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**School of the Museum of Fine Arts, Boston Announces 2013–14 Springborn Fellows**  
*Provides scholarships to motivated undergraduate-level artists*

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Boston, MA (March 13, 2013)—The School of the Museum of Fine Arts, Boston (SMFA), is pleased to announce the recipients of the 2013–14 Springborn Fellowships: **Madeleine Kobold** and **Simon Remiszewski**. Dr. Robert and Carolyn Springborn (BFA '76) generously established this scholarship program to annually support undergraduate students who have proven themselves to be excellent and highly motivated artists. The Springborn Fellowship program is the most prestigious undergraduate award at SMFA—\$25,000 towards tuition, fees and living expenses to two students moving into their third year of study.

This year's jury of arts professionals was unanimous in selecting Kobold and Remiszewski: Lorie Hamermesh, artist; Karen Haas, The Lane Collection Curator of Photographs, Department of Prints, Drawings and Photographs, Museum of Fine Arts, Boston; and Emily Zilber, Ronald C. and Anita L. Wornick Curator of Contemporary Decorative Arts, Museum of Fine Arts, Boston

About the Fellows

**Madeleine Kobold** is a BFA candidate working in video, photography and painting.



*Artist statement:*

The marks left by my hand always articulated my thoughts better than any words uttered from my lips, and lingered long after the sound of my voice faded away. The process of artistic expression was at times torturous. Reluctant to expose myself and deeply self-critical, I finally disciplined myself to simply explore. I prefer to work in quiet, city sounds muted by the windows, and my inner art critic muzzled.

Currently, I am focused on exploring elements of childhood, familiar archetypes, and the rawness of a young mind conceptualizing its own schemas as it interacts with the world, yet retains its own individuality. Utilizing my own juvenescent memories as a springboard I simultaneously reflect and project onto my subjects.

I appropriate a variety of mediums to fully cogitate a unifying perception. My videos allow me to manipulate youthful musings, awakening images of life and death; abstract concepts often mangled in a concrete mind. I am experimenting with multi-channel videos that allow a non-linear space for my subjects to inhabit. I capture quiet moments with photography, evoking a peaceful but anxious window that remains ambiguous but haunting. With my paintings I am able to delve further, creating a dream-like world, not captured as simply with the camera. Imaginary friends and shadows in an isolated mind, deciphering authenticity, in a world that promotes mythical characters as genuine.

My washed out palette serves as a portal to these universal narratives. I focus on textures, the roughness of paper, the fleshy rawness in a print, and the experimental process in the darkroom.

My work is evolving as I engage and provoke the viewer. Together we regress, exploring cultural double binds as a mirror of a moment in society.

Image: Madeleine Kobold, *Emulations*, 2013. Watercolor. 18x24 inches.

**Simon Remiszewski** is a BFA candidate working in mixed media.



*Artist statement:*

I am interested in choice. In the place that steps beyond or exists in the middle - between this vs. that or one vs. zero logic. I am interested in communicative technologies. In the denial of these technologies and in the categorizations that develop alongside this denial. I am interested in our interactions with our contemporary communicative objects. In the observation of these interactions and their further implications. I am interested in the change induced by technological development. In the tendency of technology to not add as much as fully replace. In identity shift and the disembodied sender. I am interested in devices of repetition and reiteration. In their ability to shift and reinforce. In the potential degradation that such devices present. I am not so much interested in taking a stance as much as presenting a space to develop a stance. I'm not interested in convincing others through my work.

*Sabbath* is an investigation into the act of technological refusal. This project questions such an act, by offering up a solution. *Sabbath* invites the user to lock away their mobile device; effectively inducing a digital diet – paralleling the action of religious sabbath. But, there is a catch. The electromagnetic lock on the *Sabbath* box stays locked for an indeterminate and randomly chosen length of time – from a minimum of two hours to a maximum of roughly 45 days.

*Collection* is an investigation into our contemporary involvement with data and privacy. *Collection* invites the audience to scan any magstripe card in their possession – whether this be a student id, a rewards card, a credit card. *Collection* then compiles this scanned data for no further use – private data left in limbo.

Image: Simon Remiszewski, *Sabbath*, 2012. Electronic components, laser engraved wooden box. 7.25x3.75x2.75 inches.