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APRIL MFA THESIS EXHIBITIONS

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

Boston, MA (April 1, 2013)—This spring, the joint Master of Fine Arts degree program of the School of the Museum of Fine Arts, Boston (SMFA) and Tufts University celebrates the work of its graduating students with a series of final thesis exhibitions. Through in-depth presentations of artwork developed during the two-year program, these talented MFA students explain their creative process and development through artistic representation. With a robust class of over 60 graduates, SMFA-Tufts thesis exhibitions will take place throughout the spring and summer at galleries around Boston. Admission to exhibitions and related events is free and open to the public.

[More information about SMFA MFA Thesis shows and artist profiles](#)

Through April 12

Reception: March 29, 5:30 pm

[Mission Hill building Gallery](#), SMFA, 160 St. Alphonsus Street, Boston

In “Retinal Systems” **David Flicker Brown** focuses on several different systematic techniques for capturing and compressing large amounts of photographic data. These amalgamations explore the Darwinian nature of both organic and manufactured forms.

April 3–12, 2013

Reception + Artist Talks: April 6, 5–8 pm

[Fourth Wall Project](#), 132 Brookline Ave, Boston

Laura Fischman’s paintings honor the everyday and the overlooked; the works in “Neither here no there” reference a sense of yearning for something that is both unknowable and unnamed; in *Hope/Fear* **Jasmine Higbee** layers film footage to create a video installation that challenges existing conversations about environmentalism; inspired by mythology, fairy tales and Renaissance painting, **Laura Beth Reese**’s photographs are depictions of a world that exists somewhere between reality and non-reality.

April 5–27, 2013

Reception: April 5, 5:30 pm

[Laconia Lofts Gallery](#), 433 Harrison Avenue, Boston

Julia Csekö’s sculptures in “Aftermath” transform social symbols and objects, such as military fatigues, into doll-size proportions, encouraging viewers to confront tough issues without the “life-size” intimidation factor; **Molly Segal**’s paintings in “If You Jump, I’ll Jump” explore the psychological ambiguities of interactions between young women, delving into ideas about friendship, intimacy, desire, fear and recklessness.

April 5–20, 2013

Reception: April 5, 6 pm

[Anthony Greaney](#), 460 Harrison Ave, Boston

Jessica Borusky's *The Posture Grid!* is an exploration of personal/performed/projected identity through the construction of persona. With humor and endurance, this durational performance for video unpacks advertising language to explore how products designed to “help” us instead often reinforce the pursuit of a rigid, unrealistic “ideal.”

April 11–28, 2013

Reception + Artist Talks: April 11, 5–8 pm

[Tufts University Art Gallery @ Aidekman Arts Center](#), 40 Talbot Ave Medford

Ario Elami's series of mostly small-scale conceptual works, combining text and drawing, explores the event of one's death and the prospect of an afterlife; **Ruohan Hu** creates modern version of *Hyakki Yagyo* (Night Parade of One Hundred Demons), an illustrated handbook about ghosts and monsters from Japanese and Chinese folklore; **Jihee Lee's** paintings bare witness to the act of meditation and as objects, are a physical record of time and personal memory; in his photographic seascapes, **Chien-ning Liao** creates spaces that are ambiguous allowing viewers to question what they are looking at; **Singha Sihakhom** explores the Buddhist term for constant flux and impermanence, *annica*, through the lens of his personal experiences migrating from Laos and becoming an ordained Buddhist monk; **Qing Song's** oil paintings reflect on the challenges faced by the first generation of modern, urban, professional women in China, as well as her own identity as a young female painter.

April 16–May 18, 2013

Reception + Artist Talks: April 16, 5:30 pm

[SMFA/Mrs. E Ross Anderson Auditorium](#), 230 The Fenway, Boston

In “Ray of Dark,” **Laura Harrison, Eugene Larochelle, Maia Lynch, Karmimadeebora McMillan, Tim Mearini** and **Ivette Salom** investigate contemporary cultural norms and an array of predicaments with humor and surrealism.

April 17–27, 2013

Reception: April 19, 5–8 pm

[Fourth Wall Project](#), 132 Brookline Ave, Boston

Caroline Board's works in “seen/unavailable” are inspired by life's fleeting moments—a discarded note, a memory. By combining these moments in a painting, she enhances their abstract nature and obscures their reality; **Kate Castelli's** “End Page” is an intersection of books, works on paper and collections that explore poetic and formal juxtapositions in order to connect what cannot be connected; **Stephen St. Francis Decky** works with an ever-evolving cast of shape-shifting characters in a variety of media, from acrylic paintings and sculptural installations to the photographs and films through which their stories are brought to life.

April 19–30, 2013

Reception: April 19, 6–8 pm

[Howard Yezerki Gallery](#), 460 Harrison Ave, Boston, MA 02118

In “Fill Me Up,” **Robert Chamberlin's** vases meet viewers, ready to become a surface for the projection of their desires, waiting to be filled with the projection of our lives measuring time and events; **Huaiyu Chou** explores loss, memory, image and a suppressed history through miniature watercolor portraits, all based on photographs of victims of the “228 massacre” of 1947 and the white terror period in Taiwan.

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 three 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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