

world "South of the Border." That exposure, he wrote, has ranged from a second honeymoon in Mexico in 1946 to high-level work as a banker and policymaker promoting economic development and cultural interchanges as Latin America experienced decades of political turmoil and debt-fueled growth and financial upheaval, followed by democratization and private-sector expansion, and today's uncertain prospects. He also examined the region through the lens of brother Nelson's "Good Neighbor" programs (at the behest of President Franklin D. Roosevelt) and fellow Overseer John F. Kennedy's Alliance for Progress. His own work with intermediary institutions has extended from recommending new economic strategies that local governments might adopt, to helping introduce Americans to

"the diversity, beauty, and sophistication of Latin American artists, musicians, and writers" (for example, subsidizing the English translation of Gabriel García Márquez's *One Hundred Years of Solitude*).

So it was that Rockefeller found himself agreeing with Rudenstine in 1991 that "the vast majority of Americans knew little about their closest neighbors, and relatively few American universities provided their students with much more than a superficial introduction to Latin American history and culture." From that meeting came the idea for a focused University-wide center. Rockefeller provided both initial funding and models for engaging regional leaders to invest their own time, energies, and resources—and at Rudenstine's suggestion, the center bears his name. Among the many institutions he

has created or led, Rockefeller has since cited it as the one whose progress he has found most satisfying.

In the April 25 news release, Rudenstine said of this first University-wide center of its kind, "The goal was to involve Harvard faculty and students from all the professional schools—as well as the Faculty of Arts and Sciences[FAS]—to collaborate with colleagues and students throughout Latin America on a wide range of new initiatives...in research and education, as well as a full program of lectures, conferences, cultural events, and other activities." (A University source said DRCLAS had catalyzed other donors' large gifts to centers focused on Europe, Asia, and elsewhere.)

The center has also fostered the growth of experiences abroad, particularly among College students—a priority since the beginning of this decade, when FAS began actively encouraging some sort of international experience as a universal goal for undergraduates. During the 2006-2007 academic year, for example, about 1,500 undergraduates pursued internships, re-

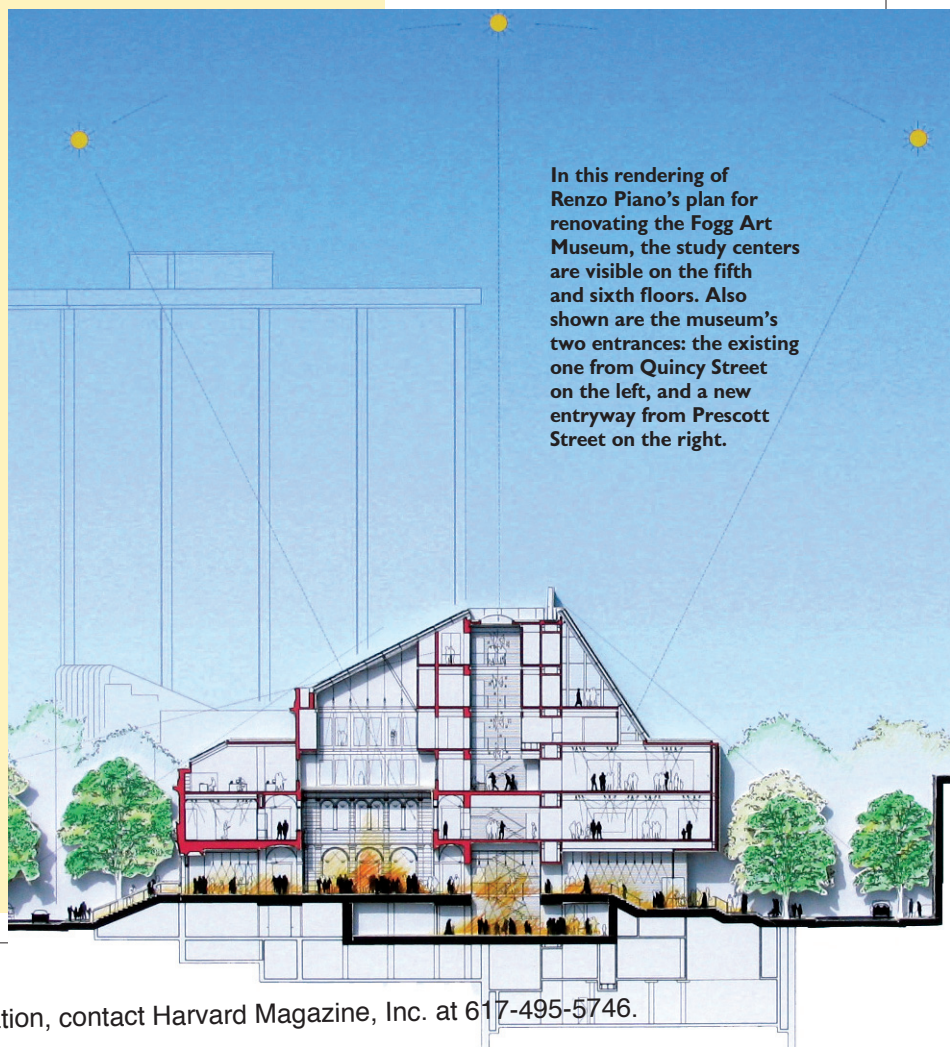
## Open Access to Art

**Of the \$30 million that David Rockefeller has donated to arts education, \$25 million will underwrite study centers on the fifth and sixth floors of the new Harvard Art Museum. These three rooms (one for each of the named collections) will allow students and faculty members to request artworks from storage and study them at close quarters.**

The present study centers, in the Mongan Center of the Fogg Museum and on the third floor of the Busch-Reisinger Museum, are primarily for works on paper. The new rooms will offer not only access to more of Harvard's collection (though some pieces, such as large paintings, will probably remain off-limits), but also a chance for visitors to compare works of art from all three museums in a single room. "It's almost like people can come in and curate their own little show," says Emily Hankle, a study-room supervisor in the Mongan Center.

Thomas W. Lentz, Cabot director of the Harvard Art Museum, describes the study centers as integral to the museum's educational mission, on a footing with the gallery space itself. "The prominence we're giving study centers is going to make this museum different," he says. Lentz knows from experience just how valuable the opportunity to see art up close can be. As a Harvard doctoral student in the early 1980s, he decided to specialize in Persian art in part because, on visits to the Islamic department, he was able to scrutinize the paintings he studied. He kept those experiences in mind when planning the new museum. "With great works of art, and through great works of art," he explains, "we can teach in ways that others can't."

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In this rendering of Renzo Piano's plan for renovating the Fogg Art Museum, the study centers are visible on the fifth and sixth floors. Also shown are the museum's two entrances: the existing one from Quincy Street on the left, and a new entryway from Prescott Street on the right.