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FOR IMMEDIATE RELEASE

School of the Museum of Fine Arts, Boston Announces 2011–12 Springborn Fellows *Provides scholarships to motivated undergraduate artists*

April 26, 2011 (Boston, MA)—The School of the Museum of Fine Arts, Boston (SMFA), is pleased to announce the recipients of the 2011–12 Springborn Fellowships: Studio Diploma candidate Linda Pagani and BFA candidate Nabeela Chowdhury.

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.

A jury of arts professionals selected Pagani and Chowdhury from a pool of 23 eligible students. Our jurors were all from the Museum of Fine Arts, Boston (MFA): Karen Haas, The Lane Collection Curator of Photographs, Department of Prints, Drawings and Photographs; Emily Zilber, Ronald C. and Anita L. Wornick Curator of Contemporary Decorative Arts and Al Miner, assistant curator of Contemporary Art and MFA Programs.

About the Fellows



Linda Pagani is a Studio Diploma candidate working in photography and printmaking.

Artist statement:

Some years ago I started investigating stillness. It was a sunny day and I was walking through a room in which the curtains were drawn. A luminous light forced its way in through the gaps in the cloth. I looked around and noticed that this same quality of burning light was seeping in through the cracks of the door as well. I had this feeling that time had stopped and that everything around me was

motionless. I needed to record this and reached for my camera. Thus, began a journey capturing and creating stillness.

Architecture has long been an interest to me for its regard to aesthetic effects in designing environments. The interiors of a home environment are an endless source of my inquiry into the meaning of stillness. Home can represent a place of one's domestic affections. When all the members of a family are not at home, what happens to the space without them? Are there feelings and emotions inside? Within the solitude of walls light travels in and out without human intervention—sun comes in and out, light shifts, shadows form. The spaces breathe and live without people as I search for emotions present within these silent environments.

I point my gaze to where the light collects in a home and especially search out corners and doorways. I study these spaces and begin to have an intimacy with these small places. Creating an environment through photography and printmaking has been my way of sharing what I experience. At times, I rebuild the spaces into architectural models and create photographic images of imaginary places. Using paper and color to communicate mood I recreate the calm colors I associate with silence and quiet and construct new spaces.

Artist James Turrell has had a great influence on my own way of looking and seeing. Turrell's light tunnels and light projections create shapes that seem to have mass and weight, though they are created only with light. A

viewer becomes aware of their own beliefs and habits of looking. Looking at one of Turrell's light installations can place a viewer in a realm of pure experience and bring forth self-awareness through silent contemplation, patience and meditation.

I hope that when viewers see my artwork they have an experience of entering a new place where they are free to move, with time standing still all around them. In an attempt to portray corners and cracks as unlimited spaces I hope to transport viewers to a three-dimensional place that can exist anywhere and anytime—a place of reflection and remembrance of past and longing for future. I wish that everyone would stop and enjoy the sunlight coming through a crack and a shadow hovering in a corner. These are small wonders that surround us everywhere and all the time and offer a moment of thoughtful observation.



Nabeela Chowdhury is a BFA candidate currently finishing her third semester back after a leave of absence from SMFA. Her work has been engrossed in navigating the contents of this absence.

Artist statement:

As I have always been interested in the exploration of the relationship between symbol and archetype, what my professors have been able to do in the past three semesters is encourage me to use these interests and begin to create an important conversation with Islam: my relationship to it and its relationship to the world.

Within this frame, my ambition is to create a semiotic discourse between the specificity of Islamic Culture and the role it plays in today's society through the role it has played in my life.

My techniques range from photographing to drawing to sculpting, making my concept the only consistent medium. Each day, my practice becomes more focused and each piece is a substantiation of the stubborn steps I have taken to make them.

Past works have skirted around certain tropes in my life such as: my exorcism, being disowned and trying to identify myself as a woman, a Muslim and a non-Muslim simultaneously. They are now in the process of being fully realized instead of being resisted.

Currently, I am using simple elements such as water, fire and color to visually construct and deconstruct Islamic rituals and mysteries. These moments are captured in video with the intention of being consumed as time sensitive sculptures; meditations with the least amount of editing as possible.

What I hope to find in the future is a common understanding, between the viewer and my work, on the complexities of the subject through abstractions of its rituals and ideas.

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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