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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 presentation of work by 52 students in the MFA program

Boston, MA (April 15, 2015)—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 a large-scale exhibition May 11–14, 2015 at the Cyclorama at the Boston Center for the Arts. Showcasing this diverse group of visually arresting contemporary works in the equally historic Cyclorama space, which opened in 1884, is a nod to Boston’s rich cultural and historical identity.

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 creativity are fundamental qualities developed during the School’s intensive two-year graduate program. Working in a range of media and methods, the 52 artists will showcase thesis projects in film/video, painting, performance, sculpture, photography, installation, drawing, and more. The culminating Cyclorama thesis exhibition honors the artistic and educational achievements of this talented group of MFA candidates.

Aparna Agrawal’s three-channel video weaves together lush textile patterns, landscape, and performance; **Erin Bisceglia** uses her grandmother’s closet as a vessel to explore domesticity and family history; **Oscar Bogran, Alexandra Borovski** will present a sculptural installation and three-part performance set in a surreal, dystopian landscape; **Dana Carroll’s** series of work re-evaluates the connections that humans and animals have with each other; **Leah Rafaela Ceriello** explores similarities between the manifestation of time in landscape versus manifestation of time in the body; **Kaitlyn Clark’s** mixed-media installation and stop-motion animation explores morality and addiction; **Crystal Cudworth** uses the ocean environment to examine the implications of panoramic painting; **Ashley Cummock-Rose** paints narrative dream spaces, exploring humorous fantasies of her potential lives; **Amanda Donahue’s** site-responsive installation calls upon the utopian architecture of Buckminster Fuller and questions our notions of home; **Carrie Ferguson’s** toy-like sculptures deal with intimacy, risk, and the porous boundaries between human bodies; **Carol Gander** explores how beauty can lure us to hidden spaces with stories to tell; and **Callie Garp**.

Josh Harriman will build a foam environment that appears as if it is being seen through night vision; **Jorge Herrera’s** work deals with the struggle of capturing complexity of identity; **Andres Hidalgo-Espinosa** presents several photographic series exploring themes of hybridization.; **Yu Huang’s** video installation documents her memories + conversations of making wontons with her grandma; **Hillary Irvine’s** work highlights the conversation surrounding Second Amendment rights; **Jieun Jang’s** sculpture and video collaboration reminds us of everyday unseen things; **Alexander Clayton Johnson** explores conflicting signals regarding high and low popular visual culture; **Mallory Ketterer** creates an immersive space bridging the gap between book making, painting, and installation; **Nahid Khaki** mocks the beauty and excess of fashion while exploring consumerism and labor exploitation; **Veena Krishnakumar; Courtney Kuno** focuses on the prevalence of the screen and smartphone technology in today’s society; **Eun Gyu Lee’s** *Glowing Progress* examines audience interaction with video installation; **Xiaoyi Liu; Yin Liu; Adam Matak** explores the nature of ornamentation and its role in marking things important and valuable; employing humor and parody, **Ryan McMahon** investigates representations of trauma, healing, and violence; **Nick Mello** seeks to reinterpret the notion of painting

the sublime and frame it through a new lens: signage; **Helina Metaferia** investigates the complex narratives of first-generation Ethiopian Americans living in Washington, DC and in Addis Ababa, Ethiopia; **Azita Moradkhani** uses repeated abstract patterns to mark narratives of vulnerability and displacement; and **Cassandra Napoli** creates an intimate, haunting view of her struggles with gender norms and depression.

Paola Page; **Sasha Parfenova's** *Anthropocene* is a two-piece video installation including mixed media collage; **Anna Paul's** paintings explore the translation of media and investigate the illusions of space; through painting, **Hannah Perrigo** cultivates anger and cynicism veiled in humor, making the 'serious' digestible; in *Babel Babble*, **Nickolas Procopi** engages in speech acrobatics with native speakers of various languages; **Lucia Ravens**; **Maria Elena Ross** explores the malleability of the relationship between the photographer and the sitter; using the body, **Bryana Siobhan** seeks to negotiate oral history and written narratives; **Andrew Slezak's** experimental painting techniques generate deep space and ethereal atmospheres; **Erin Slingsby's** site-specific installations are inspired by invasive plant species and systems; **Kledia Spiro** uses behavioral psychology and physical actions to examine gesture of weightlifting overhead; **Eric Stefanski** explores the duality between humor and the hopeless; **Joanne Tarlin's** oil paintings are meant to be Romantic, at once familiar and incomprehensible; her vision, dramatic, and enigmatic; **Arevik Tserunyan's** sculptural and audio installation is an allegory of the Armenian Empire (140–55 BC); **Justin Tuerk's** installation offers both serious + humorous takes on music culture+ visual arts; **Jason Wallace**; **Lin Wang**; **Lauren Wesley's** photographs explore constructed landscapes inside botanic garden glasshouses; and **Madeline Zappala's** *no man's land* imagines a space where our internal selves meet the technological extensions of our personas.

Visit www.smfa.edu/cyclo-show to view images and information from all of the 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 11–14, 2015

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

Public reception: May 14, 7:30–10 pm

Performances: May 13, 5:30–7 pm + May 14, 5:40 pm; 8 pm; 9 pm by Oscar Bogan, Alexandra Borovski, Helina Metaferia, Bryana Siobhan, Kledia Spiro, and Justin Tuerk

Hours: 11am–7pm

Related Event

2015 Graduate Thesis Screening: END RECORDINGS

April 30, 2015, 5:30 pm

Remis Auditorium, Museum of Fine Arts, Boston

Featuring works in time-based media by eight graduating SMFA MFA candidates, the screening will present a vast array of perspectives from Boston's emerging moving image artists. Featuring: Aparna Agrawal, Alexandra Borovski, Dana Carroll, Allison Cekala, Kaitlyn Clark, Holden Holcombe, Yin Liu, Yushan Liu, Helina Metaferia, Nick Procopi

Special thanks to:

External advisors for the 2015 thesis committees: Pieranna Cavalchini, Tom and Lisa Blumenthal Curator of Contemporary Art, Isabella Stewart Gardner Museum; Dina Deitsch, Director of Curatorial Projects at Goodman-Taft; Ruth Erickson, Assistant Curator, Institute of Contemporary Art/Boston; Jen Mergel, Beal Senior Curator of Contemporary Art, Museum of Fine Arts, Boston; Gloria Sutton, Assistant Professor of Contemporary Art History and New Media, Northeastern University; and Jim Voohries, John R. and Barbara Robinson Family Director of the Carpenter Center for the Visual Arts.

Masters of Fine Art faculty: Danielle Abrams, Gerry Bergstein, Fritz Buehner, Maria Magdalena Campos-Pons, Abigail Child, Mark Cooper, Bonnie Donohue, Joel Frenzer, Barbara Gallucci, Jane

Gillooly, Nate Harrison, Patte Loper, Megan McMillan, Ethan Murrow, Jenn 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. SMFA’s mission is to provide an education in the 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. While the School’s mission is constant, its practice is always transforming. For more information about our programs and partnerships, visit www.smfa.edu.

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