



PUBLIC ART WORKSTREAM

—FINAL REPORT—

Tufts as an Anti-Racist Institution

FEBRUARY 2021

Acknowledge

Commit

Transform

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Executive Summary

The Public Art Committee (PAC), which was formed last year as part of the decision to remove the murals from Alumnae Lounge, was charged with thinking critically about whose history and images are displayed throughout our campuses as part of the Tufts as an Anti-Racist Institution Initiative. Below is a summary of the PAC's work from August–November 2020.

CHARGE AND APPROACH

The PAC embarked on a public art audit to consider the impact of artwork in our public spaces. The objective of this initiative is to ensure that these spaces and images reflect present values of diversity, equity, and inclusion as it conveys the rich history of Tufts University.

Part I of this report presents the findings of the Medford/Somerville audit and outlines the visible demographics of the subjects and makers of all artwork on view on campus. The goal was to simply see how we are visualizing the university's history and what figures are being put forth and honored—whether explicitly or implicitly. The results are clear—when considering the portraits of historic university figures, 100 percent of the subjects are white, 98 percent are men, and all are made by white men. (A preliminary account of Tufts' Boston and Grafton campuses is included as well but still requires in-person verification.)

Part II of this report outlines a series of recommendations to determine new ways of recognizing BIPOC faculty, staff, alumni, and trustees going forward through new artwork commissions—for both the Coolidge Room and the broader campus at large. These are, in short: adjusting the Coolidge Room to feature historic exhibitions about underrepresented communities at Tufts; repairing the visual record through a series of portraiture commissions; diversifying the campus environments through an increased public art program of temporary outdoor murals and rotations in Alumnae Lounge; developing a campus-wide community commission with an artist-in-residence; and implementing a digital portraiture project to capture and best reflect our dynamic history.

As this report was finalized, the PAC was still researching the context of all art on view—beyond the demographic data—for a more robust view and understanding of the art on view, scheduled to be complete by May 2021. We are continually refining a public art commissioning and developing strategy that can effectively reflect the diversity of our community and the work, happening across campuses, towards making Tufts an anti-racist institution.

- Dina Deitsch, Co-Chair, Public Art Workstream
- Marty Ray, Co-Chair, Public Art Workstream

Part I: Public Art Audit

UNDERSTANDING WHERE WE ARE

For the public art audit, over the late summer and fall, the Art Galleries staff and PAC developed a series of criteria by which to analyze the artworks on public view across the Medford/Somerville campus in two phases. First, all artwork was reviewed for the demographics of the sitters (or subjects) and the artists who made these works. Our initial pass confirms our work ahead: of the 196 artworks on view, 87 works depict human figures, 47 of which are specific to the university's history. Of these *historic university portraits*, 98 percent feature men and 100 percent of those figures are white. Of the artists with work on view (encompassing all 196 works), 78 percent are male and 83 percent are white. While a cursory study, these numbers reveal a glaring lack of diversity in our visual record at every level.

Below are the initial findings of the audit that was conducted, to start, on the Medford/Somerville campus only. This same analysis is being applied to the Boston and Grafton campuses (preliminary results are on page 16 and onward).

SCOPE OF ARTWORKS REVIEWED

Artworks under review here are deemed visual works—painting, prints, drawings, sculpture—that are catalogued by the university. This study did not include artwork personally owned by staff and/or faculty members or text-only plaques or memorials without imagery. Memorials were included if they had a visual or material form—either abstract or figurative. Furthermore, we also acknowledge that there may be some artworks on view in the form of plaques or other media on campus that are uncatalogued, but this report covers all known and significant works.

The Medford/Somerville campus was divided into zones for this first-pass analysis. These same zones will be followed as we embark on more in-depth research with students and faculty on all artworks, see Audit Summary and Next Steps (page 15) for details.¹

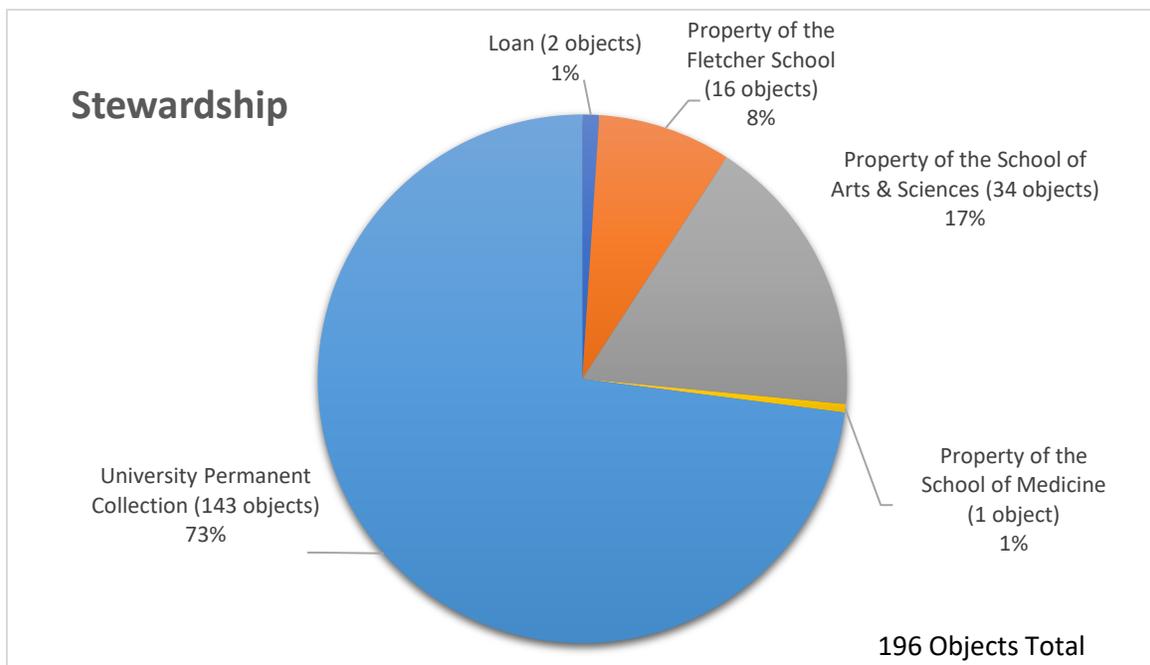
¹ Ballou Hall, zone 1, is being researched by graduate assistants at the Art Galleries, the artworks in Goddard Chapel are being studied by a course in Museum Studies, and the Ginn Library at the Fletcher School will be subject of a spring semester class at SMFA at Tufts, who will present a proposal to the Public Art workstream at the end of their semester.



Medford/Somerville Campus Zones

STEWARDSHIP/OWNERSHIP OF ARTWORKS ON VIEW

Of the artworks on public view on the Medford/Somerville campus, the majority (143) are under the auspices of Tufts' Permanent Art Collection (overseen by the Art Galleries in the School of Arts and Sciences), 34 works are owned (but not accessioned) by the School of Arts and Sciences, 16 are owned by the Fletcher School, 1 is property of the School of Medicine, and 2 are on loan.



DATA MODELING

Demographic data collection and reporting was modeled on the first large-scale study of major U.S. museum collections by the demographics of artists, by Williams College:

<https://artofstat.shinyapps.io/ArtistDiversity/>

Diversity of artists in major U.S. museums; Chad M. Topaz, Bernhard Klingenberg, Daniel Turek, Brianna Heggeseth, Pamela E. Harris, Julie C. Blackwood, C. Ondine Chavoya, Steven Nelson, Kevin M. Murphy

Published: March 20, 2019; <https://doi.org/10.1371/journal.pone.0212852>

<https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0212852>

TYPES OF ARTWORK ON VIEW

196 Objects Total

- 60 University Collection
- 136 Fine Arts Collection

Here, we would like to note the distinction between the University Collection and the Fine Arts Collection.

University Collection denotes artwork acquired for its depiction of a historical figure, location, or event from Tufts University's history (objects include painted portraits, stone and/or metal busts, and images of the campus). The *Fine Arts Collection* includes artwork collected or acquired for its artistic or art historical value. Of course, there are paintings and sculptures that can overlap categories, for instance, the John Singer Sargent portrait of Tufts University professor Dr. Morton Prince, ca. 1895, is one of the school's most valuable and prized artworks. Please note that these distinctions do not refer to *ownership* by a specific school or area of the university, but to the artworks' function and subject matter.

LOCATION OF ARTWORKS

Public Spaces

- 105 artworks (including 51 works from the University Collection)
- Public space is defined as any room or building that could be accessed by anyone during regular hours. This includes lobbies, hallways, and the libraries.

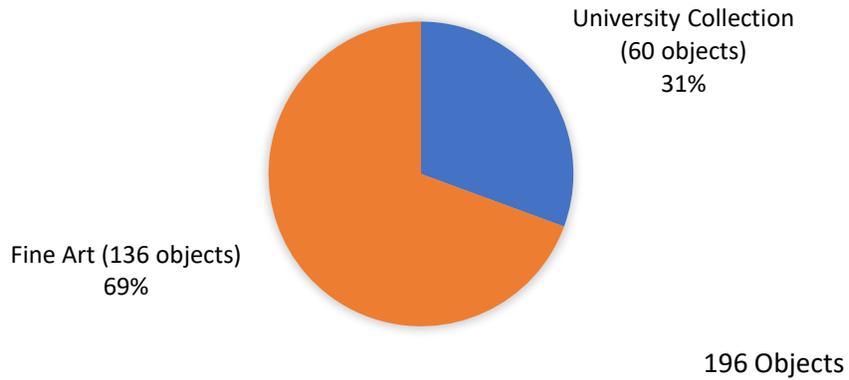
Semi-Public Spaces

- 74 artworks
- Semi-public is defined as areas that are open to some people outside of the administration (e.g., office suites, Gifford House, Coolidge Room).

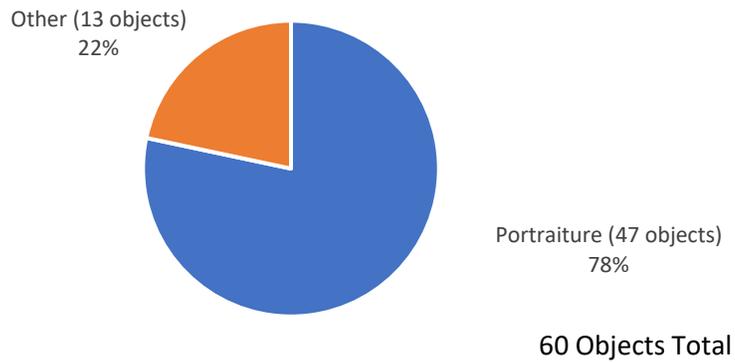
Private Offices

- 17 artworks
- Personal administrative offices

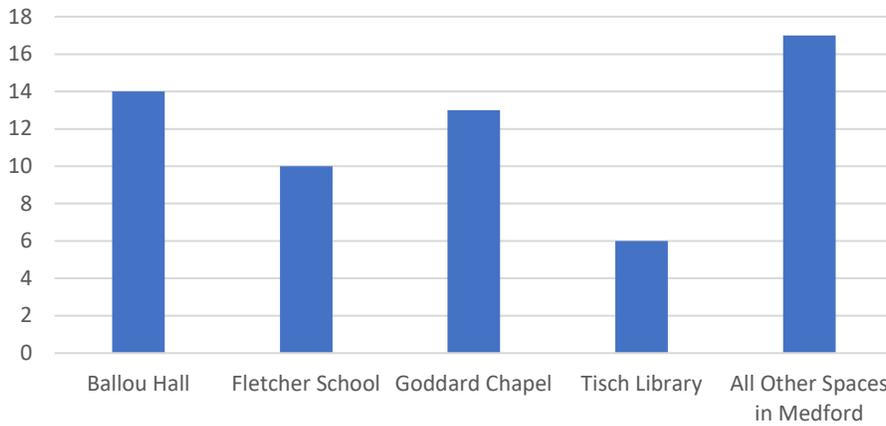
Artwork on View in Medford



University Collection on View



University Collection on View by Building

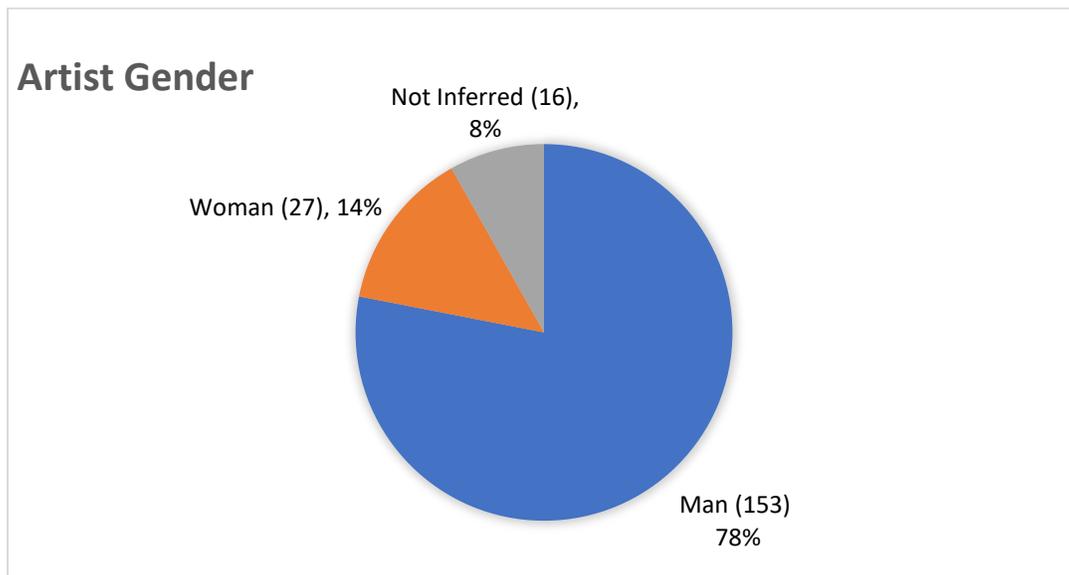


60 University Collection Artworks on View on Medford/Somerville Campus (By location)

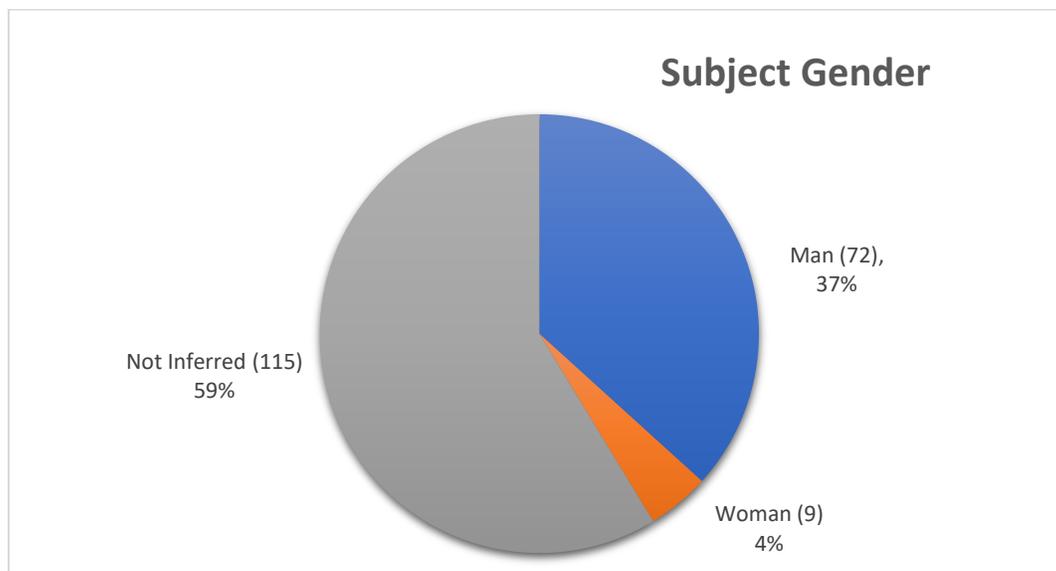
DEMOGRAPHIC ANALYSIS OF ARTWORK: GENDER

Gender parity of subjects and artists of all artwork (196 total) on view:

Please note that while gender here is noted as male or female, our research categories do include non-binary and non-conforming gender identity. In working with the material on view, all artists and subjects, when identified, did either identify as male or female. This further underscores that lack of diversity of any LGBTQ subjects within our collection.

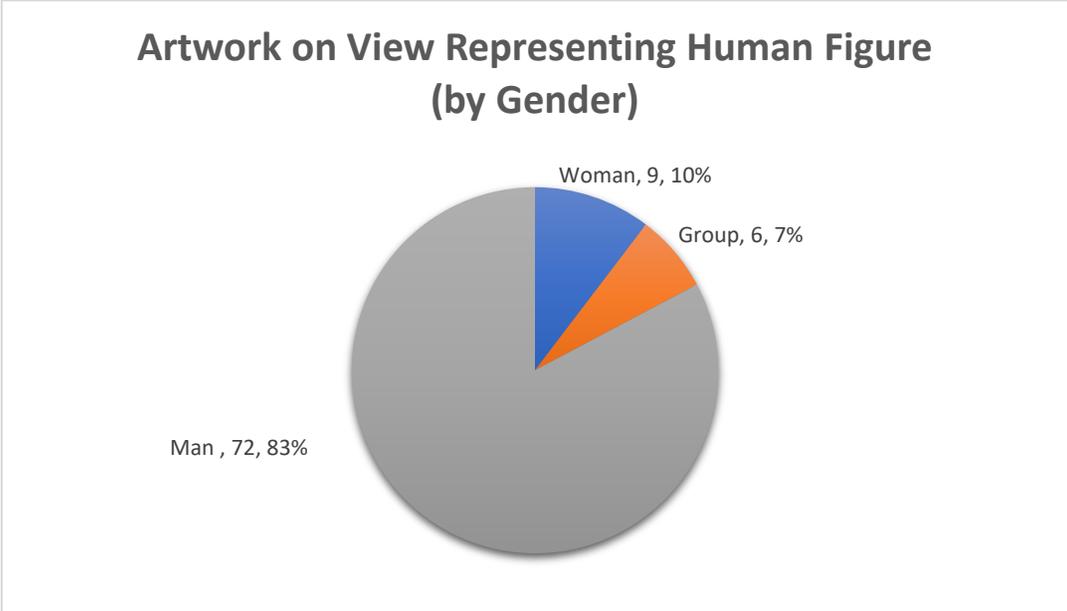


“Not Inferred” here means that the artist is unknown.



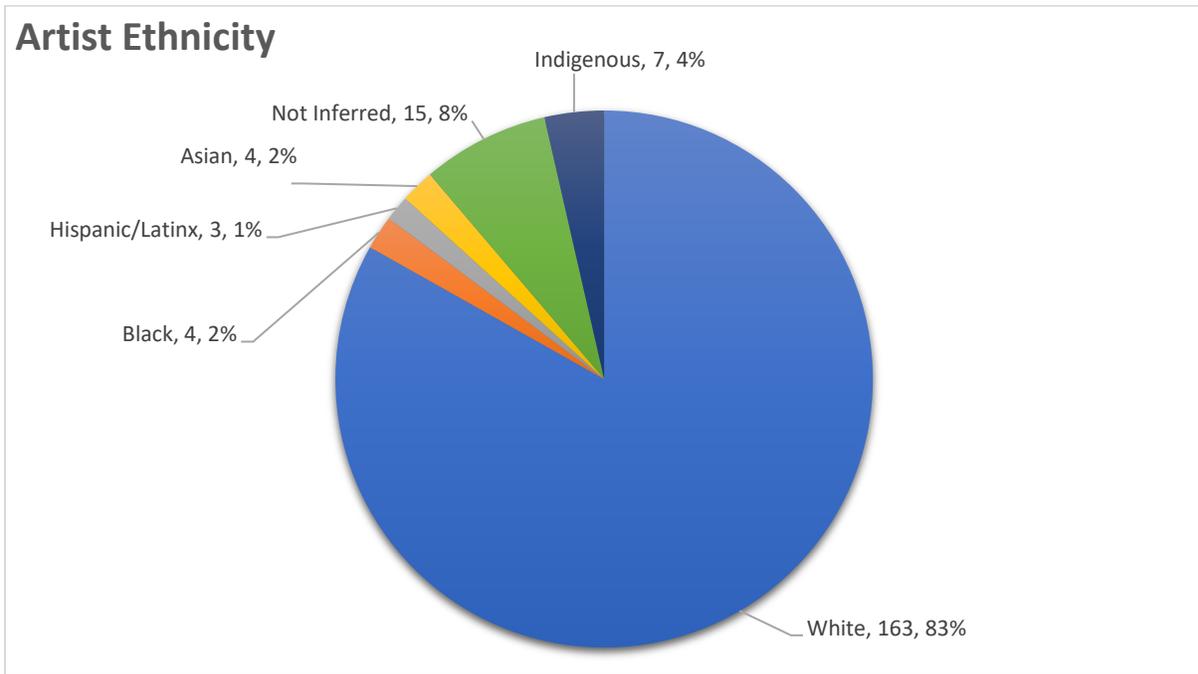
“Not Inferred” here means that the artwork depicts a non-human or abstract form.

Gender parity of subjects of artworks that depict human figures (87 works) on view:

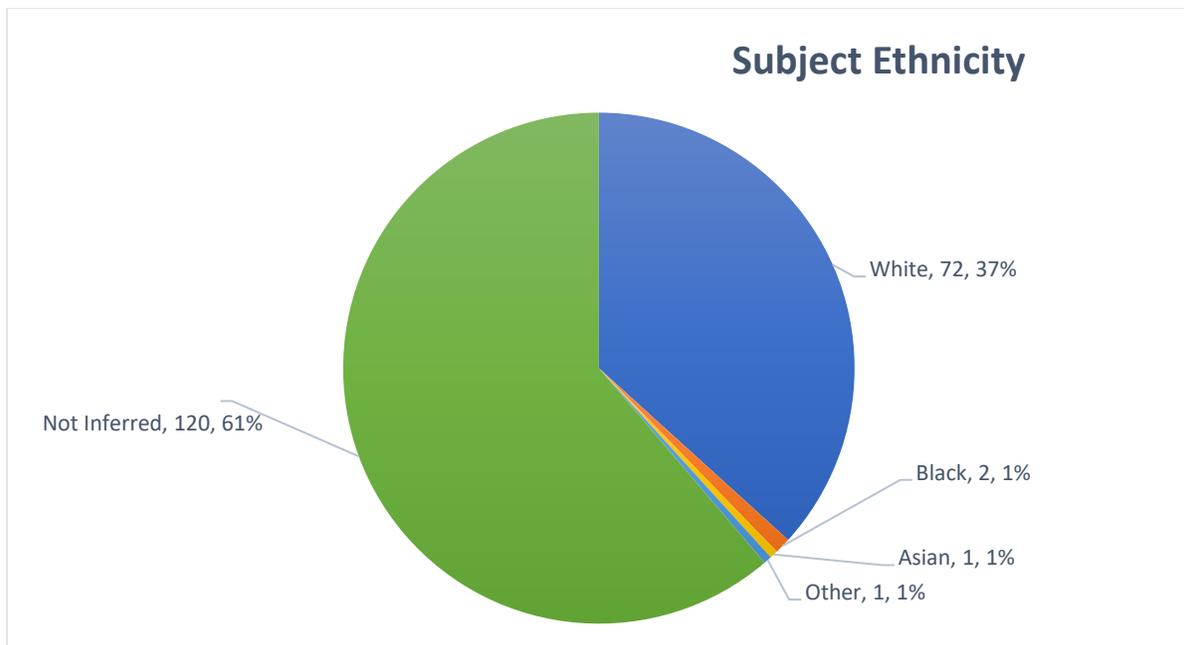


DEMOGRAPHIC ANALYSIS OF ARTWORK: RACE AND ETHNICITY

Race and ethnicity of artists and subjects (when applicable) of all works on view (196).

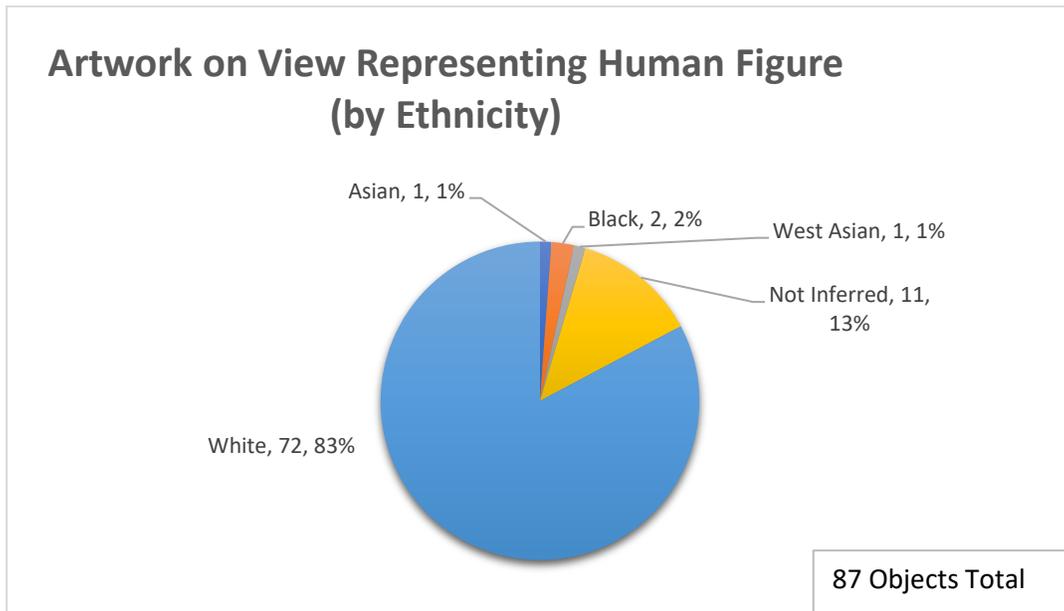


“Not Inferred” here means that the artist is unknown.

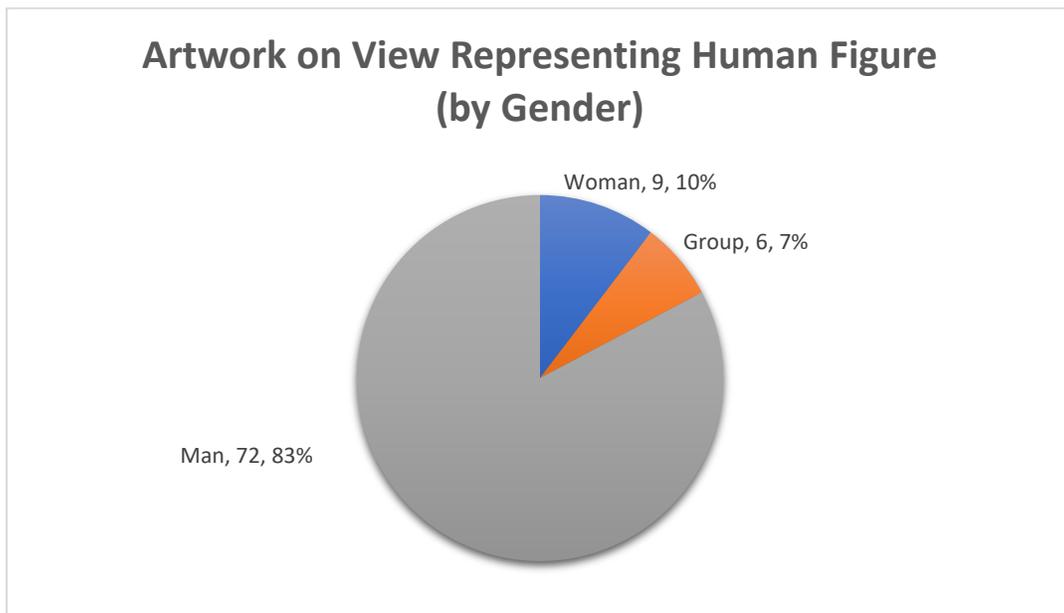


“Not Inferred” here means that the artwork depicts a non-human or abstract form.

Race and ethnicity of subjects of works depicting human figures only (87)

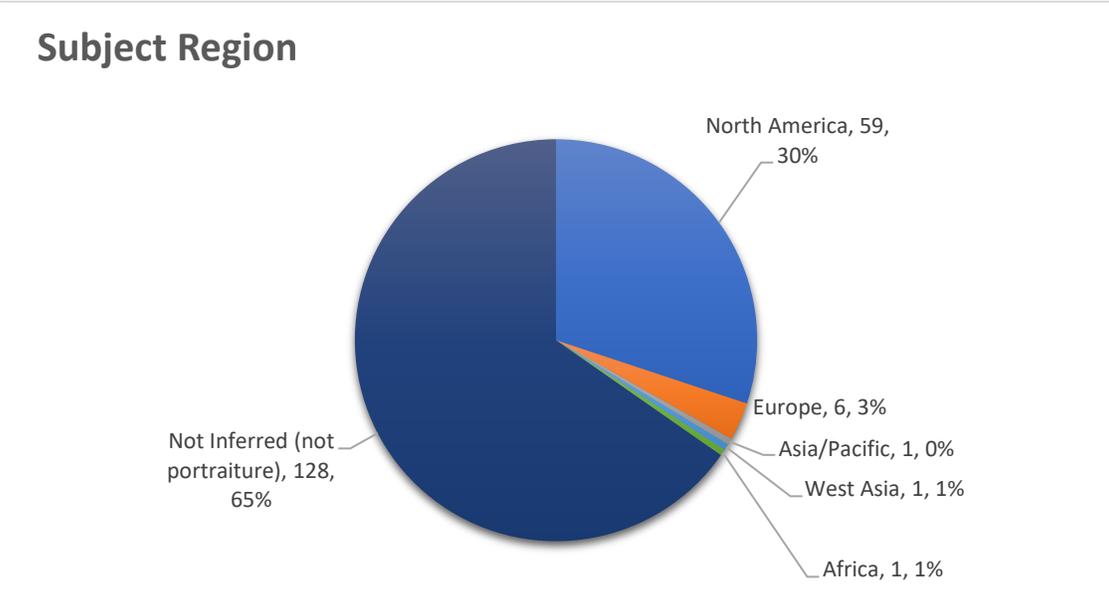
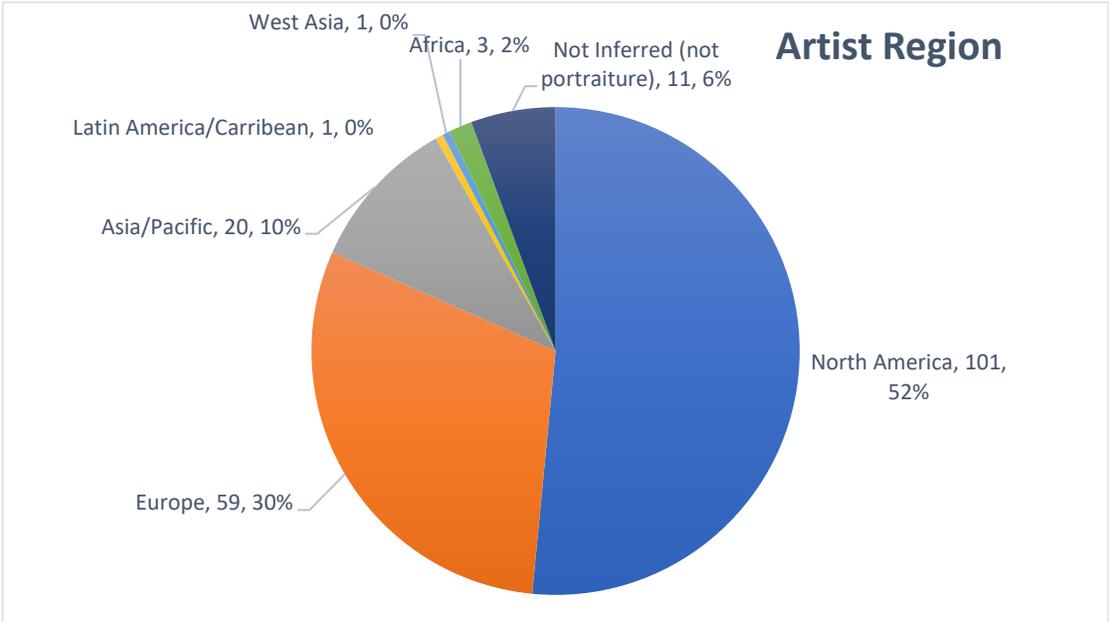


“Not Inferred” here means that figures are depicted in groups or abstracted.



“Group” indicates multiple figures, where the specifics of the figures are not able to be determined.

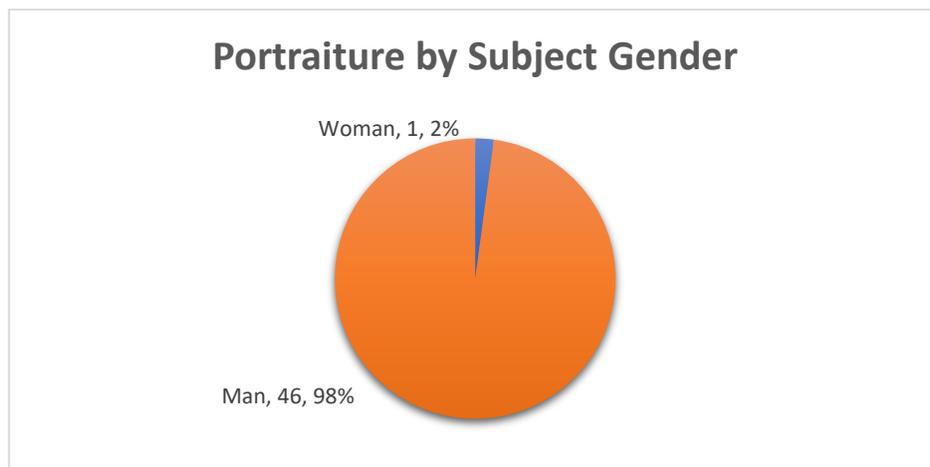
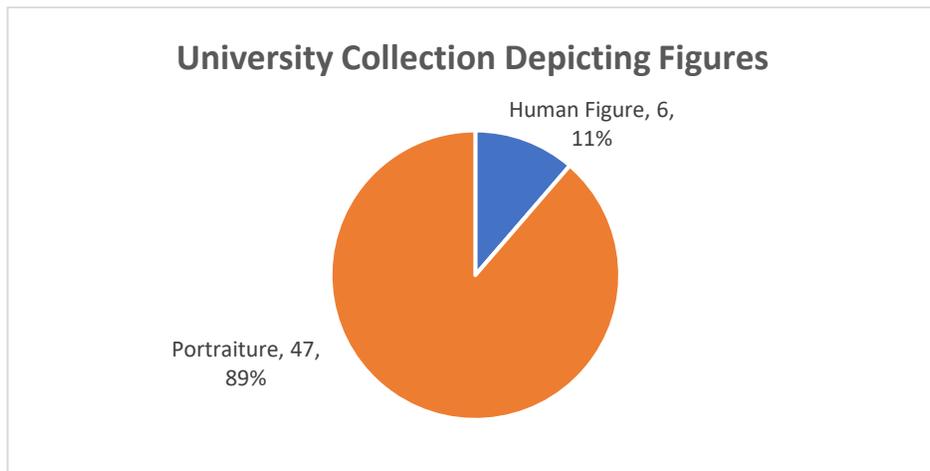
Region of birth of artists and subjects of all works on view (196)



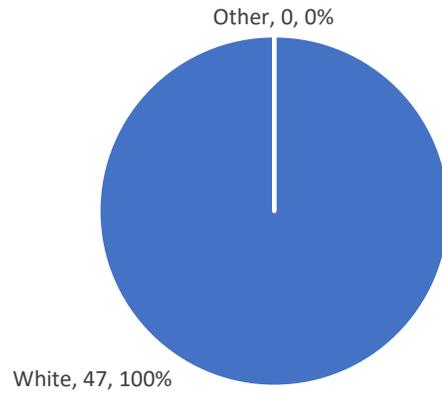
UNIVERSITY COLLECTION ONLY

If we analyze the content of the University Collection (defined as portraits and landscapes collected for their depiction of Tufts' history) and focus *only* on those portraits, the numbers are quite stark. Of the 47 portraits on view, all of those figures are white, and 46 are men.

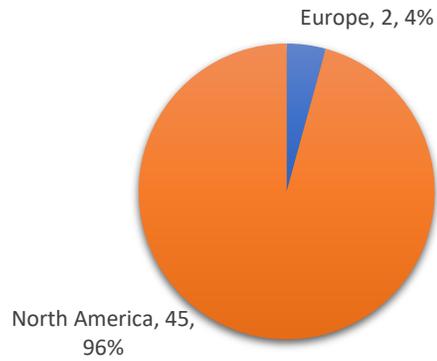
We should note here that this audit will continue to dive deeper into these portraits to highlight the work of each figure, as well as noting if they come from other, less visible marginalized communities, marking their time at Tufts as groundbreaking.



Portraiture by Subject Ethnicity



Portraiture by Subject Region of Birth



AUDIT SUMMARY AND NEXT STEPS

1. Of the artworks that feature human figures, 83 percent of those figures are white, and 83 percent are male.
2. Of the university portraits on view, 98 percent of the subjects are male, 100 percent of the subjects are white.
3. It is clear that the university portraits do not display the diversity of Tufts' community and history in respect to race, ethnicity, and gender.
4. Audit next steps:
 - a. Refine and develop Boston and Grafton campus audits and research (see pages 16–18 for draft).
 - b. Continue in-depth research into artwork to expand information about each work beyond demographics to account for the complexity of each historic figure on view. Research is being conducted by Art Galleries staff, graduate student affiliates, and two university courses—one in Museum Studies and one at SMFA at Tufts—to conduct research and develop recommendations for two spaces on campus (the Fletcher School's Ginn Library and the Goddard Chapel) to open this process to our student and faculty community. Due to the limited access to the Archives, though, this portion of the process is expected to take the full academic year. The goal for this research is to provide a stronger historical context for images on view and drive any required relocation and/or serve as the basis for expanded historic text for a given artwork.
 - c. Expected timeline for final research report: Spring/summer 2021

PRELIMINARY PUBLIC ART AUDIT FOR BOSTON AND GRAFTON CAMPUSES

The Art Galleries team, led by Collections Manager and Registrar Laura McDonald, worked with staff from the SMFA at Tufts, Cummings School, and Boston Health Sciences schools to develop accurate accounts of artwork currently on view based on a series of shared inventory lists. It should be noted the Boston Health Sciences campus and Cummings School of Veterinary Medicine have proactively removed a number of their existing portraits of former deans and faculty with a stated goal of equitable representation. While this work is still in progress, the numbers below reflect, to our knowledge, what is on view as of Fall 2020. With limited access to campuses and sites due to COVID-related restrictions, we recommend on site visits in Summer 2021 to both update and confirm these findings.

Please note that categories and classifications are only listed when applicable. In general, “not inferred” indicates an unknown artist.

1. School of Dental Medicine

On View: Analysis of Artwork Content

Artworks on View	74
Representational Human Subjects	10
Portraits	6

Portraiture on View by Gender	Man	Woman
Portraits	5	1
Portraiture on View by Race	White	
Portraits	6	

School of Dental Medicine

On View: Analysis of Artwork by Artists

Artworks on View	74
Individual/Identifiable Artists	40

Artist Gender	Man	Woman	Not Inferred
	14	19	7

Artist Race	White	Not Inferred
Artist	29	11

2. School of Medicine

On View: Analysis of Artwork Content

Artworks on View	71
Individual Artists on View	28
Human Subjects on View	45
Portraits on View	35

Portraiture on View by Gender	Women	Men	
Subjects	6	29	
Portraiture on View by Race	White	Black	Not Inferred
Portraiture Subject	30	2	3

School of Medicine

On View: Analysis of Artwork by Artists

Artworks on View by Artist Gender	Women	Men	Not Inferred
Artists	6	17	5

Artworks on View by Artist Race	White	Black	Other	Not Inferred
Artist	21	1	1	5

3. Cummings School of Veterinary Medicine
On View: Analysis of Artwork Content

Artworks on View	17
Recognizable human figures	9
Portraits	5
Individual Artists	14

Portraiture on View by Gender	Man		
Portraits	5		
Portraiture on View by Race	White	Asian	
Portraits	4	1	
Artworks on View by Artist Race	White	Not Inferred	
Artist	9	5	
Artworks on View by Artist Gender	Man	Woman	Not Inferred
	7	2	5

4. School of the Museum of Fine Arts at Tufts University
On View (Campus Collection only)

SMFA-Artworks on View	3	
Individual Artists	2	
Artist Gender	Man	
Artists	2	
Artist Race	White	
Artists	2	
Portraiture on View by Race	White	
Portraits	2	
Portraiture on View by Gender	Man	Woman
Portraits	2	1

PART II: COOLIDGE ROOM

One of the PAC’s key goals was to determine new ways for recognizing the contributions of Black people, Indigenous people, and people of color from Tufts’ history through works of art.

It is abundantly clear that the university has not recognized members of its community through artwork beyond its past presidents and a handful of deans and faculty, the majority of whom are white men. Not only do we not have artwork on view of Black people, Indigenous people, and people of color or even many female subjects, we have few, if any, examples in the collection at all.

This glaring lack of diverse representation is most evident in the Coolidge Room, Tufts’ oldest and most ceremonial space where, until September 2020, 11 portraits of Tufts’ former presidents encircled the room. And while this is not a heavily trafficked space for students and the community at large, its position at the center of university’s power structure makes it an important symbol of Tufts’ core values.

To that end, the PAC developed a subcommittee to develop a series of recommendations for the future of the artwork in that space that would require a specific plan for commissioning new works. See Addendum 1 (page 27) for the guiding principles for the commissioning of new University Collection artworks (including for the Coolidge Room) and the members of the Coolidge Room Subcommittee. The Coolidge Room projects should be developed with these guiding principles in mind to reflect the work being done across campus—of commemorating notable BIPOC graduates, faculty, and staff who have had impact on the world at large.

NEXT STEPS AND RECOMMENDATIONS: COOLIDGE ROOM AND UNIVERSITY PORTRAITURE

1. Coolidge Room: Replace Portraits with Historic Exhibitions about Underrepresented Communities at Tufts

While the Coolidge Room will no longer house portraits of former university presidents, it remains the symbolic center of the university and its seat of power. As such, the Public Art Committee recommends that the space reflect the work happening on campus and that new installations must center marginalized voices from the university’s past and present. To that end, we recommend a series of rotating exhibitions of images and objects from the University Archives that tell the story of underrepresented communities at Tufts.

The series would begin with the experiences of Black students as based on the work of Professor Gerald Gill in papers that are housed in Tufts Digital Collections and Archives (DCA) and presented in the online exhibit [Another Light on the Hill](#). In addition to focusing on the history of Black students and faculty at

Tufts, with time and funding for research, these exhibitions can continue on to present the histories of the identity centers, the deeper history of the university's land and landscape, and even specific figures who have notably contributed to the diversity of campus life and scholarship.

The Coolidge Room Subcommittee recommended that exhibitions in the Coolidge Room be rotated every two to three years to maintain a dynamic sense of history.

2. Existing Presidential Portraits

For the 11 presidential portraits that were formerly housed in the Coolidge Room, the PAC recommends re-siting individual paintings when and if possible [See Addendum 2 (page 29)]. As part of a larger effort to document and contextualize artwork related to university history, we recommend creating an accompanying collection and online resource that contains all university portraits with extended texts that share the history and background of each work—both the subject/sitter and the artists. In this way, these works will be fully accessible with additional context describing their relationship to the university's history without impacting meeting and learning in physical spaces with the capacity to grow and change, just as our community has done.

3. Repairing the Visual Record: Portraiture Commissions

Representation matters and impacts feeling of inclusion.

Artwork of notable BIPOC figures from Tufts' history should be commissioned on an annual basis for at least five years to contribute enough new artworks to the university collection to begin to effectively diversify our holdings. It is important to identify where portraits will be located along with the rationale of why that space is being recommended.

To specifically address the stark absence of Black portraiture on view or in the collection, and in accordance with working against anti-Black racism as a core value, the PAC recommends we begin with a commission of two historic Black figures from Tufts' community as soon as Summer 2021. The subcommittee developed a working list of figures that require further discussion by the PAC:

Individuals

- a. Jesse Gideon Garnett, D1919, first Black woman to graduate from TUSDM; practiced in Boston for 50+ years
- b. Bernard Harleston, Faculty member/dean at Tufts for 25 years; focused on minority and economically disadvantaged students

- c. Cuthburt Philiburt, A28, Graduate of TUSM; practiced in Boston for 50+ years
- d. Gerald Gill, Member of the History department; Community builder
- e. Forrester Blanchard Washington A1909, earliest identified African American student; social work pioneer; member of FDR's administration and "Black Cabinet"
- f. George Cox, A 70 and Dan Coleman, A73, leaders and activists involved with Tufts Afro-American Society, protest actions in late 1960s
- g. Inez Smith Reid, J59, trustee 1988-1998, retired senior judge, District of Columbia Court of Appeals; Inspector General of EPA
- h. Bobbie Knabel, Faculty and dean of students, 1970-2000, involved in establishment of several of the identity centers

Groups

- i. Commemoration of Medford's Dugger Family (Vargas, Ione Teresa Dugger, J52, Dugger, Cortland, A50, Dugger, Edward, E41)

4. Next Steps

- a. Exhibition
 - i. Establish topic and subject for two rotations for broader review and feedback
 - ii. Establish feedback mechanism with community, through a representative working group or possible focus groups; work with Division of Student Diversity and Inclusion
 - iii. The exhibitions will be produced by DCA and Art Galleries staff, with the feedback and input of select faculty and center directors from the Division of Student Diversity and Inclusion
 - iv. Final content to be presented to President's Office and PAC for approval
 - v. Cost: \$10,000 per rotation with the aim of scheduling and confirm at least three rotations over five years (5-year cost: \$30,000)
- b. Current Portraits
 - i. Re-site portraits when and if possible to new locations in named areas on campus. Ballou can retain Founding President Ballou and perhaps portraits of living or more recent presidents, such as Bacow and DiBiaggio.
 - ii. High resolution images and information about all artworks and sitters be made available through on Digital Portraiture Project (see below)
- c. New Portraits
 - i. Identify locations on campus for new artworks

- ii. Establish selection process protocol for subjects
- iii. Selection process to include: PAC and focus groups with staff, faculty, students, and alumni; specific outreach to Division of Student Diversity and Inclusion and affiliated alumni groups
- iv. Artwork commissioning process will be overseen by PAC and Art Galleries director and staff
- v. Suggested schedule for funding commissions: \$50,000 for 2021/2022; \$75,000 for three works by 2025, resulting in a four-year total cost of \$125,000

CAMPUS RECOMMENDATIONS

While the Coolidge Room remains highly symbolic and important, the PAC recognizes that it is a space out of general circulation for most Tufts students and staff. Since there is a clear lack of representation on campus, anywhere, the PAC recommends the following actions for more immediate and student-facing impact.

1. Diversify the Campus Environments: Increase Public Art Program with Temporary Projects: Outdoor Murals and Alumnae Lounge

After conducting a campus-wide demographic audit of artwork on public view at Tufts four major campuses, with a specific focus on portraits of historic university figures, it is clear that Tufts does not have sufficient diversity in its public and visual displays on campus or in its collections. On the Medford/Somerville campus, which represents the largest campus and amount of works of art, the results are clear—when considering the portraits of historic university figures, 100 percent of the subjects are white, 98 percent are men, and all are made by white men.

The PAC believes that at this moment, immediate steps should be taken to address both spaces of symbolic power (Coolidge Room) but have fewer visitors, and spaces that are open to a larger public and are, by definition, more student-centric. Our recommendations begin with the Medford/Somerville campus.

Two ways to address more trafficked and student-centric parts of campus are through:

1. Outdoor murals that can be developed closely with students with oversight from PAC and the Art Galleries. Oversight to include approval from the committee based on draft proposals on ideas and sketches of the final product, developing standards for murals, and developing plans for maintenance and security and an accompanying website where the full context of the mural is explained along with an artist profile.

Temporary murals have long been a form of artistic activism (from Mexican and Chicano Mural movements to Black Lives Matter today) and community storytelling. As the campus and student community struggle through unprecedented challenges and the very nature of public, gathering spaces are now subject to fear and anxiety, there is an opportunity to engage our students and faculty with large-scale, temporary imagery that can enliven the campus and reflect the values of the community.

2. Rededicating Alumnae Lounge to celebrate the diversity of Tufts alumni/ae through temporary alumnae artworks to finalize the 2019 mural removals through a proactive program. Projects can be developed with the Alumni Association to commission artworks centered around Tufts' history and/or alumni.

After removing the two 1955 murals, the room remains devoid of artwork and is one of the few public gathering spaces where students, faculty, and public can regularly meet for events, lectures, and dinners. As both a public and ceremonial space in its own right, and one dedicated and supported by the female graduates of Tufts, this space can functionally and symbolically serve as an ideal platform for a new public art series that focuses on Tufts' alumni community.

Next Steps

Cost: Outdoor murals—\$7,000–\$15,000 per rotation (pending location);
Alumnae Lounge commissions: \$15,000 per rotation

2. Campus-Wide Community Commission/Artist-in-Residence

As we think deeply about what representation means on campus, whose histories are we sharing, and for whom our campuses are built and designed, the visual arts are both a site of contention and repair. It is the PAC's recommendation that we invite an artist-in-residence to work with our community of scholars, staff, students, faculty, and the alumni community towards a new public artwork that can help us understand our past and look towards a more just and equitable future. A new work can take many forms—from a film to a set of images to a sculpture and performance—but has the capacity to publicly symbolize the university's commitment towards being a truly anti-racist institution.

Next Steps

PAC to develop parameters of commission/artist-in-residency
Develop an advisory group (an offshoot of the PAC) to invite selected artists with a developed track record of working with communities in thoughtful ways.

3. Digital Portraiture Project

Understanding the limitations of commissioning new artworks to commemorate the full depth and diversity of our historic community, the PAC recommends a digital project dedicated to commemorating members of Tufts historical BIPOC community more broadly (drawn from archives and highlighting many more people) in context of all existing portraits on campus.

A digital project can hold images and information of existing artwork taken off view, while creating space for images and text about historic Tufts figures that do not have artworks or paintings associated with them. A digital project can also: lay the groundwork for future commissions; consolidate research from the Archives, Art Galleries, Centers, students, faculty, and alumni, and be made publicly accessible through a website and on-campus monitors.

Next Steps

- a. Develop a digital platform with Tufts Technology Services or outside developers that can provide an open platform for images and texts
- b. Develop structure and workflow between Art Galleries, DCA, and others
- c. Upload images and existing information of all existing artworks and portraits that commemorate historic Tufts figures (Art Galleries)
- d. Upload images and texts of historic BIPOC Tufts figures from DCA, staff, faculty and student work (DCA, Centers)
- e. Launch an alumni initiative to contribute to notable BIPOC Tufts faculty, staff and alumni for inclusion and commemoration
- f. Install monitors throughout campus to highlight digital portraits
- g. Begin commissioning artists to develop video portraits of BIPOC individuals and groups over time for website and monitor displays (PAC/Art Galleries)
- h. Cost: Startup fee for site development—\$10–30,000;
Ongoing maintenance—\$5,000 annually
Monitors for on-campus displays—\$10–25,000
Total = \$25,000–\$60,000

About the Public Art Workstream and Committee

Workstream Leaders

Dina Deitsch, Director and Chief Curator, Tufts University Art Galleries, and Marty Ray, Chief of Staff, Office of the President, and Assistant Secretary of the Corporation

Committee Members

Dina Deitsch, Director and Chief Curator, Tufts University Art Galleries (TUAG) (Chair)

Sarah Allred, Tisch College

Nancy Bauer, Dean, School of the Museum of Fine Arts at Tufts; Academic Dean

Abbie Connors, Associate Director, Stewardship and Donor Relations

Amin Fahimi Moghadam, Graduate Student

Maren Greathouse, Associate Director, Diversity and Inclusion Education

Daniel Jay, Dean, Graduate School of Biomedical Sciences

Olivia Mann, Graduate Student Fellow, TUAG

Diana Martinez, Assistant Professor Director of Architectural Studies, Department of Art and Art History

Laura McDonald, Collections Manager and Registrar, TUAG

Rachelle Mozman Solano, Professor of the Practice, SMFA at Tufts

Alonso Nichols, Chief of Photography, University Communications and Marketing

Marty Ray, Chief of Staff, Office of the President, and Assistant Secretary of the Corporation

Dan Santamaria, Director, Digital Collections and Archives

Abigail Satinsky, Curator, TUAG

Jared Smith, Associate Director, The FIRST Resource Center

Barbara Stein, Vice President for Operations

Kimberly Theidon, Henry J. Leir Professor of International Humanitarian Studies, The Fletcher School

Isaac Zerkle, Graduate Student Fellow, TUAG

In addition, we have representation from Alison LaRosa, Associate Director of Donor Relations at the School of Medicine, and Nancy Meyer, Library Assistant at Cummings School, who will represent the work happening within committees focusing on this work in their own schools.

Addendum 1

GUIDING PRINCIPLES FOR THE COMMISSIONING OF NEW UNIVERSITY COLLECTION ARTWORKS

The Tufts University Public Art Committee is charged with thinking critically about whose history and images are displayed throughout our campuses. The objective of this initiative is to ensure that our public spaces reflect present values of diversity, equity, and inclusion as it conveys the rich history of Tufts University. Specifically, we are tasked with ensuring that the works of art that narrate the history of Tufts do so through a diverse expression of gender, race, and ethnicity. This includes ensuring that equity exists not only within the subjects of artworks but also within the artists that create them and across different levels of employment, engagement, and service at Tufts. As new artworks are developed and commissioned to visualize the university's history, the PAC and related entities will use the following guiding principles when seeking out new forms and artworks:

1. Centering the margin: Understand that the visualization of university history through artwork must be reparative and offer counter-narratives to uplift forgotten or deleted stories in the school's histories.
2. The university must actively invest in the development and commission of new works to counter the years of disinvestment in honoring marginalized communities on campus.
3. Ensure that both figures/subjects and artists are from formally excluded or marginalized groups in terms of their race, gender, and ethnicity. This means prioritizing women, LGBTQ people, Black people, Indigenous people, and faculty, staff, and alumni of color as subjects and seeking out commissions from artists representing those identities.
4. Accessibility: Continue to work toward a plan of providing legibility of artwork for people with disabilities.
5. Artwork should reflect Tufts' stated values of being:
 - a. A student-centered university dedicated to the creation and application of knowledge.
 - b. Committed to providing transformative experiences for students and faculty.
 - c. An inclusive and collaborative environment.
 - d. A place where creative scholars generate bold ideas, innovate in the face of complex challenges and distinguish themselves as active citizens of the world.

COOLIDGE ROOM SUBCOMMITTEE

David Antonio Cruz, Professor of the Practice, SMFA

Dina Deitsch, Director and Chief Curator, TUAG

Kerri Greenidge, Andrew W. Mellon Assistant Professorship of Race, Colonialism, and Diaspora; Track Director, American Studies; Co-Director, the African American Trail Project

Diana Martinez, Assistant Professor, Department of the History of Art and Architecture; Director of Architectural Studies

Laura McDonald, Manager of Collections, TUAG

Rachelle Mozman Solano, Professor of the Practice, SMFA at Tufts

Alonso Nichols, Chief of Photography, University Communications and Marketing

Marty Ray, Chief of Staff, Office of the President; Assistant Secretary of the Corporation

Daniel Santamaria, Director, Tufts Digital Collections and Archives

Paul Tringale, Secretary of the Corporation

Addendum 2: Complete List of Presidential Portraits in Coolidge Room and Subject Areas

Portrait Subject	Area of Expertise/ Interest	Named Space 1	Department	Art Currently on View in the Named Location
Reverend Hosea Ballou II, President 1862-1875, Trustee 1853-1861	Theology/Universalist Minister	Ballou Hall	School of Arts and Sciences Administration	Two portraits of Rev. Hosea Ballou II (and one portrait of Hosea Ballou I)
Alonzo Ames Miner, President 1862-1875, Trustee 1855-1895	Theology/Universalist Minister	Miner Hall	N/A	A.A. Miner bronze plaque
Elmer Hewitt Capen, President 1857-1905	Theology/Universalist Minister	The Capen House	Africana Center	John Wilson print, Father and Child
Frederic W. Hamilton, MA 1886, President 1905-1912	Business/Universalist	Hamilton Pool	Athletics	N/A
Herman Carey Bumpus, President 1915-1919	Biology and Zoology	None	N/A	N/A
John Albert Cousens, President 1919-1937	Business/Universalist	Cousens Gymnasium	Athletics	N/A
Dr. Leonard Carmichael A1920, President 1938-1952	Psychology	Carmichael Hall. Leonard Carmichael Society	Dining/Residence Lincoln Filene Center	N/A
Nils Yngve Wessell, President 1953-1966	Psychology	None	N/A	N/A
Burton C. Hallowell, President 1967-1976	Economics	Hallowell Hall	Residence	None
Jean Mayer, President 1976-1992	Physiological Chemistry (Human Nutrition)	Jean Mayer USDA Human Nutrition Research Center on Aging	Tufts/Federal Research Center	Bronze bust of Mayer by Lady Marcelle Quinton
		Jean Mayer Administration Building	Cummings School Administration	Portrait of Jean Mayer by Gardner Cox
John DiBiaggio, President 1992-2001	Dentistry/Education	None	N/A	N/A
Lawrence Bacow, President 2001-2011	Law/Economics/Education	None	N/A	N/A