

artMatters

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON



FALL 2005



DEAR ALUMNI AND FRIENDS:

Rediscover. Rejuvenate. Reconnect. Whether you're making art, looking at art, or taking time out to do something else, you share a bond with all other Museum School alumni. Every one of you came here to learn or refine a visual language. Together you discussed color, perspective, aesthetics, and inspiration. Come to the Museum School's first reunion this fall and see how that original language has evolved into an ongoing, ever-changing dialogue.

The Reunion on October 22–23 promises a relaxed atmosphere for reacquainting yourself with classmates and colleagues and filling them in on what you're doing.

Visit the exhibition *Jessica Stockholder: Rawhide Harangue Of Aching Indices As Told By Light* and listen to *Village Voice* senior art critic Jerry Saltz's talk "The Good, the Bad and the Very Bad: A Year in the Life of an Art Critic." Interact with the student/alumni group *InfraSculpture* as its members create the evolving *Where Are We Now?* performance piece about the School's changing cultural and social climates. Don't miss *Fat Girls, Phat Art III: Fat Women Taking Revenge*, the hilarious performance by Fifth Year student Leslie Hall. And, of course, have fun at the party.

You are also invited to work on a collaborative book project begun by faculty member Julie Graham's *Material Meaning* class. Alumni will respond on paper to what students have already contributed. We encourage you to discover what motivates the most current group of students. Talk with them and revisit your own artmaking experiences.

The Reunion might prompt you to schedule lunch with a cherished faculty member. Maybe you'll rethink your approach to your own art or incorporate work in a new medium. Most importantly, we hope that the Reunion reaffirms your commitment to the type of education the Museum School provides.

You know from reading *artMatters* that so many SMFA graduates lead vibrant, productive lives, in and out of the arts. Come back to the Museum School and reconnect with your fellow alumni. We'll all be glad that you did.

Deborah H. Dluhy

DEAN, MUSEUM SCHOOL
DEPUTY DIRECTOR, MUSEUM OF FINE ARTS, BOSTON

ABOVE: Photo: Tony Rinaldo

COVER: DANIEL RICH, *Outlook (detail)* 2004. Enamel on wood. 10 x 14 inches.

Museum School Calendar

Join us for these Museum School happenings

Beckwith Lecture: W. J. T. Mitchell

MONDAY, SEPTEMBER 19, 6 PM

A writer, educator, and theoretician focusing on the relations of visual and verbal representations in culture and iconology, W.J.T. Mitchell is Gaylord Donnelley Distinguished Service Professor in the Department of English and the Department of Art History at the University of Chicago.

Jessica Stockholder: Rawhide Harangue Of Aching Indices As Told By Light

THURSDAY, SEPTEMBER 15–FRIDAY, OCTOBER 21

Renowned artist Jessica Stockholder creates a vibrant site-specific installation that plays with light and evokes place. Stockholder is known for the innovative ways in which her work breaks the boundaries between painting, installation, sculpture, architecture, and design.

Lecture by the Artist: Thursday, October 6, 6 pm
(Reception for the artist to follow)

This exhibition will be extended through October 22 for Reunion attendees.

Museum School Reunion

SATURDAY, OCTOBER 22, 1–11 PM

SUNDAY, OCTOBER 23, 10 AM–12 PM

Please join us for this celebration of alumni, faculty, and students. (For more details, see the attached brochure.)

Students Curate Students: Unoccupied Ground

WEDNESDAY, NOVEMBER 16, 2005–

WEDNESDAY, JANUARY 4, 2006

COURTYARD GALLERY, MUSEUM OF FINE ARTS, BOSTON

Featuring work that explores the unquestioned perception of our environments, and how the body is controlled through the design of space. Curated by MFA candidates Courtney Nimura and Daniela Rivera.

Artists' Talk: Wednesday, December 7, 6 pm

December Sale

THURSDAY, DECEMBER 1, 12–8 PM

OPENING CELEBRATION 5–8 PM

FRIDAY, DECEMBER 2–MONDAY, DECEMBER 5, 12–6 PM

Experience the 25th annual December Sale, the largest art sale of its kind in New England. Purchase an original work of art from a diverse selection of paintings, prints, photographs, drawings, sculpture, ceramics, jewelry, and more. Find thousands of works in all price ranges. Proceeds benefit both artists and student scholarships.

All events will be held at the Museum School unless otherwise noted. For a full listing of Museum School events, including faculty lectures, please visit www.smfa.edu/calendar.

artNow: Filmmaking

“There’s a resurgence. People are showing their films in public gardens and parking lots in Cambridge and Somerville, Mass., and on rooftops in New York City,” says Jane Gillooly, film faculty member at the Museum School, writer, and award-winning documentary filmmaker and producer. “Attendance is high. I don’t know why it’s coming back, or if it ever really left. But people are interested in all aspects of moviemaking.”

Filmmaking involves a collage of skills and creative persuasions—photography, writing, performance, sonic design, lighting, and staging. Add an understanding of digital technology, and moviemaking becomes more accessible and more flexible, with digital output coming close to the aesthetic of film—the texture, richness, variables of light and color.

So what’s better? Film or digital? That’s a personal choice, Gillooly says, with advantages and preferences on both sides of the discussion.



Technology has a significant impact on the way movies are shot, edited, viewed, and understood. So does money. Buying or renting a high-end digital camera can be much more expensive than shooting film. And while you can find a great 16mm projector at a flea market, a good digital projector and screen, plus the deck, run thousands of dollars. “You can also look at a projector and maybe fix it yourself or change a belt,” Gillooly says. “Digital systems are so mysterious.”

Digital technology affects teaching methods, especially post-production work. “Non-linear editing gives you access to material in combinations unimagined before. I have to say, knowing what your film needs is



essential,” she says. “The temptation for the gratuitous use of digital effects in non-linear post can be a bit nauseating. But everyone has to find his or her own path.”

Gillooly transfers her own work to film for a number of reasons, including the way film looks when it is viewed, theatrical distribution needs, and archiving. Her broadcast documentaries have been remastered three times in ten years because the video technology keeps changing.

“Oddly, as much as I am encouraged by new media formats, I am also firmly entrenched in the film preservation world,” Gillooly says. She and her husband are just finishing the restoration of the 1925-29 version of the *Phantom of the Opera* with Lon Chaney. “The existing negative from the movie quivers, is dirty, and has hairs on it, but we have it,” she says. “It is possible to go back and use film elements created eighty years ago. The stocks and chemistry have changed, but the technology is essentially the same.”

People of a certain age—over 35, say—have associations and attachments to film, Gillooly says. She made a 35mm film *Dragonflies, the Baby Cries* cast with all children. “It turns out the most difficult aspect for them was that it was shot in black-and-white film and they had never seen reality presented to them in black and white,” Gillooly says. “They were baffled, whereas the adults were nostalgic. The audience is always going to project its own meaning and understanding on to the work.”

Gillooly is raising funds for a documentary project about the elderly grandmothers or “gogos” who are raising AIDS orphans in South Africa and Zimbabwe. “It’s a crisis of unbelievable proportions,” she says.

“Some women are caring for ten to fifteen children at a time, in one- and two-room houses, with very little help from the government.”

Another project, for which she’s already written the feature script, also involves old women. *The Not-Dead-Yet Club* revolves around two elderly women who, out of necessity, live together near the ends of their lives. Based on interviews with older SMFA alumnae the film examines their decisions after leading creative, productive lives and then being unable to do so.

“I’m not a purist, but I still don’t find digital technology surpassing film,” Gillooly says. “The convenience factor is my reason for using digital cameras. Maybe someday it will negate the use of film. But not yet.” ♦

For more information about Jane Gillooly and her work, visit www.smfa.edu and click on the Programs and Faculty link.

ABOVE: Jane Gillooly (second from left) with cast and crew on the set of *Dragonflies, the Baby Cries* (2000).

LEFT: JANE GILLOOLY, *The Not-Dead-Yet Club* (work in progress), 2004. Stills.

spotlight on...

DAWIT LEJAM PETROS

Suffocating white masking tape covers the model's face. A buttoned-up white business shirt constrains movement and obscures individuality. The model's hair provides the only contrast with an endless white background.

"I was compelled by the idea of obliterating context while creating a specific context," says Dawit Lejam Petros, a second-year Master of Fine Arts student on a Fulbright Scholarship from Canada. "The reduction of form and color heighten the psychological space and evoke an erasure, an absence. Whiteness is presented in an abstracted sense so that any object or person can be juxtaposed against it. In representing a certain invisibility, even snow on snow leaves clear traces."

Petros makes work that invites a dialogue, that encourages questions about politics, art, and community. "I want people to find something deeper, something which can remain with them beyond the initial engagement with the work. I propose questions about surface, perception, and the meanings inscribed into what we encounter. These austere images reflect on vision, they challenge perceptual experience as the charged point of initial encounter."

At the beginning of the school year, Petros had a plan. Since then, however, "everything has slowly been modifying itself," he says. For instance, Petros visited the Franklin Park Zoo with the intention of documenting staff but found himself more interested in the animals.

"Zebra stripes are fascinating," he says. "They have perfected a seeming contradiction." The animals' geographic origins also interested him. "Having lived in Africa, I'd seen many wild zebras in person. There, they stand in stark contrast to their zoo lives. The artificially constructed environments that the apes



are in here is fabulous. I'm attracted to these settings that we construct to house the things we observe. I use vitrines in my work for the same reason. They are objects found in many homes. They house life that just sits there and exists purely for our visual intrigue and pleasure."

Just like artwork in museums? Not exactly, Petros says. "There are definite parallels, however. I implicate myself in my art and within the institution that I'm a part of," he says. "I have an idealistic and profound faith in art as a transformative element. It's more than something that stimulates us visually, as passive observers. Art is accessible as a tool for critically engaging the world and ourselves."

Nothing of what Petros does come from the purely abstract. "My art and thinking is informed by my life and sets of diverse experiences," says Petros, who was born in Eritrea and raised in East Africa and Canada. "Nothing is ever clear at any given moment, but mine is a process informed by looking at myself relative to spaces that I am a part of."

At the parking lots off Huntington Avenue, Petros found himself drawn to the attendants that staff the booths. "When walking back and forth from the Museum School to the Museum and observing the people who were employed as parking lot attendants, there was an instant recognition of myself in their features," he says.

Inside—serving food in the cafeteria, monitoring the coat check room, guarding the galleries—Petros noticed that workers were mostly of Latino, Eastern European, and African-American cultures. "When you observe, you confront certain realities," he says. "I come from communities that occupy these positions. But I am also a part of the Museum School and yet there are few of me within the institution." Petros absorbs these contradictions and the perceptions fuel his art making.

At times he seeks anonymity as an artist so his audience can more purely engage with the object. He also understands, however, that any object he makes is also about him. "It is attached to me, to my name, and who I am, and within this context it is critical that I claim these." Petros says. "But it is just as imperative that audiences recognize and acknowledge their cultural specificities since their analyses of my work or any work is informed by these specifics. I hope my work incites these recognitions and dialogues."

Watching the SMFA graduation ceremonies last spring, Petros says he found a measure of meaning and peace. "That was the day I felt that this is where I was meant to be. It felt right," he says. "It was powerful to walk away from that crazy ceremony with a real sense of the SMFA community and the realization that this is my place, one which is both supportive and challenging. I had a difficult transition to the School and the city, but the bumpy ride has been worth it." ♦

For more of Petros' work, visit www.smfa.edu/news_exhibitions.

DAWIT LEJAM PETROS, *Some Go Weeping and Some Rejoicing I, II, III (details)*, 2005. C-print. 30 x 120 inches.





Emerging Artists

Alumni share tales of hard work and success

You may not recognize the names of the artists we talked to for this story, but we're willing to bet that one day soon, you will. These Museum School alumni, all of whom have been out and about from the School within the last ten years, are making their marks. We asked them to share their motivations, their inspiration, and their impressions of their own success—so far.

MATT DILLING FOR LITEBRITE NEON STUDIO. *Dia Center for the Arts Benefit 2004 Lighting*, 2004. Cold Cathode tubes. 60 x 80 feet.



MATT DILLING, ATTENDED 1997-1999

The Spring 2005 *New York Times Style Magazine* featured a neon chandelier created by Lite Brite Neon Studio of Brooklyn, NY, founded by Matt Dilling in 1997. "Nothing is more fascinating than light, except perhaps the dark—or the absence of light," Dilling says, "and that is where working with light again becomes the most interesting thing to do."

Time Out New York magazine says Dilling "is arguably the neon king of New York," *Black Book* refers to him as "the darling of artists and designers," and the *Brooklyn (NY) Daily Eagle* says he's an "arty mad scientist who thinks outside the box." *Architectural Digest* featured Lite Brite in June 2005.

Dealing with neon requires that the Lite Brite crew consider how long a piece will be on display, the hue and luminosity of colors, and whether an artist wants to tweak their piece after it's done. They have other pragmatic concerns, such as whether a sculpture will "fit through the little door into the [display] window."

There was a time when a client forced him to see things differently despite his convictions about the artistic and scientific processes of neon. The client, a visual director for an international retailer, wanted to

make a neon plaid pattern that included black. "I told her that black is actually the absence of light, and she said she didn't care," he said during an interview for an issue of the literary publication *Jubilat*. "So we took white neon and spray painted the front of it black. It was black, and white light glowed from around the side. Her disregard of the laws of physics was not really the issue. The issue was she had this vision, and she wanted to make it happen. I never would have thought of doing that because I was so hung up on the fact that you can't have light that's the absence of it."

Recent and upcoming exhibitions

✦ retrospective for neon artist Keith Sonnier, winter 2005, Louisiana

Work for clients

✦ the Power Plant, Toronto (artist Glenn Ligon)

✦ Friedrich Petzel Gallery, New York City, (artist Philippe Parreno)

✦ fashion company H&M (Stella McCartney)



CHEYNEY THOMPSON, /1998/ (Installation view), 2004. Mixed media. Dimensions variable. Courtesy Andrew Kreps Gallery.

Writing in *The Village Voice* in 2003, art critic Jerry Saltz included Cheyney Thompson among the New Modernists, "artists who present odd or outlandish arrangements of found or made objects, whose work is not imbued with irony or nostalgia but a belief in materials and the desire to meld them with subject matter."

Thompson installs paintings or works in raw linen, brick, corrugated steel, and two-by-fours. His "very good show" at Andrew Kreps gallery in New York City, according to the *New York Times*, included a bunker-like sculpture made from piled sandbags. "The bunker may mark the spot on which a building has been blown apart, or from which one can watch its pieces come together. Either way the installation is a smart study in construction minus logic, an impulse behind some interesting new art today."

A Louisiana-born painter and installation artist, Thompson now lives and works in New York City. His work has been widely discussed in *Art in America*, *The New Yorker*, *Time Out New York*, and *New York* magazine. Thompson exhibited at the Venice Biennale in 2003.

Recent and upcoming exhibitions

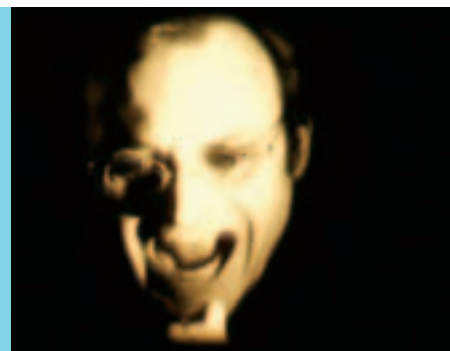
- ✦ Galerie Daniel Buchholz, Köln, Germany, Spring 2006
- ✦ Sutton Lane in Paris, Galerie Ghislaine Hussenot, November/December 2005
- ✦ Galleria Raucci/Santamaria, Naples, Italy, 2005
- ✦ solo exhibition, Art Basel 36, 2005
- ✦ 1998, Andrew Kreps Gallery, New York City, 2004

CHEYNEY THOMPSON, BACHELOR OF FINE ARTS '97

Danica Mills is intrigued by tensions that can be created between sound and image. A violinist with a background in Chinese Literature (she has a master's degree in East Asian Studies from Harvard), she's particularly interested in music and the "distance created and crossed by language."

Film allows her to explore various interests without having to drop things out of her life because they don't fit in. "With film, everything can be a part of the basis for filmmaking, whether it's textual, musical, historical, or linguistic, and this suits me," says Mills, who grew up in New Hampshire and has acted in Chinese movies, including an award-winning feature film, *Confucious Family*. Mills recently received a prestigious scholarship award for film from the Princess Grace Foundation-USA, which promotes the pursuit of excellence among young and emerging artists.

The audience's reception to her work at her thesis show surprised her, particularly that people sat through a narrative film in a gallery space, and for more than one screening. "People remember the film many months after seeing it, and often have interesting and insightful things to say about it long after having viewed it," she says.



DANICA MILLS, *Speak, Virus*, 2002. Video and black-and-white Super 8 film. 20 minutes.

Kristin Baker grew up following her dad to the tracks where he was an amateur race-car driver. So don't be surprised to see motion, color, speed, the occasional tire, and danger scream around the corner of the New York-based artist's paintings and photographs. Why paint? "I like the challenge of acting on and portraying contemporary life through the limitations and history of painting," she says.

Recent and upcoming exhibitions

- # *Greater New York 2005*, P.S. 1, Long Island City, NY, through September 26, 2005
- # *Fall Out*, Acme, Los Angeles, 2005
- # Kristin Baker & Magnus von Plessen, Espace 315, Centre Pompidou, Paris, 2004

Raised in Connecticut, Baker first captured her racetrack images on videotape. She's attracted to the visual aspect of racing, the spectacle, and the sociological. Baker strives for "the feeling [of] the sound and the smell, the two key elements of being at a race," according to a *Vogue* article from May 2004.

KRISTIN BAKER, *9 Second Stop (detail)*, 2005. Acrylic on PVC. 120 x 80 inches.

The best work "always comes from something entirely personal or ultra-familiar," she says in the exhibition catalogue for her 2004 show at Espace 315, Centre Pompidou, Paris.



Daniel Rich records modern time through the historic medium of painting. "I enjoy watching pieces come together. They always end up being different than I expected. Process can be a love/hate relationship."

Born in Ulm, Germany, to British parents, Rich says his paintings are representations of politicized spaces and architecture. His work is informed by his interest in history, and by paying close attention to the events of the contemporary world as they manifest themselves in the media. "The images often act as signifiers for recent political, social, and historical events," says Rich, who lives in Brooklyn, NY. "Their ambiguity allows the viewer a range of interpretations while the titles attempt to point toward the more specific content." He says that he's compelled to make art thanks to a close community of friends who inspire and motivate him, plus a little recognition here and there.

So, is he an accomplished artist? "Once I pay off my student loans I'll be able to gauge my success more precisely," he says.

DANIEL RICH, *Hotel Nacional, Rio de Janeiro, 2004. Enamel on wood. 10 x 13 inches.*

Recent and upcoming exhibitions

- # first solo show, Elizabeth Dee Gallery, New York City, 2005
- # group show, Mario Diacono at Ars Libri, Boston, 2005



TORBEN GIEHLER, *Untitled*, 2002. Acrylic on canvas. 84 x 84 inches. Courtesy Leo Koenig Inc., New York.

Torben Giehler creates artwork called "Flip Flop," "Yeah Yeah Yeah," and "Hard Boiled Wonderland." His inspiration often comes from song titles and science fiction movies. Born in Bad Oeynhausen, Germany, and living and working in New York City, his boldly colored, contemporary, geometric images have earned praise in various publications, including *ARTnews* and the *International Herald Tribune*.



Giehler began painting at a very young age and says he has never stopped. He works in acrylics because they have a "completely artificial" quality. "I am able to achieve colors that have nothing to do with things you might see everyday, and everything to do with high-definition, saturated, confrontational hues," he says. The consistency of acrylic paints also lends itself to the hard edges and sharp lines that Giehler says are integral to his paintings.

When his work hung at the Painting Pictures show in Wolfsburg, Germany, Giehler says he had his first glimpse of success. "I was exhibiting next to major artists like Jeff Koons, Albert Oehlen, Gary Hume, Elizabeth Peyton, etc. Seeing my work in this major survey about painting was pretty awesome."

Recent and upcoming exhibitions

- ✦ Prague Biennale 2, through September 15, 2005
- ✦ Greater New York 2005, P.S. 1, Long Island City, NY, through September 26, 2005
- ✦ solo exhibitions, Paris and New York City, 2006

JUSTIN LIEBERMAN, *Far Side Calendar Time Machine (Memory) (detail)*, 2005. Steel, 1993-94 calendar pages, cable ties, and paper clips. 92 x 72 x 39 inches. Courtesy Sutton Lane Gallery.

Justin Lieberman's work doesn't "privilege" any particular medium. He generally formulates an idea and then searches for the most appropriate expression. What compels him to make art? "An inability to tolerate authority and hypocrisy," says the Florida-born artist. "Dissatisfaction with other art. Antisocial tendencies of racism and misogyny deeply ingrained in my character that I can find no other way to deal with."



JUSTIN LIEBERMAN, DIPLOMA '99

Of his recent show, *Time and Money*, at London's Sutton Lane Gallery, Lieberman wrote that the little slips of paper that float in and out of his life represent "a work composed of discreet elements which relate to each other both spatially within the gallery and conceptually through a network of implied equivalencies, narratives, and other more ephemeral associations."

Recent and upcoming exhibitions

- ✦ *Time and Money*, Sutton Lane, London, 2005
- ✦ Sutton Lane in Paris, Galerie Ghislaine Hussenot, 2005
- ✦ VOLTA fair, Art Basel, 2005
- ✦ solo shows, Sutton Lane in Paris, Galerie Ghislaine Hussenot, January/February 2006, and Kantor/Feuer Gallery, Los Angeles, 2006

His *Folk Art is the Work of Satisfied Slaves* exhibited at Zach Feuer Gallery (LFL) in New York in 2004, and *Justin Lieberman: The Dishwasher's Song* at Oni Gallery, Boston, in 2002. If you measure success by one's ability to communicate properly with others, Lieberman says he hasn't yet reached the mark. "My work is often misunderstood, and so, by my own standards, there is still a lot of work to do."

A painter and an installation artist but foremost a photographer, Lalla Assia Essaydi says that photography "conveys an immediacy of human presence that makes the subjects unforgettable and individual, oscillating the balance of tension between the ideal and the real, the social fantasy and the particularity of lived experience."

The January 2005 issue of *Aperture* featured Essaydi's work. She has exhibited in the United States, Syria, and the Netherlands, and is represented in a number of collections, including the Williams College Museum of Art, The Art Institute of Chicago, the Fries Museum, the Netherlands, The Kodak Museum of Art, The Museum of Fine Arts, Houston, The Columbus Museum of Art, The Kresge Art Museum, Michigan, and the Museum of Fine Arts, Boston.

"Photography as a particular site of truth and value seemed to be an appropriate medium for revisiting and reinterrogating the Arab female body, tracing and mapping a history often coded in misunderstanding and construction," Essaydi says. She needs to create art "to share the moments I spent in the space of childhood with the women in my photographs. When I show these photographs they become evocative of the time spent in Morocco, very different from the experience itself."

Recent and upcoming exhibitions

- # group show, *Images of the Middle East: Identity in the Process of Change*, Danish Center for Culture and Development, Copenhagen, summer/fall 2006
- # *Converging Territories*, New Britain (CT) Museum of Art, July through October 2006
- # *Transgressions*, Williams College Museum of Art, Williamstown, MA, January 13 through April 2006
- # group shows, NAZAR, IFA Gallery—Stuttgart, Germany, November 2005 through January 2006 and IFA Gallery—Berlin, Germany, January through March 2006
- # group show, *Only Skin Deep: Changing Visions of the American Self*, Museum of Photographic Arts, San Diego, CA, October 1 through December 31, 2005

LALLA ASSIA ESSAYDI, MASTER OF FINE ARTS '03

LALLA ASSIA ESSAYDI, *Converging Territories* #28, 2004. Chromogenic print. 30 x 40 inches and 48 x 60 inches. Courtesy Howard Yezzerki Gallery.



JUSTIN FAUNCE, *Go Team*, 2004.
Acrylic and glitter on canvas. 75½ x 75½ inches.
Courtesy Leo Koenig Gallery.

JUSTIN FAUNCE, DIPLOMA '03

"It is very nice to quit your shitty job and make art all day," Justin Faunce says, especially if you achieve the ultimate luxury of not having your brain "programmed by the service industry mentality."

Faunce grew up in Detroit, Michigan. He paints because of his obsessions, "coupled with a sincere fascination with the logic, power, limitations, beauty, horror, and danger of images. I feel compelled to reanimate these dead things by reconfiguring them into ever-changing orders in which they were never intended." His work has been reviewed recently in *Art Investor* magazine, *Time Out New York*, the *Village Voice*, and the *New York Times*.

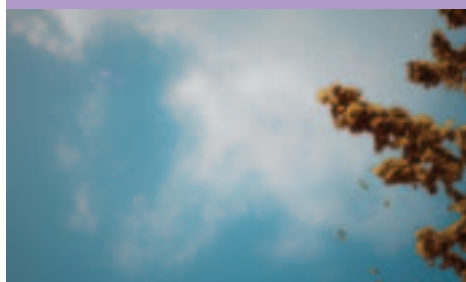
Faunce says he's amused by the extent to which liberals and conservatives see his work in simplistic, political terms. At the same time, he's been pleasantly surprised by the variety of ways people find to approach and comprehend his work. "It is a good sign when many different kinds of people can find value in a work of art for many different reasons," Faunce says.

Success, in Faunce's view, is determined by how well he communicates his ideas and emotions through painting. And yet, he says that he chooses to make art "despite the near impossibility of ever knowing if I have successfully communicated something to other people."



Recent and upcoming exhibitions

- # *Superstars*, Kunsthalle Wien, Vienna, Austria, November 4, 2005 to February 22, 2006
- # *Wasteland: 21st Century-Landscape*, Roebling Hall, New York City, 2005
- # *Thanks for All the Memories*, Leo Koenig Gallery, New York City, 2005



British artist Neeta Madahar had her solo debut chronicled in the *New York Times*: her *Sustenance* series "dissolv(es) the line between real life and diorama, they might be considered a form of entrapment documentary, or *Candid Camera* for the birds." The summer 2005 issue of *Aperture* included a full-color feature on her work.

Madahar is fascinated by the particular nuances of photography—"the freezing of time and being able to stare indefinitely at a moment." Her desire to make art stems from her urge to respond to the world around her. "When I have an idea or some spark of the imagination, I want to give it my time and explore it." *Falling*, her first digital film, with video animation and five photographs, implies reverie and a loss of control.

With her Museum School experience still fresh in her mind, Madahar offers advice for students. "Don't be afraid to make mistakes," she says. "Making work over the long term is what counts. Be proactive in seeking and contributing in some way to an arts community. Figure out what you need, and where you need to live in order to make work. Keep a balance in life. Neglecting family, relationships, or your health for your art doesn't make your work any better or your time more effectively spent."

Recent and upcoming exhibitions

- # book on *Falling* and *Sustenance* series, published September 2005
- # solo show, *Falling*, Fabrica, Brighton, England, October 2005

NEETA MADAHAR, MASTER OF FINE ARTS '03

alumni NEWS

Elizabeth DaCosta Ahern (Dip '78) had *Wet Wind* purchased by the Federal Reserve Bank in December 2004.

Joan Albaugh (BFA '81) had her annual one-person show at Old Spouter Gallery on Nantucket, MA, in August 2005. The PBS television show *Find!* recently featured her house and collections.

Amy E. Albert (BFA '76) had work at Push 2 Gallery in Jacksonville, FL, in summer 2005. She took part in two group shows at Gallery 333 in North Falmouth, MA: "Season Preview Show" in June 2005 and another in August/September 2005.

Pat Buoye Allen (BFA '75) continues to teach at the School of the Art Institute of Chicago, and her second book, *Art is a Spiritual Path* (Shambhala Publications), was published in August 2005.

Dorothy Arnold (Dip '80) had work included in a silent benefit auction at New York's Florence Lynch Gallery in June 2005.

Michelle Arnold (Post-Bac '04) is working as building administrator for the fine arts center at Gordon College, Wenham, MA, and continues to paint.

Norie Asano (Dip '02, FY '03, IC '03) had "Coexistence," her senior exhibition show at Art Institute of Boston, in January 2004.

John Avakian (Attended '90, Faculty) enjoyed exhibitions of his current work in Providence, RI: at Mathewson Street Methodist Church in April 2005, Gallery Z in April/May 2005, Jewish Community Center in May 2005, and Hunt-Cavanaugh Gallery at Providence College in May/June 2005.

Donna Avedisian (CD '92) took part in "The Spring Formal," a three-person show at Boston's OH + T Gallery in April 2005.



Taiya Barss (Dip '68) had an exhibition of her paintings at Tower Hill Botanic Garden, Boylston, MA, June–August 2005.

Ken Beck (MFA '86) had "Palette Scrapings" at Gallery NAGA in September 2004. He also had work printed in *New American Paintings* in March 2005 and had work included in the Cambridge Art Association's National Prize Show in May 2005.

Margaret Bellafiore (Titemore) (Dip '91, FY '92) had work in "Bird Sightings" at Boston's Mobius in May/June 2005.

Michelle Lavallee Berti (Dip '72) had "Paintings of Nature's Light," an exhibition at the Dover (MA) Town Library in March 2005.

Judy Kermis Blotnick (Dip '01, FY '02) had paintings and drawings in "Running Out," a solo exhibition at Boston's Allston Skirt Gallery in June 2005. She was invited by Harvard University's Sabliere Society to speak at the Fogg Art Museum about "When Fashion Meets Fine Art."

Lorey Bonante (Dip '92) took part in a two-person exhibition at Boston Sculptors Gallery in March/April 2005.

Ali Cann-Clift (BFA '71, Dip '72) had "Layers and Fabrications," a solo show at Boston's Pucker Gallery

in spring 2005, featuring her cloth paintings and prints that were influenced by a trip to Venice, Italy, during Carneval.

Nora Cannon (Attended '91–'92) and her husband received a Puffin Foundation grant for their collaborative photographic mixed-media work "History Project," which is featured in *New Art International* in fall 2005.

Sandra Cohen (Attended '79–'81) was one of two artists in "Idyll Engines" at Zeitgeist Gallery in Cambridge, MA, May/June 2005.

Mark Cooper (MFA '80, Faculty) had "32 Hours" at New York City's 511 Gallery in March/April 2005.

Barb Corrigan (Attended '83–'87) joined a dynamic fiber arts group, signaling her foray into the professional art world, and recently dedicated a work of art to former faculty member Maggie Fitzpatrick.

Christine F. Cortizas (Dip '82) had "A Time Ago," a solo show of paintings at Blanchard Gallery, Concord, MA, in February/March 2005.

Michele Dangelo (Post-Bac '03) had a solo exhibition, "a little bit of soul," at the Cape Cod Museum of Art in June/July 2005. She also showed work at Left Bank Gallery in Wellfleet, MA, July/August 2005, and at Dragonfly Gallery, Oak Bluffs, MA, August 2005.

KEY

ATTENDED	Attended the Museum School
BFA	Bachelor of Fine Arts
BFA Art Ed	Bachelor of Fine Arts in Art Education
BFD	Bachelor of Fine Arts and Diploma
CD	Bachelor of Fine Arts and Bachelor of Arts
CE	Continuing Education
Dip	Diploma
FY	Fifth Year Certificate
GD	Graphic Design Certificate
IC	Illustration Certificate
MAT	Master of Arts in Teaching
MFA	Master of Fine Arts
Post-Bac	Post-Baccalaureate Certificate

LEFT: JUDY KERMIS BLOTNICK, *Before the Colors Deepened and Grew Small*, 2005. Graphite, acrylic, oil, and metallic paint on panel. 60 x 46 inches. Courtesy Allston Skirt Gallery.

RIGHT: JESSECA FERGUSON, *Entomology*, 2002. Pinhole print (gold-toned). 10 x 8 inches.



Deborah Davidson (MFA '92) took part in "By Arrangement," a three-person show at Jane Deering Gallery in Gloucester, MA, in May 2005.

Lise Delaplace (BFA '98) was awarded first prize in printmaking in the Paris artists' show and competition in October 2004. Recent works were on view at Salon 10/15 at the Cité Universitaire in Paris in November 2004.

Eric Doeringer (MFA '99) took part in "Greater Brooklyn," a group show at New York's CRC Gallery, May–July 2005.

Paula Draper (Attended '83–'87) created "Shank Painter Pond in Its Heyday," a temporary installation for the "Quaking Bog Project," organized by the Provincetown (MA) Community Compact, Inc. Her piece was featured in the February/March 2005 issue of *Art New England*.

Cheri Ehrlich (MAT '00) is working as an art teacher at the High School for Legal Studies in Brooklyn, NY.

Anne Glynnis Fawkes (MFA '99) had paintings on display at Laura Russo Gallery in Portland, OR, in June/July 2005.

Jessica Ferguson (MFA '86, Faculty) had thirty-five pinhole photographs in two exhibitions in Krakow, Poland, in Winter 2005. "An Exhibition of Pinhole Photography" was a four-person exhibition at the Museum of Natural History of Photography, which also acquired four of her

pinhole images for its permanent collection. "Pinhole Photographs" was a two-person show at Gallery of the Association of Polish Art Photographers. While in Poland, she gave three slide talks and co-taught a pinhole photo workshop. She also had a solo show, "Recent Work from the Theatre of Memory," at Boston's Simmons College Trustman Art Gallery in March/April 2005.

Kathleen Finlay (Dip '67) was recently awarded two grants: one from the Adolph and Esther Gottlieb Foundation and a second from the Artist's Resource Trust (Berkshire Taconic Community Foundation).

Claudia Flynn (Attended '88–'89) received an award from the Rhode Island Governor's Office recognizing her artistic contributions, and an Individual Artist Project Grant from the Rhode Island State Council on the Arts. Her work was included in "3-D Rhode Island: Selections of Contemporary Sculpture" at the Newport Art Museum (October 2004–January 2005), and she enjoyed a solo exhibition at Hera Gallery, Wakefield, RI, in July 2005.

Gillian Frazier (BFA Art Ed '69) exhibited in her first solo exhibition at the New Art Center in New York City in May 2005. She teaches art at the DeCordova Museum School in Lincoln, MA, and in the Bedford (MA) Public Schools.

Gonzalo Fuenmayor (MFA '04) took part in open studios at Crane Street Studios in Long Island City, NY,

May 2005, and had work juried into the 3rd Annual National Juried Show at Galeria Galou Gallery in Brooklyn, NY, June 2005.

Matthew Gamber (MFA '04, Faculty) showed "Last Radio On," photographs made using a large antique view camera, at Boston's Gallery Kayafas in February 2005.

Diana Gonzalez Gandolfi (BFD '74, FY '75) had a piece in the four-person show "Signs and Symbols: Journey of the Spirit" at Gallery at Bristol-Myers Squibb in Princeton, NJ, January–March 2005. Recent exhibitions include a solo show of encaustic paintings at Cervini Haas Gallery, in Scottsdale, AZ, April/May 2005. "Different Ways of Seeing: The Expanding World of Abstraction" is on view at the Noyes Museum, Oceanville, NJ, until January 2006.

Ivana George (MFA '02) had work from her 2004 *Chimera* series of photographs on view at New York's Soho Photo Gallery in the National Competition Exhibition in July/August 2005.



GONZALO FUENMAYOR, *Delivery Service (detail)*, 2005. Oil on canvas. 92 x 44 inches.



LEFT: THOMAS GUSTAINIS, *Curtain Sex*, 2004. C-print. 8 x 8 or 40 x 40 inches. Courtesy Gallery Kayafas.

Christopher Gildow (MFA '87) had a color reduction woodcut print from his *Stillaquamish* series included in "North by Northwest," a group show at Kala Art Institute in Berkeley, CA, April 2005.

William Greiner (BFA '81) participated in three group shows in Louisiana: at Palma Gallery and Robert Bruno Gallery, both in New Orleans, June/July 2005; and the Louisiana Arts and Sciences Center in Baton Rouge, June–September 2005.

Jeanne Griffin (BFA '91, Dip '95) will be in "ge-om-e-try," a four-person show at Cushing-Martin Gallery, Easton, MA, in October 2005.

Alice Grossman (Attended '88) was included in the Tufts Second Annual Juried Summer Exhibition in June/July 2005 at Tufts University Art Gallery at Aidekman Arts Center, Medford, MA.

Thomas Gustainis (MFA '03) had "Pin-wheel Romanticism," an exhibition of photographs at Boston's Gallery Kayafas in April 2005.

Mary Oestereicher Hamill (Dip '01, FY '03) gave a lecture, "Regardisregard: Art with the Homeless," at Brandeis University, Waltham, MA, in May 2005, about the installation from her work with thirty-three homeless adults in Boston and Cambridge. The lecture was featured in the *Boston Globe's* Campus Calendar.

Molly (Roberts) Hatch (BFA '00) recently married Oliver Hatch and traveled in New Zealand and Australia for four months during spring 2005. She began an MFA program at the University of Colorado at Boulder in fall 2005.

Monica Hopenwasser (BFA Art Ed '96) is pursuing her Master of Fine Arts in Integrated Media Arts at Hunter College, New York City, working with video and net art in nonfiction themes. In November 2004, she exhibited graphic communication works in Hunter College's "Media Ballistics" event.

Stacy Horn (BFA '78) had her third book, *The Restless Sleep: Inside New York City's Cold Case Squad* (Viking Adult), published in July 2005.

Ken Hruby (Dip '87, FY '88, Faculty) had his short memoir included in *A Matter of Choice: 25 People Who Transformed Their Lives* (Seal Press).

Virginia Irwin (Attended '74–'76) had a solo show of her political collage, illustrations, mosaics, textile

designs, and landscape watercolors of Monhegan Island, ME, at Performance Dance in East Norwalk, CT, December 2004/January 2005. She read poetry and performed stand-up at the exhibition opening. She created banners for the New Haven (CT) Green in February 2005.

Katherine Jackson (Dip '98) had "Invisible Cities," a show of her paintings at Zero Gallery in South Portland, ME, in August/September 2004.

Joyce Johnson (Dip '64) had "Life Forms," a retrospective exhibition of her sculptures at the Cape Cod Museum of Art, March–May 2005.

Mami Katsuki (Attended '97–'98) has been working as a jewelry designer in Japan, and teaches jewelry making at RBR, an art center for foreigners.

Ivona Kaz-Jepsen (BFD '76) took part in the Sculpture Invitational 2004–2005 at Gallery 10, LTD, Washington, DC, in December 2004/January 2005.

David Kelley (Dip '70, FY '71, Faculty) had his work featured on the front and back cover of the architecture magazine *Log*, spring/summer 2005.

Susan Kricorian (BFD '86) designed and produced more than thirty-five "Rasta" tealight candle lampshades for the Rockers clothing line launch party and fashion show in New York City. She also has lampshades and a rotating selection of watercolors at New York City's Café del Bar reggae lounge. In December 2004, she led a lampshade-making workshop at Brooklyn's Mary McDowell Center for Learning, a school for children with learning disabilities.

Judith S. Larsen (BFA Art Ed '73, MFA '74) had her *Invisible Alphabet* series included in *Harvard Review*, No. 27.

Soo Ping Lei (Dip '03, FY '05) screened her films at "Lost String," a compilation of contemporary chamber music ensemble and film performance at New York City's CAMI Hall, May 2005.

Christine (Bonner) Leone (BFA '89) is designing the retail space and web site of All Things Sicilian, an import business.

Anya Lewis (CD '00) had "freezetag," a solo show at the University of Maine Museum of Art, January–April 2005.

Claire Lieberman (BFD '77, FY '78) has a solo exhibition at Solomon Fine Art in Seattle, WA, through October 2005, and had "Walking thru Jell-O," a video installation project on view at PDX Contemporary Art, in Portland, OR, January 2005. She took part in "Video 8," a group show at Chiaroscuro Gallery in Scottsdale, AZ, and had an artist residency at New Pacific Studio in Vallejo, CA, in August 2005.

Frederick Loomis (Dip '74) had a solo show, "The Visionary Drawings of Edward Mathew Taylor," at San Francisco's Southern Exposure Gallery in March/April 2005, and is taking part in "Bay Area Now," a triennial, multi-disciplinary art festival in San Francisco, on view through November 2005.

Katie Lyman (BFA '04) traveled to Peru and visited Lima, Cusco, and hiked for four days on the Inca Trail to Machu Picchu.

Sarah Malakoff (MAT '97) had her first exhibition, "Interiors," at Boston's Howard Yezerski Gallery, May–July 2005.

Marc Malin (BFD '82) had a solo exhibition at Zane Bennett Gallery in Santa Fe, NM, in May/June 2005.

Sarah Mann-O'Donnell (BFA '02) earned her Master's in Gender, Culture, and Modernity from Goldsmiths College, University of London. Her dissertation, "Becoming Alan Turing: Toward a Lived Theory of Difference," will be published in Goldsmiths' occasional papers series.

Zareen Taj Mirza (Dip '85, FY '86) moved into a house in April 2005, and is taking courses for credit at Bangor (ME) Theological Seminary.

Christine Moore (Attended '85–'87) had an artist's sale in New York City in May 2005.

Karen Moss (Attended '97) curated and participated in "Childhood Revisited," an exhibition at M.Y. Art Prospects Gallery in New York City, June/July 2005. She also exhibited a sculptural installation in the juried show, "Trashformations East," at the Fuller Craft Museum in Brockton, MA, summer 2005.

Elizabeth Neel (Dip '01, FY '02) mounted a solo show of her video work at the Central Utah Art Center. In April 2005, her work was on view at the Digital Video Art Fair in Brussels, Belgium, and in a group show at New York City's Volume Gallery. She also had her first New York solo show at Klemens Gasser & Tanja Grunert, Inc. in May/June 2005, where her oils-on-canvas were on view.



John Noelke (MFA '93) created a ten-foot bronze monument at the San Angelo (TX) Visitors Center to celebrate the life of the woman for whom the city was named. Four years in the making, the *Angela Sculpture* was publicly dedicated in April 2005.

Susan Orfant (Attended '91) had two solo exhibitions: Enrico Donati Gallery in Newburyport, MA, June/July 2005, and Elizabeth & Main Gallery of Art in Gorham, ME, July–September 2005.

Anthony Paterson (Dip '61, FY '62) contributed one of his two bronze sculptural portraits of composer Samuel Adler to New York City's Julliard School, where it is installed in the library.

Rachel Paxton (MFA '81) is exhibiting large-scale paintings at Longstreth Goldberg Art Gallery in Naples, FL, Allyn Gallup Contemporary Art Gallery in Sarasota, FL, and Clark Gallery in Lincoln, MA.

Sheila Pepe (MFA '95) has a new installation, *Tunnel*, on view at the Jersey City (NJ) Museum's Atrium Gallery through October 23, 2005.

Arlayne Peterson (MFA '97) had a solo exhibition at Boston's Miller Block Gallery in April/May 2005.

Heather Pilchard (BFA '95) is manager at the Cambridge Paper Source and a devoted teacher of bookbinding, papermaking, and other creative arts.

RACHEL PAXTON, *Manifesting Mockingbirds*, 2005. Acrylic on canvas. 34 x 34 inches.



Rosamond (Pittman) Casey (BFA '76) is the president of the McGuffey Art Center, a co-operative, nonprofit organization in Charlottesville, VA. Her most recent project, *Mapping the Dark: A Museum of Ambient Disorders*, took five years to complete. In addition to the ten pieces in the exhibition, she created an edition of forty-five boxes with the installation contents (text, photographs, and artwork). The National Gallery of Art, Library of Congress Rare Books, and University of Virginia, among others, have each purchased one of the edition.

Nancy Ring (Attended '75–'76) is one of six women artists in New Jersey who took part in "Subtleties," an exhibition at iandor in Newark, NJ, April/May 2005.

Alexandra Rozenman (MFA '96) had "Changes" at AZ Gallery in Saint Paul, MN, February 2005.

Bradley Rubenstein (MFA '92) has been included in group shows at the Detroit Institute of Arts, Art Institute of Chicago, Exit Art New York, and the LAB Gallery in New York City. The Museum of Fine Arts, Boston, recently acquired his piece *Requiem Set: Peter's Shadow (Self Portrait)*.

Bonnie Ryan (BFA '80) had two mixed-media pieces accepted into the Annual National Small Works exhibition at the Attleboro (MA) Museum Center for the Arts, May 2005.

Soh H Tan Kalloch (Sand T) (Dip '93, MFA '97) had an exhibition, "The Mind of Space: Upper Story," at South Boston's Artists Foundation Galleries and Video Room in January/February 2005.

Sandra Schaefer (BFA '04) traveled to perform in the Performance Art Congress in Munster, Germany, in July 2005. She and **Philip Fryer** (Dip '05) produced "Present Tense," a performance art event at Zeitgeist Gallery in Cambridge, MA, in July 2005. She is the prop design manager at Citystage/Kidstage at the Boston Children's Museum and in August 2005, moved with Fryer into Midway Studios in Fort Point, Boston.

Louise Schellenberg (Dip '81) had a solo exhibition at the Hoyt Institute of Fine Arts in New Castle, PA, January/February 2005.

Nancy Schön (Dip '53) was honored by the Charles River Conservancy for her efforts in helping raise more than \$650,000 to build a world-class skatepark in the Charles River Parklands.

Lenore Sempert (BFA '76) is president of the board of the Brookline (MA) Arts Center. In October 2005, she has "Color Fields," a retrospective solo show of her paintings at the New England Institute of Art gallery in Brookline (MA).

Laura Shabott (Attended '93–'95) performed "Drinking in America," the award-winning one-person play, to a standing-room only audience at the Crown and Anchor during the Provincetown (MA) Film Festival in June 2005.

Paul Shakespear (Attended '72–'74) had "Lucid," his third solo show at Solomon Fine Art in Seattle, WA, May/June 2005.

Pat Shannon (Dip '91) had "Unbecoming," a solo exhibition at Boston Sculptors Gallery in January 2005, which was reviewed in the *Boston Globe*.

Alexandra Sheldon (Dip '79, BFA '80, FY '82) showed twenty-six paintings and collages at the Blue Room in Cambridge, MA, in spring and summer 2005. She was also a semifinalist in New York City's Viridian Gallery, and will be included in the Director's Choice slide show during the gallery's 16th National Juried Exhibit.

Barry Margolin (Dip '00) and **Paul Sherman** (Post-Bac '98, Dip '99) were married at Boston's Copley Plaza Hotel in spring 2004.

Gabrielle Sichel (Dip '86, BFA '89) received a scholarship to the Vermont Studio Center for March 2005.

Nancy Simonds (Dip '77, FY '78) took part in "Working the Grid: 3 Artists," a three-person show at Twone Art Gallery at Boston's Wheelock College in March/April 2005.

Ruta Smilskalns (BFD '89) exhibited fifty-three of her *Spool Paintings* in her first exhibition at the Danforth Museum of Art in Framingham, MA. In January 2005, the exhibition was reviewed in the *Metrowest Daily News*, *Wayland/Weston Town Crier* and, in April 2005, the *Boston Globe*.

Elif Soyer (MFA '99) had "Relay," an exhibition of new paintings, prints, and three-dimensional work, at Boston's Kingston Gallery, May–July 2005.

Laurel Sparks (BFA '95, Faculty) had "New Paintings" at Boston's Clifford-Smith Gallery in May 2005.

Louisa Sugar (BFA '73) is principal and creative director of Louisa Sugar Design, San Francisco, and recently launched a new online portfolio.

Trinity Inspires

NOVEMBER 12–16, 2005

The Museum School is partnering with Trinity Boston Preservation Trust, the Society of Arts and Crafts, and the Copley Society of Art to celebrate the restoration of Boston's Trinity Church with an art exhibition (November 12–15) and auction (November 16) of original works inspired by Trinity. Participating artists include **Meg Alexander** (Dip '91), **Maria Magdalena Campos-Pons** (Faculty), **Jesseca Ferguson** (MFA '86, Faculty), **Nan Freeman** (Faculty), **Lorie Hamermesh** (Dip '85, FY '86), **Heather Hobler-Keene** (BFA '85, Dip '96), **Reese Inman** (Dip '04, FY '05), **Kathy Kissik** (BFD '91, FY '92), **Kirstin Lamb** (Post-Bac '02), **William Thomas Porter** (third-year BFA student), **Linda Priest** (Dip '68, FY '68, Faculty), **Jennifer Schmidt** (Faculty), **Luanne Stovall** (MFA '05, Faculty), **Shellburne Thurber** (BFA '76, Dip '82, FY '83), and **Yoshiko Yamamoto** (Dip '72, FY '73, BFA '84, Faculty). For more information on the event, call 617-536-0944 x370 or visit www.savetrinity.org.

Lois Tarlow (Attended '50–'54) had "Solarplate Etchings" at Montserrat College of Art in Beverly, MA, in April 2005.

Mary Trev Thomas (Warren) (Dip '90, FY 93) presented "See Through," an installation of photographic constructions, at Triple Nickel, in New Lebanon, NY, in March 2005.

Malcolm Travis (Dip '78) is the drum instructor at the Wheeler School in Providence, RI.

Jamie Vasta (BFA '03) was included in the group show "impersonature" at artSPACE@16, Malden, MA, in June/July 2005.

Keith Walsh (MFA '92) exhibited drawings and sculptures in "Victory is Today," a solo show at Fourteen-Day Projects in Los Angeles during September 2004.

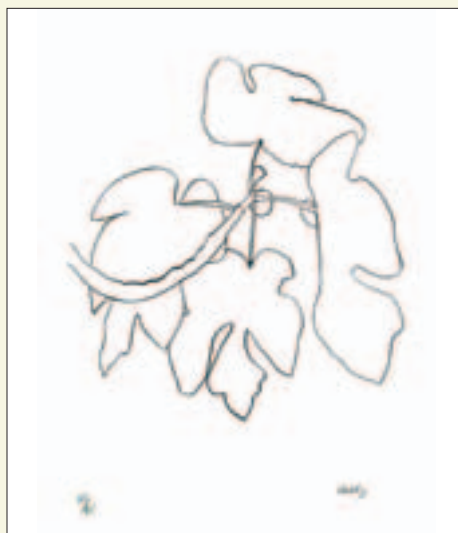
Heidi Whitman (Dip '80, Faculty) took part in "Radical Corpus Cartographies," a two-person show at Wheaton College, Norton, MA, in December 2004–February 2005. In 2004, her work was included in two group exhibitions: "Refigured" at Boston College's McMullen Museum of Art, and "New Work, New Faces" at the Boston Drawing Project at Bernard Toale Gallery. She also had "State of Mind," a solo show at Harvard College's Mather House.

Laura Wulf (BFA '96) was one of six artists included in "Luminous Forms: Abstractions in Color Photography" at the DeCordova Museum and Sculpture Park in Lincoln, MA, September 2004–January 2005. She also had "scratching the surface," a solo show at New York's Foley Gallery, May–July 2005.

Sue Yang (Post-Bac '00, Dip '01, MFA '04) has a show at Boston's NAO Gallery in September/October 2005.

Sophia Yee (BFA '89) took part in two exhibitions at Depot Square Gallery in Lexington, MA: "New Vision" in January 2005 and "Beyond Landscape" in March–May 2005.

Sheila Yu (BFA '00) is the marketing project manager at Englishtown in Hong Kong.



groupShows

Ahmed Abdalla (MFA '97), **Omer Gagnon** (MFA '97), **Arlayne Peterson** (MFA '97), **Heather Cox** (MFA '98), **Ridley Howard** (MFA '99), and **Ayae Takahashi** (MFA '99) were included in the exhibition celebrating the Joan Mitchell Foundation's MFA Grant Recipients from 1997–1999 at Cue Art Foundation in New York City, June/July 2005.

Beth Brideau (MFA '02), **Brian Burkhardt** (Dip '03, FY '04), and **Ellsworth Kelly** (Dip '48) took part in "Breaking Ground," a show at the Horticultural Society of New York, June–September 2005.

Bethany Bristow (Dip '93, FY '94) and **Rachel Perry Welty** (Dip '99, FY '01) were quoted in a June 2005 *ARTnews* article titled "How to Talk to an Artist."

ELLSWORTH KELLY, *Fig Branch (Figure)*, 1965–66. Lithograph on Rives BFK paper. Edition no. 40. 34½ x 24 inches. Courtesy Susan Sheehan Gallery & The Horticultural Society of New York. © Ellsworth Kelly

Charlie Coolidge (MFA '05) and **Ben Sloat** (Post-Bac '02, MFA '05, Faculty) were featured in a May 2005 *Boston Globe* article about up-and-coming artists who are seen as "tomorrow's hot new talents."

Nuno de Campos (MFA '99) and **Torben Giehler** (Dip '97, FY '99) participated in the Prague Biennale II, May–September 2005. **Eric Doeringer** (MFA '99) displayed his "bootlegs" in the Outsider Art section.

Youngsuk Suh (MFA '01) curated "You are my secret," an exhibition at Boston's Clifford-Smith Gallery in June 2005, which included the work of **Matthew Gamber** (MFA '04), **Pam Larson** (Dip '99, FY '01), **Amy Montali** (Post-Bac '01, MFA '04), **Lazaro Montano** (MFA '01), and **Ben Sloat** (Post-Bac '02, MFA '05, Faculty).

inMemory

Susan (Means) Noble (Attended '32–'34) passed away on November 18, 2004, at the age of eighty-nine in North Andover, MA, after a long illness. She was a dog enthusiast and enjoyed gardening, stenciling, painting, and caring for bonsai trees. She leaves three children, a brother, four grandchildren, and four great-grandchildren.

Eugene F. Rivers, Jr. (Attended '47–'50) passed away on March 1, 2005, at the age of seventy-nine. He was the former chief artist at *The Greenville (SC) News*, and Motown Records commissioned him to illustrate the album cover for the recording of Dr. Martin Luther King Jr.'s "I Have a Dream" speech. He was a close associate of Malcolm X in the late 1950s and early 1960s, and his work in Malcolm X's publication *Muhammad Speaks* made him one of the most widely recognized black artists in the nation at the time. In addition to the "I Have a Dream" album cover, he did covers for Motown artist Edwin Star and was illustrator for *The Chicago Defender*, a black weekly.

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ESTATE GIFT FROM ALUMNA LOIS MAILOU JONES (1905-1998)



The Lois Mailou Jones Scholarship Fund has been established with a gift of \$270,000 representing an initial contribution from the estate of alumna Lois Mailou Jones (Diploma '27). The fund is made possible through Mailou Jones's generous bequest specifying that a portion of her estate be directed to SMFA. The esteemed artist also bequeathed to the MFA her painting *My Mother's Hats*.

A prominent and prolific painter, scholar, and teacher, Mailou Jones began her career at the Museum School in the 1920s, where she received

the School's coveted Nathaniel Thayer prize for excellence in design. She was the first African American to have a solo exhibition at the Museum of Fine Arts, Boston (MFA). She lived and worked extensively in France and Haiti, and joined the faculty of Howard University's art department in Washington, DC, where she taught for forty-seven years.

In 1980, President Jimmy Carter honored Mailou Jones at the White House for outstanding achievements in the arts. Her paintings are in the permanent collections of the Metropolitan

Museum of Art, the National Museum of American Art, the Hirshhorn Museum and Sculpture Garden, the National Portrait Gallery, the Museum of Fine Arts, Boston, the National Palace in Haiti, and the National Museum of Afro-American Artists.

Robert Jones (left), nephew and trustee of Lois Mailou Jones' estate and Dr. Christopher C. Chapman (right), estate trustee, with Dean Deborah H. Dluhy.

Photo: Chris Eramo

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SARAH DIAZ, *The Businessmen*, 2002.
Digital C-print. Dimensions variable.



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