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FOR IMMEDIATE RELEASE

The School of the Museum of Fine Arts, Boston presents
“The Cyclorama Show: Master of Fine Arts Thesis Exhibition, SMFA, Boston”
Final exhibition of work by 48 students in the Master of Fine Arts program

Boston, MA (April 28, 2014)—This spring, the internationally-renowned Master of Fine Arts program of the School of the Museum of Fine Arts, Boston (SMFA) and Tufts University celebrates the work of its graduating students with the first, large-scale collective exhibition in the history of the program, May 13–18, 2014 in the Cyclorama at the Boston Center for the Arts. Recently ranked one of the top 10 most influential Master of Fine Arts programs in the world¹, SMFA has been educating artists since its founding in 1876—from Edmund Tarbell, Lois Mäilou Jones, and Cy Twombly to Joan Jonas, Nan Goldin, and Philip-Lorca DiCorcia. The Cyclorama, a historic Boston landmark, provides a unique backdrop for the high-concept, visually powerful contemporary art produced by the School’s graduate students—the juxtaposition of old and new in the space is a nod to Boston’s rich cultural and historical identity. This electrifying group exhibition culminates in a display of educational and artistic achievements of the diversely-talented MFA candidates who have developed their practices over their intensive two-year program.

Visit www.smfa.edu/cyclo-show to view images and information from all the participating artists.

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

May 13–18, 2014

Meet the Artists: May 16, 3–5 pm

Public reception: May 17, 7:30–10 pm

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

Hours: May 13–17, 11 am–5 pm; May 18, 11 am–3 pm

Admission to exhibition and related events is free and open to the public.

With generous support from Barbara and Jonathan Lee and from an anonymous donor.

Related Events

2014 Graduate Thesis Screening

May 2, 2014, 6:30 pm

Alfond Auditorium, Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston MA 02115

The 2014 Graduate Thesis Screening features a tremendous breadth of work by 13 graduating Master of Fine Arts students including animation, performance art, and experimental narrative film.

About the Artists

Marjorie Almstead creates new worlds using styles of the drawings that are not commonly associated with one another; **Christina A. Banna’s** *Uncharted Territory* is a digital animation and vocal performance of the artist’s struggle with the inevitability of death; **Aaron John Bourque** seeks to start a conversation about the role of photography in the production of history and the cultural imaginary; influenced by his religious upbringing, **Chase Brannock’s** drawings reflect on the absurdity and cruelty of life; **Nicholas Bunch’s** films explore gender relations through a juvenile lens by placing the audience in a voyeuristic situation; **Cindy Burton** is a 29-year-old teen princess who makes videos exploring online persona and internet pop culture; **Emil Cohen’s** photography series “Diaspora” captures cultural shifts in Boston’s gay male community; **Chelsea Coon** explores the parallels between the cosmic body and the human body and asks questions about beginnings and endings, and the imminence of existence.

¹ [ArtSpace](http://ArtSpace.com), April 24, 2014

Gage Delprete's work is enveloped in painting and a substantial portion of his content is derived from childhood experiences; **Claire Elliott's** paintings address a wide set of concerns about the relationship between humans and landscape; **Suje Garcia's** work is inspired by psychosocial events that have taken place throughout his life; Inspired by the kaleidoscopes of her childhood, **Tinsley Hammond** highlights the tension between beauty and the darkness historically bound to it; Using the power of art and history to shape culture and social action, **Lydia A. Harris** is creating a visual arts project about the citizens of Collier Heights, GA; **Khaldoun Hijazin's** work deals with the appropriation of the western tradition of representation, specifically, the Venetian painting approach; **Polina Isurin** investigates the material representation existing during times of displacement, combining the contents of the individual past with the material of the collective past.

Debra K. Jayne is a painter and printmaker who works in and with the cityscape to explore its architectural forms; **Tiara Jenkins** creates performances which consider the complexities of presence and absence in the context of the artist and the environment he or she is influencing; **Alyssa Jones; Yeol Jung's** current research deals with socio-cultural issues in Korean contemporary society, specifically the rapid growth of plastic surgery culture; **Dinorá Justice** works with the genre of landscape to explore the relationships between environmental and socio-economic issues; **Cody Justus** explores the tension between stillness and movement, using the history of modernist painting tropes; **Defne Kirmizi** explores the changing nature of cinema and filmic experience by documenting the transition from 35mm projection systems to digital; **Clara hy Lee** creates artificial still life photographs that incorporate images from the outside; **Greg Lookerse** will read "Fear and Trembling," by Søren Kierkegaard, feet covered in honey while moving through a sculptural space

Emma Mällinen's four unique artist's books, collectively titled *Animal Projections*, reflect on society's placement within the context of a wider natural world; **Lane Mansbach's** work is about love and loss; **Michael MacMahon's** paintings explore the relationship between Stanley Kubrick's film "Dr Strangelove" and artist Kazimir Malevich's geometric abstractions; **Robin McNulty's** performance piece, *Food Lion: The Musical*, tells the story of a group of lions trying to live the American dream; working mainly with found objects, **Christian Meade** investigates the themes of exploration, whimsy, and object and viewer interaction; **Yoshiaki Otsuka's** work explores the narrowing gap and the tension that exists between artificial virtual spaces and the physical realm in which we live; **Samara Pearlstein** is interested in systems of information like ongoing arguments among philosophers, or fauna from the era of the Cambrian explosion, or baseball.

Jin Qu's work explores relationships between people, their environments, and wild nature within modern life; **On Kyeong Seong; Matthew Shropshire's** animation/painting hybrids are an attempt to capture time and the inherent failure involved in that process; **Wesley Simon's** work is project specific, often dealing with themes of temporality, observation, and sense of place; **Tyler Robert Smith** believes creative entrepreneurs are the key to developing adaptable models to promote economic growth; **Dayna Rochell Stanley's** photographic series "Holiday Park" explores the way we shape and adapt our environment through found scenes in a costal RV park; **Gianna Stewart** is interested in the ad hoc logic of self-made spaces, especially the bizarre nature of the backyard; **P.T. Sullivan's** images are about the process of preparation, mark making, and performance of creating individual works.

Keena Tarrant examines the misappropriation of black racial stereotypes that permeate American culture today; **Julie Weaver's** "Where the Sofa Ends" series was inspired by the plethora of abandoned house furniture spotted in her neighborhood; **Rebecca Williams' Breaking Easy** is a large installation that includes performance, sculpture, and video—artificial nature pairs with the domestic as a source for play and embodiment; **Nathaniel Wyrick's Way Back on the Shelf** explores the autobiographical memory of the artist through sculpture, installation, and video performance; **Toshiki Yashiro; Chun-Feng Yu; Esther Zabronsky's** work is informed by Jewish history, her upbringing in Israel, and her investigation of the woman's role in the Jewish tradition.

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.