



artMatters

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

SPRING 2007



DEAR ALUMNI AND FRIENDS:

While plenty of New Yorkers never get to the Museum of Modern Art, and some Parisians haven't visited the Louvre, Museum School students tend to take full advantage of having the Museum of Fine Arts, Boston, as a next-door neighbor.

Students tell us that that no amount of studio or classroom time could provide the types of experiences that come from working with a world-renowned museum. Whether helping install an exhibition for Cecily Brown, assisting Zhang Huan with an outdoor performance piece, discussing how best to illuminate an eighty-foot wall, or creating a proposal for a new student exhibition, the challenges, they say, are well worth the effort.

As you'll see in this issue of *artMatters*, the Museum School today provides many conduits to opportunities. The Diploma program attracts people interested in developing second or post-retirement careers. The art education programs at the bachelors and masters levels include in-the-classroom training and reflect the most current thinking in the field. Our students learn the importance of nurturing multiculturalism and helping to develop youngsters who see the world and its many cultures through a more accepting and much broader lens. The SMFA's partnership with the Massachusetts Institute of Technology's Sloan School of Management helps business leaders develop new ways of thinking and more creative approaches to problem solving.

The Museum School builds mutually beneficial relationships between its students, its alumni, and the community. Even the wildly successful December Sale, which this year raised more than \$1.4 million, benefits student scholarships and provides opportunities for new students to enroll, for alumni to sell their art, and for all visitors to discover the next generation of artists. We're here to help make connections, and to encourage you to do the same.

Deborah H. Dluhy

DEAN, MUSEUM SCHOOL
DEPUTY DIRECTOR, MUSEUM OF FINE ARTS, BOSTON

ABOVE: Photo: Georgie Friedman

COVER: WALTER PASHKO, *Untitled (May 22)*, 2002. Mixed media on paper. 28% x 22% inches. Courtesy Museum of Fine Arts, Boston. To read more about Walter Pashko, see page 20.

Museum School Calendar

Join us for these Museum School happenings

SMFA Traveling Scholars

SATURDAY, FEBRUARY 10–SUNDAY, MARCH 11
FOSTER GALLERY, MUSEUM OF FINE ARTS, BOSTON

This exhibition shows work by the 2005 Fifth Year and alumni recipients of the Museum School Traveling Scholarship Awards. See page 9 and back cover for more details.

Artists' Talk: Thursday, March 1, 11 am

Student Annual Exhibition

TUESDAY, FEBRUARY 27–WEDNESDAY, MARCH 14

This juried, multi-media exhibition presents a comprehensive overview of student work, including the 2006–2007 prize and award recipients.

Opening Reception: Monday, February 26, 5–7 pm
Artists' Talk: Wednesday, March 14, 12:30–1:30 pm

Students Curate Students: Mediating the Meditated Gaze

FRIDAY, MARCH 9–SUNDAY, MAY 13
COURTYARD GALLERY, MUSEUM OF FINE ARTS, BOSTON

Exhibition curator, Post-Baccalaureate student Paul Roux, brings together a broad spectrum of student work to explore the mediated nature of contemporary experience.

Fifth Year Exhibition 2007

FRIDAY, APRIL 13–SATURDAY, MAY 5

An intense year of independent work leads to this multi-media exhibition by students competing for the prestigious Traveling Scholarship Awards.

Opening Reception: Thursday, April 12, 5–8 pm
Artists' Talk: Thursday, April 19, 12:30–2:30 pm

Medal Award: Brice Marden

MONDAY, MAY 7
MUSEUM OF FINE ARTS, BOSTON

The Museum School will honor renowned artist Brice Marden in the twelfth annual Medal Award ceremony and gala dinner, a fundraiser for student scholarships. For more information or to purchase tickets, call 617-369-3591.

Graduating Students Exhibition

SUNDAY, MAY 20–FRIDAY, JUNE 8

This exhibition celebrates the work of graduating students.

Special gallery hours: Monday–Friday: 10 am–5 pm

All events are held at the Museum School unless otherwise noted. Three Master of Fine Arts Thesis Exhibitions will be held this spring at Tufts University Art Gallery/Aidekman Arts Center. For a full listing of Museum School events, please visit www.smfa.edu/calendar.

Four students gathered around a storyboard struggle to create a coherent narrative that connects their first drawing—a line of Rockettes in triumphant mid-kick—to the homicide sketched on the last panel. The non-linear storyboarding project seems like just another day at the SMFA, but the participants aren't artists—they're business students in a creative thinking workshop.

The *21st Century Visual Arts Workshop for Business Leaders* is a one-day, studio-based visual arts workshop designed by the Museum School in partnership with Massachusetts Institute of Technology's (MIT) Sloan School of Management to teach new and creative ways of thinking and problem solving, and promote innovative ways of approaching business challenges. Originally created for MIT's Sloan Innovation Period—a week-long opportunity for Master of Business Administration (MBA) students to experience classes outside the traditional curriculum—the pilot workshop in March 2006 introduced twelve MBA students to animation, film story boarding, and color theory.

"The visual arts workshop was one of the highest-rated, most popular courses we've ever offered during the Sloan Innovation Period," says Jonathan Lehigh, associate director, MIT Leadership Center. "I can't think of another course that every student, no exceptions, strongly recommended to others."

The workshop's intensive hands-on curriculum was developed and led by faculty member David Kelley

(Diploma '70, Fifth Year Certificate '71) and a team of Master of Fine Arts candidates. It utilizes a rotating studio day to expose participants to key visual arts skills and to encourage the application of creative thinking to everyday business problems.

"My idea was to give the MBA students a true interdisciplinary Museum School experience," Kelley says. "These are business leaders in the twenty-first century. We wanted to build on their existing skill sets as the raw content from which to develop artistic statements."

Participants engaged in the different media and worked through the creative process from the minute they arrived. They collaborated on the story, sound, and editing of their animated films and discussed the ambiguities and prejudices of color while creating collage. "They hit the ground running and maintained their energy throughout the day," Kelley says.

Positive feedback from participants in the pilot program sparked a second workshop last summer for the MIT Sloan Fellows Program in Innovation and Global



Leadership—a group of mid-career executives. Both programs are being offered to students again this year. "The visual arts workshop achieved a two-fold purpose," says Richard Schmalensee, the John C. Head III dean and professor of management and economics at MIT Sloan. "It provided a rare opportunity to expand business students' thinking and the experience brought business and arts professionals together informally."

For the first time, the Museum School is also making the visual arts workshop available to corporations and other educational institutions that are interested in the innovative, off-site, studio-based training experience. The workshop is suitable for employees of all levels and students in various disciplines, especially management trainees, new employees, and business students, who could benefit from new perspectives and team-building opportunities that a day of professional art-making exercises provide.

"It's nice to engage in an activity that doesn't have an established metric for success," says Alex Bennion, a recent Sloan MBA graduate who took part in the pilot workshop. "The thought process involved in developing a concept for a work of visual communication—and realizing it—encompasses many of the same challenges one finds in marketing, sales, and product design." ❖

To learn more about the *21st Century Visual Arts Workshop for Business Leaders*, contact Suzanne Liola Matus at 617-369-3391 or smatus@smfa.edu.

Photos: Ben Sloat



artNow: Art Education

“What about Janson’s History of Art?” the young man wanted to know. “Do you teach any of that?”

Patty Bode fielded the question about the classic text on Western art during a conference of Massachusetts art educators in November. Even among the audience of professionals listening to “Multiple Identities, Multiple Contexts: Multicultural Art Education in the Postmodern Era,” the keynote address she presented, multiculturalism is still a new idea.

So what does she say about *Janson’s* and similar texts? “They’re limited. If used in isolation, they’re not going to help prepare democratic citizens with multiple viewpoints for our future society.” Teaching art teachers about multiculturalism doesn’t ignore or diminish the classic texts of Western canon, she says, and it’s not just an add-on. “Multiculturalism puts art education in a sociopolitical context,” says Bode, a public school art teacher for sixteen years and now the director of art education for Tufts University in affiliation with the School of the Museum of Fine Arts, Boston. “It’s an excavation of the existing landscape.”

More vital now than ever, multicultural education grew out of the Civil Rights movement and demands for equal schooling. The progress since then, and even since *Brown vs. Board of Education*, hasn’t been great. “We’re more segregated now,” she says. Meanwhile, schools in the most impoverished neighborhoods, with the students who have the least access to multiple cultural events, are having art classes cut out of their curriculum or reduced drastically. “That’s related to government regulation about who counts and what counts,” Bode says. “Multiculturalism asks students to consider what counts as art, who counts as artists, and what counts as knowledge. This way of teaching and learning pushes up against the standardized curriculum being regulated in public schools now. It pushes back and tries to rip open the envelope of what gets counted as knowledge.”

Studies show that students who engage in performing and cultural arts have higher test scores. More important to Bode is the argument that asks a bigger question: what kind of people do art teachers want to send out into the world? “We should care about a multicultural art education,” she says, “if we want to help develop a democratic society and people with multiple layers of thinking who measure the world with not one specific tool like a ruler, but with lots of different tools through which to view and participate in the world.”



Bode is co-author with Sonio Nieto (her doctoral thesis advisor and life mentor) of *Affirming Diversity: The Sociopolitical Context of Multicultural Education*, fifth edition (Allyn & Bacon/Longman, 2008). The book teaches all teachers—not just those in art education—how to address the needs of diverse students. It is scheduled for release in April.

First published in 1992 by Nieto, the text was groundbreaking for its combination of academic research and literature review with stories told from students’ perspectives. Each chapter deals with major issues in teaching: language diversity, school structure, and obstacles to achievement for example. The student case studies, one of the sections Bode contributed for the fifth edition, are timely and they focus on the schooling experiences of students in middle and high school—the son of two gay dads, a Cambodian student in a refugee family, an immigrant from Africa, a multi-racial student, and more. The 2004 edition, the first released after 9/11, included a Muslim student and a lesbian high school student.

Congratulations to Patty Bode, who learned in December that she had been appointed to the National Education Taskforce (NET), a congressional advisory committee responsible for advising Speaker of the House Nancy Pelosi about educational matters pertaining to pre-kindergarten through grade 12 and at the college level. Bode is also an advising fellow and chairs NET’s Arts in Education Committee.

Bode also added a new chapter specifically about multicultural curriculum, how it works, and how classroom teachers can implement the philosophy. Art education programs are essential for forward-thinking art schools, she says, because the schools that advance teacher preparation for art classrooms in public schools profoundly affect generations of future artists.

“The art room in school is typically a place where students with broad ranges of learning experiences are together,” Bode says. “It’s one of the few places that it doesn’t matter what the test score is, what the language is, if you have learning or physical disabilities, if you have two or four parents, or come from a foster home. You’re in a room making culture together and exploring ideas.”

Because so much of the information children receive is visual in nature and less dependent on text, multiculturalism makes for a richer, more pertinent learning experience. “The prevalence of visual culture in our lives will only increase,” Bode says. “Helping students shape and cultivate thinking that is multiple in perspective is more critical than ever.” ❖

To learn more about the BFA and MAT in Art Education programs, visit www.smfa.edu/alumni and click on artMatters.

Photo: Tony Rinaldo

spotlight on...

CAROL DAYNARD & CATHRYN GRIFFITH

As an undergraduate student, Carol Daynard had a strong interest in painting and considered a degree in art history. Ultimately, however, she entered the field of education, where she worked for thirty-four years. Daynard recently retired as assistant superintendent of schools in Newton, MA, and is now making the transition from educator back to artist.

"Painting is the one thing I do where I lose track of time," says Daynard, a student in the Museum School's Diploma program. "When I retired, I figured I'd take one or two classes a year."

As millions of baby boomers head toward retirement, many—like Daynard—are pursuing second careers in search of personal fulfillment and enrichment. While the yen to reinvent oneself later in life may be a result of the longer lifespans boomers enjoy, the Museum School's Diploma program has long been popular with non-traditional students who have already had a career, either in or out of the home.

Daynard enrolled in the Diploma program in 2005. She had been inspired by faculty member Rhoda Rosenberg's (MFA '81) encouragement to "get serious" about her art making while enrolled in *Art as Process*. She had also

taken an international painting workshop in Oaxaca, Mexico, during which she found a welcoming community of Museum School artists.

"This is about me," says Daynard. "My work was all about helping other people, organizing, and using the same kind of thinking every day. This is a different kind of school, and I'm getting the other part of my brain to think."

Looking at some of the younger students, Daynard admits she feels less pressure to succeed as a professional artist. "I don't have to make a go of it—I've had a career," she says. "Whether being an artist works out or not, I'm still having fun."

For Cathryn Griffith, the commercial real estate business she inherited after her husband passed away years



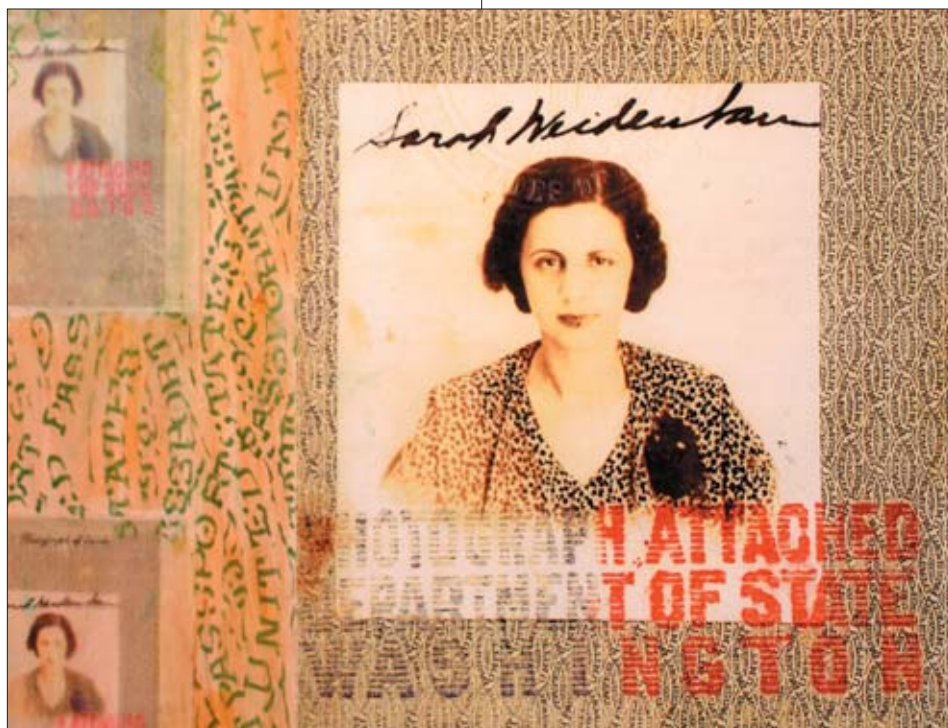
ago left little room in her life for creativity. "My soul needed something more," Griffith says. "My spiritual side wasn't being fulfilled."

The opportunity to pursue her dreams—specifically a passion for photography that developed during a trip to Aix-en-Provence, France—arose when Griffith's daughter left for college in the 1990s. "For the first time in my life, I felt like I had time to think about 'Who am I?'" she says. "I could define myself as someone other than a wife, widow, or mother."

After taking a series of photography workshops and classes, Griffith enrolled in the Diploma program as a part-time photography student and has embraced the freedom of the all-elective program by exploring artist's books and graphic design. She still manages the real estate business. "I work around the real estate deals," says Griffith. "The business is my bread and butter, but art is where my passion is."

She recently installed her first solo exhibition in her hometown of Erie, PA, marking a milestone in her new, second career. "For so long, I didn't think of myself as a photographer or artist—I thought of myself as a student," Griffith says. "Now, in the last year, I feel as though I'm an artist." ♦

For more information on the Diploma program, contact the Admissions Office at 800-643-6078 or visit www.smfa.edu.



ABOVE: CATHRYN GRIFFITH, *Maggie*, 2005. Photography and text. 12 x 9 inches.

LEFT: CAROL DAYNARD, *Fragments of Sally (detail)*, 2006. Acrylic, varnish, acetate, ink, and paper on canvas. 48 x 60 inches. Photo: Matthew Noren



People have purchased original works of art at the Museum School's December Sale for more than two decades, from \$3 handmade cards to \$10,000 prints by renowned alumni Ellsworth Kelly and Jim Dine. The twenty-sixth annual Sale was no different. Buyers came to support the Boston art scene, fill a space on their living room wall, and take risks on which student artists will become household names.

SMFA curator Joanna Soltan hopes that visitors also discovered a thoughtful cultural experience to engage with art in new ways. And what better opportunity than when surrounded by thousands of works of art!

The immense size of this year's Sale prompted Soltan and consultant Barbara C. Lee to add eighty feet of wall space for better viewing, but they also broke up the School's sprawling first floor into

more "intimate" areas. "We didn't want anyone to be besieged by the thousands of works on view," Soltan says. She skillfully employed wall color—from brilliant chartreuse to intense claret—to make the artwork pop. Wall position and color themes marked passageways from one sensibility to another. The result? "People responded in deep ways" to particular works of art, Soltan says.

Some of the Sale's most thought-provoking works came from students and recent graduates, including George Rosa's (Diploma '04) graffiti-inspired mixed-media works, Reese Inman's (Diploma '04, Fifth Year Certificate '05) meticulously rendered paintings, and Paul Roux's (Post-Baccalaureate Certificate student) romantic seascapes.

The work of Museum School friends and established artists such as Chuck Close,

MILLION-DOLLAR

DECEMBER

Now the largest public art sale in New England, the 2006 December Sale was the most successful in its twenty-six-year history. More than \$1.4 million worth of paintings, photographs, sculpture, jewelry, ceramics, textiles, and more was sold, benefiting participating artists and student scholarships. The income from the Sale is vitally important to the education of young artists, as the Museum School commits \$4.4 million annually to meet the growing need for student financial aid. Currently, seventy-two percent of all SMFA students receive aid.



Richard Serra, and Cecily Brown, who submitted small-edition master prints, was also on view.

Buyers snapped up large-scale pieces and sequences of work to fill entire walls in their homes, offices, and studios. Soltan says they were searching for a "total look" that could be provided by a set of six icy *Snowflakes* by Doug and Mike Starn (Diplomas '84, Fifth Year Certificates '85) or by melding works

by different artists in a particular theme.

"Artists are moving away from traditional interpretations," says Lee, who is also a contemporary art collector. Faculty member David Davison, for example, presented a traditional still life of a tea cup with a twist—segmented digital photographs showing the cup's different viewpoints. Buyers were also willing to take risks, she says, like pairing a different take on a huge portrait by first-

year student Nabila Zoraya Santa-Cristo with a more traditionally abstract painting by Camilla Kraft (Bachelor of Fine Arts '06).

For the first time in the Sale's history, nearly thirty Boston "luminaries"—from Rose Art Museum director Michael Rush to Judge Maria Lopez—recommended their favorite works of art. Many of the celebrities noted that this year's student artwork was incredibly strong. "They talked

about how impressive it was that a student piece could hold its own when placed next to the work of Cecily Brown," says Adam Tessier, the School's exhibitions and public programs coordinator.

Perhaps someday, that student's name will be as recognizable as Cecily Brown's. ❖

*Photo: George Bouret
Inset photo: Georgie Friedman*

DECEMBER SALE

JUST ACROSS



More than three thousand gray pinch pots sat outdoors on a low ledge at the Museum of Fine Arts, Boston (MFA), for about a month before rain flattened them into lily pad-shaped disks and then washed them away. Each of the stoneware pieces had been shaped around Nicole Seisler's thumbs.

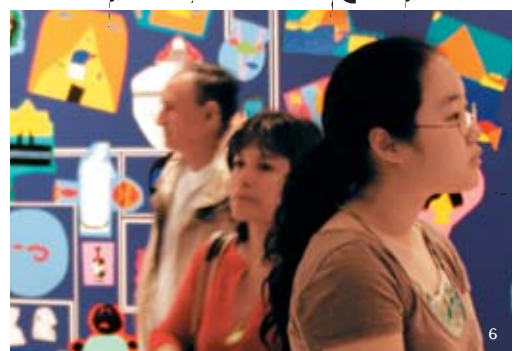
"Having an ephemeral exhibition at the MFA, which is revered for its collections and conservation of art and artifacts, made the experience even more powerful," says Seisler (Bachelor of Fine Arts '04), whose project suggested a three-dimensional *Grey Wash Forms* by Georgia O'Keefe. "The pots had my mark on them, from my fingers. It was emotional when they started to disappear. But it was also fitting that the clay ran back into the soil to complete its lifecycle."

Seisler's participation in the "Out of the Frame" exhibition at the MFA was just one of the many times during her tenure at the Museum School that she took advantage of the relationship between the two institutions. References to the MFA pop up all over her resumé, from exhibitions to events she helped coordinate there with other students, to employment opportunities. "The Museum provides an increased perspective of what can happen in the real world, beyond the protective bubble of the School," Seisler says. "I'm lucky to have attended an institution with such a strong relationship."

The SMFA is one of just a few art schools in the United States that are affiliated with a major museum. And there



MUSEUM SCHOOL AND MFA SHARE UNIQUE

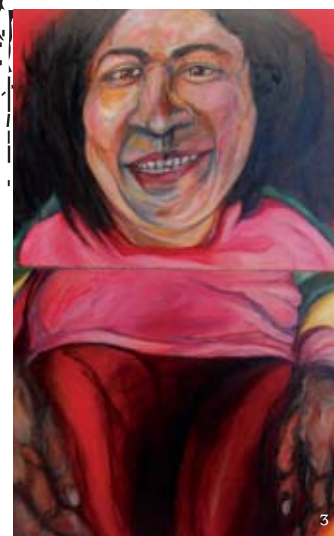


- 1: SMFA students head back to the Museum School after visiting the MFA's galleries. *Photo: Laura Wulf*
- 2: An SMFA student works with performance artist Zhang Huan. *Photo: Ben Sloat*
- 3: In "Students Curate Students: Mediating the Mediated Gaze." YOUNSUN LEE, *Miriam*, 2006. Oil on two canvases. 26 x 40 inches.
- 4: From "Simply the Best." *Photo: Georgie Friedman*
- 5: From "Out of the Frame: 2D into 3D." NICOLE SEISLER, *Gray Wash Forms*, 2004. Stoneware. Dimensions variable.
- 6: From "Blue Print Voyage" opening. *Photo: Georgie Friedman*

are obvious benefits. Work-study programs and internships, particularly in the MFA's Museum Learning and Public Programs office, help hone students' professionalism and spark interest in behind-the-scenes Museum workings. It's not unusual for a student to take a breather from the studio and visit the MFA's galleries. If an instructor wants students to spend time with a particular work of art, such as an example of Chinese brushwork or Manet's *Street Singer*, they need only send them across the street. And if a work of art on paper isn't in a gallery due to the damaging effects of light, students can make appointments for a personal viewing through the Museum's curatorial staff.

"I don't think you can underestimate the effect that this kind of access has for our students as they develop their voices as artists," says Stephanie Boyé, the School's manager of special projects who is the liaison between students and the MFA. "SMFA students have opportunities at the MFA *because* they are our students."

The MFA is an incomparable resource for creating and engaging in art. When the Museum needs an assistant for one of its exhibiting artists, the School gets called, Boyé says. Photography students assisted during Zhang Huan's recent performance at the MFA and helped document his work for upcoming exhibitions. Other students helped install neon self-portraits for Tim Noble and Sue Webster and, in 2000, students helped Christian Boltanski build his ethereal installation in the Rabb Gallery. Student assistants also worked on installations by Sarah Sze and Ceryth Wyn Evans. "Not only is it exciting for them to work



directly with these artists and with the Contemporary curatorial staff of the MFA," Boyé says, "but it is a tremendous learning opportunity for them to sometimes work with materials that are absent from their own art."

In December, a select group of SMFA students spent an afternoon in the Cecily Brown painting exhibition—with Cecily Brown! "The artist was incredibly generous with her time as she engaged in a conversation with our students about her work," Boyé says. "It was just the kind of exclusive, dynamic engagement that happened because of our relationship with the Museum."

The relationship continues to evolve and to be defined individually by the students who pursue the benefits of attending art school across the street from the MFA. As Seisler and others will attest, the self-directed aspect of a Museum School education extends to mining opportunities outside what the Museum School readily provides. But the payoff, they say, is worth it. Several venues are available for student and alumni exhibitions, as are opportunities for artist demonstrations, employment, and involvement in sociopolitical and cultural events.

STREET



SYMBIOTIC RELATIONSHIP

EXHIBITIONS

"Students Curate Students," a regular opportunity for students to propose exhibitions at the MFA, grew out of an effort led by the student group Infrasculpture. This handful of students sought exhibition opportunities, support, and discussion forums independent of classroom instruction, and wanted to bolster the connection between the MFA and the School. "We were seeking a bigger opportunity, a chance to showcase ourselves to the public and create new opportunities for future SMFA students," Seisler says. Members of Infrasculpture wrote a proposal and presented it to Joanna Soltan, the SMFA's curator. Equally as important as the venue, the exhibition set a precedent as the first student-curated show in that space.

Participants in MFA exhibitions also learn from the challenges that come with collaborating with a major museum. Students work on a team with curators, electricians, and graphic designers. "They must take into consideration issues of accessibility and interpretation," says Boyé, in whose office the student proposals are refined. "And perhaps, most importantly, they learn to communicate about their art to audiences beyond their fellow artists." The next "Students Curate Students" show, "Mediating the Mediated Gaze," was proposed by Paul Roux, a Post-Baccalaureate Certificate student. According to Roux's proposal, the artwork addresses questions that arise out of the mediated nature of contemporary experience. The show is on view March 9–May 13.

Danielle Avram (Master of Fine Arts '06) conceived of yet another untapped venue for student artists when she was a work-study student at the MFA's William Morris Hunt Library. She found it disheartening when she failed to encounter art in a unique and beautiful space with wood moldings, high ceilings, and great staircases. "It was so blank and bare and lifeless," Avram says. "Wanderlust," on view through February 28, is the newest student-focused exhibition she initiated. Co-curated with Rachel Gargiulo, the show features works by Wade Aaron, Georgie Friedman, Audrey Hope, Sean Johnson, Taraka Larson, Alexia Mellor, Marina Pinsky, Trevor Powers, Jed Rutherford, Norah Solorzano, and Sean Townley.

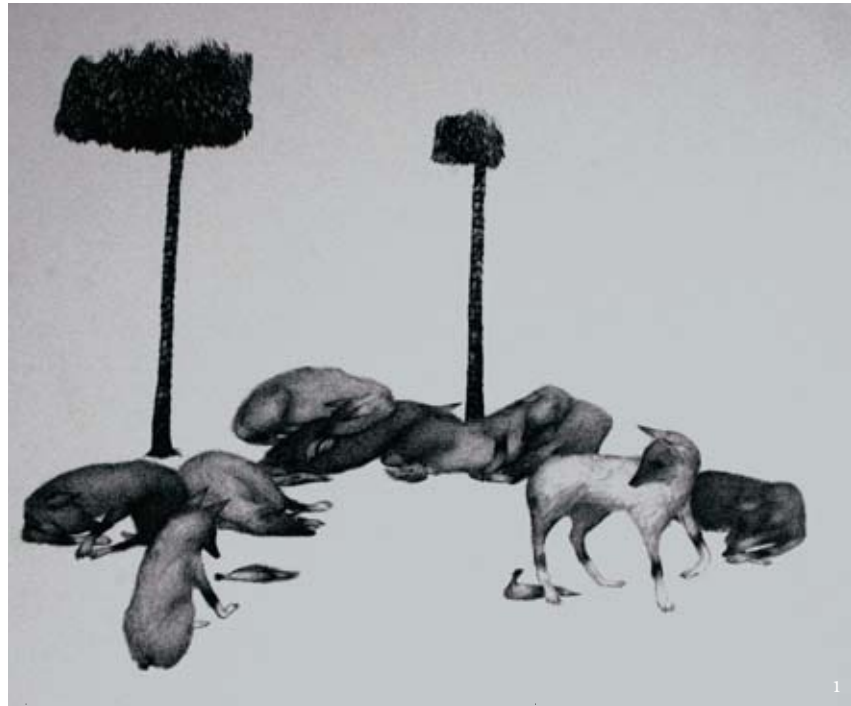
EVENTS

Student activities inside and outside the MFA often complement exhibitions or key social, seasonal, or political issues. Every year on December 1, the MFA and the School observe World AIDS Day, which began in 1988 as a way to increase awareness of HIV and AIDS. Seeing a work of art about HIV/AIDS at the MFA takes HIV out of a strictly medical context and puts it smack dab in the middle of life. Most recently, Bachelor of Fine Arts student Jovielle Gers and Joanne Stein (Bachelor of Fine Arts '06) focused on the impression that AIDS afflicts only other people.

In the MFA's West Wing, Gers welcomed visitors with cookies filled with "HIV positive" or "HIV negative" paper fortunes. In the Courtyard Gallery, Stein projected molecular images of the actual virus that causes AIDS. The stark images spread across people's skin and clothing as they walked through the gallery.

Many of the student installations and interactive pieces on AIDS can be jarring, but they work, Boyé says. "Their art reaches the collective consciousness in a Museum where all are welcome," she says. "Their art can communicate in a way that an informational brochure cannot."

Brent Birnbaum's (Post-Baccalaureate Certificate '04) World AIDS Day installation featured his collection of used, individually dated condoms. The World AIDS Day experience, he says, was "the finest moment" of his artistic endeavors. "The student who receives this honor can only benefit," Birnbaum says. "It was an important stepping stone in my career and helped propel me with confidence to where I am today."



STUDENTS LEARN TO COMMUNICATE ABOUT THEIR ART TO AUDIENCES BEYOND THEIR FELLOW ARTISTS.

1: In "Students Curate Students: Mediating the Mediated Gaze." KAYLA PEREIRA RISKO, *As the Rest Slept*, 2006. Pen on paper. 28 x 36 inches.

2: From *Drawing in the Galleries*. Photo: Tony Rinaldo

3: The Golden Chainsaw trophy awarded annually to the Chisels and Chainsaws winning team. Photo: Nicole Seisler

4: From World AIDS Day 2006. JOANNE STEIN, *Under Your Skin*, 2006. Slide projection and vinyl text. Dimensions variable.

5: From "Gourds Galore." Photo: Nicole Seisler

6: David Dowling speaking at the "InfraSculpture" gallery talk. Photo: Nicholas Cintas

7: From World AIDS Day 2003. BRENT BIRNBAUM, *Safe Sex*, 2002–2003. 58 jars, 58 used condoms, plexi shelf. 48 x 7 x 4 inches.





2



3

Chisels and Chainsaws, the annual ice-sculpting event on the MFA's front lawn, takes a lighter approach to interactive art. Competing this year on February 19, from 11 am to 4 pm, teams of area art students will transform six-hundred pounds of ice into works of art using chainsaws, chisels, and blowtorches. The four-hour competition has in years past produced frozen goldfish, a flaming meteor, Egyptian pyramid, squirrel, martini glass, and a political landscape. MFA visitors cast votes for the winning sculpture and award the Golden Chainsaw trophy.

Back inside the Museum, artist demonstrations in conjunction with exhibitions provide opportunities for students to make art in public and refine their vocabulary and style of expressing their art to new audiences. Vincent Hawley (Bachelor of Fine Arts '06) demonstrated jewelry-making techniques during the "West African Gold: Akan Regalia from the Glassell Collection" exhibition early last year. He talked about how artists today would create some of the jewelry made in the fourth and fifth centuries. He walked through the galleries discussing particular items, and had a table available with tools, unfinished pieces of metal, and cases of his own jewelry.

"I wanted people in the exhibit to come and touch the items while I was talking," says Hawley, owner of VWH Jewelry. "I wanted people to not only hear about what I was explaining, but to see it as well, to watch me doing something that is on view in the exhibition."

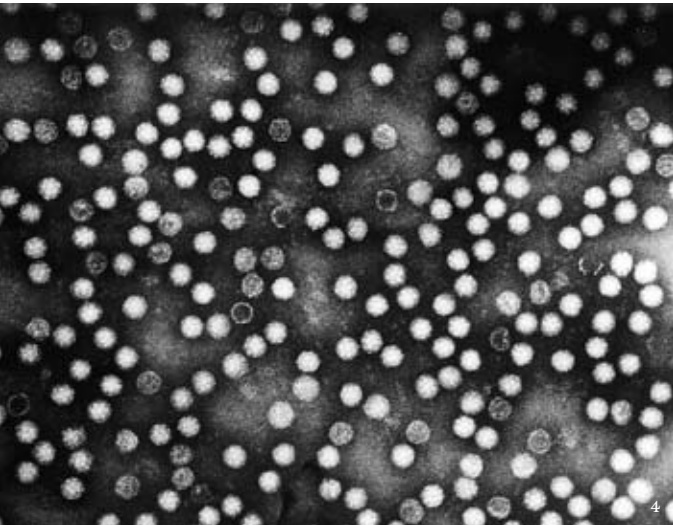
During the MFA's recent Rembrandt exhibition, Rob Charlton (Post-Baccalaureate Certificate '03) set up a small etching press in one of the galleries. He used a dry-point etching needle to create a self-portrait, then he printed the image on his press in much the same way Rembrandt did during the early seventeenth century. "The demonstration was so cool for me," says Charlton, a self-proclaimed print geek. "People had a strong reaction because not many really understand how a print is made. I liked the chance to expose people to this very physical process."

Charlton now owns his own letterpress shop called Goosefish Press and teaches ten-week adult education classes at the MFA. He says that his demonstration at the MFA, a talk he gave to a group of high-level MFA patrons, and the teaching connection provided a "huge boost" when he left the School. "So many people leave art school and have to work forty to fifty hours a week just to pay the rent," Charlton says. "It's easy to lose the momentum for making art. But I had a lot of confidence in what I knew because of the involvement I had at the MFA."

Hawley, agreeing with Charlton, says that the SMFA/MFA relationship is a tremendous resource for students who embrace the opportunity. "I have known students who have been to the MFA only with classes or not at all," he says. "This seems almost blasphemous to me. You have a vast extension of the SMFA a short walk away. With great exhibitions and new shows all the time, why would you need anything else?"

The highly competitive SMFA Student Film/Video Annual, held in April in the MFA's Remis Auditorium, offers not only a high-profile venue but a broader audience with which to share one's work. Last year's impressive jury included Jeff Silva, co-curator of the experimental film series *Balagan* at the Coolidge Corner Theater; Rebecca Meyers, film programmer for the Harvard Film Archive; and Lorelei Pepi, an international award-winning independent animator.

"Students come to appreciate the intricacies of working with a world-renowned museum and being inspired by some of the most respected contemporary artists and activists in the arts," Boyé says. "The standards seem impossibly high to them at first, but they always, always rise to the occasion." ♦



4



7

SMFA TRAVELING SCHOLARS

"SMFA Traveling Scholars" is the School's oldest and best-known exhibition at the MFA. This annual exhibition presents work by the student and alumni recipients of the prestigious Traveling Scholarship awards, travel grants awarded by the SMFA since 1899. This year's Traveling Scholars—Bethany Bristow, N. Sean Glover, Audrey Goldstein, Aric Mannion, and Asuka Ohsawa—like their predecessors, have the unparalleled opportunity to exhibit work at the MFA that was further developed and informed by their travels. The show runs February 10—March 11. See back cover for more information.

Sophia Ainslie* (MFA '01) participated in the annual members show "Kingston Sampler" at Boston's Kingston Gallery, September 2006.

Ibrahim Ali-Salaam (Dip '01) exhibited paintings at Sweet Finnish bakery, July 2006. In summer 2006, he also showed work at Art3 Gallery, Manchester, NH.

He is a model at the Cambridge (MA) Center for Adult Education.

Michelle Arnold (Post-Bac '04) will complete a masters of fine arts in painting from the University of New Hampshire in May 2007.

James Arzente (AT '92-'02) had a series of his work displayed at the Boston Public Library in summer/fall 2006.

John Avakian (Faculty) juried artwork for the fifth annual "Blanche Ames National Juried Art Exhibition" at Ames Mansion in Borderland State Park, Sharon, MA, September–October 2006.

Myriam Babin (BFA '92) attended and documented the opening of Raum Fur Kunst and photographed a fashion piece for Park Avenue in Hamburg, Germany, in spring 2006.

James Baker* (GD '99) was in the four-person show "Transforming Spirit: Four Directions" at the Attleboro (MA) Arts Museum, September–October 2006. He also participated in three group shows in summer 2006: "Boston Printmakers Show" at Francesca Anderson Fine Art/Portraits North, Lexington, MA, June–July 2006; "Arts Festival" at South Shore Art Center, Cohasset, MA, June 2006, where he took third place in prints; and North River Art Society's "Festival of the Arts," Marshfield, MA, May–June 2006. He also had a solo show at James Library, Norwell, MA, May 2006.



Kristin Baker (BFA '98) was included in the art issues of *Vanity Fair*, December 2006, and *W* magazine, November 2006, as one of the top young artists to watch.

Gail Barker* (Dip '95) had an exhibition at Regis College's Carney Gallery, Weston, MA, September–October 2006, which was reviewed in the *Weston Town Crier*.

Myrna Beecher* (Dip '89, FY '91) had work included in the "Frances N. Roddy Exhibition" at the Concord (MA) Art Association, September–October 2006.

Margaret (Tittmore) Bellafiore (Dip '91, FY '92) had her ink drawing *300 Snow Buntings* published in *Artist's Resource Trust: The First Ten Years* anniversary catalogue. She also collaborated on the performance "Measures of Distance" as part of Mobius's "In Between Project" on Boston City Hall Plaza in May 2006.

Susan Jane Belton* (Dip '79, Faculty) had work included in "Sweetness," a group show at Boston University's Sherman Gallery, June–July 2006.

Gerry Bergstein (BFA '69, MFA '71, Faculty) had the exhibition "This is Your Brain on Art" at Boston's Gallery NAGA, October–November 2006.

Danielle R. Bernstein (Dip '06) is co-directing *When Clouds Clear*, a documentary film in the cloud-forests of Intag, Ecuador.

Steven Bogart* (BFA '76) was in the juried exhibition "Eternity," at Caladan Gallery, an online gallery at www.caladangallery.com, September–October 2006.

Rebecca Boraz (BFA '06) is pursuing a masters in art therapy at New York University.

Lauren Braun (MFA '03) was in residence during September 2006 at the Vermont Studio Center in Johnson, VT.

Ria Brodell* (MFA '05) had a solo show at Boston's Rhys Gallery, November 2006.

Fritz Buehner (Dip '65, FY '66, Faculty) had an exhibition at the Saint-Gaudens National Historic Site in Cornish, NH, September–October 2006.

Lisa Bufano (BFA '03) will relocate to California in spring 2007 to work with Axis Dance Company. She is a 2006 award winner of the Franklin Furnace Fund for Performance Art to develop work in New York, and

David Carroll (BFA '65) was named a 2006 MacArthur Fellow, winning the accompanying no-strings-attached "genius" grant. He is recognized as a naturalist who has written and illustrated four books, including *Self-Portrait with Turtles: A Memoir*. He will speak in the Museum of Fine Arts, Boston's, Riley Seminar Room on Thursday, February 15, at 12:30 pm. Visit www.smfa.edu/calendar for details.

KEY

ATTENDED	Attended the Museum School
BFA	Bachelor of Fine Arts
BFA Art Ed	Bachelor of Fine Arts in Art Education
BFD	Bachelor of Fine Arts and Diploma
CD	Bachelor of Fine Arts and Bachelor of Arts
CE	Continuing Education
Dip	Diploma
FY	Fifth Year Certificate
GD	Graphic Design Certificate
ID	Illustration Certificate
MAT	Master of Arts in Teaching in Art Education
MFA	Master of Fine Arts
Post-Bac	Post-Baccalaureate Certificate
*	Also in Group Shows

LEFT: SOPHIA AINSLIE, *Crawlers (detail)*, 2006. Charcoal and acrylic on paper. 9 x 9 feet. Courtesy The New England School of Art & Design at Suffolk University.

BELOW: BONNIE DONOHUE, *Bunker #308 in a Storm*, 2006. Color photograph. 13½ x 40 inches.

she recently had an international collaboration with the University of Linz in Austria.

Brian Burkhardt (Dip '03, FY '04) had a solo show at Bernice Steinbaum Gallery, Miami, FL, October–November 2006.

Tricia Rose Burt (AT '92–'94) is gallery director at the New Hampshire Institute of Art in Manchester, NH.

Jedediah Caesar (BFA '99) was in an *Art in America* article about working sculptors in Los Angeles, November 2006.

Theodore Cantrell (BFA '84) opened a gallery and studio in Beijing, China, and had a solo exhibition at Hanmo Arts Gallery in Beijing, China's Chao Yang District, June 2006. He also participated in group exhibitions in South Korea, Mexico, and Canada.

Jessica (Goldberg) Carr (CD '92) had her second child in November 2006. She completed a contract position at Microsoft sourcing and licensing photographs, video, and music for its Windows Vista Operating System.

Ellen Chambers (Post-Bac '02, MFA '05) teaches printmaking at the University of Alaska.

Abigail Child (Faculty) had the New York premiere of her film *Mirror World* (2006) in the New York Film Festival, October 2006.

Jennifer Chin (BFA '98) was the artist of the month during August 2006 at the DeCordova Museum and Sculpture Park's Store, Lincoln, MA.

Liz Cohen (CD '96) had a solo show "Liz Cohen Bodywork" at Galerie Laurent Godin, Paris, France, September–November 2006, and she collaborated on

work in the group show "Haunted" at Disjecta in Portland, OR, September–October 2006. She also had *lizcohenbodywork* (One Star Press, 2006) published.

James Cole (Dip '90) exhibited work in summer 2007 in the "Cabrini Art Event" at New York's Cabrini Medical Center and at AG Gallery in Williamsburg, NY.

Gigi Cooper-Floyd (Dip '83) participated in three shows in 2006: "Primal Forces," a group show at Ink People Center for the Arts, Eureka, CA; a solo show at the Humboldt Unitarian Universalist Fellowship, Bayside, CA; and a bird-themed solo show at Arcata Marsh Interpretive Center, Arcata, CA.

Georgia Gadsby Creson (BFA '96) is associate director of admissions at Memphis College of Art.

Judith Daniels (AT '93) had her *Up on the Roof* series on view at the Vitale, Caturano, and Company Art Gallery in the library at Bentley College, Waltham, MA, August–September 2006.

Libby Davis (BFA '04) climbed to Mount Everest's base camp during a trip to the Himalayas.

Leah De Prizio (Dip '85, FY '87) exhibited sculpture at Boston's Louis Boston store, September 2006, and created "Lignum Vitae," a sculptural installation at Boston's St. Botolph Club, April–June 2006.

Roberta Delaney (MFA '84) had "Facets: Works on Paper by Roberta Delaney" at the Wheaton College galleries, Norton, MA, September–October 2006.

Karen Delio (CD '00) won a Fulbright Grant and spent nearly one year in El Salvador researching the artwork *El Via Crucis (The Stations of the Cross)*.

George Dergalis (Dip '57) nominated candidates for the 2007 National Design Award, sponsored by the Cooper-Hewitt National Design Museum in New York. He was included in the Print Research Foundation in Stamford, CT, and displayed work in "Gardens of Earthly Delights" at the Attleboro (MA) Arts Museum, March 2006. He was named one of the Top Persons of the Year by the *Wayland Town Crier* for his design of the Wayland (MA) Veterans Memorial.

Jane L. Dickson (Dip '76) was commissioned for a New York Metropolitan Transportation Authority installation, which will be installed at the Times Square station in late 2007. Simultaneously, she will have a related show at New York's Marlborough Gallery. She also had "Almost There," an exhibition of four large oil paintings on Astroturf, presented at the Jersey City (NJ) Museum, September 2006–January 2007.

Bonnie Donohue (Faculty) will have a solo exhibition, "Vieques: A Long Way Home," at Casa de la Cultura Center for Latino Arts in Boston, June 2007. The exhibition traveled on Puerto Rico, including in Carolina at the Museo Casa Escuté, as part of the city's celebratory Nights of Galleries and Jazz, spring 2007, and at José M. Lázaro Library at University of Puerto Rico, Río Piedras, October–November 2006.

David Dowling (BFA '05) is living and working in Chicago as a freelance scenic artist, studio furniture maker, and metalsmith. He recently joined a studio collective of working sculptors at the Fire Arts Center of Chicago.

Carole Drury (BFA '83) teaches adult and children's artist workshops in Stowe, VT.



Daniel Dueck (MFA '02) participated in "Collage Party" in New York's ZieherSmith Gallery, June–July 2006, and has work at the online gallery www.othergallery.com.

John Ellis (Post-Bac '00, MFA '03) had "Filial Meditations: Portraits of a Parent" at Providence (RI) College's Hunt-Cavanagh Art Gallery, October–December 2006.

Lalla Assia Essaydi (BFA '99, Dip '00, MFA '03) has work in "The Silk Road and Beyond: Travel, Trade, and Transformation" at the Chicago Art Institute, September 2006–June 2007. She showed work in "Les Femmes du Maroc" at Chicago's Schneider Gallery, September–October 2006, and was in "New/Now" a one-person show at the New Britain (CT) Museum of Art, August–October 2006. In August–September 2006, her work was placed on the Ministry of Foreign Affairs building in Copenhagen for "Kulturfestival: Images of The Middle East" and was in a solo show at Joel Soroka Gallery, Aspen, CO. Her work was also on view in the ninth "International Photography Gathering" in Aleppo, Syria, fall 2006, and included in *Vitamin Ph: New Perspectives in Photography* (Phaidon Press, 2006).

Cliff Evans (Dip '02, FY '04) was the October 2006 artist in residence at Boston's Isabella Stewart Gardner Museum and had his first solo show named after his work *The Road to Mount Weather* at Location One in New York City, September–November 2006.

Darvish Fakhr (BFA '94) had his eleven-foot portrait *Sarah* on view in London's National Portrait Gallery in summer 2006. The piece traveled to Scotland in fall 2006.

Justin Faunce (Dip '03) was profiled in an article about emerging artists in *Modern Painters*, July–August 2006, which was included on www.artinfo.com.

Jessica Ferguson* (MFA '86, Faculty) co-curated an exhibition at the Art Institute of Boston's gallery in February–March 2007. She had work included in "The Image Wrought: Historical Photographic Approaches in the Digital Age" at the University of Texas, Austin, Ransom Center Galleries, January–August 2006.

Zach Feuer's (BFA '00) gallery participated at the Liste Art Fair in Basel, Switzerland, June 2006.

Samantha Fields* (MFA '05) was in "Reveal" at the New Art Center, Newton, MA, September–October 2006, and had a window installation in Boston's Downtown Crossing, September 2006.

Bill Flynn (Dip '64, FY '66, Faculty) had "From Observation to Metaphor," an exhibition at Phillips Academy Andover, MA, February–April 2006.



Claudia Flynn (AT '88–'89) and her husband curated "Waging Peace," an international exhibition at Nera Educational Foundation and Gallery in Wakefield, RI, September–November 2006.

Gillian Frazier (BFA Art Ed '69) displayed work in the three-person show "Equilibrium" at All Arts Gallery in Lowell, MA, October–November 2006.

Juan Fuster (Dip '95) had "El Aire Que Nos Desgasta" at Sala de Exposiciones Rectorado y Consejo Social, at the University Miguel Hernandez in Elche, Spain, October 2006.

Phillip Gabrielli (AT '74–'75) was featured in "Rendering Reality," at Clark Gallery, Lincoln, MA, January 2007.

For more information about alumni, visit their Web sites through the SMFA artLinks page at www.smfa.edu/artlinks.

Diana Gonzalez Gandolfi (BFD '74, FY '75) had work in "Luminous Depths: Six Women Explore the Ancient Art of Encaustic Painting" at William Paterson University's Ben Shahn Center Galleries, Wayne, NJ, October–December 2006.

Ivana George (MFA '02) took part in a two-person show, "Unrealizable Dreams: A Photographic Exploration," at the Contemporary Arts Collective in Las Vegas, September–October 2006, which was reviewed in the *Las Vegas Sun* in September 2006.

Charles Gibbons (AT '89–'92) is a graphic designer in the publications office of the Library of Congress's U.S. Copyright Office in Washington, DC.

Jayson Gleneck (BFA '94) helped found Gallery One, in Nashua, NH, where his digital art is displayed. In early 2007, he plans to unveil a virtual gallery.

LEFT: SARAH HINCKLEY, *Velvet of the Morning*, 2006. Watercolor on Fabriano paper. 15 x 10 inches. Courtesy Sears-Peyton Gallery.

TOP RIGHT: BARBARA RITA JENNY, *Garden of Delite pattern (detail)*, 2003. Digital print on variable media. Dimensions variable.

BELOW RIGHT: JOAN LINDER, *Sam*, 2000. Oil on canvas. 32 x 36 inches.

J.J. Gonson (BFA Art Ed '91) is the chef and owner of Cuisine en Locale, an in-home dining service, in Cambridge, MA.

Francesca Granata (AT '94-'99) is a research assistant and lecturer at Parsons: The New School of Design in New York and Goldsmiths College at the University of London.

Jeanne Gray (Dip '70, FY '71) had her second major exhibition, "Appreciating Nature: Paintings and Drawings," at the Brookline (MA) Senior Center, May-July 2006. She donated her watercolor *Hall's Pond, Brookline, MA* to the center's permanent collection.

William Greiner (BFA '81) has "Blogging Katrina: Photographs and Words by William Greiner" at the University of Maine's Museum of Art, January-April 2007. He also had his work exhibited in the publication *Dayfour #5*, October 2006.

Ernie Haas (AT) was profiled in Vermont's *Burlington Free Press*, July 2006, for his maritime paintings.

Leslie Hall (Dip '05, FY '06) was a spokesperson for www.wearetheweb.org.

Susan Halter (AT '87-'90) was named executive director of LynnArts, in Lynn, MA. She was profiled in the *Daily Item*, October 2006.

Amatul Hannan (AT '90-'93) danced, sang, and played several roles in "Queer Theory: A Musical Travesty" at the Boston Center for the Arts as part of Out On The Edge festival, October 2006.

Nancy Hart (BFA '04) had work in the new Bow Street exhibition space in Cambridge, MA, October 2006.

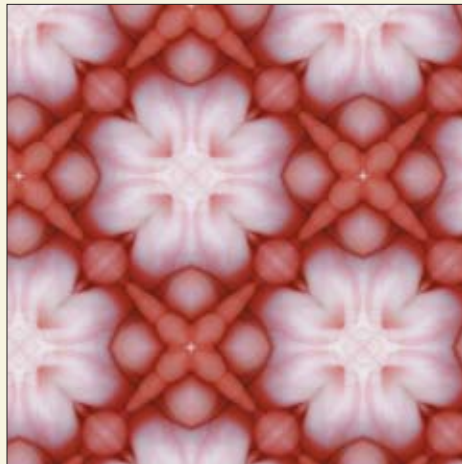
Vincent Hawley (BFA '06) is in Florence, Italy, to study the fine art of Florentine engraving under an Italian master jeweler. Upon completion of his study, he will return to the Boston area in June 2007 to re-open his retail shop.

Edna Hibel (AT '34-'39) had an exhibition of her work at the Doubletree Hotel in Westborough, MA, November 2006, when she signed copies of two biographies of her life and art.

Sarah Hinckley (Dip '87, FY '88) had "Daily Practices," a solo show at New York's Sears Peyton Gallery, May-July 2006.

C. Sean Horton (MFA '04) opened the gallery Sunday (Stir Us, Free Us) on the Lower East Side of Manhattan.

Jane Hudson (Faculty) chaired the first annual North Adams (MA) open studios, October 2006, and is writing for *Maverick Arts*.



Reese Inman* (Dip '04, FY '05) had "Ellipsis" at Boston's Gallery NAGA, September-October 2006.

Barbara Rita Jenny (AT '99) received a Piscataqua artist advancement grant from the New Hampshire Charitable Foundation.

Kimberly Collins Jermain (AT '83) had "Night Maneuvers," an exhibition at Varian Semiconductor, Gloucester, MA, October 2006.

Sand T. (Soh H. Tan Kalloch) (Dip '93, MFA '97) opened Gallery at Elm Street at the First Parish in Malden (MA), Universalist. The gallery, and its inaugural show, "Malden Contemporary," were funded through a Malden Cultural Council/Massachusetts Cultural Council 2006 grant. Sand T's artSPACE@16 was selected by a Rose Art Museum curator as a favorite greater-Boston gallery.

Craig Kaviar (BFA '78) recovered and repaired three works that were stolen from the sculpture garden in front of his studio in September 2006.

Kelly Anona Kerrigan* (Post-Bac '03, MFA '06) will be included in *New American Paintings*, the annual juried exhibition-in-print for master of fine arts students, April 2007.

Juliana Boyd Kim (Dip '02) had the solo exhibitions "Nature: Beauty and the Beast" at the Society of Bluffton Artists, Bluffton, SC, February-March 2006, and "Vibrant Visions" at Hilton Head (SC) Art Gallery, January 2006.

Annadeene Konesni (BFA '04) was accepted as part of Art Space Gallery, Rockland, ME, where she was a featured artist in May 2006. Both her grandmother, **Leila**





Ostby (AT '41-'42), and her father (who passed away soon after) were at the opening.

Lila Koufopoulou (MFA '92) had the exhibition "A Garden of Dreams" based on the Greek myth *Eros and Psyche*.

Deborah Kreuze (AT '95-'97) is senior editor and writer at Cannon Design in Boston.

Pamela C. Lafferty (CD '94) is prepress manager at Vango Graphics in Denver, CO.

H. Peik Larsen* (MFA '76) exhibited a selection of books, prints, and paintings from his collaborative piece "Landscape" at New York's Freight + Volume Gallery, October–November 2006. He also exhibited work in a three-person show at DNA Gallery in Provincetown, MA, August 2006.

Judith Larsen* (BFA Art Ed '73, MFA '74) is the new arts editor for the *Harvard Review*, a literary magazine that focuses on literature and the fine arts. She

showed two prints with Dorianne Hutton Fine Art at the International Print Fair at New York's Armory in October 2006, and had a solo show at Sam Shaw Gallery, Northeast Harbor, ME, in summer 2006. In 2006, she was in group shows at New England Biolabs, Ipswich, MA; Cell Signaling in Danvers, MA; and the Concord Art Association, Concord, MA.

Pam Larson (Dip '99, FY '01) was recently a Berwick Research Institute Artist in Research and exhibited video work at Boston's Second Gallery, August–September 2006.

Mary Laulis (BFA '81) was honored in May 2006 for a 200-square-foot mosaic in Bennington for the state of Vermont. The Vermont governor and executive director of the Vermont Council of the Arts were present.

Brian Lies (AT '90) wrote and illustrated *Bats at the Beach* (Houghton Mifflin, 2006), which was reviewed on National Public Radio's "Weekend Edition" and in the *Boston Globe*.

Clara Lieu (Faculty) had the solo shows "New England Currents: Clara Lieu" at the Danforth Museum of Art, Framingham, MA, October–December 2006, and "Tracks: Paintings from the Waiting Series" at Pooke Gallery at the Walnut Hill School, Natick, MA, October–November 2006.

Joan Linder (BFA '93) showed work in "Prevailing Climate" at New York's Sara Meltzer Gallery, July 2006. She also had a solo show, "Paintings by Joan Linder," at the American Jewish Museum in Pittsburgh, PA, April–July 2006, which was reviewed in the *Pittsburgh Post-Gazette Magazine* on July 5, 2006.

Marlene Wallin Lundvall (Dip '59) exhibited in two shows in fall 2006: three sculptures at Penumbra Gallery, Gloucester, MA, and in the Cambridge (MA) Art Association's Fall Salon. In March 2006, she had a sculpture on view in Harvard Square, Cambridge, MA.

Neeta Madahar* (MFA '03) had the solo show "Falling" on view at New York's Julie Saul Gallery, October–November 2006. She took part in five group shows: "Make Believe" at ShillamSmith3, London, England, October–December 2006; "Forest Dreaming, Part 5" at the Centre for Contemporary Art and the Natural World in Exeter, England, October–November 2006; "The Living is Easy: International Contemporary Photography" at Flowers East Gallery, London, August–September 2006; "Alchemy: Twelve Contemporary Artists Exploring the Essence of Photography" at London's Purdy Hicks Gallery, November–December 2006, and at Harewood House, Leeds, England, July–October 2006; and "Into the Light of Things" at Angel Row Gallery, Nottingham, England, July–September 2006. She gave a talk about her work at Harvard's Fogg Art Museum, Cambridge, MA, October 2006, as part of the Light Conversation seminar series in October 2006. Her *Sustenance 114* image is on the front cover of *The Art of Collecting Photography* (AVA Publishing, 2006).

Angela Mark (AT '80-'81) took part in two group shows: "What Have You Got To Say?" at Mana Fine Arts in Jersey City, NJ, September–November 2006, and "International Association for the Study of Dreams" at Bridgewater (MA) State College, May 2006. She was also in shows at Stebbins Gallery in Cambridge, MA, September–November 2006, and at Boston's Red Sun Press, September–October 2006.

Betsey Morse Mayer (AT '99-'00) led a painting and sketching workshop on Vieques, Puerto Rico, January 2007.

Joyce McDaniel (MFA '82, Faculty) had her sculpture *Letter to a Young Sculptor* included in "Great Buys: Museum Purchases" at the DeCordova Museum and



LEFT: DIVYA MURTHY, *Concrete Machine (part 2)*, 2005. Archival ultra chrome pigment print. 18 x 72 inches.

BELOW LEFT: DISNARDA PINILLA, *During the Night*, 2006. Acrylic rod, polycarbonate and cell-cast acrylic sheet, and aluminum. 82½ x 96 x 96 inches.

RIGHT: BETTY POMAREDE, *Floating*, 2005. Oil on canvas. 42 x 50 inches.

BELOW RIGHT: CHANDRA MEESIG, *Ed (back of a photograph)*, 2006. C-print. 24 x 24 inches.

Sculpture Park, Lincoln, MA, in October 2006. She had sculptures included in three other group shows including "Mixing Speak" at the New Art Center, Newton, MA, April–May 2006; "Fiber and the Book Artist" at the Fiber Art Center, Amherst, MA, February–April 2006; and "Calm" at Lillian Immig Gallery at Boston's Emmanuel College, February–March 2006. Her work was featured in the January–February 2006 issue of *New England Home*.

Chandra Meesig (MFA '05) won a photographer-of-the-year honorable mention at the Pilsner Urquell International Photography Awards competition for her series *Backs of Photographs*. The complete series was included in the Worcester (MA) artist group's "Autumn Annual Juried Show 2006" as well as in "Time" at Kaunas Photo Days 2006, the third international festival of photography in Lithuania, September–October 2006. Three photographs were included in "Resonance: Eleventh Annual Photographic Competition Exhibition" at Photographic Center Northwest, Seattle, WA, July–August 2006. Her projects *Las Vegas, Nevada, America* and *Motel Pictures* were included in "Away," an exhibition organized by the artist collective Available-Art, at Gallery Camelot, Krakow, Poland, July–August 2006.

Susan Meyer (MFA '91) had her piece *The Enterprise* included in "Decades of Influence" at the Museum of Contemporary Art, Denver, CO, June–August 2006.

Elizabeth Michelman (Dip '92) and the group Studios Without Walls presented "Transforming the Landscape," at Allandale Farm, Brookline, MA, September–October 2006.

Jonathan Moller (BFA '90) had slide talks and signings of his book *Our Culture is Our Resistance* at Boston's Arlington Street Church, the Brattleboro (VT) Museum and Art Center, and at the George Eastman House and International Museum of Photography and Film in Rochester, NY, in September 2006.



Jessie Morgan* (BFA '92, Dip '98) had solo exhibitions at Gallery at Sixth and Sixth in Tucson, AZ, September–October 2006, and at Ernden Fine Art Gallery, Provincetown, MA, June–July 2006. She also exhibited in "New England/New Talent," the Fitchburg (MA) Art Museum's eighth biennial exhibition.

Veronica Morgan (Dip '61, BFA '64) had work in eight juried group exhibitions: "Connections" at the National Society of Layerists in Multi Media, Lexington, KY, October–November 2006; "Book Arts and Collage" at the Boston Public Library's Allston branch, October 2006; "Finding Your Place—The Art of Essex County," an exhibition at the Crane Estate at Castle Hill, Ipswich, MA, October 2006; and "Books.06: 10+ Beyond" at Noosa Regional Gallery, Tewantin Queensland, Australia, September–October 2006. During spring and summer 2006, she also had work in "The Saltmarsh Collaborative: Recent Work" at Essex Art Center, Lawrence, MA; "The Reading Room at the Newburyport Literary Arts Festival" at Boston Bookarts, Newburyport, MA; "Third Annual Artists' Books Exhibition" at ZeeMays Gallery, Florence, MA; and in the "Members Exhibition" at North Shore Arts Association, Gloucester, MA.

Michael S. Mosca (Dip '02) participated in "Asolare in Macedonia," in Skopje, Macedonia at the Center for Culture and Information, July 2006. His work was included in a group show at Cork Gallery in Lincoln Center's Avery Fisher Hall in New York City. He par-

ticipated in the No Boundaries International Artist Colony on Bald Head Island, NC, November 2006.

Karen Moss (MFA '74) had "Coloring Book Hybrids: An Artist Reinterprets Childhood" at Boston's Pepper Gallery, September 2006. Her work was included in *New American Paintings*, No. 61, the 2006 Northeastern edition of the juried exhibition-in-print.

Divya Murthy (MFA '06) won a new works award from En Foco, and will be profiled in En Foco's magazine, *Nueva Luz*. She will have a New York City exhibition, April 2007 and had a solo show, "The Homeland Project," at the Houston (TX) Center for Photography, August–September 2006.

Laurel Nakadate (BFA '98, Dip '99) had her video installation *I Want to be the One Who Walks in the Sun* included in "One Way or Another" at New York's Asia Society, September–December 2006. She also had work included in the four-person show "Video-performance" at Okay Mountain, Austin, TX, September–October 2006.

Steve Mumford (BFD '86, FY '87) had "Baghdad and Beyond: Drawings by Steve Mumford" at the Tufts University Art Gallery at Aidekman Arts Center, Medford, MA, September–November 2006. The show was featured on NBC's "Today Show" in December 2006 and was reviewed in the *Boston Globe*, October 2006.

John Nakazawa (BFD '81) was named a principal of Imai Keller Moore Architects, Watertown, MA, June 2006.

Angela Nannini (BFD '86) is a graphic designer at Fassino/Design in Waltham, MA.

Matthew Nash* (BFA '98) and his collaborator in Harvey Loves Harvey created "Book Club," a multimedia project at New England School of Art & Design at Suffolk University, Boston, July–August 2006. For their exhibition, the duo collaborated with a New York-based performance artist to solve "The Strange Case of Miss Annie Spragg."

Erik Jos Olsson (Dip '99) is doing an internship at the George Eastman House International Museum of Photography and Film in Rochester, NY.

Kasia Ozga (CD '04, Dip '04) moved to Paris for a year in October 2006. She received a Harriett Hale Woolley grant and a postgraduate scholarship from the Polish Ministry of Culture and the French Embassy to pursue a project with the International Association of Sculpture Symposiums. In summer 2006, she had work in "Start!" at the Museum of Contemporary Art in Warsaw, Poland, and participated in a workshop in Bolestraszyce, Poland. She promotes Polish artists in the United States through her business, Ozgart.

Deenie Pacik (AT '97–'02) had her work on view at Mill Brook Gallery and Sculpture Garden, Concord, NH, and Blue Cloud Gallery, Somerville, MA, in fall 2006.

Virginia Peck (Dip '83) had "Sites and Insights" at Alpers Fine Art in Andover, MA, October–December 2006. The show was reviewed in the *Lowell* (MA) *Sun*, October 2006.

Sheila Pepe (MFA '95) had work in two shows in New York City: "Two Friends and So On" at Andrew Kreps Gallery, June–August 2006, and "I Was a Sunbeam: Eleven Works on Paper" at David Krut Projects, June–September 2006.

Jaye (Robinson) Phillips (AT '68–'71) showed photographs in "Deliriously Dancing Liaisons: The Living Room Project" at New York City's Puffin Room, May 2006. She also collaborated in April 2006 with the Concord Academy Dance Company in a performance of "Astray," a dance, theater, and photography projection collaboration inspired by *Pig Earth* (Vintage, 1992).

Disnarda Pinilla (Post-Bac '02) was awarded the prestigious International Sculpture Center's 2006 award for outstanding student achievement in contemporary sculpture, which she received while a master of fine arts student at the University of Massachusetts, Dartmouth. She is participating in the Grounds for Sculpture's fall–



winter 2006 exhibition, on view October 2006–April 2007 in Hamilton, NJ, and her work is in the accompanying catalogue. Her work was also featured in the October 2006 issue of *Sculpture* magazine and on www.sculpture.org. She is the gallery installation assistant at GASP in Brookline, MA.

Maris Platais (BFA Art Ed '65) had his second solo show at Francesca Anderson Fine Art, Lexington, MA, in September–October 2006. The exhibition was reviewed in the *Lexington Minuteman* in September 2006.

Betty Pomarede (AT '78–'82) had ten paintings in "Parcours en Couleur," a four-person show at the Maison Francaise French Embassy in Washington, DC, October 2006.

Michael Ramseur (AT '74–'79) completed two books: *The Eye of Danvers: A History of Danvers State Hospital* (Authorhouse, 2005) and *Haunted Palace: Danvers Asylum as Art and History* (Artship Pub., 2005).

Robyn Reed (AT '01–'06) joined the Museum School's Artist's Resource Center staff as community service and partnership coordinator, focusing primarily on the development and management of the Institute for Art and Civic Engagement.

Shelley Reed* (Dip '84) will have her inaugural solo exhibition at New York's Sears Peyton Gallery, March–April 2007, and was in the gallery's group show "Greatest Hits," July–October 2006.

Vivian Reiss (AT '71–'72) had a portraits exhibition at the Canadian Embassy in Tokyo, Japan, August–September 2006, which was reviewed in Japan's *Mainichi Daily News*, July 2006. She had a solo exhibition at Gallery Concept 21 in Tokyo, August 2006, and was chosen to present the Satoyama Storehouse project in the Echigo Tsumari Art Triennial 2006.

Selena Rhine (BFA '03) moved to Bogota, Colombia, to dance and to study Spanish.

Kari (Kaplan) Rives (AT '80–'82) had two ceramic sculptures included in *500 Animals in Clay: Contemporary Expressions of the Animal Form* (Lark Books, 2006). She lives in Santa Fe, NM, where her work is featured at Rift Gallery in Rinconada and is on display at Santa Fe Clay.

Cynthia Rosen-Malter (Dip '74, FY '75) opened C. Rose Art & Gallery in Port Jefferson, NY.

Amy Ross* (AT '98–'00) was included in "Flight Plan" at New York's Morgan Lehman Gallery, June–July 2006.

Joel G. Ross (BFA '90) is an assistant professor in the school of art and design at University of Illinois Urbana-Champaign. In January 2006, he had a solo show at RARE in New York City.

Alexandra Rozenman (MFA '97) was chosen as one of four Rocky Neck Art Colony Artists in Residence for the 2006 season, Gloucester, MA. She showed her work at Gloucester's Avery Mann Gallery, September 2006.

Sally Russell (AT '80–'82) had "Memories Recorded Photocollages" at the Newton (MA) Free Library, September–October 2006, and participated in "Being Female," a three-person show at the Essex Art Center, Lawrence, MA, March 2006.

Diana Rutherford (BFD '79) was included in "Faces," a group exhibition at Lauritzen/Rush Galleries, Marco Island, FL, October–November 2006.

Donald Saaf (Dip '88, FY '89) participated in "Uncommon Worlds: The Art of Julia Zanes and Donald Saaf" at Clark Gallery, Lincoln, MA, October–November 2006. A full-color catalogue with an essay by **Leslie Sills** (AT '70–'73) accompanied the exhibition.

The School's Web site now profiles alumni from around the globe. To read about SMFA alumni, visit www.smfa.edu/alumni and click on alumni profiles.

LEFT: DONALD SAAF, *Man in a Leaf Boat*, 2006. Mixed media on panel. 24 x 32 inches. Courtesy Clark Gallery.

RIGHT BELOW: JONATHAN SANTOS, *Stacked-Rifles Historical Marker*, 2006. Wood, fasteners, and safety orange paint. 5 x 5 x 8 feet.

Lee (Than) N. Saffel (Dip '92) is living on a farm in West Virginia, working as lead designer at West Virginia University Press in Morgantown, and operating his own graphic design business, Stone Circle Productions.

Henry Samelson (Post-Bac '00, MFA '03) is included in "Merce Cunningham: Dancing on the Cutting Edge Part I," an exhibition at Miami Museum of Contemporary Art, January–April 2007. Samelson designed the stage set and costumes for Merce Cunningham Dance Company's premiere of new work at New York's Joyce Theatre, October 2006. *The Village Voice* reviewed the performance and the backdrop. Samuelson was also included in ZG Gallery's summer group show, Chicago, IL, July–August 2006, and Scope Hamptons fair in July 2006.

Amy Wilson Sanger (BFA '91) has written and illustrated a series of six world snacks-related books for children. Her first book, *First Book of Sushi* (Tricycle Press, 2001), is in its fifteenth printing.

Jonathan Santos* (MFA '04) was recently awarded a Public Art, Architecture, and Design grant from the LEF Foundation and an EdCo Research grant from the Boston Architectural Center. In summer 2006, he designed and installed an outdoor sculpture at the Center for Maine Contemporary Art in Rockport, ME. He also had a piece in "The Social History of Objects" at New York's Triple Candie, July 2006.

Lizzi Schippert (AT '72–'73) had "Amazing Place: A Plein Air Diary," a solo show at Ocean County Artist's Guild in Island Heights, NJ, November 2006.

Morgan Schwartz (MFA '02) is assistant professor of digital media at New York's Marymount Manhattan College.

Nada Sehnaoui (Dip '94, FY '95) had construction for "Atazakar, Part Two" postponed by the outbreak of war in Lebanon in summer 2006. Her installation, which is the third in a series of works, has been rescheduled for the summer of 2007. The artist was profiled in the Lebanese *Daily Star* in August 2006.

George Shean (Dip '83) holds a provisional patent on the technique and process of adding colors to liquefied marble. He was included in *Who's Who in American Art* and *Who's Who in International Art* (both Marquis, 2006).

Melissa E. Schiff (BFA '01) was selected by the Jewish Museum in Prague as the keynote artist for its centennial celebration in 2006. She had two shows, including *Postmodern Jewish Wedding*, a special screening of her real-life performance art wedding, and *Ark*, an outdoor site-specific video installation.

Donald Sibley (Dip '70, Faculty) had an exhibition at Dragonfly Gallery in Oak Bluffs on Martha's Vineyard, MA, August–September 2006. His work was also featured in a ten-page spread in *Vineyard Style* magazine, fall 2006.

Robert Siegelman (Dip '80, FY '81, Faculty) was in "The Art of the Print," at McGowan Fine Art, Concord, NH, June–July 2006.

Nancy Simonds (Dip '77, FY '78) had an exhibition at Michele Mercaldo Contemporary Jewelry Design, Boston, September–November 2006.

Roland Smart* (CD '98) had "France: Between Then and Now," at Boston's French Library and Cultural Center, October 2006.

Jeffrey P. Smith (CD '01, Dip '03, FY '04) is a candidate for a masters of fine arts degree at New York's Pratt Institute and had an exhibition at Pratt's Steuben West Gallery, September 2006.

Reba Stewart (Dip '55, FY '56) had "Reba Stewart: A Legacy," at Massachusetts College of Art in Boston, October–November 2006.

Gary Stubelick (Dip '77) had "A Matter of Time," at Boston's Locco Ritoro Gallery, September–October 2006.

Michele Théberge (CD '88) had "Breathing Room," a mixed-media installation at California's Works/San Jose, July–August 2006, and exhibited work in "Postcards," a group show at Lisa Coscino Gallery, Pacific Grove, CA, June–July 2006. She also participated in "Monotype Marathon XII," June 2006 in San Jose, CA and at that city's Institute of Contemporary Art.

Roger Thomas (BFA '73), executive vice president of Wynn Design and Development in Las Vegas, is directing the interior design of Encore at Wynn Las Vegas, which will open in 2008, and led the interior design of Wynn Macau, which opened in September 2006. Also in 2006, he launched The Roger Thomas Collection, which features his signature designs for accessories, containers, and furnishings for the garden and interior.

Nan Tull (Dip '78, FY '80) exhibited in "Contemporary Antiquarians" at Bridge Gallery, West Cornwall, CT, June–September 2006.

Juni Van Dyke* (BFD '90, MAT '92) had a solo exhibition at Wallace Anderson Gallery at Bridgewater (MA) State College, September 2006.

Keith Walsh (MFA '92) participated in "Gone Wild," a continuous sculpture project by artists from New York City and Los Angeles.

Jill Weber (Dip '00, FY '04) had paintings from her *Skylight* series juried into three national shows: "49th Chautauqua National Exhibition of Contemporary Art," at Chautauqua Institution, Chautauqua, NY, June–July 2006; "Cambridge (MA) Art Association National Prize Show," May–June 2006; and "Particular Places" at Creative Arts Workshop, New Haven, CT, May–June 2006. She also had a solo show at Boston's Bromfield Gallery in February 2006.



LEFT ABOVE: ELIZABETH WELSH, *Alcázares al Amanecer (detail)*, 2006. Oil on canvas.

LEFT BELOW: DAVID ATTYAH AND S.A. BACHMAN (THINK AGAIN), *The NAFTA Effect*, 2006. Public projection in Los Angeles. Dimensions variable.

RIGHT: ANDREW M.K. WARREN, *Black Lincoln*, Roslindale, MA, 2006. Silver gelatin print. 11 x 14 inches. Courtesy artSPACE@16.

Debbie Weinstein (BFA Art Ed '96) is ceramic chair at Armory Art Center in West Palm Beach, FL.

Elizabeth Welsh (AT '04) had a solo exhibit, "Pasión," at the Starbucks in San Pedro Garza García, Nuevo León, Mexico, November–December 2006.

Ellen Wetmore* (Post-Bac '97, MFA '00) was in the two-person show "Mixing It Up" at Simmons College's Trustman Art Gallery in Boston, October–November 2006, and had a solo show "Close to Naked" at Boston Sculptors Gallery, September–October 2006.

Alice Whealin (AT '81–'88) had two paintings in "Remix: East-West Currents in Contemporary Art," a survey at the Arlington (VA) Arts Center, August–September 2006.

Michelle Widmer-Schultz (Dip '01) had work in "Out of Site: The Architecture of Art" at Gibbs Gallery at the Arlington (MA) Center for the Arts, June–July 2006.

Patricia Woeber (Dip '67) is a travel writer and photographer living in Tahoe and Tiburon, California. Currently, she is working on her nonfiction memoir on travel adventures.

Edythe F. Wright (MFA '00) is in the White Columns Gallery's curated artists registry.

Davyde (Salcedo) X (BFA '96, Dip '98) showed the first U.S. screening of the documentary video *Sisyphus' Boxes at The Steel Yard* during Provflux III, Providence RI, June 2006.



Yoshiko Yamamoto (Dip '72, FY '73, BFA '84, Faculty) had her *Kinetic Earrings* selected for *500 Earrings* (Lark Books, 2007). She was featured in a four-page spread in the September 2006 issue of *Jewelry Arts & Lapidary Journal*.

Yaffa (Gelpe) Yonah (BFA '04) got married in Jerusalem, Israel, in August 2006.

Richard F. Young (AT '56–'62) presented a slide program outlining the large-scale project to restore portions of Florence, Italy.

Chantal Zakari (Faculty) gave a presentation on the book *webAffairs* (Eighteen Publications, 2005) at the Fourth International Conference on the Book at Boston's Emerson College, October 2006.

Maureen (Healy) Brusa Zappellini (BFD '89) had five summer shows in 2006: "Sticks and Stones," a solo show at Once in a Blue Moon Gallery, Martha's Vineyard, MA; "Hey These Things Just Snap Off!" a bi-annual juried exhibition at Society of Midwest Metalsmiths, St. Louis, MO; "Persona" and "Alter Ego," invitational group shows at Obsidian Gallery, Tucson, AZ; and "Arizona Designer Craftsmen Juried Members Invitational" at the Shemer Museum, Phoenix, AZ. She also joined the late August 2006 session at Haystack School of Craft in Maine and teaches metalsmithing techniques and jewelry design at Tucson Parks and Recreation.

Joyce Audy Zarins (BFA '97) had *Strobos*, a monumental sculpture, installed at Longwood University, Farmville, VA, in September 2006; it will be displayed for two years. She had work at the University of Massachusetts, Boston, September–December 2006; in the "6th Annual Florida Outdoor Sculpture Competition" at the Polk Museum of Art, Winter Haven, FL, March 2006–February 2007; and in "Micro Monumental" at Xavier University in Cincinnati, OH, June–July 2006; and at Flashpoint Gallery in Washington, DC, April–May 2006. She also took part in "New England Sculptors" at The Barn Gallery, Ogunquit, ME, May–October 2006; had work at Millbrook Gallery and Sculpture Garden in Concord, NH, June–October 2006; and in "Ourchitecture" at the Newport (RI) Art Museum, November 2005–January 2006.



group Shows

Sophia Ainslie (MFA '01) and **Ilona Anderson** (MFA '91) had the two-person show "Trace Elements" at the New England School of Art and Design at Suffolk University, August–September 2006.

Steve Aishman (Post-Bac '98, MFA '01), **Janine Al-Bayati** (AT '01), **Elaine Bay** (MFA '04), **Thaddeus Beal** (Dip '88, FY '89), **Jacqueline Black** (Dip '93, FY '94), **Judy Kermis Blotnick** (Dip '01, FY '02), **Cree Bruins** (Dip '01, FY '02), **Lisa Costanzo** (Dip '98, FY '00), **M.J. Levy Dickson** (BFD '73), **Helga Butzer Felleisen** (Dip '06), **Gonzalo Fuenmayor** (MFA '04), **Katherine Jackson** (Dip '98), **Kelly Anona Kerrigan** (Post-Bac '03, MFA '06), **Aimee LaPorte** (MFA '05), **Judith Larsen** (BFA Art Ed '73, MFA '74), **Heidi Marston** (BFA '97, Dip '02, FY '03), **Elizabeth Mayor** (MFA '89), **Mary Mead** (MFA '89), **Lisa Melas-Kyriazi** (Dip '01), **Linda Price-Sneddon** (Dip '98), **Natacha Villamia Sochat** (Post-Bac '03), **Elif Soyer** (MFA '99), and **Louise Weinberg** (Dip '02) participated in the group



show "Size Matters" at Boston's Rhys Gallery, September–October 2006.

David Attyah (MFA '99) and **S.A. Bachman** (Faculty) comprise the artist collaborative Think Again, which created *The NAFTA Effect*, a public projection project in October 2006.

James Baker (GD '99) and **Judy Kramer** (MFA '79) had work in "A Community of Artists" at Danforth Museum of Art, Framingham, MA, June–July 2006.

Gail Barker (Dip '95), **Heidi Johnson** (Dip '89, FY '90), **Neeta Madahar** (MFA '03), **Robin Paine** (MFA '95), **Shelley Reed** (Dip '84), **Youngsuk Suh** (MFA '01), **Juni Van Dyke** (BFD '90, MAT '92), **Barbara Wells** (AT '84–'90), and **Rachel Perry Welty** (Dip '99, FY '01) were included in "Summer Frieze" at Jane Deering Gallery in Gloucester and Boston, July–August 2006. The exhibition was reviewed in the *Boston Globe*.

Hannah Barrett (Dip '92), **Susan Jane Belton** (Dip '79, Faculty), and **Evelyn Rydz** (MFA '05) participated in the "Summer Show" at Boston's Howard Yezerski Gallery, July–September 2006.

Thaddeus Beal (Dip '88, FY '89), **Steven Bogart** (BFA '76), **Reese Inman** (Dip '04, FY '05), and **Laurel Sparks** (BFA '95) have work included in the "Big Bang! Abstract Painting in the 21st Century" at the DeCordova Museum of Art, Lincoln, MA, January–April 2007.

Myrna Beecher (Dip '89, FY '91) **Martha Jane Bradford** (AT '72–'74), **Gints Grinbergs** (AT '87), **Jessie Morgan** (BFA '92, Dip '98), **Sterling Mulbry** (Dip '84), **Rachel Paxton** (MFA '88), and **Valta Us** (Dip '71, BFA '72, FY '75) are represented by Clark Gallery, Lincoln, MA, and were included in the "Annual Salon Show" celebrating Clark's thirtieth anniversary, November–December 2006.

Robert Bell (Post-Bac '06) and **Kirk Snow** (Post-Bac '06) were in "Solidifying the Abstract: New Works by Robert Bell and Kirk Snow" at Washington Street Art Center's Gallery 321, Somerville, MA, July 2006.

Ria Brodell (MFA '05), **Leigh Brodie** (Post-Bac '04, MFA candidate), **Cathleen Faubert** (MFA candidate), **Maya Freelon** (MFA candidate), **Brian Gershey** (MFA '06), **Candice Ivy** (MFA candidate), **Maria Janosko** (Post-Bac '06), **Elizabeth Jerome** (Post-Bac '06), **Lindsay Jessee** (Post-Bac '06), **Elizabeth Passela** (Dip '04, MFA candidate), **Daniela Rivera** (MFA '06), **Christine Rogers** (MFA candidate), **Gerald Rojek** (MFA '06), **Karen Schiff** (MFA '06), **Liz Shepherd** (Post-Bac '00, Dip '01, MFA '06), **Tony Showah** (Post-Bac '06), and **Keith Sullivan** (MFA candidate) were included in "Boston Young Contemporaries," a group show at Boston University's 808 Gallery, June–July 2006.

Cree Bruins (Dip '01, FY '02), **Katherine Jackson** (Dip '98), **Judith Larsen** (BFA Art Ed '73, MFA '74), and **Jonathan Santos** (MFA '04) participated in "The Peekskill Project," a site-specific event during fall 2006 at the Hudson Valley Center for Contemporary Art.

Colin Burns (Dip '93), **David Hochbaum** (Dip '95), and **Travis Lindquist** (Dip '91, BFA '93, FY '95) and their Goldmine Shithouse collaborative showed work in "Sunset & St. Marks," a group show at Capla Kesting Fine Art, Brooklyn, NY, July–August 2006. The trio silk-screened t-shirts at New Image Art Gallery, West Hollywood, CA, in June 2006. Hochbaum and Lindquist also had "City in My Head," an installation at Gallery So Stockholm in conjunction with the Cultural Festival of Stockholm and the Ung08 youth festival in Stockholm, Sweden.

Andrea Currie (Dip '01) and **Athena Kafantaris** (Dip '01) had the two-person show "How to Put Them on

the Glass" at the Green Door Studio Gallery, Burlington, VT, July 2006.

Emily Eastridge (AT '02–'04) and **Raishad Glover** (Dip '05) are the creative team known as CoachTV that created "The Buffet Allusion" at Boston's Howard Yezerski Gallery, September–October 2006. The installation was reviewed in Boston's *Weekly Dig*, September 2006.

Don Feeney (Dip '81, FY '82), **Camille Maren** (AT '91–'93), and **Andrew M.K. Warren** (BFA '93, MFA '97) were three photographers participating in "Proof: in B&W," at artSPACE@16, Malden, MA, October–November 2006.

Jesseca Ferguson (MFA '86, Faculty) co-authored a chapter on making and using pinhole cameras in the fourth edition of *New Dimensions in Photo Processes: A Step-by-Step Manual on Alternative Photography*, by **Laura Blacklow** (Faculty) (Focal Press, 2006).

Samantha Fields (MFA '05), **Beverly Semmes** (BFA '82), and **Randal Thurston** (MFA '84) were in "Crafty," a multi-disciplinary exhibition at the Massachusetts College of Art, September–October 2006.

Kate Freedberg (MFA '00), **Thomas J. Gustainis** (MFA '03), and **Judy Haberl** (MFA '84) were included in "Trees" at Boston's Gallery Kayafas, June–July 2006.

Lisa Lunskaya Gordon (MFA '05) and **Judith Larsen** (BFA Art Ed '73, MFA '74) were included in "The Somatic Mirror: Reflecting Self and Other," a group show at Brickbottom Gallery, Somerville, MA, September–October 2006, which was reviewed on www.absolutearts.com.

Judy Haberl (MFA '84), **Ralph Helmick** (MFA '80), **Judith Larsen** (BFA Art Ed '73, MFA '74), and **Jill Slosberg-Ackerman** (BFA '70, Dip '71) will be in "Take Two," an exhibition at the Cultural Center in San Jose, Costa Rica (Centro Cultural Cistarrucebse-Norteamericano) in March–April 2006.

Christopher Frost (MFA '95), **Peter Haines** (Dip '74), and **Ellen Wetmore** (Post-Bac '97, MFA '00) were included in "Site-Insight: Boston Sculptors Beyond the Gallery" at the Boston Sculptors Gallery, September–October 2006.

Cheryl Jaffe (BFA '71) and **Louise Weinberg** (Dip '02) exhibited work in "Square Constructions," a two-person show at Baak Gallery, Cambridge, MA, in June 2006.

Nina Johnson (BFA '05) curated "Influenced Identity = I" at Bernice Steinbaum Gallery, Miami, FL, which included work by **Richard Hoglund** (AT '02–'04),

Walter Pashko, a beloved Museum School faculty member, passed away on August 13, 2006, surrounded by his family and close friends. A master printmaker who regarded himself primarily as a painter and draftsman, he was represented by Boston's Victoria Munroe Gallery. He read voraciously—the ideas he gained often were included in his artwork—and he drew weekly with friend and colleague Bill Flynn, who recalls, "Walter saw in uncanny ways. He could draw the negative space between two things, a cast shadow and reflection, and turn it into a metaphor for something else."

Pashko studied painting in Hartford and traveled to Mexico City on the GI Bill, where he sought out artists who could teach him the techniques of fresco and mosaic. During his years there, he also learned how to make prints. Upon his return to America, he went to Tufts University, graduating cum laude in 1958 with a bachelor of fine arts in teaching. He began working at the Museum School as an assistant to the print-making instructor and was soon promoted to lead instructor. He remained at the School for more than thirty years, during which his daughter Kim graduated from the Diploma and Fifth Year Certificate programs.

In 1991, Pashko had a stroke that left him in a coma for several days and required a year-long rehabilitation. Although this left him with physical deficits, he continued to work—almost monastically—in his studio producing some of his most poignant works. He remained active and creative, producing works into his early seventies. In 2006, the Museum of Fine Arts, Boston, purchased two of Pashko's drawings.

"Drawing is like a chess game," Flynn remembers Pashko saying, "you make your move and the paper immediately responds. Look, it's your move again."

Pashko's work is on the cover of this magazine. Pashko's family asked that any gifts made to the Museum School in his memory be used to acquire books for the W. Van Alan Clark, Jr. Library. To give, please contact Emily Day at 617-369-3659 or development@smfa.edu.

Daniel Milewski (BFA '05), and **Jorge Espada Valenzuela** (Dip '05), July–September 2006.

David Kelley (Dip '70, FY '71, Faculty) and **Kim Pashko** (Dip '84, FY '87) had "Kim & Dave Show," their first two-person show at Kobalt Gallery in Provincetown, MA, September 2006.

H. Peik Larsen (MFA '76) and **Judith Larsen** (BFA Art Ed '73, MFA '74) will be in their first joint show, "The Print, Etching to Digital," at Lehman Gallery in North Andover, MA, April 2007.

Neeta Madahar (MFA '03), **Shelley Reed** (Dip '84), and **Amy Ross** (AT '98–'00) had work included in "Going Ape: Confronting Animals in Contemporary Art," at the DeCordova Museum and Sculpture Park, Lincoln, MA, September 2006–January 2007.

Heidi Marston (BFA '97, Dip '02, FY '03) juried and curated the summer 2006 drawing show "Present Tense" at artSPACE@16 featuring work by **Matthew Gamber** (MFA '04) and **Alexia Mellor** (Post-Bac '06).

Roland Smart (CD '98) and **Jeff Warmouth** (MFA '97) curated "Art Show Down" an art game show and exhibition with **Rand Borden** (Dip '93, FY '94) and **Matthew Nash** (BFA '98) at Art Interactive in Cambridge, MA. Between September–November 2006, seven half-hour episodes were broadcast on Cambridge Community Television. The gallery featured a behind-the-scenes look at the studio set, props, costumes, and taped episodes. **Heidi Marston** (BFA '97, Dip '02, FY '03), one of the final contestants, wrote about her experience in www.bigredandshiny.com.

Stephanie Mahan Stigliano (AT '85), curated "From Two to Three Dimensions: Prints into Books" at artSPACE@16 in Malden, MA, September 2006, featuring work by **Sharon McCartney** (AT '85), **Janine Wong** (AT '80–'86), and Stigliano.

Jeff Warmouth (MFA '97) and **Ellen Wetmore** (Post-Bac '97, MFA '00) welcomed Alexander to their family in October 2006. The family was profiled in the *Boston Globe* in October 2006.

inMemory

Patricia Arena (Dip '81) passed away from cancer on October 16, 2006. She found great joy in raising her family and attending the Museum School. After she graduated, she was prolific, thrilled to be productive with her creativity. Her family was known to fight over her artwork, with each claiming ownership over each new piece. She was gifted and resourceful, and her family and friends will miss her.

George "Sonny" Bowman (Dip '60, FY '60) passed away on July 13, 2006, at seventy years of age. After serving in the Marines, he worked for a high-tech engineering firm as well as designing and illustrating children's educational books. He won many painting and design awards and was represented in numerous private collections.

Francoise (Zighera) Fay (AT '49–'51) passed away from lung cancer on June 8, 2006. She was eighty years old. A talented artist with a quirky sense of humor, she has two woodcuttings and a silkscreen included in the collection of the Museum of Fine Arts, Boston.

Arthur J. Morrell (MFA '53) passed away on September 13, 2006, in Haverhill, MA, at the age of



BELOW: CHERYL JAFFE, *Pieces 7*, 2006. Mixed media. 21 x 20 inches.

eighty-five. He was educated in the Lawrence, MA, schools, where he later became the art director for the elementary schools. He also taught art in the Haverhill, MA, schools for eighteen years, retiring in 1983.

Joyce (Palmer) Richardson (Dip '55) passed away on September 2, 2006, at the age of seventy-three. She resided in Worcester, MA, for more than twenty-five years and retired from the Worcester school system in 1998. She was a devoted volunteer for the Second Church of Christ Scientist and was devoted to her family and her faith.

Ian Ross (CD '98) passed away on March 17, 2006. He was active in photography and filmmaking in the Boston area. He participated in the restoration of Brookline's (MA) Coolidge Corner Theater and played drums with the rock group The Put Out Kings. A retrospective of his work will be held at Brooklyn's Ponchron Studios on March 17, 2007.

Mary "Pinky" (Peterson) Sherber (BFA Art Ed '69) passed away on July 21, 2006, at the age of fifty-nine. She taught art at the Marshall Middle School in Lynn, MA, for thirty years, until her retirement in 2000. She served on the Nahant, MA school committee, women's club, council on aging, and Democratic committee. She was a den mother for the Cub Scout program, volunteered for Little League, and raised funds for the St. Jude Hospital bike-a-thon.

Polly Thayer Starr (AT '23–'25) passed away on August 30, 2006, at the age of 101. The offspring of two New England families, she grew up in Boston. In 1929 the National Academy of Design in New York awarded her the Julius Hallgarten Prize and the following year, she was awarded the gold medal at the Boston Tercentenary Exhibition. Her work over the decades defied easy categorization. As the *Boston Globe* stated, "before completely losing her sight, her final works in her late 80s were drawings of a thistle and a diaphanous self-portrait that seemed to place her both in this world and the next."

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MIX AND MATCH: ALUMNA COMMITS UP TO \$50,000 TO ENCOURAGE OTHERS TO GIVE

Gay Hapgood (Diploma '93) is intrigued by shadows and stains and the patterns left by a mower in a field. "And ever since Mags Harries's class trip to a state dump," she says, "I have a whole new appreciation for a heap of burned, smashed, rusted-out metal."

Hapgood's Museum School experience made such an impression that for the last year she has matched dollar for dollar all new alumni gifts. This year, she will match—up to \$50,000—all new gifts from alumni and all gifts from alumni who have not given in the past three years. "Alumni are the lifeblood of the School, or they should be," says Hapgood, a jewelry maker and member of the School's Board of Governors. "Who has more reason to give?"

Many alumni, however, mistakenly assume that the School is supported by the Museum of Fine Arts,

Boston, or that it operates with minimal alumni assistance. The reality, Hapgood says, is that alumni are critically important to the School's ability to provide scholarships, maintain and improve facilities, and carry out day-to-day operations.

Hapgood made her first gift, a modest one, she says, around 1992. "I was so impressed by the generosity and dedication of the faculty and wanted to give something back," she says. "The School helped me find my own voice and then supported me with the vocabulary of tools and techniques to express it."



Beyond the skills she learned in the studio, the experience of being a member of the Museum School community continues to permeate her philosophy and her art making. "The faculty always encouraged us to take ourselves seriously as artists, to make a commitment to our art making in whatever form it might take," Hapgood says. "That empowered me to build a wonderful studio where I spend most of my time. I feel much freer to express myself in my art and I have a lot more ways to do that than I did previously. I can say without exaggeration that my experience at the School changed the way I'm living my life and the way I'm making art." ❖

For more information on how to make a gift that will qualify for Gay Hapgood's match, contact Emily Day at 617-369-3659 or development@smfa.edu.

LEFT: Photo: Laura Wulf

ABOVE: *Untitled*, 2006. Lepidolite, freshwater pearls, Czech and Japanese glass, sterling silver. Photo: George Bouret



TELL US MORE

We're looking for stories to feature in *artMatters*. Tell us about your art in progress. Also, send us your exhibition announcements, 300 dpi digital images of your work, and other news of your world. We'd like to keep everyone apprised of your activities.

The next issue of *artMatters* will be fall 2007. The deadline for Alumni News is April 13, 2007.

Return completed form to:

ALUMNI RELATIONS OFFICE
SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON
230 THE FENWAY
BOSTON, MA 02115

Or e-mail:

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SMFA Traveling Scholars

SATURDAY, FEBRUARY 10—SUNDAY, MARCH 11
FOSTER GALLERY, MUSEUM OF FINE ARTS, BOSTON

"SMFA Traveling Scholars" shows work by the 2005 Fifth Year and alumni recipients of the Museum School Traveling Scholarship Awards. Featured artists are: Bethany Bristow, N. Sean Glover, Audrey Goldstein, Aric Mannion, and Asuka Ohsawa. Traveling Scholars is one of the largest endowed art school grant programs in the country.

Artists' Talk: Thursday, March 1, 11 am

Bristow, Goldstein, Mannion, and Ohsawa discuss their work.

LEFT: AUDREY GOLDSTEIN, *Generosity Generator*, 2006. Mixed-media installation.

SMFA Open Studios

SUNDAY, APRIL 15, 2—5 PM

Tour Museum School studios. See student artwork. Talk with emerging artists about their inspirations and work. Learn more about the School's summer Continuing Education opportunities and the all-studio Diploma program.



Photo: Tony Rinaldo

For more information about these events, visit www.smfa.edu/news_exhibitions.



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