

Report on the Future of UChicago Arts – 2020 and 2025



THE UNIVERSITY OF
CHICAGO | **Arts**



Foreword by Provost Eric Isaacs

Over the past decade the University of Chicago has gained increasing recognition as a destination for the arts. New faculty have joined the Humanities Division in fields such as Art History, Visual Arts, Creative Writing, and Music; and we have developed significant new programs where the work of artists intersects with the work of scholars and scientists. The University has also expanded its arts identity and its engagement in the community through events, exhibitions, and collaborations with artistic entities across the city, and academic offerings that encourage campus and public participation. Longstanding institutions such as the Oriental Institute, Court Theatre, and the Smart Museum have now been joined by the Reva and David Logan Center for the Arts, the Richard and Mary L. Gray Center for Arts and Inquiry, the Arts Incubator, the Arts +

Public Life Initiative, the expanding art collection at the University of Chicago Booth School of Business, and the gallery within the Neubauer Collegium for Culture and Society.

To ensure that we build on such success, I appointed a select group of faculty as the Provost's Arts Steering Committee in the fall of 2014, asking them to develop an updated vision for the future of the arts and to develop strategies for executing that vision. Led by Bill Brown, Deputy Provost for the Arts, the committee proposed recommendations to foster the University's continued commitment to being a leader in the arts.

A handwritten signature in black ink that reads "Eric D. Isaacs". The signature is written in a cursive, flowing style.

Eric D. Isaacs

Provost of the University

Robert A. Millikan Distinguished Service Professor

Department of Physics, the James Franck Institute, and the College



Foreword by Deputy Provost Bill Brown

During the course of the 2014-15 academic year I had the opportunity to serve as Chair of the Arts Steering Committee that Provost Eric Isaacs appointed in the fall of 2014. The committee consisted of eleven faculty members who represented a broad range of artistic practice and arts scholarship, and who are well known for their energetic leadership, on and beyond our campus.

We were charged with developing an ambitious vision for UChicago Arts that could help to shape the University's strategic planning over the next decade. We discussed the extraordinary success of recent additions to the UChicago arts ecology (such as the Logan Center, the Gray Center, and Arts + Public Life) and how this added a new dimension to the renowned work (at the Smart Museum, Court Theatre, and UChicago Presents, for instance) that has become integral to the University. Along with seven subcommittees (drawing on faculty from all divisions, as well as representatives from our arts organizations and institutions), we discussed how the University might newly animate our existing strengths (our art collections, for instance) and further energize the boundary-pushing work of our faculty and students in the College, the Humanities Division, and other divisions and schools as well, convinced that engaging the arts is a profound way of developing creative intelligence as such.

The Steering Committee also focused on new ideas—architecture, urban design, media arts, public art—that hold the promise for a new phase in UChicago's burgeoning arts profile, and that could have a significant impact across the disciplines, throughout our campus, and among our neighboring communities. Of course, the story of UChicago Arts is multifaceted, more so than we can reflect in our report. Developing these new ideas does not mean curbing any commitment to the many institutions, organizations, and programs that make up the vital arts environment we enjoy today. The ambitions articulated here will require robust partnerships across the University and throughout the arts community in Chicago and beyond. I am confident that we can build those partnerships and that the next decade at our university will prove to be an exciting one for the arts.

A handwritten signature in black ink, appearing to read 'Bill Brown'.

Bill Brown

Deputy Provost for the Arts

Karla Scherer Distinguished Service Professor in American Culture

Departments of English Language and Literature and Visual Arts, and the College

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Preface: The Arts and The University of Chicago

The history of civilization is written in art, whose creation and appreciation is shared across continents, cultures, and languages. As the arts have transformed across centuries and millennia, they have consistently engaged the senses, mind, and emotions all at once, bridging many kinds of intelligence. The arts challenge us to think differently, as fully embodied subjects within the material world, and allow us to experience that world through others. Art thrives on the tension between the universal and particular, between freedom and structure; it thrives near the nexus where abstract thought emerges from a precise encounter with time, space, and matter.

The University of Chicago has established itself as an academic institution where the arts cultivate the imagination and creativity on which the future success of any society depends. The University shapes the future of art—its production and exhibition, its analysis and history—with the rigor and conceptual acuity for which the University has long been acclaimed. Building on its interdisciplinary legacy, the University demonstrates how art provides a paradigm for the creative intelligence on which path-breaking inquiry depends. This is the site where the interaction of scholarship and art, staged within a unique urban location, can illuminate and advance local, national, and global cultures.

Shelley once claimed that poetry is “the center and circumference of all knowledge.” Today, students and scholars in all fields can continue to learn from art’s unbridled commitment to experiment and innovation. The intense experience and study of aesthetic form, for instance, can catalyze new ways for apprehending form as such (the form of a molecule, a solar system, or a neighborhood). Indeed, insofar as art helps us to understand “the question of how worlds are made, tested, and known” (as Nelson Goodman put it), the practice and study of art belong at the very heart of the research university.

The arts have been integral to our educational mission, from the Art/Music/Drama classes that contribute to the College’s core curriculum, to our PhD program in music composition. The University is also home to renowned cultural institutions, organizations, and artworks. Over the course of the last decade, the University has realized new ambitions in both areas, from the Logan Center for the Arts, to the Gray Center for Arts and Inquiry, to the Arts + Public Life Initiative that fosters unprecedented connections, through art, between the University and Chicago’s South Side.

The time has come to build on this remarkable foundation. This means continuing to attract the most promising and accomplished artists to our campus, and ensuring that the arts become increasingly integral to the University’s research imperative to produce new knowledge and fresh accounts of what knowledge has been and will be, and its pedagogical imperative to educate a new generation to face the question of how the contemporary world is made, how it is tested, and how it is known. Just as we sustain our dedication to the study of the arts—ancient, modern, and contemporary—so too must we attract and excite an expanding public. Our arts environment should integrate publics, integrate the study and practice of art, and integrate the arts and research in many fields, from anthropology to physics, as we help to establish the South Side as the most vital and vitalizing arts scene in the city of Chicago, one of the world’s greatest cities for art and architecture.

Report Summary

The future of the arts at the University of Chicago will be shaped most powerfully by three complementary initiatives:

- An ***Art, Technology, and Design Initiative*** that combines a Media Arts & Design Center, a program in Architecture and Urban Design, and faculty appointments (across a range of departments) that connect the two while linking both to our existing arts programs. This convergence will enable UChicago to become the leading institution for joining art and design practice with media and technology research in ways that provoke new questions about human sensation and knowledge, that animate the urban imagination, and that help to shape the future of an increasingly urbanized world.
- A ***Contemporary Arts Initiative*** that combines faculty appointments in contemporary writing and performance, visiting appointments and residencies across the arts, and multidimensional student support. This combination will both stabilize and continually re-energize our broader arts culture, responding to the intense demand from our College students and attracting the very best young artists to our graduate programs (both long-standing and nascent). Most broadly, this initiative means to highlight the practice, experience, and analysis of art as modes of apprehending the contemporary world—for understanding how it is made and how it might be understood.
- An ***Arts Collections Initiative*** that will vivify more powerfully the public art on our campus and the University's art collections—particularly those in the Smart Museum, which requires not only additional exhibition and storage space but also the pedagogical space that will make object-based inquiry a vital part of our College curriculum. Extending such inquiry, a new Arts Research Institute could serve as an unrivaled site for the convergence of the scientific, historical, and aesthetic study of art objects, and as a lab for the conservation of art works on and beyond our campus.

As the following report elaborates, these initiatives form the core vision—but only the core—of the future of the arts at UChicago. As this future unfolds, it will be framed and supported by a new arts geography. The heart of our campus will become a center around which four additional zones are constellated: the *Greenwood Arts Quad*, the *Midway Arts Complex*, the *Garfield Arts Block*, and the *53rd Street Arts District*. This South Side arts constellation, with a transportation system ensuring safe and easy circulation, will emerge as the hottest art scene in Chicago, itself one of the premiere art and architecture cities in the world. In conjunction with the building of the Obama Presidential Center, these arts zones will transform the South Side of Chicago into a cultural destination that garners ongoing international attention.

Introduction

The Committee's Charge

Over the last decade, the University has realized remarkable ambitions in the arts, from hiring internationally-recognized artists, to building the Reva and David Logan Center for the Arts (2012) and the Gordon Parks Arts Hall (2015), to cultivating unique programs through the Richard and

Mary L. Gray Center for Arts and Inquiry (2011), the Arts + Public Life initiative (2011), and the Neubauer Collegium for Culture and Society (2012). Such growth—much of it motivated by the 2001 Future of the Arts Report—attests to the widespread and ongoing desire to make the arts and aesthetic engagement an integral part of our intellectual and institutional culture. Combined with the reputations of our professional arts institutions, these advancements have made our campus an important cultural resource and engine for institutions and organizations all over the world.

To sustain and augment that growth, Provost Eric Isaacs constituted an Arts Steering Committee in November 2014 and charged it with developing a subsequent vision for the future of the arts at UChicago, designating 2020 and 2025 as target dates.

The Committee found that taking full advantage of our successes and building significantly on them requires an ambitious strategy that will establish the University of Chicago not just as a campus where art thrives, but also as an intellectual leader in the professional art world, demonstrating the range of impact that artistic inquiry can have. Amidst the highly-publicized “arts race” at the nation’s most prestigious universities, UChicago is uniquely poised to shape the future of art—its production and exhibition, its critical reception, analysis, and history—with the rigor and conceptual acuity for which the University has long been acclaimed. This will entail not only developing new pedagogical and research models, but also engaging more deeply with our urban context and strengthening our ties with South Side communities, Chicago arts institutions, and our centers and programs abroad. Above all, the future of the arts at the University of Chicago will be vitalized by the recognition that art provides an invaluable paradigm for the rigorous experimentation and creative intelligence on which path-breaking inquiry depends.

The Committee’s Objectives

While seven subcommittees zeroed in on particular topics, the Steering Committee maintained four overarching and intersecting objectives:

- 1) To ensure that the most ambitious artists of our time are attracted to the University (as faculty members, students, staff, and visitors) and that, as a university, we commit ourselves to fostering work that challenges and astonishes;
- 2) To recognize that, however interdisciplinary our aspirations may be, we have a signal opportunity to dramatize the role that the arts can play in transforming the future of the Humanities within the future of liberal education—an opportunity highlighted by the fact that, within our expanding College, the great majority of our students are passionate about the arts and could be involved more deeply in them;
- 3) To amplify the arts presence on campus not only by providing our students with a more expansive curriculum and more career opportunities in the arts, but also by further nurturing the intersection of the arts with other disciplines, and by increasing the opportunity for communities within and beyond the university to engage with exceptional works of art;
- 4) To take fuller advantage of the University’s location in the city of Chicago by supporting local cultural ambitions, by cultivating more extensive collaboration between the University community and its surrounding communities and local art institutions, and by developing a design program focused on the urban environment.

The Committee's Recommendations

With these objectives in mind, the Committee developed three major initiatives focused on ***Art, Technology, and Design***, on ***Contemporary Arts***, and on the University's ***Arts Collections***. These major initiatives (cited in our summary and detailed below) should be considered in conjunction with other recommendations in this report, and with the Humanities Division's conception of "An Integrative Arts Environment" (Fall 2014), which outlines opportunities for strengthening the convergence of current art practices and critical paradigms for understanding contemporary artworks. Of particular note there is the Center for Contemporary Composition, the Center for Theater and Performance Studies, and the emphasis on scholarship in the contemporary fields of art and literature. It is indeed the ongoing convergence of art and research, within the Humanities and across our campus, that promises to make UChicago Arts unique.

Major Initiatives

Art, Technology, and Design

The Art, Technology, and Design Initiative has three intimately-related parts: the construction of a Media Arts & Design Center, the development of a program in Architecture and Urban Design, and the addition of key faculty who will make the two proposals practicable.

The Media Arts & Design Center

The Media Arts & Design Center will open up a wholly new pathway for extended, collaborative research in experimental laboratory environments that combine advanced technology, critical thought, and creative making. Building on our strengths in media (Cinema and Media Studies, the Logan Media Center, the Hack Arts Lab, Game Changer Chicago), and establishing close ties with Arts + Public Life initiatives (the Place Lab, the Arts Incubator, and the Design Apprenticeship Program), it will provide space for media-based teaching, cross-disciplinary scholarship, and community engagement. It will be the home for significant programmatic and curricular expansion (new courses focused on video games, on sound design, and on the urban landscape, for instance), for developing and testing design projects, and, more generally, for reimagining questions of space (actual and virtual) and bodily experience. Whether this evolves through a musician's commitment to developing new modes of sound production, or a game designer's model for visualizing movement through urban space, or a performance artist's need for new strategies to mobilize text and image, the success of the Center will depend on collaboration across research areas.

Accompanied by new faculty, emerging technologies, and strong administrative and technological support, the Center will serve as a design resource for the University as a whole. It will be a compelling attraction for undergraduate and graduate students, faculty, visiting artists and scholars, and a local community eager to develop media literacy and new modes of public engagement for the 21st century. It also promises collaborative opportunities beyond the arts—with, for instance, IME, Argonne, the Harris School, the Polsky Center, and the growing set of computational and data-driven programs on campus. Completing the Midway Arts Complex, the UChicago Media Arts & Design Center will establish the University as a world leader in exploring the complexity of urban modernity through the technologies that define our century.

We imagine that the Center will house CMS, enabling that department to expand its program into the realm of production, to embrace other media (e.g., radio, television, social media), and to

provide the historical and conceptual ballast for the Center. (The Center could also house a small, interactive museum of the moving image and recorded sound.) It will serve as the new home for the extraordinarily successful Game Changer Chicago Design Lab, dedicated to developing socially-focused digital games and storytelling projects. It will provide smart studios to support artists and designers, state-of-the-art lab spaces (dedicated, for instance, to electronic music and acoustical research, 3-D and immersive imaging, and game design), and different projection environments. Ideally, taking advantage of our distinctive urban context as a space for groundbreaking research, the Center will support a future Urban Design Lab meant to complement our existing Urban Labs and to assess the effectiveness of urban design projects, from work on park benches and paths to landscape design and neighborhood reanimation.

Art, Technology, and Design Faculty

Strategically appointing a cluster of practitioners and scholars is the *crucial first step* toward shaping the Media Arts & Design Center as a unique site for historically, conceptually, and technologically enriched work in the practice of art and design. Combining appointments in the media arts (i.e. art that is technologically mediated—from photography and film to work in “new media”) with appointments in the design field promises to connect the work of the Center to our existing arts programs and to initiate a program in design. Specific hires will ramify across departments and projects, and each will help shape and mobilize a different dimension of the Center. A composer within the field of electronic music would be an important addition to the Center for Contemporary Composition; a filmmaker would advance the production dimension of Cinema and Media Studies and the video program within DoVA; an appointment in digital narrative would enhance the fiction profile of Creative Writing. In addition, the combination of three appointments between Art History (in contemporary architecture and architectural theory) and DoVA (in architecture, landscape design, or urban design) will allow us to cultivate the newly proposed architecture minor into a major concentration, just as it will contribute to developing a future graduate program. This cluster, along with highly distinguished visiting appointments, would lead the way toward building a core faculty of world-class architects, historians, and theoreticians who, while addressing the College demand for classes in these areas, would also activate the potential of vast resources both within the university and throughout the city.

Architecture at the University of Chicago

As they contribute to design strategies that address the complex environmental and infrastructural concerns facing every city, the Media Arts & Design Center and the faculty hires in architecture—coupled with existing resources in Art History, Geography, Environmental Studies, SSA, and Public Policy, for instance—will nurture a distinctive *Architecture and Urban Design Program*. At a time when the discipline of architecture is being stretched and redefined by many forces—the reinvention of its modes of representation, the increasingly rapid changes in building materials and systems, and the challenges of sustainability—the University of Chicago is poised to forge a new model for the study of built space and the practice of design.

While our ambitions for architecture would be most fully realized by the creation of a *UChicago School of Architecture and Urban Design*, we can work effectively toward that ideal through the proposed cluster of faculty appointments and the attendant expansion of our curricular offerings to include a major in Architectural Studies (building upon the newly proposed minor). This expansion would satisfy a longstanding demand in the College and allow us to progress toward architecture and urban studies options in MAPH and MAPSS, and ultimately toward a Master of Architecture (MArch) degree program that trains and certifies professional architects.

The city of Chicago offers a singular opportunity for thinking about the present and future of cities, a topic of unsurpassed importance as humanity becomes more dependent on intelligent urbanization for its survival. Moreover, Chicago is arguably the world's greatest museum of modern architecture and urbanism, from the distinguished skyscrapers and high-rise buildings down to the city grid itself. Between the urban planning of Frederick Law Olmsted and Daniel Burnham, the renowned works of Louis Sullivan and Frank Lloyd Wright, the mid-century projects of Ludwig Mies van der Rohe and Eero Saarinen, and the recent works by internationally acclaimed architects such as Frank Gehry, Renzo Piano, Rem Koolhaas, and Jeanne Gang, Chicago's history has been shaped not least by seizing opportunities to build truly significant buildings and spaces.

As a field, architecture has natural affinities with the interdisciplinarity of the Media Arts & Design Center and of the University of Chicago as a whole: while possessing its own lineages of expertise, architecture draws upon the arts and humanities, social sciences, the sciences, engineering, and business. Investments in an architectural program will have immediate impact in departments across the University, where built space and the urban environment are already part of faculty and student research. A new forum for the study of architecture would greatly enhance their work as well as the work within the Urban Education Institute and Urban Labs, the Logan Center, and—perhaps most visibly—Arts + Public Life and the Arts Block. Should the program grow into a fully formed architecture school, it would also make UChicago a local partner to the nation's strongest constellation of architectural institutions already located in Chicago, including the Graham Foundation, the Art Institute's Architecture and Design Department, and the newly established Chicago Architecture Biennial. This, in conjunction with new resources and faculty in media arts and design, and expanded international opportunities through the University's global centers, would put UChicago on track to transform the global conversation about the future of cities, design, art, and technology.

Contemporary Arts

The Contemporary Arts Initiative combines strategic faculty hiring (that will enrich and stabilize our undergraduate and graduate programs), visiting appointments (that promise to enliven both curricular and co-curricular programs), and the student support that is crucial to attracting young artists of the highest caliber.

Arts Faculty, Visiting Faculty, and Residents

In addition to the faculty expansion in art, technology, and design, we have an especially pressing need for three new faculty appointments in Theater and Performance and three more new faculty appointments in Contemporary Writing (above all in the writing of prose fiction). These clusters respond to the intense student demand for more arts courses in the College. The rationale for adding more artists to our faculty, however, extends beyond that demand and the pressure exerted by nascent graduate programs. To realize our goal of sustained interaction and collaboration among artists from different fields and with the faculty at large, we need to develop a larger critical mass of faculty across the arts—faculty who can occupy leadership roles and who shape curricula within departments while fostering relationships between them, thus sustaining the broader arts ecology. Furthermore, artists and scholars on our faculty nurture meaningful and long-term ties to art institutions within Chicago and across the world, which provide our students with access to archives, exhibits, events, and professional training and job opportunities.

While some of this hiring might be done within the Humanities Division's current plans, both the Art, Technology, and Design Initiative and the Contemporary Arts Initiative mean to add distinct faculty lines to the Division. Our twelve specified appointments (across the two initiatives) should be complemented by Visiting Professorships in the arts, attracting mobile or local high-profile artists, choreographers, actors, novelists, curators, professional critics, etc. to our campus to teach for one quarter at both the College and graduate levels (because a successful culture of arts production requires a culture of arts reception, arts review and criticism will become a significant strand in the Creative Writing program). Finally, there is a conviction, shared among our professional arts institutions, that a centrally established residency program would add a significant dimension to their programs and increase their impact within the university community.

Student Support

A focus on contemporary art that builds the faculty must also build support for our students. Indeed, the success of the arts at UChicago is inseparable from the student energy, creativity, and productivity that enliven our campus every day and that will help shape the future of the art world and the world beyond it. For this reason, the Arts Council should continue as a granting organization that supports independent student art projects from the ground up, ideally increasing support for particularly ambitious projects. It should be housed administratively within the Logan Center (as a branch of UChicago Arts), while appointments to the Council should be made by the Provost's Office.

In addition, we see the need for increased student internship and fellowship opportunities at arts institutions at UChicago (e.g., Arts + Public Life, Court Theatre), within the city (e.g., MCA, Steppenwolf, Second City), and beyond the city (both national and international). While such an extension into the professional aspects of the arts obviously benefits individual students, it also expands the impact of our programs on the contemporary art world. We recommend a detailed study of existing support, with the hope that this can be augmented quantitatively and qualitatively.

Finally, we recognize a particular need to fund MFA students within DoVA and in future graduate programs in other arts disciplines at a level that is comparable to PhD funding. Support for such funding depends both on extending the GAI to students in DoVA and on support from the Humanities Division. Given the remarkable strength of our current DoVA faculty and the cultural resources of Chicago, such funding will enable us to attract the best emerging artists in the country.

UChicago Arts Collections

The Arts Collections Initiative has three interrelated goals: the creation of a *Public Art Program*, the expansion of the Smart Museum, and the creation of an *Arts Research Institute*.

The University of Chicago should distinguish itself with its public art collection just as it does with other dimensions of intellectual life. Commitment to the visual arts needs to be seen outside the confines of an enclosed museum space, where art can function in dialog with its natural, architectural, or urban surroundings. This is where art shapes experience and memory through repeated interaction, and where it can transform a mere thoroughfare into a destination. A *Public Art Program*, tied closely to the curriculum and to student experience as well as to faculty research, should be guided by a standing committee (combining arts expertise and representation from central administration). That committee should define the Program's basic mission, chart a game plan for the mixture of temporary and permanent artworks, and appoint ad hoc committees for advice about

each new piece of public art. Ultimate responsibility for acquisition, as well as for the conservation and maintenance, of the public art collection should reside with the Smart Museum, as should the Campus Arts Conservator.

Our professional arts institutions have pressing space needs, none more urgent than those of the Smart Museum, which is essential to the College and graduate teaching. As the University of Chicago develops its arts profile for the next decade, the Smart Museum should assume a leading role. This involves integrating the museum more powerfully within the scholarly and pedagogical culture of the University at all levels (engaging the freshman as well as the post-doc), developing a curatorial and conservation staff that regularly teaches at the graduate and undergraduate levels, and assuming charge of the public art on campus (making the Smart a locus for historicizing and conceptualizing the question of public art as such). In addition to increasing the current exhibition space and the storage space, the expansion should provide a study gallery and additional object-secure seminar and study rooms to enable the object-based study of art to become a regular part of the College curriculum. Providing the hub for a completed *Greenwood Arts Quad*, this expansion could well include a new Asian Art Gallery and Research Center that would highlight and enhance the Smart's Asian collection and, given our faculty strength in this area, would make UChicago an essential stop for any scholar in the Asian fields.

Most ambitiously, the Smart expansion would include an *Arts Research Institute* to provide conservation facilities and interlocking residencies and fellowships. The ARI would be grounded by an arts lab for the material analysis of art works, for conservation, and for imaging—a resource that intersects with work at the Oriental Institute and Special Collections, and that could become the platform for a Public Art Conservation Program that benefits the city as a whole. The ARI would be a unique site for bringing together a wide range of specialists—material scientists, historians, conservators, and cultural policy experts, among others—providing our students with an unrivaled opportunity to work through questions that are both aesthetic and historical, material and ethical, hermeneutic and scientific. To be most effective, this initiative would require developing a staff of curatorial scholars and conservation scientists that regularly teaches at the graduate and undergraduate levels and, in addition, establishes a basic curatorial curriculum. In combination with the great strength of our Art History Department, these changes will ensure that we attract the best scholars in the world to our campus—as colleagues, students, and visitors. For the visual and plastic arts to become central to the University of Chicago, the Smart Museum must undergo an ambitious transformation, defining the next forty years of its history while modeling what a university museum can and should be.

Leadership, Development, and Communications

The three major initiatives detailed above represent discrete investments whose educational, research, and public ramifications would transform the University's arts profile and reshape the Humanities Collegiate Division, but they cannot succeed without critical support in other areas. We thus recommend that the Arts Steering Committee continue its work over the course of the next academic year, conducting comparative institutional research about teaching appointments in the arts, refining or expanding particular recommendations, working to shape development and implementation strategies, and thinking through our UChicago arts ecology from the multiple perspectives that the committee brings to bear on the future state of the arts on and beyond our campus.

The success of that future depends on securing regular and direct access to the Provost and to the President's Office. We believe that this access should be established by a Vice Provost for the Arts—a faculty member who brings knowledge about the arts, experience with the arts and art institutions, and familiarity with our arts faculty to the highest-level conversations about and related to art and architecture on our campus. Our committee discussed the prospect of proposing a distinct Arts Division or a School of the Arts that would provide clear advantages: the identification of an obvious resource for the University to seek advice about art and architecture, for instance, and the appointment of a dean who would routinely bring to the Provost the very particular concerns and needs of our arts faculty and students. The arts gain enormously from the practice/scholarship nexus within our Humanities Division, however, and many of the advantages we seek could be obtained through the appointment of a Vice Provost for the Arts. In concert with strong arts management staff, the Vice Provost would shoulder many responsibilities, including: working closely and clearly with the College and the Humanities Division (as well as the deans of other divisions), with the leadership and boards of our professional arts institutions, and with arts institutions throughout the country; assuming oversight responsibility for the Logan Center, the Gray Center, Arts + Public Life, and Arts and Science programs; convening and serving on arts committees (addressing Public Art, Professional Arts Institutions, Arts Awards, etc.) and thus bridging their concerns; instigating institutional research; working closely with Foundation Relations and ARD to shape the development strategy for the arts; and both sensing and developing intersections between projects within and beyond the arts. Above all, the Vice Provost for the Arts would assume an informed and imaginative leadership role when it comes to realizing the ambitions we outline in this report, particularly alongside other University initiatives and the complex, shifting landscape of the art world.

Routine contact between a Vice Provost for the Arts and the leadership within ARD is especially crucial, as is the appointment of one or more dedicated arts professionals among the central development staff, given that the vitality of the arts on our campus today could not have been—and the future vitality will not be—achieved without major philanthropic support from individuals and foundations. There is a conviction, shared by department chairs, center directors, and directors of our professional institutions, that development efforts can be organized more productively on behalf of and across the arts, and that arts programs must be proactively assisted with the transition from foundation grants to major individual gifts and endowment funding. To facilitate this, a Vice Provost for the Arts would also have a dedicated seat at the table in high-level deliberations about funding priorities for major granting organizations like Mellon, and would lead those conversations for arts-specific organizations like the NEA.

Within the proposed structure, and aided by the recent transformations that the Logan Center's exceptional UChicago Arts staff has made to our web, print, and social media presence, the visibility of the arts will continue to grow exponentially in the coming years. Sustaining or augmenting support for an ongoing communications campaign is an essential part of any impact the arts will have on and beyond our campus, particularly in the realm of institutional-level marketing that supplements and enhances individual organizations' transactional efforts. To date, this work has been effectively accomplished through the Logan Center and should remain under that roof, provided that the Center's capacity and resources increase with the growth of arts programs and initiatives.

Engagement: On Campus, City-wide, and Abroad

The Arts and Other Disciplines

The strength of both curricular and co-curricular interdisciplinary developments in the arts across campus requires ongoing, informed, and imaginative engagement from the Provost's Office. Given the university's highly visible success in creating and sustaining a number of institutions and initiatives that address themselves to the Arts and Other Disciplines (e.g., the Arts Incubator; Arts, Science & Culture; the Franke Institute; the Gray Center; the Logan Center; the Neubauer Collegium; IME), the Provost's Office should support and extend existing programs rather than reinvent them. To that end, we recommend creating a standing committee to provide a forum for university-wide initiatives, and to offer ongoing logistical, financial, and infrastructural advice and support for innovative projects in the arts with inter- and trans-disciplinary aspirations or implications. Ideally, the committee would be able to offer seed money to individuals or groups that would afford them the time (in the form of course relief, for example) to develop and refine proposals for new and innovative work.

UChicago Professional Arts Institutions

Because professional arts institutions at UChicago need a platform for thinking collectively about the arts on our campus, the Provost's Office should continue to gather the leaders of these institutions to meet once per quarter, and should provide coordinating support to facilitate interactions and collaborations across campus (of the sort that led to the year-long, University-wide Envisioning China Festival in 2013-14, which included the Smart, Court, Logan Center, and UC Presents, and produced a symposium, a film series, an exhibition, and a play). Faculty collaborations most productively capitalize on the university setting of these arts institutions and distinguish them from other institutions in the city, but the lack of course relief for these makes it difficult for faculty members (especially junior faculty) to devote their time to a satellite project. Ideally, then, the University should work toward providing some incentive for faculty to devote their time to a particular production or exhibition.

Our professional institutions are also heavily involved in K-12 programming and work with CPS to make their institutions available to school classes. An initial proposal for a more unified, shared service plan of K-12 programming has already been sketched out ("A Proposal for a Collaborative UChicago Arts Education Model"), and the Committee recommends fully supporting that effort. At its most ambitious, and in collaboration with UEI and the Psychology Department, such a program could be the basis for a new UChicago model of K-12 arts education that could be disseminated through publications, curriculum guides, etc.

The South Side

The arts provide an unrivaled opportunity for the University to communicate beyond our campus and to forge relationships that inform and expand the impact of our research, practice, and pedagogy. As the Arts + Public Life program has shown, the infrastructural, intellectual, and financial support for art practiced by South Side residents creates a unique bridge between the University and the cultures that surround it. Efforts should be made to augment that support, and to facilitate the participation of UChicago students, faculty, and staff in the arts programs taking place within our urban environment. Other initiatives (such as the Civic Knowledge Project's South Side Arts and Humanities Network) should be supported more robustly. Increased support for the Culture Coast/Museum Campus South initiative, which already provides an excellent paradigm for encouraging visitors to our campus, will strengthen the University's connections to local arts

institutions large and small, and will create a sense of cultural connection in the communities of Woodlawn, South Shore, Washington Park, East Pilsen, Kenwood, Bronzeville, and Hyde Park. Through innovative approaches to community engagement, the University of Chicago can distinguish itself as a national and international leader in fostering meaningful frameworks for making art, and for interacting with and through art.

Chicago Arts Institutions

The University can further leverage its location in a city of great arts institutions, from the Lyric Opera and the Art Institute to the Poetry Foundation and Goodman Theatre. The Chicago Performance Lab, where Chicago theater companies spend the summer months developing future productions at the Logan, provides an exceptional model for collaborative possibilities. Relations could be strengthened through visiting lecturer positions (across units and media) that extend to smaller institutions (like jazz clubs, storefront theaters, commercial galleries, and non-profit organizations), as well as through ongoing support for curricular and co-curricular student engagement with these institutions via programs such as the UChicago Arts Pass. Moreover, additional undergraduate internships and graduate-level fellowships at Chicago arts institutions can involve students in meaningful professional practice or research, and thus lead to a broader spectrum of career opportunities. In order to foster new relations to Chicago arts institutions, development efforts should be directed toward philanthropists who have already committed themselves both to UChicago and to particular Chicago arts institutions.

UChicago Arts Abroad

Even as the University focuses on such local engagement, it can augment its international profile to become a leader in the field of international arts scholarship, practice, and programming. This means, first, developing a curriculum that provides access to museums, archives, and film and performing arts festivals, extending the model of the recently inaugurated traveling seminars in Art History to, for instance, DoVA and TAPS. That model can be buttressed by partnerships with art institutions abroad. In addition, establishing both practice-based and research-based fellowships for our students (graduate and undergraduate) would give individuals the international exposure they often need. And in turn, an international residency program at UChicago would bring the international art scene into our local arts culture. Our current international centers can provide nodes for international engagement, and our curators should be encouraged to cross-program their exhibitions with exhibitions abroad. The most ambitious international arts strategy would include a new UChicago Center in Berlin, motivated by Berlin's renown as a center for music, theater, and the visual and plastic arts, and by our faculty's long-standing involvement in the city's art scene.

Geography

Developing the four zones of the South Side Arts Environment (see Appendix A for maps) will take considerable time and money, but it is important to establish a coordinated plan for that development. The *Garfield Arts Block* provides the most significant and exciting opportunity for the expansion of UChicago Arts within the urban fabric of the South Side. The Block can become the site for new studio space (including dance space) that could serve our faculty, our students, and local residents; for new rehearsal and performance space that can attract theater and dance companies; for an Urban Design Lab that coordinates with the Media Arts & Design Center; and for a uniquely designed and situated School of Architecture and Design. We also imagine that a new Court Theatre, built along Lake Park Avenue, will serve as the foundation for the *53rd Street Arts District*, complemented by additional cutting-edge restaurants, music venues, and galleries. The former Court

Theatre would become the home of the Center for Theater and Performance Studies; it would provide practice and performance space for dance; and it would serve as an auditorium for large events hosted by the Center as well as by Art History and the Smart Museum. The construction of a third floor on the Art History building would provide office space for the Smart Museum staff and enable the second floor of the Smart to be devoted to exhibitions. An expanded Smart (devoted to new pedagogical space), coupled with an Asian Art Gallery and Research Center, would become the hub of the completed *Greenwood Arts Quad*, in which the Young building would serve as the home for the proposed Arts Research Institute. The new Media Arts and Design Center would complete the *Midway Arts Complex*, joining the Logan Center, the Gray Center, and the faculty Midway studios and Creative Writing Program that are both housed in the Lorado Taft Home and Studio.

Especially in conjunction with the new Obama Presidential Center, a vibrant South Side arts scene will enhance the University of Chicago's ability to attract local and international visitors, including internationally recognized artists and art professionals. Events and exhibitions hosted by the Logan Center, UChicago Presents, the Smart Museum, the Oriental Institute, the Renaissance Society, the Arts Incubator, the Gray Center, and others, have already begun to generate this scene. The University can now further stimulate its growth by lobbying for more effective transportation; by attracting one-of-a-kind restaurants, cafes, and bars; by encouraging art at the highest level to penetrate public life on and around our campus through outdoor art events, public art, and significant and visionary contemporary architecture; by mobilizing faculty arts expertise in broad and specific decisions concerning campus planning and architectural additions; and by fostering a culture of critique in which local arts criticism achieves genuine significance within and beyond Chicago.

Conclusion

The constitution of the Arts Steering Committee—consisting exclusively of artists and arts leaders among our faculty—was unprecedented. The Committee's report offers an ambitious vision not only of the future of the arts per se, but also of architecture and urban design, convinced that the University of Chicago is currently ready, through its thriving arts programs, to take this next big step. It is a step that both promises to change the way we think about the arts and commits us to thinking about the urban environment in a far more robust, fully dimensionalized, and sensuous way. As the report makes clear, this big step must not distract attention away from our current programs, both those that are thriving (CMS, Music, Art History, DoVA) and those that will thrive (TAPS, Creative Writing) with an infusion of additional faculty. So too it must not distract attention away from the co-curricular arts scene that has thrived so magnificently since the 2001 report. Realizing the ambitions we have outlined here—some of which necessitate significant development efforts—requires a strategic plan. Most urgently, we recommend:

- Six new faculty appointments: three in media arts (music, film/video, and narrative), and three in architecture and urban design
- Two visiting faculty positions (one in TAPS and one in Creative Writing), with an eye toward making full-time cluster appointments in those fields
- One annual visiting faculty appointment drawing on local artists and arts professionals
- A one-quarter artist residency program for our professional arts institutions
- GAI support for the MFA students in DoVA
- Increased support for APL that enables further collaboration between art communities within and beyond our campus
- The creation of a Public Art Program

- The re-creation of the Arts Council to continue funding student projects
- The creation of a Professional Arts Committee to meet once a quarter
- The reappointment of the Arts Steering Committee for 2015-16
- The appointment of a Vice Provost for the Arts (to begin July 1, 2016)

In addition, we believe that, over the course of the next year, we should:

- Develop a plan for the construction of a Media Arts & Design Center (which should begin with the constitution of a committee to consult with relevant faculty at UChicago and elsewhere, to visit related centers at Duke, RPI, and MIT, and to develop a basic program)
- Develop an ambitious plan for the expansion of the Smart Museum, ideally including not only increased pedagogical, exhibition, and storage space, but also an Arts Research Institute and an Asian Art Gallery and Research Center
- Constitute a committee that begins to think through successive stages of the Architecture and Urban Design Program
- Appoint an ad hoc committee on student fellowship and internship support to complete the research that our subcommittees only had time to begin

Subcommittee reports will be attached to the final version of this document.

Bill Brown (Chair) – *Deputy Provost for the Arts; Distinguished Service Professor, Departments of English and Visual Arts, and the College*

Sian Beilock (ex officio) – *Vice Provost for Academic Initiatives; Professor, Department of Psychology and the College*

Theaster Gates – *Director, Arts + Public Life; Professor, Department of Visual Arts and the College*

David Levin – *Director, Gray Center for Arts and Inquiry; Professor, Departments of Germanic Studies and Cinema & Media Studies, the Committee on Theater and Performance Studies, and the College*

Christine Mehring – *Chair and Professor, Department of Art History and the College*

Doriane Miller, M.D. – *Director, Center for Community Health and Vitality; Associate Professor of Medicine, UCMC*

Canice Prendergast – *Professor of Economics, Booth School of Business*

Jacqueline Stewart – *Professor, Department of Cinema & Media Studies and the College*

Catherine Sullivan – *Interim Chair (2014-15) and Associate Professor, Department of Visual Arts and the College*

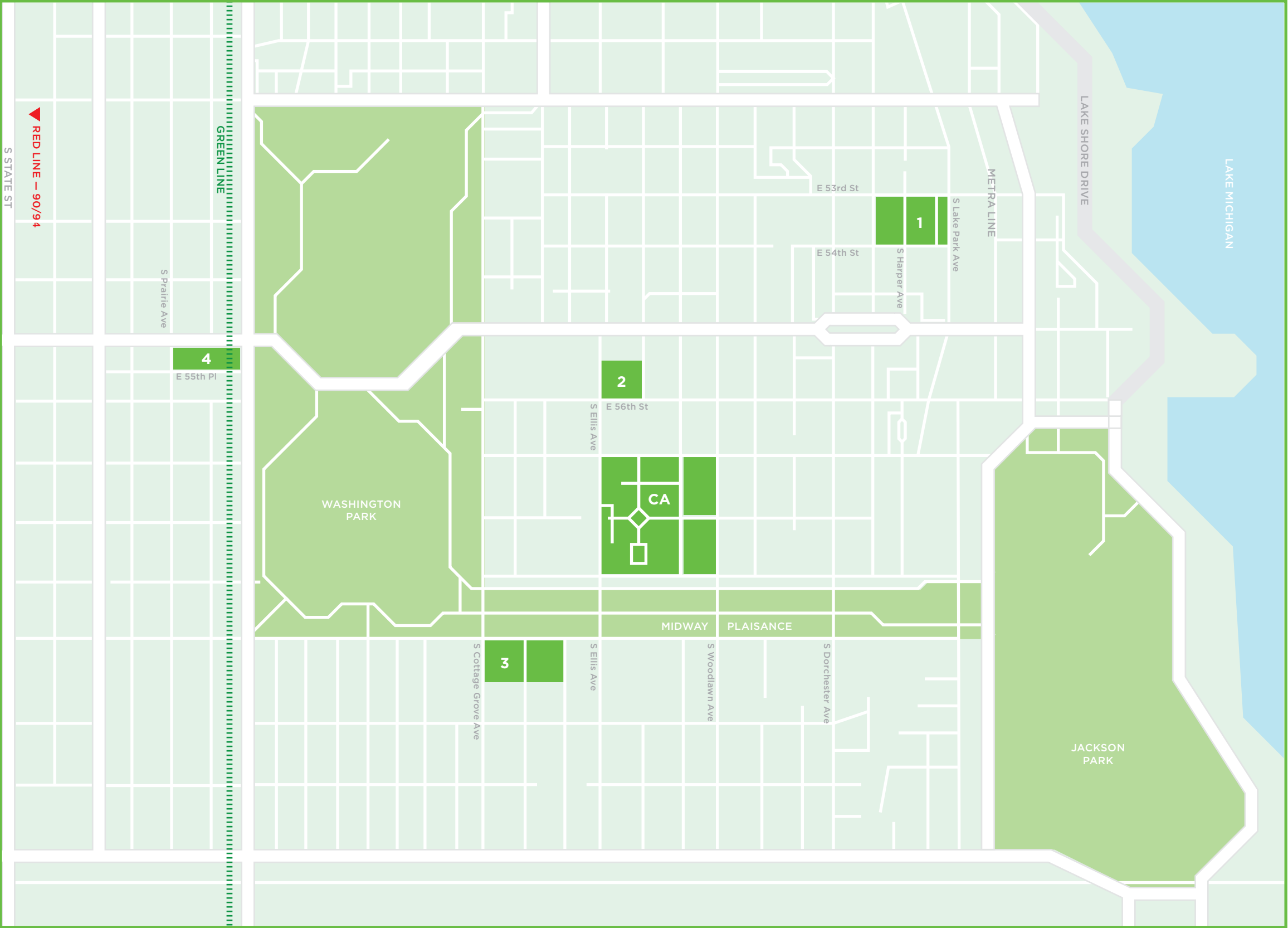
Augusta Read Thomas – *Professor, Department of Music and the College*

John Wilkinson – *Chair, Committee on Creative Writing and the Program in Poetry & Poetics; Professor of Practice in the Arts, Department of English and the College*

Art Zones Map

We envision creating four arts zones that surround the many campus arts venues that are close to the main quadrangles including the Renaissance Society, Mandel Hall, Fulton Hall, Oriental Institute and Rockefeller Chapel.

- 1 53rd Street Arts District
- 2 Greenwood Arts Quad
- 3 Midway Arts Complex
- 4 Garfield Arts Block
- CA Campus Arts



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Current Arts Venues

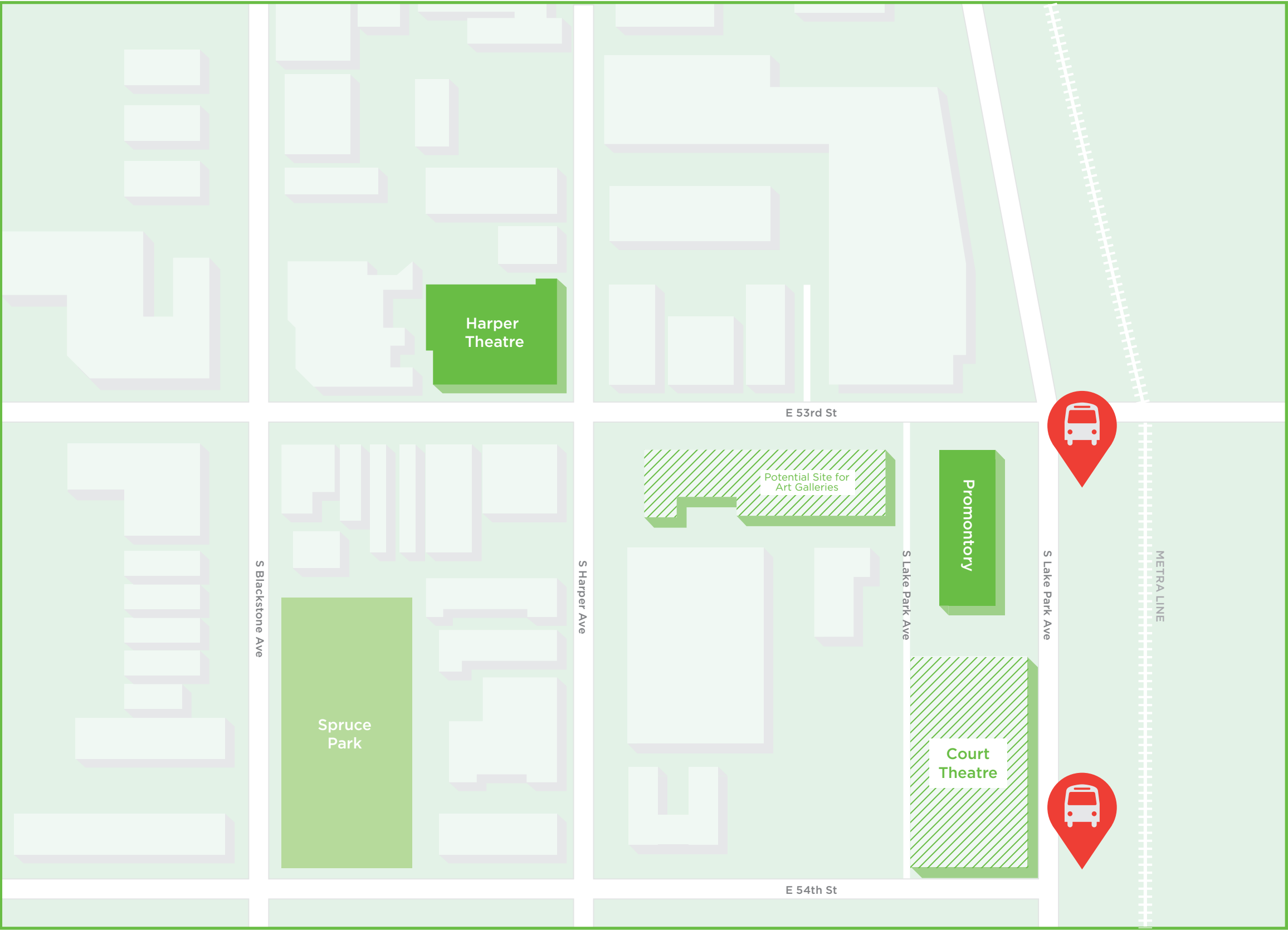
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New Construction

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Parks

53rd Street
Arts District

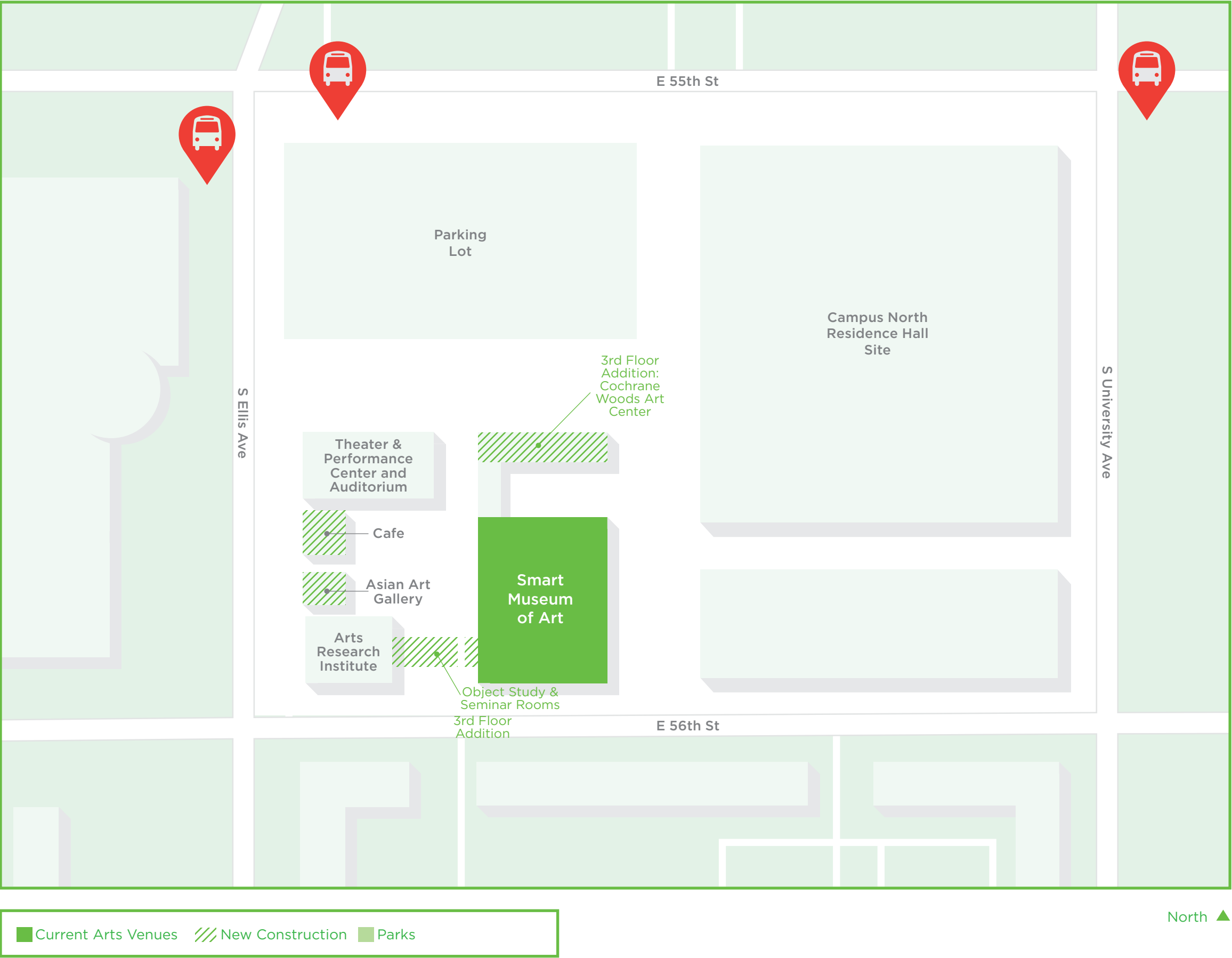


Current Arts Venues

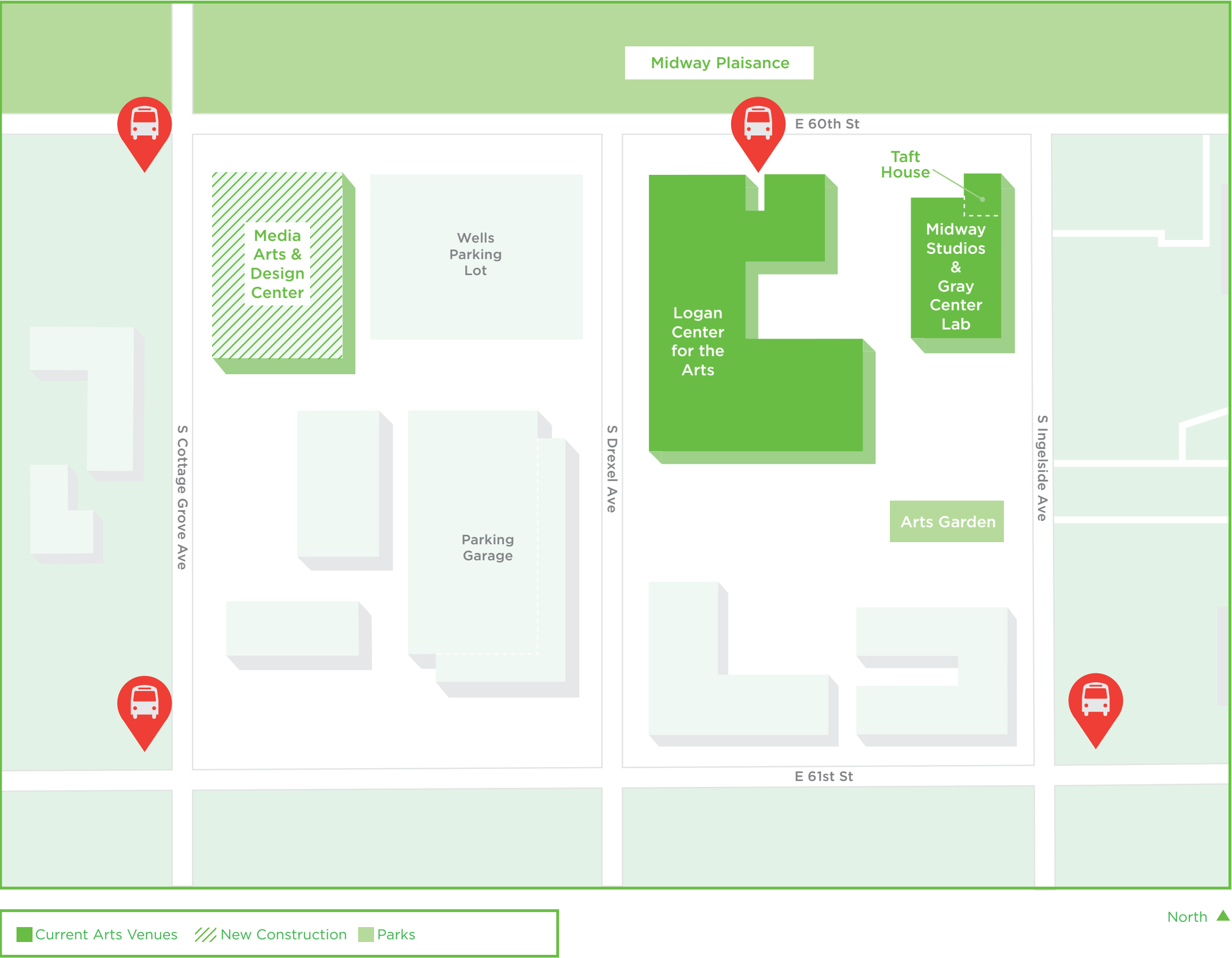
New Construction

Parks

Greenwood Arts Quad



Midway Arts Complex



Garfield Arts Block

- A** Arts Incubator
- B** Pavilion and Public Plaza
- C** Currency Exchange Café
- D** Permanent Place Lab Offices
- E** Incubator Courtyard Addition
- F** B.I.N.G. Bookstore
- G** Green Line Arts Center and Renovated Former CTA Station
- H** East Music Venue, Community Practice Space, and Outdoor Café
- I** Temporary Public Sculpture Park and Garden
- J** Temporary Arts Installation
- K** Museum-Anchored Mixed-Use Development
- L** Mixed-Use Production Center and Parking
- M** White Box Gallery
- N** Production Center Expansion

