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**School of the Museum
of Fine Arts Boston**



FOR IMMEDIATE RELEASE

**The School of the Museum of Fine Arts, Boston presents
“The Cyclorama Show: Master of Fine Arts Thesis Exhibition, SMFA, Boston”**

Presentations of work by 59 MFA program students will be held at Cyclorama + SMFA's Grossman Gallery

Boston, MA (May 5, 2016)—This May, the School of the Museum of Fine Arts, Boston (SMFA) and Tufts University celebrate the work of graduating Master of Fine Arts students with exhibitions at the Cyclorama at the Boston Center for the Arts and SMFA's Barbara and Steven Grossman Gallery, through May 21, 2016. In a nod to Boston's rich culture and history, a diverse collection of thought-provoking contemporary works will be on view May 17–20, 2016 in the equally historic Cyclorama space, which opened in 1884. Robert Solomon's large-scale thesis work will be exhibited at the Grossman Gallery through May 21.

SMFA has been educating artists since its founding in 1876—from Joan Jonas, Lois Mailou Jones, Ellsworth Kelly, and Cy Twombly to Philip-Lorca DiCorcia, Ellen Gallagher, Nan Goldin, Omer Fast, and Dawit Petros. Artistic innovation and critical thinking are fundamental qualities developed during the School's intensive two-year graduate program. Working in a range of media and methods, the 59 artists will showcase thesis projects in film/video, painting, performance, sculpture, photography, installation, drawing, and more. The culminating thesis exhibitions honor the aesthetic and educational achievements of this talented group of MFA candidates.

Laila Abduljawad uses clustered cellular shapes to reference preconceived notions about female bodies as aesthetic objects; **Ola Aksan's** work relates ideas of perception to the systemic nature of physics and the constant flux of the universal flow; **Tamara Al-Mashouk's** work reflects on architecture and incorporates live processing and performance; **Marie Anthony's** work questions our complex relationships with home, hospitality, and our possessions; **Danica Arimany** examines the perpetual cycle of building and maintenance through the life of one house; **Grace Baxter** uses altered photographs as a way to see American culture through a subversive lens; Artist, artifact and archaeologist collide in a series of drawings by **John Bergman-McCool**; **Adam Berk** invites you to walk through Transplanted: a synthesized garden made out of found objects; **Pete Adam Bialecki's** work expresses the relational distances between labor, meditation, and heavy metal music; **Kat Bossi's** thesis explores the creation of personae through social media; **Kaeley Boyle** uses painting, video + installation to destroy and rebuild "reality" through perception and illusion; **Kathleen Brewster's** work expresses autobiographical metanarratives that relate to theories of 'the double;' **Sarah Brewster's** thesis utilizes her familial relationship with her twin sister in a narrative series of figures and their impromptu encounters with their shadows; **Philana Brown** examines the potential of high-tech innovations to reduce agriculture's environmental impact; and **Susan White Brown's** oil paintings depict native wildlife species of Boston's Fens inside the Museum of Fine Arts.

Soyoon Cha's 20+ TV installation surrounds the viewer with darker moments to face the Shadow; **Fotini Christophillis** investigates organic forms and structures and their relationship to the human experience; **Furen Dai's** video installation responds to the history + politics around the secret women language (NvShu) in China; **Deng Dekuan's** work "To live in the to live" uses video and photo to re-show the extras in the Chinese film "To Live;" **Andrea Dillon** works in sculpture, painting, drawing, and considers movement as inspiration; **Amanda Elam's** hybrid photographic/painting/sculptural practice investigates the psychological space of a person; **Jeremy Endo's** practice is ambitious and involves constantly questioning the authority of his research and his Japanese-American heritage; **Tyler**

Giordano's installation is a simulacra of events that have occurred in the Boston Cyclorama; Combining light and drawings in space, **Mariana Gutheim's** research merges architecture, design, and her own artistic language; **Rina Ito's** *Kite* alludes to Japanese aesthetics using modular origami techniques allowing viewers to move with the piece; **Max Avi Kaplan** designs an interactive exploration of glamour, where viewer becomes voyeur and objects entrap images; **Sawool Kim** creates 'mindscape' scenes through painting, drawing and mixed media work; **Soo Young Kim's** works capture a personal healing process and the spiritual connection between a horse and the artist herself; **Taebyoung Kim's** *Incomplete Boxes* is a photographic sculpture about the desire to settle and the difficulty to assemble one's home; and **Julia Kwon's** "ethnic" textiles and sculptures convey her experiences of objectification and expose preconceptions.

Through dissecting the past, **Ryan Leitner's** art talks about the future; **Tianqi Lu's** works speak to consumption, suffering experience, and life and death; **Vinny Martin** is a photographer working with his own biography to investigate larger social issues; **Arturo Mejia** is interested in the way ideas are mentally constructed before they are made manifest or tangible; **Xiaoxue Mo's** *Brought by waves* is a photographic project that foregrounds the displacement and adaptation that occurs with the migration of Chinese intellectuals; Multimedia artist **Joseph Moccia** depicts unrest in Central and South America through U.S. intervention; **Catrina Morbidelli** uses painting to question the notions of generational femininity; **Chelsea Nee's** video piece looks into the ways that she and her mother both dealt with grief; **Sara Oliver Gomez de la Vega's** *Duono*, three interactive painting-sculptures, incorporates sensorial elements to provoke experiences of disruption and haunting; **Fritz Pielstick's** multidisciplinary practice situates the artist as a constant consumer and producer of information; **Kate Rasche's** modular paintings examine the fabrication + accessibility of the contemporary American wilderness; **Emily Reinauer** addresses the economical and social consequences of obsolete industries and our growing detachment from nature;

Maryam Safajoo's work focuses on the persecution of Iran's largest religious minority—the Baha'i Faith; **The Safarani Sisters' Presence** tries to create a new world from the human perspective and a different reality from the one we call objective; **Paige Schmehl** uses photography to investigate the physiological aspects of the human body in pain; **Caleb Smith**: "Life doesn't imitate art, it imitates bad television." –Woody Allen; Through abstract and sculptural painting **Lisa Andrea Smith** explores how one reclaims embodiment in the wake of trauma; exhibiting at SMFA's Barbara and Steven Grossman Gallery, **Robert Solomon's** work provides an opportunity to experience color empty of all personality—color devoid of metaphor; **Gabriel Sosa** uses drawing, video and sound to explore memory, language and the Cuban diaspora; and **Kim Druker Stockwell** makes paintings of fictitious women, revealing the state of their mind through facial expression and bodily gesture.

Jessica Tatara's work invites you to walk on top of bullets, read books shot by guns, + see bullet-resistant art; **Christine Tinsley's** print and paper works shine a light on the invisible stories of female veterans; **J. Seth Van Der Eems** investigates the construction of ideas and objects through Individual mark; One couch, two seats, a few magazines. **M Sylvia Weintraub** offers infinite opportunities to reconsider human interaction; **Jonathan Weiskopf's** interdisciplinary text-based work engages with and exploits the pliable qualities of language; in **Yang Yang's** documentary, three Chinese immigrants working in Boston's Chinatown explore the history and meaning of "Tian Xia Wei Gong"; through the tradition of portraiture **Anthony Young** confronts and investigates how the black body has been depicted throughout American history; and colorful at first glance, **Hilary Zelson's** "A Monument to Sheep" combines dark undertones with smart critique.

The Cyclorama Show is generously funded by Fotene Demoulas and Tom Coté and Sandy Moose and Eric Birch. Special thanks to Horizon Beverages.

Visit smfa.edu/cyclo-show to view images and information about all participating artists. Admission to the exhibition and related events is free and open to the public.

“The Cyclorama Show: Master of Fine Arts Thesis Exhibition, SMFA, Boston”

May 17–20, 2016

The Cyclorama at the Boston Center for the Arts, 539 Tremont St, Boston, MA 02116

Public reception: May 20, 7:30–10 pm

Performances: May 20 by Tamara Al-Mashouk; Mariana Gutheim (8:30 pm); Sara Oliver Gomez de la Vega; Jessica Tataara; Jonathan Weiskopf (every 20 minutes).

Hours: May 17–19, 11 am–7 pm; May 20, 11 am–5 pm

Related Events

“Graduating Students +Award Recipients”

April 28–May 21, 2016

Grossman Gallery, SMFA

Featuring Robert Solomon’s MFA thesis exhibition.

Hours: M–Sa, 10 am–5 pm; W, 10 am–8 pm; closed Su + holidays

MFA Graduate Thesis Screening

May 4, 5:30 pm

Alfond Auditorium, Museum of Fine Arts, Boston

A diverse and dynamic meeting ground of moving image art from select 2016 graduating Master of Fine Arts students featuring Tamara Al-Mashouk, Kat Bossi, Kaeley Boyle, Soyeon Cha, Furen Dai, Artie Mejia, Maryam Safajoo, The Safarani Sisters, Caleb Smith, Gabriel Sosa, and Yang Yang. *Admission to the screening is free, but visitors must obtain a free ticket from an MFA kiosk or ticket desk.*

Special thanks to:

External advisors for the 2016 thesis committees: Camilo Alvarez, Owner/Director/Curator, Samson Projects Gallery, Boston; Dalida Benfield, Ph.D., Interdisciplinary Artist and Theorist, Core Faculty, Vermont College of Fine Arts; Venetia Dale, Metalsmith/Sculptor; Paul C. Ha, Director, MIT List Visual Arts Center; Peter Kalb, Associate Professor of Contemporary Art on the Cynthia L. and Theodore S. Berenson Chair, Brandeis University; William Kaizen, Assistant Professor Art History and Visual Studies, Northeastern University; Dominic Molon, Richard Brown Baker Curator of Contemporary Art, RISD Museum; Liz Munsell, Assistant Curator of Contemporary Art & MFA Programs, Museum of Fine Arts, Boston; Mojdeh Rohani, MSW, Community Legal Services & Counseling Center, Cambridge, MA; Gloria Sutton, Assistant Professor, Contemporary Art History and New Media, Northeastern University; and James Voorhies, Director, Carpenter Center for the Visual Arts, Harvard University

2015–16 Master of Fine Art advisors: Danielle Abrams; Magdalena Campos-Pons; Patty Chang; Mark Cooper; Santiago Cucullu; Dina Deitsch; Bonnie Donohue; Joel Frenzer; Barbara Gallucci; Jane Gillooly; Nate Harrison; Patte Loper; Megan McMillan; Jennifer Schmidt; John Schulz; Jeannie Simms; Carol Stakenas; and Mary Ellen Strom.

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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