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FOR IMMEDIATE RELEASE

School of the Museum of Fine Arts, Boston Announces 2012–13 Springborn Fellows
Provides scholarships to motivated undergraduate-level artists

Boston, MA (June 12, 2012)—The School of the Museum of Fine Arts, Boston (SMFA), is pleased to announce the recipients of the 2012–13 Springborn Fellowships: **Klementina Budnik** and **Abbey Campbell**. Dr. Robert and Carolyn Springborn (BFA '76) generously established this scholarship program to annually support undergraduate students who have proven themselves to be excellent and highly motivated artists. The Springborn Fellowship program is the most prestigious undergraduate award at SMFA—\$25,000 towards tuition, fees and living expenses each to two students moving into their third year of study.

This year's jury of arts professionals—all from the Museum of Fine Arts, Boston (MFA)—was unanimous in selecting Budnik and Campbell: Karen Haas, The Lane Collection Curator of Photographs, Department of Prints, Drawings and Photographs; Al Miner, Assistant Curator of Contemporary Art and MFA Programs and Edward Saywell, Chair, Linde Family Wing and Head of Contemporary Art and MFA Programs.

About the Fellows

Klementina Budnik is a BFA candidate working in both paintings and animation.

Artist statement:

As it is probably true for every artist, creating for me has always been about expressing myself. My work speaks the words that I cannot find and conveys the emotions that I refuse to reserve. The relationship I have with my art is a deeply personal one, and, until recently, that has been sufficient. Since arriving at art school, I have been introduced to the enigmatic world of contemporary art—a world where art must *mean* something or be a *comment* on this social issue or the next. But I create for the sense of joy I experience while working in the studio, covered paint and singing along to my favorite songs. The sensation of artmaking needs to remain in the discussion about contemporary art practices.

I have a visceral way of creating. With my multimedia paintings and animation pieces I am to create a diverse sensory experience for the viewer. I work with themes of memory, nostalgia, emotion and self-reflection because I am interested in the way individuals form their own unique realities. My goal is to explore the timeless emotions such as love, despair and happiness as we experience them in our contemporary reality.

My paintings reject the notions of cold and calculated conceptual ideas. They are raw and purely intuitive. My process of creating is physical and highly influenced by my surroundings. I work outside mostly, or in a messy studio with a variety of materials at hand and let the space freely influence my painting. A key component of the process is the presence of music. I move about the canvas to the rhythm of the music while incorporating the materials around me. I do not treat my canvases as precious objects meant for a gallery. Instead, I embrace the dents incurred from handling the work, the smudges of my body brushing against the wet canvas and the fingerprints from where I gripped it; I incorporate the surrounding dirt and dust into the paint. By allowing my personal creative process to show itself in finished paintings I hope to evoke strong emotions in the viewers and invite them to develop their own narrative based on the images I present before them.

With the medium of animation, I can delve deeper into the main themes within my work. While my paintings strive to come alive in the 2-D format, my animations enable my images to come to life. Mainly I work in stop-motion and object-animation because they give me the freedom to let the materials direct the course of the piece.

As with my paintings, music and sound are a vital part to my animations. Incorporating audio into my work activates the senses and welcomes the viewer into a more intimate narrative.

In recent years I have discovered new media and developed my artistic philosophy. With this foundation I plan to expand my work into installations in order to genuinely create the sensory experience I strive for. I will explore my connection to music by working closely with musicians on collaborative pieces. I will begin shooting my animations outdoors in order to better incorporate my surroundings. All of this will strengthen the relationship I have with my work while I strive to keep the joy of creating an important element in my pieces.

Abbey Campbell is a BFA student working in fiberarts.

I create knitted portraiture as memorials to my progenitors. I want their stories, if not explicitly stated, to be clearly present in the meticulous stitches. I also make use of their clothing and other mundane objects, which function as contagions—acting as stand-ins for the previous owners and extensions of their identities. I stitch them, knit them and encapsulate them in ghostly abaca paper, rendering them hand-wrought and familiar. Through these methods, I reference not only the broader history of domesticity, but also the comfort and nostalgia, perhaps, of the viewer's own family heirlooms. The yarn is intended as a familial signifier, a way of combating the loss of ancestral identity and narratives to the passage of time. If a coldly-calculating collector can be reminded of his grandmother's sweater by my knitted textures, or struck by the ethereality of a familiar shirt obscured by layers of diaphanous paper, then that hazy moment of both loss and remembrance has been rendered concrete.

Recently, I have begun to explore the potential of the kiln—flame in regards to bereavement. I soak my clothing in a mixture of clay slip and paper pulp, let it dry and fire it. The fabric itself is burned away, leaving a ceramic casing in the form of the lost object. Often the slip is absorbed directly into the fibers; the remnant retains the form of each individual stitch, now vanished forever. Rather than an allusion to an absent object or the obscuring of a present one, the clay is a hollow shell, a cavity—the embodiment of absence itself.

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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