Preface
Amy Ingrid Schlogl, Director of galleries and collections, Tufts University, and exhibition curator

In the course of our lives, we have all felt that certain places have special qualities that instill great feelings of power, serenity, spirituality, or a sense of connection to the universe, even to the cosmos. These special places are analogous to reservoirs containing an inexplicable force that renowned Russian-American artist Ilja and Emilia Kabakov call "cosmic energy." In all likelihood many more such places exist on Earth than we realize. During construction excavation of the Alderman Arts Center, where the Tufts University Art Gallery is located, cryptic drawings and vessel-like objects were reportedly discovered in the late 1990s, which suggest that this site may once have been used to capture and preserve cosmic energy. Could it do so again? If so, to what and why?

The Center of Cosmic Energy's communication with the Tufts University Art Gallery is driven by a mystical vision of a more harmonious, more creative future made possible by obtaining greater access to this "cosmic energy." We may no longer have to "simulate the universe" in a globalized world, as Tom Friedman proclaims in "The World is Flat." But we do need to be in the exact right place and in the right position (that is, 60 degrees) to become more creative, and hence more innovative (an insight from Friedman's overbooks). The Center of Cosmic Energy's bold research agenda persuasively argues that enhanced creativity is indeed the solution to many of the world's problems and that present data points within each of us can contribute to a better future.

Acknowledgments
As exhibition curator and Director of the Tufts University Art Gallery, it is my distinct privilege to have worked with Ilja and Emilia Kabakov over several years to develop and realize this installation for the first time. The curatorial, interpretive, and fabrication challenges were absolutely fascinating and unique for us.

We are deeply grateful to the artists for their support and involvement at every step of the way. I also wish to thank the Kabakovs' assistant, Igor Makakov, for his technical support, and to the Sean Kelly Gallery, New York, especially Bosko Boskovic, for assistance throughout.

To thank our fundraisers, without whom this project would have taken a much more modest form. First, to the LEE Foundation for its early support of an untitled idea and a relatively young university art museum at a turning point in our institutional history. To Shirley Alekman-Kays and Kenneth A. Alderman for both their individual and family support over the past decade, which has enabled the Gallery to realize its potential, particularly with this project. To the Office of the Dean of Arts and Sciences at Tufts University, especially Deans Robert Sternberg and Andrew McCallen, who provide critical operating support for ambitious undertakings. To Hope and Mai Daniel for their interest in publications that are both sophisticated and rigorous and for underwriting this catalogue's printing costs. Thanks are also due to the supporters of our benefit print (to date): Shirley Ayres, Donny Keys and Ben Kays, Kenneth and Ethel Alderman, Loreta Harris Cooper, Neil Racicot, and David and Barbara Slater. The Tufts University Art Gallery's Advisory Board has been generously supportive of this project and understands the powerful transformation that Cosmic Energy brings.

Any Kabakov installation is a complex undertaking with many partners. I wish to acknowledge the following collaborators who have helped realize this project: at Visa Productions, Somerville, MA, David Brown, Brianna Bazar, Derek Mason, Harrison Ribal, and Mark Smith; Charles Fox, AIA, David W. Brown, Homework; Paul Sment, our graphic designer; John McDonald, Paul Lehman, Irena Oulianova, and Elliot Closs of the Tufts University Music Department; Gregory Peremy, dramatic narration; Nine Oakes, set and design assistant; our exhibit developer Ken Yellis, First Light Museum Consultants, Newport, RI; and Bonnie Yashon, director of the Science and Engineering Education Programs who created "Tufts Experimental" with Eliza Mitto of the Tufts Engineering School's Center for Engineering and Educational Outreach. Last but not least, thank you to our hard-working, multi-tasking staff: Doug Bal, chief preparator, and exhibition site fabricator; Jeanie V. Koles, publication, and outreach and marketing coordinator; Kristen Heitz-Peterson, head of visitor services, bookkeeping, and staff assistant. Thanks are also due to our installation crew: Cara Walters-Ball, Chia Niu, Jim Sanko, and Wes Robidoux.