included technical demonstrations using drones. CAST also supported the artists' trips to the southeast and southwest United States to document suburban growth through photographs and video for the Future of Suburbia exhibition, a multimedia synthesis of multiple years of research with students, faculty, and practitioners. The exhibition centered on a dynamic physical model of a future polynomial suburb model complemented by contextual research displayed in text and graphics, and aerial videos of existing global suburbs by Fitzgerald and Niederhauser. Niederhauser presented in "[Global Snapshots](#)," a panel at the Future of Suburbia Conference.

Residency: Tomás Saraceno

Visiting artist Tomás Saraceno continues to collaborate with Markus Buehler, professor and head of the Department of Civil and Environmental Engineering, whose groundbreaking research in the structural makeup of silk webs complements Saraceno's own pioneering, cross-disciplinary explorations in visualizing 3-D webs. Saraceno, Buehler, and Zhao Qin—research scientist in civil and environmental engineering—are developing new methods of creative modeling to learn more about the structural properties of the silk web, and its complex network of connected proteins. In July 2015, Saraceno and Lodovica Illari, senior lecturer in the Department of Earth, Atmospheric and Planetary Sciences (EAPS), began collaborating for the [Aerocene](#) project, which aims to bring together art and science in a manner designed to engage the public and raise awareness of the environment and sustainability. Aerocene explores the use of high-altitude solar vehicles that are lighter than air. CAST provided support for Lodovica Illari and EAPS research associate Bill McKenna to gather data and visualize the flight paths for solar balloons that could

monitor the chemical components of the stratosphere and measure their effect on climate change. In December 2015, CAST executive director Leila Kinney and McKenna joined Saraceno at [COP21](#) in Paris to present research and the collaboration at a symposium at the Petit Palais held in conjunction with the public opening of Saraceno's Aerocene installation at the Grand Palais. During spring semester, Illari, McKenna, and Glenn Flierl—professor of Earth, Atmospheric and Planetary Sciences—continued the research and developed educational materials about the dynamics and chemistry of the stratosphere inspired by Aerocene and lighter-than-air solar flights. The teaching resources include visualization of stratospheric processes and Aerocene data projected onto the iGlobe, a spherical display used for Earth science education, presented at MIT's 2016 Open House.

Residency: Lara Baladi

As the Ida Ely Rubin Artist in Residence at CAST from September 2015 through May 2016, Lara Baladi developed a prototype and online interactive platforms for the multilayered [Vox Populi](#) project. Vox Populi is an interactive timeline about the Arab Spring and its aftermath; in the artist's words, it is “a tribute to the 2011 Egyptian revolution and its impact on and resonance with the uprisings and sociopolitical movements that followed.” CAST provided support for Baladi and Daniel Koff, a designer with more than 10 years of experience in digital media production and creative placemaking. Baladi and Koff developed the Tahrir Square Archive [website](#) and additional graphic design, 3-D rendering, and video editing related to Vox Populi. In addition to leading workshops and public presentations at MIT, Baladi presented to student groups including Art Scholars, comparative media studies/writing classes, and women's and gender studies classes.

Residency: Karim Ben Khelifa

In collaboration with Associate Professor Fox Harrell of the Imagination, Computation, and Expression (ICE) Laboratory, CAST Visiting Artist Karim Ben Khelifa has developed an immersive virtual reality installation to bring the audience into conversations between enemies within longstanding global conflicts. Ben Khelifa and Harrell integrate concepts from cognitive science and artificial intelligence-based interaction models into the virtual reality (VR) project to engender empathy. During an intensive, two-week visit in the fall semester, Ben Khelifa presented a prototype of [The Enemy](#) at MIT and worked with ICE Lab researchers to determine specifications for multiuser VR experience and algorithms to personalize storytelling mechanisms, user experiences, and interactions with virtual combatants. Ben Khelifa's second visit in February 2016 included research with Fox Harrell and ICE Lab researchers and a public lecture by Ben Khelifa and Harrell describing their collaboration co-sponsored by CAST and VRatMIT, a group associated with the Martin Trust Center for MIT Entrepreneurship. Ben Khelifa returned in April 2016 to present the latest prototype and speak at [Virtually There: Documentary Meets Virtual Reality](#), a conference and exhibition presented by the MIT Open Documentary Lab. More than 100 conference participants and members of the MIT community tested the multiuser, wireless prototype of The Enemy. Ben Khelifa, Harrell, and ICE Lab researchers continue weekly conference calls to develop methods for tracking user reactions with EEG headsets and emotion recognition software to create individualized experiences.

Residency: Bengler/NODE

“[On the Record: Broadcasting Practices](#)” is a series of discussions and workshops presented by CAST and the Department of Architecture, focusing on the work of publication, broadly defined. Artists, designers, and publishers lead discussions and workshops on publication and exhibition and examine the different speeds, scales, and methods of production as well as existing and possible models, mediums, and forms. CAST visiting artists Serge Rompza of NODE Berlin Oslo, a graphic design practice, and Even Westvang of Bengler, a software design practice, led

the first workshop in February 2016. Working with the Program in Art, Culture and Technology to experiment with the Center for Advanced Visual Studies (CAVS) [archive](#), Bengler/NODE used source material from the archive as a subject and point of departure to develop a publishing concept that could unfold in the space of print, physical domain, and digital domain as publication and exhibition. Their work contributes to the ongoing inquiry, interpretation, and actualization of archival methodologies and publication. Bengler/NODE presented two distinct modes of wayfinding in the collection: rational drill down and associative exploration. The artists led activities in 4.314 and 4.315 Advanced Workshop in Artistic Practice and Transdisciplinary Research: Experimental Publishing and Archival Research and ACT 4.390 Studio Practicum. The residency culminated in a one-day workshop for students, faculty, and staff to learn about the collection and experiment with the notion of associative exploration by asking: How might those visitors unassociated with CAVS navigate and learn about the material? How might relations in the work of CAVS fellows and in the institution be visually represented and interpreted? The result was an installation in the Cube (the basement of E15) and presentation of proposals from workshop participants on how to reimagine and engage with archives.

Independent Activities Period: Joan Levy Hepburn

The Independent Activities Period (IAP) workshop “Form and Color” was taught by Joan Levy Hepburn and co-sponsored by CAST, MIT-Singapore University of Technology and Design (SUTD) Collaboration Office, and the SAA. The week-long workshop was developed by Levy Hepburn as an extension of the 2015 IAP presentation hosted by Professor Markus Buehler. Six SUTD students, four MIT students, and a postdoctoral research associate and staff member gained a new awareness of observational skills documented in drawings, an understanding of form, a thorough understanding and control of color and applications of its use as light and pigment. Each student completed a series of drawings and a painting. After the workshop, the SAA provided studio access for MIT students to continue working on their projects for the duration of IAP.

Residency: Keith Ellenbogen

Keith Ellenbogen is an acclaimed underwater photographer and videographer who focuses on environmental conservation. Over the past few years, Ellenbogen has developed a close collaboration with MIT theoretical physicist Allan Adams, focused on the intersection of art, science, and cutting-edge technology. During his residency, Ellenbogen worked with Adams and Edgerton Center Associate Director Jim Bales to explore new high-speed photography and other underwater imaging techniques and developed an underwater conservation photography class taught at MIT during IAP 2016, which challenged students to push technical and aesthetic boundaries in the pursuit of compelling images in service of marine conservation. Sixteen students enrolled in the intensive class, which culminated in a week-long field study in Belize. Student work from the class was featured in a March 2016 exhibit in the Wiesner Student Art Gallery. More than 200 students and community members learned about Ellenbogen’s work and the underwater photography class through a series of lectures and exhibition openings. Fifteen Arts Scholars and student athletes also participated in Ellenbogen’s photographic process in a special November 2015 shoot that reinterpreted Harold “Doc” Edgerton’s strobe photographs.



Photograph taken by student Sasha Chapman while on a trip with Keith Ellenbogen to Belize. Photograph title: Conch, Belize. Credit Sasha Chapman.

MIT Sounding: Maya Beiser

Cellist Maya Beiser has captivated audiences worldwide with her virtuosity, eclectic repertoire, and relentless quest to redefine her instrument's boundaries. At MIT, Beiser performed a program built around her acclaimed album, [Maya Beiser: Uncovered](#) for 600 attendees, and visited a 35-student introductory music course. Her "uncovers" of canonical rock tunes in new arrangements by MIT professor and composer Evan Ziporyn evoked the unprecedented power of the music of Led Zeppelin, Jimi Hendrix, Pink Floyd, Nirvana, Janis Joplin, Howlin' Wolf, and AC/DC. The concert included a new work by indie rock bassist and composer Jherek Bischoff, who also gave a composer forum talk at the Lewis Music Library



Maya Beiser performs with Jherek Bischoff and Matt Kilmer at MIT Sounding, September 25, 2015. Photo by Justin Knight.

MIT Sounding: Persona

[Persona](#), a new chamber opera composed by Keeril Makan with direction and libretto by Jay Scheib, previewed in a workshop performance at MIT on October 17, 2015 and was premiered in Brooklyn's Sawdust Theater. Rome Prize-winner Makan and Obie Award-winner Scheib—both MIT faculty—audaciously transplanted the famously provocative and complex depiction of human frailty, cruelty, and identity in Ingmar Bergman's classic 1966 film into operatic form in a performance conducted by Kenan Sahin Distinguished Professor of Music Evan Ziporyn. One

hundred MIT students and community members attended the preview performance and a preliminary run through, and company members visited four music and theater arts classes during the residency.

MIT Sounding: Johnny Gandelman

Russian-born violinist Johnny Gandelman's singular musical voice comes from the spirit of collaboration. As a member of Yo-Yo Ma's Silk Road Ensemble and the string quartet Brooklyn Rider, he has distilled the creative sensibilities of a wide range of master musicians from around the world. During his fall 2015 residency, he reached more than 60 students in three class visits. Seven hundred and fifty concertgoers attended Gandelman's performance of [Bach's Complete Sonatas and Partitas for Solo Violin](#), the first annual Terry and Rick Stone Concert in Kresge Auditorium on October 30, 2015.

MIT Sounding: FLUX Quartet

FLUX Quartet performed the long-awaited Boston premiere of Morton Feldman's epic six-hour uninterrupted [String Quartet no. 2](#) at MIT in Killian Hall 2016. FLUX was the first group to undertake this late 20th-century masterwork of sustained, quiet intensity, developing new performance techniques to deal with the piece's extremes of stamina and concentration. Approximately 120 concertgoers enjoyed this landmark performance, and more than 20 music students benefited from class visits by FLUX founder Tom Chiu.

MIT Sounding: Pamela Z

Virtuosic singer, composer, electronic musician, media and performance artist Pamela Z is a true pioneer of live digital looping techniques and a tireless creator and inventor. In cooperation with Le Laboratoire, Cambridge, she presented a program of her own works for 150 attendees. With body sensors and customized hardware and software of her own design, she uses elegant physical gestures and intricate real-time digital processing to create dense, complex sonic layers in solo works that combine experimental, extended vocal techniques, operatic bel canto, found objects, texts and sampled concrete sounds. She reached more than 20 students through class visits, which included extended vocalization exercises for an introduction to composition class, and conducted an informal discussion on her life, work, and process with six Arts Scholars.

MIT Sounding: EVIYAN

EVIYAN comprises Iva Bittová, Gyan Riley, and Evan Ziporyn: three unique composer-performers merging into a singular blend of Eastern European folk traditions, Indian classical music, gamelan, jazz, rock, cabaret, and minimalism. During the spring 2016 semester, EVIYAN worked with the MIT Festival Jazz Ensemble and music director Fred Harris on world premiere arrangements of EVIYAN compositions, performed for 300 attendees at the residency's culminating concert. During the residency, Iva Bittová also led coaching sessions with student singers, Gyan Riley conducted individual and small ensemble coaching, and the group participated in an informal dinner with members of the Festival Jazz Ensemble.

Communications

CAST hired public relations agency Resnicow and Associates for the AY2016 to continue the momentum generated by the coverage of Joan Jonas's pavilion at the 2015 Biennale in Venice, presented by the List Visual Arts Center. Their involvement generated greater media coverage of the visiting artist program and the Eugene McDermott Award in the Arts at MIT.

Media Coverage

The New York Times published on March 3, 2016 a full one page feature article, “At M.I.T., Science Embraces a New Chaos Theory: Art,” about the visiting artists program at MIT with particular emphasis on the work of Tomás Saraceno, Vik Muniz, and Anicka Yi. This article was reposted on social media and the arts portal and resulted in media interest from other outlets such as Chemical & Engineering News and Cultured, as well as MIT Spectrum, which published articles related to the content in the New York Times.

The Eugene McDermott Award in the Arts for architect David Adjaye received press coverage from the Boston Globe as well as art publications including Art in America, Artnet, and ArtInfo and architecture publications such as ArchDaily. Journalists came from Dwell magazine as well as Metropolis magazine to interview faculty at MIT, the first time either of the journalists had been exposed to the MIT campus.

The announcement of the new Dasha Zhukova Distinguished Visiting Artist funding garnered media interest from art publications such as ArtInfo and Artnet.

MIT Sounding, the new music series, was covered in articles in the Boston Globe, and local station [WBUR and National Public Radio](#) broadcast a radio program with visiting artist Maya Beiser.

The Boston Globe continued to cover MIT Museum Kurtz Gallery of Photography exhibitions, as they have for every exhibition since the gallery opened.

Website

Traffic to the Arts Portal doubled since last year, with over 100,000 unique visitors from July 1, 2015 to June 30, 2016. After the homepage, the most visited pages were the Student Art Association, Arts Events Calendar, About CAST, Visiting Artists, Tomás Saraceno’s artist page, and the CAMIT sponsored discount arts tickets for students. The staff wrote 40 blog posts and 67 campus news articles were published in AY2016. The most popular blog post, “Dull Your Senses and Expand Your Mind,” which explores a CAMIT-grant-funded virtual reality diving simulator created by MIT Media Lab student Dhruv Jain, reached more than 1,200 readers. Coverage of the McDermott Award tied themes of David Adjaye’s visits to campus-wide initiatives, including MIT Libraries Task Force on the Future of Libraries; MIT 2016 Committee and School of Architecture + Planning’s symposium, “The Campus: Then, Now, Next”; and the MIT Museum’s move to a new facility in a gateway position in Kendall Square. Also, this year’s coverage emphasized the work of student artists, including CAMIT grant recipients such as, Dhruv Jain, Lining Yao, and student art award winners, such as Daniel Parker.

Electronic Communications

The Arts at MIT continued publishing the very well received biannual alumni newsletter, which is sent to 11,480 individuals worldwide. In an effort to consolidate some of the clutter of multiple e-blasts about arts events, Arts at MIT developed a new weekly email newsletter in spring 2015 that is distributed to 2,200 subscribers; it lists all arts events and exhibitions on campus, press clips that appeared during the week, blog posts, and campus news articles.

Social Media and Video

Our social media efforts this year resulted in significant metric increases across platforms. The numbers below give a bird’s-eye view of our successes:

- The Arts at MIT Facebook and Twitter following increased by 22%.
- The Arts at MIT Instagram following increased by 85%.
- The Arts at MIT Flickr reached 593,327 views in June 2016, a 52% increase.

This year we focused more intently on paid posts on Facebook as it is home to our largest and most engaged audience. The most successful paid post on Facebook this year was our [announcement](#) of David Adjaye’s residency schedule and the accompanying mini documentary on his work. This post reached 25,323 people and garnered 2,470 video views. The second most successful paid post this year was the article “At M.I.T., Science Embraces New Chaos Theory: Art,” published by the New York Times. This post reached 20,907 people and received 346 actions (i.e., clicks, likes, comments, and shares). The most successful organic post on Facebook was the article “Inspired by Stonehenge, MIT Floats A 2,000-Pound Megalith On Water,” published by Fast Company. This post organically reached 69,340 people, receiving 636 total comments, likes, and shares, and 1,900 post clicks. These numbers are nearly six times as high as the next highest reaching organic post on Facebook.

Videos continue to be an important medium for documenting and disseminating art related content. The Arts at MIT YouTube channel recorded 537,773 views in June 2016, a 32% increase in traffic from the previous year. Additionally, the channel boasts 17,958 subscribers, a similar 33% increase from June 2015.

Council for the Arts at MIT

Current Goals

Susan Cohen, director of the Council for the Arts at MIT, stepped down from her position after 29 years of service at MIT. The director is responsible for stewarding current CAMIT members, facilitating the recruitment of new members, administering CAMIT programs, and providing support for CAMIT committee work. The search for a new director began in April 2016.

McDermott Award

The Eugene McDermott Award in the Arts at MIT was established in 1974 by the Council for the Arts at MIT and Margaret McDermott in honor of her husband, a co-founder of Texas Instruments. The first recipient was artist and MIT professor György Kepes. The award reflects MIT’s commitment to risk taking, problem solving, and to the idea of connecting creative minds across disciplines. The award may be given to an artist working in any field or cross-disciplinary activity and is considered an investment in the recipient’s future creative work, rather than a prize for a particular project or lifetime of achievement. Architect David Adjaye was the 2016 recipient, best known in the United States as the designer of the Smithsonian National Museum of African American History and Culture, which will open on the National Mall in Washington, DC in fall 2016. The gala celebration at which the award was presented was the most successful fundraising initiative for the Arts at MIT to date.

Residency: David Adjaye

The 2016 Eugene McDermott Award in the Arts at MIT recipient, David Adjaye, made three visits to MIT in the spring 2016 semester, each focusing on a different facet of his work: libraries, university campuses, and museums. Each residency visit included a public event in Room 10-250 and meetings with MIT students and faculty.

From February 10–12, 2016, David Adjaye focused on libraries during a discussion and dinner with the MIT Task Force on the Future of Libraries, a visit with 4.152 Architecture Design Core Studio II, and a public panel. Adjaye was joined by Ginnie Cooper, chief librarian of the District



David Adjaye with the Eugene McDermott Award in the Arts that he received from the Council for the Arts at MIT at a gala held in his honor on April 25, 2016. Photo by L. Barry Hetherington.

of Columbia Library (retired); Jeffrey Schnapp, professor of romance languages and literatures and of comparative literature, Harvard Graduate School of Design and founder and faculty director of metaLAB; Nader Tehrani, dean of the Irwin S. Chanin School of Architecture at The Cooper Union for the Advancement of Science and Art, Principal NADAA; Chris Bourg, director of MIT Libraries and chair of the Task Force on the Future of Libraries; and Ana Miljački, associate professor, MIT Department of Architecture. The panelists discussed the changing role of libraries as spaces for collections, research, technology, and public engagement.

On March 29, 2016, Adjaye presented a public keynote lecture “Geography, History, Community: Designing to Context,” and attended the McDermott Award Gala in his honor. In the keynote, Adjaye discussed how architecture can be harnessed as a tool for community enrichment and development by presenting a range of his work, including large-scale public projects—such as the National Museum of African American History and Culture in Washington, DC, and the Sugar Hill housing and museum project in Harlem, New York—to private residences for prestigious artists. Adjaye addressed how his work across a variety of programs and scales is united in its attention to the nuances of the geographies, histories, and cultural significance of their contexts and places.

On March 30, 2016, Adjaye participated in the MIT 2016 Symposium: “[Designing Places for Inventing the Future: The Campus—Then, Now, Next.](#)” As part of the first panel, Adjaye discussed campuses that have influenced him and his work designing the Skolkovo Institute of Science and Technology campus.

Adjaye’s third residency visit focused on the future of the museum and included students and other designers, artists, and curators such as Zena Howard, the project leader of the National Museum of African American History and Culture; Thelma Golden, director and chief curator, Studio Museum in Harlem; Jill Medvedow, Ellen Matilda Poss Director, Institute of Contemporary Art, Boston; Charles Renfro, partner, Diller Scofidio + Renfro; and Lorna Simpson, artist.

The residency visit included a live streamed public panel in MIT Lecture Hall 10-250, participation in 4.152 Studio’s penultimate review of their library projects, and discussions on the future of museums and urban Africa. In addition, Department of Urban Studies and Planning (DUSP) graduate students Jessica Carolyn Myers and Billy Ndengeyingoma facilitated a student event with David Adjaye and Zena Howard discussing their experiences designing the National Museum of African American History and Culture and spoke with MIT students about the future of design and community engagement. The evening concluded with a dinner and discussion hosted by Urban Africa (a DUSP student organization). The event was organized by DUSP students Devanne Brookins and Billy Ndengeyingoma and moderated by Larry Sass. The group of 25 students and faculty members discussed a range of topics including rising tensions, rapid urbanization, and creative moments in African urbanism and architecture; future cities, master plans, and flexible adaptation and informalism in African cities; and visioning for research and planning education. In addition to the meetings with the MIT community and public panel, Provost Martin Schmidt and CAMIT hosted a farewell lunch for Adjaye.

Awards Committee (Ann Allen, chair)

The Louis Sudler Prize is awarded each year to a graduating senior who has shown excellence or the highest level of proficiency in a given arts discipline. This year's Sudler Prize winner is Daniel J. Parker '16, who will begin work toward a Master of Music in Piano at Juilliard in September 2016.

The Laya and Jerome B. Wiesner Student Art Awards are presented annually to up to four students, living groups, organizations, and activities for outstanding achievement in and contributions to the arts at MIT. The 2016 winners are Angel Chen, graduate student, for her work in visual arts; Samantha Fomon '16 for her musical accomplishments as a jazz vocalist; and Samantha Harper '16 for her work in theater.

An exhibition of selected works by the winners of the Harold and Arlene Schnitzer Prize in the Visual Arts—graduate students Joshua Jest, Emily Tow, Laura Perovich, Chris Kerich, Deniz Tortum, and Qiuying Lai '17—was on view in the Wiesner Student Art Gallery from May 10, 2016 to June 10, 2016. The Schnitzer Prize is extremely generous, with first place at \$5,000, second at \$3,000, third at \$2,000, and honorable mentions at \$1,000. Joshua Jest, a graduate student in the Program in Art, Culture and Technology, received first prize for his work on media facades, mapping technology, and digitally augmented objects. Second prize was awarded to Emily Tow, PhD student in mechanical engineering, who creates mixed media and performance works. Laura Perovich, PhD student in the Media Lab, Object-based Media Group, who also won the second prize, explores physical and artistic ways to represent data in her textile works. Third prize was awarded to Chris Kerich, graduate student in Comparative Media Studies (CMS), who focuses on systems in his work. Qiuying Lai, an undergraduate student in Electrical Engineering & Computer Science, and Deniz Tortum, a graduate student in CMS, received honorable mentions for their work in documentary photography and documentary video and film, respectively.

Annual Meeting Committee (Wendy Kistler, chair)

Fifty-three CAMIT members, plus their guests, MIT students, faculty, and staff attended the 43rd Annual Meeting on October 29 and 30, 2015. The event featured presentations by John Ochsendorf about the Sean Collier Memorial and by Paul C. Ha and Susan Cohen about the Venice Biennale. Later, the group divided, with half visiting the Glass Lab and museum studio, and the other half visiting Skylar Tibbits's Self-Assembly Lab and the Edgerton Center. Cocktails and dinner were hosted at the Museum of Science, where guests were given exclusive access to the Pixar exhibition. The evening's highlights included the presentation of the György Kepes Prize to John Harbison and a brief violin performance by CAST Visiting Artist Johnny Gandelman. The meeting coincided with the 30th anniversary of the Media Lab, so members spent Friday enjoying those celebratory programs before attending the First Annual Terry and Rick Stone Concert, in which violinist Johnny Gandelman performed Bach's Complete Sonatas and Partitas for Solo Violin.

Grants Committee (Colleen Messing, chair)

The CAMIT grants committee awarded 43 grants totaling \$138,828 and 24 Director's Grants totaling \$9,950. The fall 2015 Grants Committee Meeting was followed by a Grants Showcase, featuring the works of 12 past grant recipients from across the Institute, including Azra Aksamija and Amanda Moore (both from ACT), the Ballroom Dance Team, MIT INSPIRE, Fred Harris, TEKUMA, Next House, Freshman Art Program, and Arthur Musah.

Membership and Nominating Committee (Hyun-A Park, chair)

Council Membership stood at 70 full members at the end of 2016, plus seven ex officio members, three life members, two honorary members, and 11 associate members. John Chisholm and Philip

Tiongson have joined the council since the last report. Beloved longtime members of CAMIT Bill Booziotis and Al Weis passed away this year; Marcia Kastner, Stephen Memishian and Martin Zimmerman resigned this year.

Ticket/Membership Programs

Since 1980, the Council has underwritten MIT's University Membership Program at the Museum of Fine Arts, Boston. This program provides free admission and discount benefits to all MIT undergraduate and graduate students, as well as 15 day passes for use by MIT faculty and staff. Fourteen of the day passes are now distributed at the Hayden Library circulation desk; one pass is sent to Lincoln Laboratory for its staff. MIT is ranked in the top 10 in number of admissions to the MFA, and recorded 3,041 MIT students for FY2016, with 804 staff entries, and 127 people attending group visits, for a total of 3,972 who attended the MFA. CAMIT's sponsorship of an institutional membership with the Isabella Stewart Gardner Museum has completed its fifth year; student attendance for AY2016 was 1,020. In 2016, faculty and staff were added to this membership and account for 258 visits. The ICA Boston membership allows all MIT students, staff, and faculty free admission with their MIT IDs. As of June 2016, 894 MIT ID-holders gained free admission to the ICA. Boston University's Photographic Resource Center (PRC) membership was continued. MIT undergraduates and graduate students have free, unlimited access to the PRC galleries and library. They can also enter their work into the juried members' exhibition. CAMIT underwrites MIT's membership at the Harvard Art Museums, allowing all MIT undergraduate and graduate students free admission; 584 visits were made this year. CAMIT continued to charge \$5 per Boston Symphony Orchestra College Card to MIT students and sell them at MIT Copytech, Room 11-004; 730 cards were sold. CAMIT provides free tickets for MIT students to concerts by the Boston Chamber Music Society; this year's figure, 394 tickets, exceeded our initial purchase of 150 tickets. Similar arrangements provide tickets to four of the Boston Modern Orchestra Project's concerts at Jordan Hall (61 tickets used), and tickets to each of the Radius Ensemble's concerts at the Longy School of Music at Bard College in Harvard Square (134 tickets used). Through the Boston Ballet ticket program, 396 tickets were distributed to MIT students at approximately half price, and have been overwhelmingly popular, usually selling out within 20 minutes of going on sale.

The student performing arts ticket series continued, providing tickets to augment or support the curriculum, which is used primarily by faculty in the music and theater arts. A total of \$14,868 was spent for 551 tickets. Performances ranged from classic plays, such as Shakespeare's *Othello* and Chekhov's *Three Sisters*, to concerts by new music ensembles such as Aardvark Jazz Orchestra, or the category-defying jazz trio, The Bad Plus.

Venice Excursion

Twenty-five CAMIT members, guests, and MIT staff traveled to Venice, Italy, from October 1 to 6, 2015, where Joan Jonas presented new work in the US Pavilion as part of the 2015 Venice Biennale. Paul C. Ha and Biennale guides led the group on tours through Jonas's exhibition, *They Come to Us without a Word*, in the Central Pavilion and the group toured other national pavilions, including the Australian Pavilion featuring artist Fiona Hall; the British Pavilion featuring artist Sarah Lucas; and the German Pavilion featuring artists Olaf Nicolai, Hito Steyerl, Tobias Zielony, Jasmina Metwaly, and Philip Rizk. The group also visited the Peggy Guggenheim Collection, the Accademia Gallery, and several private collections. Other highlights included tours of the Jewish Ghetto, the Murano Glass Museum, and the Arsenale and Main Pavilion.

Student Art Association

The Student Art Association is a suite of three studios, founded in 1969, that provides space for hands-on exploration of the visual arts, photography, and ceramics, overseen by Stacy Pyron DeBartolo. The SAA offers more than 60 student-focused, non-academic classes during the fall,

spring, summer, and Independent Activities Period. The Student Art Association enrolled approximately 700 MIT community members this year, close to 70% of which were matriculated MIT students; the balance consisted of staff, alumni, and spouses of students, staff, and alumni. SAA courses maintained peak enrollment numbers, as newly matriculating students filled graduating students' spots. With few exceptions, SAA courses reach capacity with waitlists and rarely, if ever, is a course cancelled due to low enrollment. Unlike any peer institutions in the greater-Boston area, the SAA offers 24-hour access to its members to allow them to practice their craft outside of formal instruction time. The media and techniques offered at the SAA are not available elsewhere on campus, and are offered at a fraction of the cost of similar programs. The SAA receives frequent, enthusiastic praise from students about the program and impressive roster of technical instructors.

For the third year in a row, the SAA has collaborated with the MIT-SUTD Collaboration Office to offer art classes to a mix of MIT and SUTD students over three weeks in IAP and eight weeks in the summer, serving 56 students from Singapore.

This year, the SAA continued to collaborate with the Pucker Gallery in Boston to host a ceramics Master Class series and brought two nationally recognized potters to campus for a lecture and demonstration, Ben Owen III and Kyla Toomey. Each workshop consisted of a slideshow followed by two hours of wheel-throwing and surface decorating demonstrations. Each workshop brought 25 to 30 MIT students, staff, alumni, and members of the ceramics community in Boston to MIT.

The SAA participated in the MIT 2016 Open House festivities this year, which brought tens of thousands of visitors to campus on April 23, 2016. Studio manager and instructor Darrell Finnegan and instructor Jason Pastorello gave ceramics wheel-throwing demonstrations outside of the Stratton Student Center that day.

Student Programs

Student arts programs include the Freshman Arts Seminar Advising Program, Arts Scholars (a program endowed by the Council for the Arts at MIT), the Grad Arts Forum, and the START program which includes the \$15,000 Creative Arts Competition and the START Studio.

Sam Magee, manager of student arts programs, oversees these programs, as well as exhibitions at the Wiesner Student Gallery, and supports the director of the Council for the Arts for arts awards, prizes, and grants.

Arts Scholars

The [Arts Scholars](#), founded in 1989, is a select group of undergraduate and graduate students who share a special interest in the arts. The Arts Scholars' calendar includes excursions to on campus and local arts events. An expert in the relevant discipline accompanies students on each excursion. Discussion, learning from the expertise of the guest, and the arts experience positively affect students' lives and their studies at MIT.



Darrell Finnegan gives a wheel-throwing demonstration as part of the MIT 2016 Open House celebration on April 23, 2016. Photo by Stacy Pyron DeBartolo.

This year's Arts Scholars calendar included a trip to the Boston Ballet, the Peabody Essex Museum, the Institute of Contemporary Art Boston, the Boston Symphony Orchestra, and more. The group was accompanied by ballet soloists, curators, journalists, and scholars. The overlap with the Arts at MIT Visiting Artist Program has also provided great access and insight to the MIT Arts Scholars. In addition to the excursions, the Arts Scholars are asked to give back to the community by acting as mentors for other MIT students interested in the arts, as volunteers for MIT arts related events, and as advisors for the Freshman Arts Seminar Advising Program.

The Arts Scholars have continued to evolve as effective ambassadors for the arts. Arts Scholars alumni continue to spread the word after graduation about the vibrant arts scene on campus. The number of applicants increased and the selection process is more focused and streamlined. The Arts Scholars Program has become a selective and dynamic organization.

Graduate Arts Forum

The [MIT Graduate Arts Forum](#) is designed to build an interdisciplinary community of graduate students who admire or create art as part of their graduate studies or through independent practice. This was the Graduate Arts Forum's 13th year. We enjoyed continued collaboration with the Graduate Student Council. Our three annual arts events drew more than 1,200 graduate students, and one smaller event spurred an MIT startup, Tekuma, now enjoying great success.

The largest of our events, the Grad Arts Showcase, provided graduate students an opportunity to present their work to the larger MIT graduate student body. This event, in its 17th year, generated discussions around creative thinking and practice that help stimulate research and ensure communication among disciplines. This year's Grad Arts Showcase was visited by more than 5,600 students and over 50 MIT artists. The Grad Arts Forum 17th annual private gallery opening took place at the Copley Society, America's oldest nonprofit artist collective. This year's attendance was a record at over 100 students.

START Programs

The [START Studio](#) is an ideation space for student arts-focused enterprises. Students from around the institute signed up for targeted workshops as well as 24-hour access to the studio. The space includes a 3D printer, 48-inch plotter, digital video and editing equipment, and more. The START Studio is a practical space for students to prototype and grow their arts enterprises.

Wiesner Student Art Gallery

The [Wiesner Student Art Gallery](#), located on the second floor of the Stratton Student Center, was reserved for a show each month. The exhibitions ranged in media and format from photography to installation, and from solo shows to group exhibitions of student art award recipients. The monthly exhibition openings are growing in popularity. As the reputation of the gallery grows, demand has increased, as has the breadth and quality of the student art that is being exhibited for the MIT community. The student curator and assistant for the Wiesner Student Art Gallery and the Student Art Association, Carmen Castaños, has been crucial to our success. Castaños is an Arts Scholar and will continue as the curator while pursuing her PhD in Mechanical Engineering.

The gallery has been slated for redesign in late summer 2016, with plans to make it a more vibrant location for student artists.

Personnel

Leila Kinney continues to serve on the Executive Committee of the Alliance for the Arts in Research Universities and the Advisory Board for Sandbox, a Mellon-funded initiative at Washington College in Chestertown, MD.

Susan Cohen, director of the Council for the Arts at MIT, stepped down in March 2016 from her position after 29 years of service at MIT.

Sydney Dobkin was renewed as a communications assistant and focused upon social media for the Arts at MIT, a position she began in November 2014.

Heidi Erickson began a new role as graphic designer and web administrator in July 2015. Previously she was assistant to the executive director of arts initiatives, a role she began in September 2011.

Dain Goding began as assistant to the executive director of arts initiatives in July 2015.

Leah Talatinian, communications manager, was on parental leave from late October 2015 to February 2016. Catherine Aquila temporarily served as communications coordinator during this time.

More information can be found at [Arts at MIT](#).

Philip S. Khoury
Associate Provost