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**The School of the Museum of Fine Arts, Boston Presents
Of Color: 2014–15 Graduate Colloquium, February 17**



Mike Cloud, *Untitled (Goddammit)*, 2014. Oil on paper. 24 x 18 inches.

Color remains a vexed issue in contemporary art. Whether we mean the precise hue on which the artistic success or failure of a work of art depends or the skin tone that may close or open doors in the cultural field, color is crucial. Organized by the School of the Museum of Fine Arts, Boston (SMFA) faculty members Patte Loper and Joseph R. Wolin, the 2014–15 graduate colloquium aims explore questions of color, from the aesthetic to the political, through the work of four visiting artists for whom color takes on a host of meanings. Taking place at February 17, 2015 at the Museum of Fine Arts, Boston (MFA), the *Of Color* presentations and discussions will be complemented by lunchtime workshops at the School.

Of Color: 2014–15 SMFA Graduate Colloquium

February 17, 2015, 10 am–4:30 pm

Museum of Fine Arts, Boston, 465 Huntington Avenue. Boston, MA 02115

Morning Session, 10 am–12 pm
Remis Auditorium, MFA

Jan Mun engages with nature and environmental science. Her work traces social histories in parallel with botanical demographics, and uses colorful art installations as a ruse to gain access to sensitive corporate remediation sites. She participates in an underground campaign of education in microbiological remediation and environmental responsibility.

Christina Seely is a photographer and an assistant professor of Studio Art at Dartmouth College. Seely uses color and beauty to stimulate conversations about the complex relationships between humankind and the environment. As the artist herself writes, “An experiential examination of our relationship to time and the natural world makes up the root of my artistic practice. This practice has become focused on the art of bearing witness in the far reaches of the planet.” Seely is a principal member of Civil Twilight, a design collective whose Lunar Resonant Streetlights (streetlights that dim and brighten in correlation with the moon’s phases) won *Metropolis Magazine’s* 2007 Next Generation Design Competition.

Lunchtime Session, 12:15–1:30 pm
Room B307, SMFA

SMFA faculty member **Ron Rizzi** will lead a color mixing workshop.

Afternoon Session, 2:30–4:30 pm
Remis Auditorium, MFA

Since the early 1990s, **Byron Kim** has painted monochromes. His subjects have ranged from the political depiction of the skin tones of individuals to the romantic exploration of the night sky. Like the artists he admires—Ad Reinhardt, Mark Rothko, and Agnes Martin—Kim works in an area one might

call the abstract sublime. His work sits at the threshold between abstraction and representation, between conceptualism and pure painting. In his richly hued, minimalist works, Kim seeks to push the edges of what we understand as abstract painting by using the medium to develop an idea that typically gets worked out over the course of an ongoing series. His paintings often appear to be pure abstractions, but upon investigation and contemplation, they reveal a charged space that connects to the artist's personal experiences and whose underlying ideas raise questions about issues from politics to environmentalism to cultural identity. Interviewed in his sunny Brooklyn studio, Kim quips, "I'm a painter until two in the afternoon when the daylight in my studio is so blinding that I become a conceptual artist."

Mike Cloud's paintings combine abstraction, symbolic, often charged imagery, and language to navigate richly chromatic intersections of formalism, history, politics, autobiography, and humor. He has been featured in solo exhibitions at MoMA PS1, New York; the Gallery at Lincoln Center, New York; and the Sheldon Memorial Art Gallery, Omaha, Nebraska; as well as in group exhibitions at the Studio Museum, Harlem, New York; and White Columns, New York. Cloud earned his MFA in 2003 from Yale University in New Haven, Connecticut, where he was awarded the Barry Schactman Prize in Painting.

Discussion moderated by SMFA faculty member **Magdalena Campos-Pons**.

Admission to all events is free and open to the public. Attendees must obtain free tickets from a kiosk at the Museum of Fine Arts to gain admittance.

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 two 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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