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FOR IMMEDIATE RELEASE

School of the Museum of Fine Arts, Boston Announces 2010–11 Springborn Fellows *Provides scholarships to motivated undergraduate- and graduate-level artists*

October 21, 2010 (Boston)—The School of the Museum of Fine Arts, Boston (SMFA), is pleased to announce the recipients of the 2010–11 Springborn Fellowships: BFA candidates Amanda Bonaiuto and Erin Grimes and MFA candidates Paul Endres, Jr. and Arhia Kohlmoos.

Established by alumna Carolyn (BFA '76) and Robert Springborn, these fellowships provide grants to select current, full-time SMFA students who possess the motivation to produce a high quality body of work during their time at the School. Eligible students are nominated by faculty members then work by nominees is presented to a jury who award funds as they see fit.

This year's jury of art experts came from the Museum of Fine Arts, Boston: Edward Saywell, director of the Linde Family Wing; Karen Haas, the Lane Collection Curator of Photographs and Emily Zilber, Ronald C. and Anita L. Wornick Curator of Contemporary Decorative Arts.

About the Fellows



Amanda Bonaiuto

Amanda Bonaiuto was born in Ipswich, Massachusetts and now lives in Boston, working to receive her Bachelor of Fine Arts from the Museum School with a focus on painting and animation.

Artist Statement: A Series of Very Serious Ladies

Identity has often been the spine of my work and has recently been addressed in the form of overtly feminized, very serious ladies and the stories with which they come. I began making puppets in early summer for the purpose of animation. With little time to animate, I began taking photographs of the puppets in different atmospheres and then began making paintings of situations in which the puppets were engaged, along with individual portraits for the purpose of getting acquainted with them as individuals. These puppets are perpetually evolving in each painting into more peculiar universes and developing particular personalities and stories.

These Very Serious Ladies all belong to a structure, living alongside each other, though very much consumed in their own identities. These ladies are all subjected to love and the act of falling in love with a particular "thing" of which they believe offers them their own sense of self: Patushka made the best ham of her life 10 years ago and is now in a perpetual state of recreating that moment of pure satisfaction; upon their first meeting, Tootsie and Tata realized that they were able to communicate through a single gesture and are eternally endowed to that gesture; Sarsaparilla realized that she is able to achieve a tingly sensation from simply pacing back and forth.

This world structure is fed and maintained by the endurance of these perpetuating love affairs. What would happen if a single individual part of this system were to fail? What if Tootsie lost her memory? Would it lead to Patushka burning her ham to a crisp or Sarsaparilla becoming immobilized? It would end in mass chaos and the inescapable, ultimate demise of the system as a whole, along with the potential discovery of a new affair. These are relentless creatures unaware of their own self-inflicted oppression while they exist in an unknown systematic universe.



Arhia Kohlmoos

Arhia Kohlmoos grew up in a log cabin in the woods of central Wisconsin. There, she and her four sisters were home-schooled by their parents—a stone sculptor and a piano teacher. Arhia graduated *summa cum laude* from Lawrence University with a Bachelor of Arts in Fine Arts and then spent three years teaching art to children in Lincoln, Nebraska. She currently lives with her husband in Boston where she is working toward a Master of Fine Arts from the Museum School.

Artist Statement:

I believe that personal transformation can result from the interaction between an individual and an art object. Within each of my paintings, I strive to create an arena for the occurrence of such a metamorphosis. Symbolism and narrative are important devices in my pictures as I try to build a personal mythology with which the viewer can connect. My art arises from the conviction that visual beauty is a positive force in our world. Rich color, intricate pattern, high quality materials, and time-consuming detail are the tools I employ to communicate this belief.



Paul Endres, Jr.

Paul Endres Jr. was born and raised on Cape Cod, Massachusetts. He received a Bachelor of Arts from Providence College in Studio Art and English, continued his studies in the Museum School's Post Baccalaureate program and is now in his final year of the Master of Fine Arts program. Paul is creating his most ambitious work yet, inspired by artists such as Benjamin West, Jacques Louis David, Philip Guston and George Herriman.

Artist Statement: My current work is a conflation and conglomeration of history, art history, memory, pop culture and the self. It is the burden of history materialized in a rambling non-chronological narrative. Referencing 18th and 19th century portraiture, American comics and film of the 1960s and low budget horror movies of today, my work seeks the ambiguous common ground between polarities. In the garbage heap of

history everything is traceably interconnected and in a state of constant convergence and transformation. All distinction is lost, crucial and absurd, past and present, self and whole, living and dead.



Erin Grimes

Artist Statement: To put it simply, human beings fascinate me. The people I encounter inspire me to create art, and I believe each and every person has a story worth investigating.

I make books, sculptures and collages that are inspired by my life, my family and the people and places I come in contact with. Growing up in a large family in central Massachusetts, I was home schooled throughout much of my life and was always encouraged to approach my education and inclination towards art in my own way. I've always been a collector of junk, and over the years I have become increasingly interested in using recycled and reclaimed materials in my work.

I am in the BFA program at the Museum School and have shown my work in a few small galleries and local festivals. I have also started selling custom handmade blank books and maps under the name [The Recycled Library](#). Prior to transferring to the SMFA in the fall of 2009, I spent two years volunteering with youth programs in Atlanta and Rhode Island, a year studying figurative sculpture at the Art Students League of New York and two semesters at Mount Wachusett Community College.

I want to investigate relationships between people in my work, without necessarily portraying the figure in the traditional sense. Rather than likeness, I am trying to explore and illustrate the feeling of connection, relationship,

history, memory and conversation. By telling stories in a universal way, without showing specific faces or recognizable features, there is freedom for the story to develop further, even once my hands have completed their work. My connection to the individuals I portray is very important in my creative process, yet I also want to allow the viewer to be able to place their own memories and experiences within my art.

You are now part of my story.

About the School of the Museum of Fine Arts, Boston:

Founded in 1876 and accredited by the National Association of Schools of Art and Design, the School of the Museum of Fine Arts, Boston (SMFA), is one of only three art schools in the country affiliated with a major museum—the Museum of Fine Arts, Boston. Our mission is to provide an education in the fine arts—for undergraduate and graduate artists—that is interdisciplinary and self-directed. This education values cultural, artistic and intellectual diversity; it embraces a wide range of media; it stresses the development of individual vision and its relation to culture in general; it values equally the knowledge gained by thinking and doing; it is deeply engaged with the world as a whole. If the mission is constant, its practice is always transforming. For more information about our programs and partnerships, visit www.smfa.edu.

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