

An abstract painting with a rich, textured surface. The color palette is dominated by warm tones: yellows, oranges, and reds, with some darker, almost black, areas. In the center, there is a faint, sketchy figure of a person's head and shoulders, rendered in dark lines and washes. The overall effect is one of depth and complexity, with visible brushstrokes and layered colors.

artMatters

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

FALL 2006



DEAR ALUMNI AND FRIENDS:

Inspiration arrives without invitation. It comes in the shower, during a piano recital, even smack-dab in the middle of mixing plaster.

As the artists on the following pages attest, inspiration also comes from listening to oneself. Our art is a reflection of what we experience, who we know, where we've been, what we like, what we reject. No one makes art in a vacuum.

In this issue of *artMatters* we investigate how our cultural roots and rituals provide inspiration for our art. We consider how our upbringings and religions contribute to our spirituality and shape our aesthetic.

Spending hours sitting on a church pew, learning to transcribe verses of Koran, or meditating with a Buddhist leader is part of who we were and, often, still are. Those experiences might foster loving testaments to one's inner spirit or irreverent manifestations of paint on canvas. Catherine Tutter's (Bachelor of Fine Arts '84, Diploma '85, Staff) shrines embody her curiosity and attraction to sacred spaces. Domingo Barreres' (Diploma '64, Fifth Year Certificate '65) paintings of urinals convey a slightly different attitude toward sacred relics.

"If you have spirituality inside of you, it will flow into your work," says Ahmed Abdalla (Master of Fine Arts '97), whose two-story birdhouse "Tower of Pigeons" encompasses the human need to take care of others while "feeding" one's spiritual side as well.

The Museum School encourages students to delve into themselves. We provide a community for artists to learn from one another and also to realize their own visions and develop their own voices. We provide the tools to refine technical skills. Our Diploma program, in particular, is so successful because of the rich and varied experiences each student brings to the studio and his or her art.

Even after you leave, the School continues to help you in your careers and your art. You, too, are important resources for the School. Consider this your invitation to be involved as alumni with the SMFA and our alumni community. Visit www.smfa.edu to see what's happening at the Museum School and support us. Contact our alumni office at alumni@smfa.edu or call 617-369-3965. Share what you're up to. We will, too, with every issue of *artMatters*.

Deborah H. Dluhy
DEAN, MUSEUM SCHOOL
DEPUTY DIRECTOR, MUSEUM OF FINE ARTS, BOSTON

ABOVE: Photo: Tony Rinaldo

COVER: TERYL ALDEN SMITH, *Yeshe Tsogyal (detail)*. 2001. Encaustic, woodburning, and transfer on shingle. 5¼ x 10½ inches.

Museum School Calendar

Join us for these Museum School happenings

Simply the Best

SATURDAY, SEPTEMBER 2–SUNDAY, OCTOBER 1
MUSEUM OF FINE ARTS, BOSTON, COURTYARD GALLERY

Work by Museum School students who received special recognition during the 2005–2006 academic year.

Boit Awards: Emily Diehl and Liz Shepherd

Dana Pond Awards: Stefanie Bruser-Smith, Mark Ryan Chariker, Chris Sanderson

Will and Elena Barnet Award: Elizabeth Passela

Yousuf Karsh Prizes in Photography: Leigh Brodie, Divya Murthy, Benjamin Tiven

Lois Mailou Jones: The Early Works Paintings and Patterns 1927–1937

FRIDAY, SEPTEMBER 15–SATURDAY, OCTOBER 14
OPENING RECEPTION: THURSDAY, SEPTEMBER 14, 5–7 PM

Celebrated African-American artist Lois Mailou Jones (Diploma '27) enjoyed an extraordinary career that drew inspiration from France, Haiti, and Africa, as well as her native New England. While teaching painting and design at Howard University for forty-seven years, Jones produced a design *oeuvre* ranging from textile design to book illustration. This exhibition focuses on the works created at the outset of her career.

Going Ape: Confronting Animals in Contemporary Art

WEDNESDAY, SEPTEMBER 27, 6:30–8:30 PM
DECORDOVA MUSEUM AND SCULPTURE PARK

The Museum School hosts an alumni reception to celebrate the work of three alumni whose work is in this thematic exhibition. To RSVP, e-mail alumni@smfa.edu or call 617-369-4295.

Beckwith Lecture: Lynne Cooke

WEDNESDAY, OCTOBER 4, 6 PM

Cooke is curator at the Dia Art Foundation in New York City and a 2006 recipient of the Award for Curatorial Excellence from the Center for Curatorial Studies at Bard College, where she is a faculty member.

Opening Our Doors Day 2006

MONDAY, OCTOBER 9, 10:30 AM–4 PM

View the *Lois Mailou Jones* exhibition, enjoy art-making activities for children in the Grossman Gallery, and unleash your creativity at lively drawing programs in Evans Way Park.

December Sale

WEDNESDAY, DECEMBER 6–THURSDAY,
DECEMBER 7, 12–8 PM

FRIDAY, DECEMBER 8–MONDAY, DECEMBER 11, 12–6 PM
OPENING CELEBRATION: WEDNESDAY, DECEMBER 6,
5–8 PM

Thousands of works of art in all media and price ranges represent the creative talents of established and emerging artists including internationally known Museum School alumni, faculty, students, and staff.

Proceeds benefit artists and student scholarships.

Days to drop off artwork

Thursday, November 9–Friday,

November 10, 12–6 pm

Saturday, November 11, 10 am–2 pm

All events are held at the Museum School unless otherwise noted. For a full listing of Museum School events, please visit www.smfa.edu/calendar.

Visitors to the conference room of Boston's Onyx Hotel are greeted not with the usual muted décor of a hotel meeting space but with very tranquil, un-New England-like images: a blurred, blowing palm tree silhouetted against a silvery night; a lamppost gently reflecting nearby light; a dark sky glowing blue.

"I'm bringing a bit of California to the hotel with the panoramic *360 Santa Monica* series," says Courtney Nimura (MFA '06), a San Diego native and the second Museum School artist to display work at the boutique hotel. The unique new partnership between the SMFA, the Museum of Fine Arts, Boston, and the Onyx celebrates emerging art and artists with six-month exhibitions in the hotel's public spaces.

Though not your typical location for a fine art exhibition, Nimura was thrilled with the chance to showcase twenty-two of her works to the tourists, business travelers, and locals who frequent the Onyx. "There's something really interesting about exhibiting in a hotel," says Nimura. "It's a transitional space with people always in and out. It's not a traditional space to see art, and I think it's always nice to shock people."

Nimura's work questions the ability of photography to chronicle the past while celebrating the beauty that results from her long exposure nighttime cityscapes.

"I initially used the motion blur in order to challenge the notion that a photograph could 'freeze' or 'capture' a moment in time," she says. "I [wanted] to illustrate the camera's failure to keep any instant from passing. I aimed to create a new, partly made-up visual history, not defined by photographic assumptions of time and space."

While each photograph does represent a specific memory for Nimura, she continually investigates the work's capacity to have an effect on and provoke emotion in the viewer. Making her photographs available to the public in the hotel and its restaurant and lounge has proven to be a gratifying experience. "My work is really all about making connections with people," Nimura says. "I aim to conjure the viewers' own memories, feelings of nostalgia, emotions, and experiences, and all those things that photographs have the ability to remind." Providing a warm welcome to visitors from California—or wherever they may be from. ❖



Courtney Nimura's work will be on view at the Onyx Hotel through March 2007. For more information about Nimura and this exhibition, visit www.smfa.edu/news_exhibitions.

ABOVE: COURTNEY NIMURA, *Untitled (Three Lights in Brockley)*, 2005. C-print. 30 x 30 inches.

BELOW LEFT: COURTNEY NIMURA, #7 (*In Which the Lamppost Has a Reflection*) from the *360 Santa Monica Series*, 2006. C-print. 30 x 30 inches.

BELOW RIGHT: COURTNEY NIMURA, #8 (*In Which You Can See How the Wind Has Blown the Palm Tree*) from the *360 Santa Monica Series*, 2006. C-print. 30 x 30 inches.



artNow: Visual & Critical Studies

Eulogio Guzmán worries about our need to find a single truth in art. “We will never be able to achieve that completely,” says Guzmán, a member of the Museum School’s Visual and Critical Studies faculty. “And it’s a lot more interesting to try and understand all of the factors that played out in the creation of one work of art.”

The value of art, and the root of critical studies, lies in understanding what circumstances and social or political agendas contributed to the final work. Viewers should strive to relate works to specific historical moments in the past, in the present, and in the future. “We just keep repeating ourselves,” Guzmán says, noting that the imperialist strategies of the Inca and Aztec, for example, resonate with political motives today. “I would argue that every artwork is partly influenced by historical events and the social conditions in which it is created. Trying to understand that environment will help us gain greater understanding as to the genius of the form and composition but also understanding the society in which that work is able to exist and be admired.”

In Guzmán’s photograph *Those Below*, a little girl gazes upward. Her dress is a grimy rag. Her tiny brown toes grip the cement. The image provides social commentary on the way poor children of Chiapas, Mexico, are forgotten by the government and by progress, Guzmán says. In an image of a Peruvian marketplace, a modern sign for Timex watches identifies a repairman’s rickety booth. A local resident in a tattered woven cap juxtaposes past and present. In countries where strife is a mainstay, there are no clear, nicely packaged answers in the art we see or in the circumstances that created the art. “This, of course, rings true with any place where there is any conflict involving the interests of those in power,” Guzmán says, “whether it be Darfur, Iraq, Afghanistan, or Palestine.”

Beyond the photograph, painting, sculpture, or performance piece, however, there is more information, additional layers, to help viewers piece together the artwork’s history. Guzmán encountered the little girl

in *Those Below* among a group of kids sitting on a stone bench. “They asked me to take their picture,” he says. “After shooting several photographs of the kids laughing and playing together, they asked me for money for each of the shots so they could get something to eat.” Guzmán complied, but made the girls promise they would bring home some money for groceries. The girl seen fleeing at the top of the image apparently stole her playmate’s money. But by the time Guzmán climbed back down from the path he was on, the girls had reunited.

True appreciation for art, Guzmán says, comes only after applying a social and historical context—a relevance. One must understand the life the artist was living—physical and political environments, challenges and

successes. Still, there are the happy accidents that confound even the most detailed analyses.

“Drool marks might turn into a new design we didn’t see before, or ink would spread or smudge,” says Guzmán, who as a student of architecture sometimes fell asleep on his drafting board. “Human hands play a role in all artistic endeavors. You can’t control everything. That’s why I’m drawn to art. The most brilliant art motivates you and generates a whole slew of disparate reactions. Sometimes it is unexplainable.” ♦

For a closer look at Eulogio Guzmán and his work, visit www.smfa.edu/eulogioguzman.

EULOGIO GUZMÁN, *Los De Abajo*, 1994. C-print. 11 x 14 inches.



spotlight on...

TRICIA O'NEILL

She responded warily to an e-mail she received from a design firm last year. Assuming the inquiry came from a competitor to her own lettering and sign company, Signs Unique, Tricia O'Neill simply replied with a link to her web site. Imagine her surprise, then, when the designers of venerable Fenway Park followed up on their initial query with a request to meet and discuss her hand-painted murals.

The fourth-year Bachelor of Fine Arts (BFA) student completed a Boston Red Sox logo on the right field roof of the ballpark in September 2005 and has continued to work with the Red Sox this season. She recently completed several large-scale projects, including painted logos on the Green Monster wall in left field and murals of sluggers David Ortiz and Ted Williams in the new State Street Pavilion area. "It's really such a privilege to be working at Fenway and be a part of its history," O'Neill says.

Balancing her Museum School classes with finishing a job at Fenway in time for Opening Day is typical for O'Neill, who has put herself through art school while growing her business. She founded Signs Unique in 1985 in Dublin, Ireland, after she received her accreditation in sign lettering from Butera School of Art. "I knew I wanted to do something creative, but I also knew I had to make a living," O'Neill says of her professional choice. "My parents emigrated from Ireland and didn't know about college. It wouldn't have been a choice at the time."

After relocating Signs Unique to the Boston area in 1987, O'Neill enjoyed steady demand for her company's hand-painted and computer-generated lettering, signs, and wall murals. Despite the success, she wasn't completely satisfied.

"I always knew I wanted to do photography," says O'Neill, who followed her passion and entered the BFA program. "In my late thirties I gave myself the freedom to pursue something for the fulfillment. I was established, self-employed, and I could work school into my schedule. I made the decision to go back to school because I wanted my degree for my own sake."

O'Neill recently received a Stephen D. Paine Scholarship for her photography work and has exhibited at the Photographic Resource Center, the Griffin Museum of

Photography, and the Aberjona River Gallery in Winchester, Mass.

Even as she moves forward with her photography, O'Neill has no plans to leave her successful career behind—especially not with additional Red Sox opportunities on the horizon. After all, she says, "working on the Green Monster, seeing Theo Epstein walk through the park, going up into the corporate offices—it's like being in a movie!" ❖

To see additional images of Tricia O'Neill's work at Fenway Park or to learn more about Signs Unique, visit www.smfa.edu/news_exhibitions.

Photo: Laura Wulf







DIVINE INSPIRATION

Pope Pius XII's edict about the Virgin Mary — that she resided body and soul in heaven — didn't make much sense to eleven year-old **Domingo Barreres**. "I had a hard time with hearing that," says Barreres (Diploma '64, Fifth Year Certificate '65). "I worried, did she eat? Where did she go shopping for the clothes I always saw her wearing? Did she go to the bathroom? I had all of these questions but I couldn't ask anyone. I found it difficult to believe."

Barreres still questions the rigid Catholicism that shaped his childhood in Spain. These days, however, painting allows him to investigate himself and those early religious themes with his own style of artistic irreverence. "It's not possible to proselytize with my paintings," Barreres says, "but it is possible to provoke."

Museum School alumni express themselves in myriad ways. Sometimes their origins and influences are strongly

spiritual. And, as is the case here, their artwork reflects their ideas about their faith—the rejection of it, the warm embrace, or their changing senses of devotion. Whether it's Barreres' gilt-toned paintings with their "ornamental rhetoric," textiles, collage, performance, or rubbings, their art illuminates beliefs that grow from tradition and ritual, childhood memories of church, synagogue, or mosque, and adulthoods shaped by catastrophic illness and terrorist attacks. →



pirituality infuses his art because of his upbringing and his education. “It is the way I believe. It is the focal point of everything.” ➤ *Ahmed Abdalla, Master of Fine Arts '97*

Being Muslim affects everything about **Ahmed Abdalla** (Master of Fine Arts '97)—his actions, his thoughts, his art. “It stimulates intellect and imagination,” he says, “and it inspires me to think about larger issues.” His work revolves around invented language and communication,

ambiguity and contradiction. His tools for painting derive from summers spent in *kotab*, or religious school, writing verses of Koran on a metal tablet with a pen and ink.

“When the sheik corrected our writings we would wash the tablet in a nearby canal and then rewrite the lesson,” says Abdalla, who grew up in Cairo. “To me, this is a poetic image. Whatever we erase, some evidence will remain. We just add more layers of meaning.”

Now Abdalla paints his canvases aquamarine blue to represent the water from that canal, and he uses a calligraphy pen and pigments for ink. “The writing is secret, a sacred documentation, a metaphor for time and a marker of my

Egyptian heritage,” he says. “Its complexity is based on some of my own experiences.”

Abdalla’s clay and wood *Tower of Pigeons* draws from a political incident in Egypt in 1906, when British soldiers and local farmers clashed after some soldiers shot pigeons. “The tower is a friendly, humble form built specifically to raise pigeons,” Abdalla says of the structures he photographed in Egyptian fields. “It has a religious and spiritual connection to other architecture like the pyramids, obelisks, minarets, and bell towers. It has power because of the mystery that exists in these forms.”

Abdalla doesn’t sit down with the intention of making a spiritual piece of art. Rather, spirituality infuses his art because of his upbringing and his education. “It is the way I believe,” he says. “It is the focal point of everything,”

The Buddhist teachings that inspire **Teryl Alden Smith** (Master of Arts in Teaching in Art Education '94) are similar to Abdalla’s beliefs in the power of each individual. “*Golden Tara* expresses the energy of compassion that I have received through teachers and the practice of Tara for almost 20 years,” Smith says. “*Dakini Dream* refers to the Tibetan word for female skygoer, unborn expanse, fertile possibility, wisdom energy inherent in all things. It is the expression of infinite possibility as our true nature and potential versus being born sinners.”

Everyday Smith tries to live Buddhist principles: recognizing the preciousness of being born a human; karma, or the connections between people; and using one’s limited time on earth wisely. “I try to express the expansiveness of possibility through color, form, line, and space,” she says. “I try to transmit the blessings of energy.”

Her artwork grows out of her diagnosis with breast cancer, her mother’s own cancer, and her travels to China, India and many others countries where she says she “surrendered to the universe,” realizing that all life and experiences are intertwined.

“The way each person is engaged with the arts is based on how each individual relates to the world,” Smith says. “Some are driven by the heart or the mind—by intuition or intellect—or by a mixture of all. I find that the information conveyed and the energy inherent in the relationships created by those factors speaks more directly to a viewer than words. Words can have preconceived notions that block new understanding.” ➔

TOP: AHMED ABDALLA, *Poetics of Memory #11*, 1996. Mixed media on paper. 96 x 71¾ inches. Courtesy DeCordova Museum and Sculpture Park, Lincoln, MA.

BOTTOM: TERYL ALDEN SMITH, *Mt. Kailash Dream*, 2002. Encaustic, copper tacks, oilstick on cedar. 9 x 10 inches.

OPPOSITE: TERYL ALDEN SMITH, *Golden Tara (detail)*, 2002. Encaustic and woodburning on oak. 17½ x 22½ inches.







If what
you had
it faded
Love
Gloria
Sykes

Thank you
for your
kindness
and help
with my
mother

My mother
Mary Ann
Sykes
1925-2010

My mother
Mary Ann
Sykes
1925-2010

My mother
Mary Ann
Sykes
1925-2010

My mother
Mary Ann
Sykes
1925-2010



I believe in the transformational power of ritual. I am interested in making art that affirms life and has a healing intention.” ➤ Catherine Tutter, Bachelor of Fine Arts '84, Diploma '85

For Catherine Tutter (Bachelor of Fine Arts '84, Diploma '85), art is another vehicle for revealing truths. “The arts allow people to engage on a deeply personal and intimate level,” she says. “With our civilization on a precipitous decline, artists have an opportunity to work with the overwhelming forces of loss and destruction in our world—and use that to fuel and give substance to a powerful counterforce that generates healing and perpetuates life.”

Tutter grew up in an observant Catholic household with religious objects and images in every room, “judiciously placed by [her] mother with a palpable intention.” Like some Catholic girls, she went through a period when she wanted to be in church every day, wearing that frilly doily on her head, dreaming about being a nun.

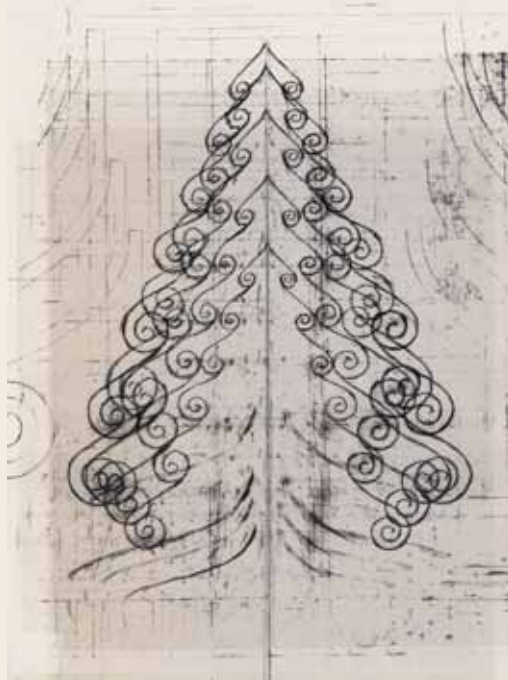
Now she's now part of an interfaith marriage and she, her husband, and daughter attend synagogue. “It's not my tradition, and I do have some feelings of separation, but this is now my community,” says Tutter, associate director of the Artist's Resource Center at the Museum School. “I can relate to the exploration of being devotional and being connected to the sacred.”

Recently, Tutter's rabbi asked her to make a new cloth cover for one of the synagogue's torahs. “I couldn't imagine a higher honor or responsibility,” she says. But she knew she wouldn't do

it alone. “I wanted the words of the congregation to come into contact with the torah,” she says, adding that she'll likely use cyanotype or another vehicle to bring the text to life.

Tutter's earlier work involved the Virgin Mary (an investigation of motherhood and the divine) and Santa Lucia (an exploration of sight). She also makes mixed-media shrines that juxtapose the dichotomy between the sacred and profane. Several of these projects explore sacred space while honoring her family history and memorializing a loved one.

Her more recent works—performance art with large-scale installations—continue to encompass repetitive visual iconography coupled with physical acts of ritual. During a performance last May at Boston's City Hall Plaza, Tutter, Mari Novotny-Jones (Faculty), and Anna Wexler presented *Abject/Object*, which explored the cycle of creation and destruction. Using a mold shaped like a white bomb, Tutter spent hours in a meditative, prayer-like state of trance casting human-like shapes out of warm wax. “I believe in the transformational power of ritual,” she says. “I am interested in making art that affirms life and has a healing intention. This is what works for me personally and what feels connected to the way that I was brought up.” ➔



LEFT: CATHERINE TUTTER, MARI NOVOTNY-JONES, AND ANNA WEXLER, *Abject/Object*, 2006. Interactive and mixed-media installation with tent, plaster, wax, metal parts, detritus, conifer sprigs, flowers. Approximately 7 x 6 x 9 feet. Photo: Bob Raymond

TOP: CATHERINE TUTTER, *Tree of Life*, 2006. Working drawing on acetate overlay. 8½ x 11 inches.

BOTTOM: AHMED ABDALLA, *Tower of Pigeons*, 2004. Mixed media. 20 x 60 x 50 inches.



TWENTY MINUTES, TWICE A DAY

Viewers of David Lynch's (Attended '64—'65) *Mulholland Drive*, *Blue Velvet*, and *Eraserhead* have an intimate understanding of imbalance. The unease builds slowly inside, twisting and turning, touching who we are at our core, until we're literally squirming in our seats.

Lynch draws from within to build his art. By practicing Transcendental Meditation (TM) for more than thirty years, the critically acclaimed director has been able to keep his own life from coming too close to the heightened states of madness he presents on the screen.

Lynch laughs at the idea that his TM practice is counterproductive, especially when artists believe they must suffer in order to create art. “Yes, you've got to understand suffering, but if you're really miserable you can't create. [Then] what's the point?” he told *WholeLife Times* magazine in August 2005. “All negativity does is cripple you.”

Meditating for twenty minutes in the morning and twenty minutes in the evening, Lynch says, builds consciousness of oneself and the world. Ultimately, through the David Lynch Foundation For Consciousness-Based Education and World Peace, Lynch hopes to bring the practice of meditation to children. TM, he says, alleviates school-related stress and helps each child maximize their potential for success—on all levels. Lynch told *Hemispheres* magazine in March 2006 that these pockets of meditation are “peace-meditating groups like factories that pump peace around the world.”

To learn more about Transcendental Meditation, visit www.davidlynchfoundation.com.

Notions of awakening and discovery are central themes for Karen Schiff (Master of Fine Arts '06). "I think people turn to religion to rekindle in themselves things that are buried or latent, or having to do with mortality," says Schiff, a visiting artist at the Andover Newton Theological Seminary who is Jewish and practices Buddhist meditation. "My artwork doesn't illustrate any of my religions, but it taps into the rhythm or sensibility of being awake, being alive and sensing what surrounds us. My art is about the various circumstances in life that are always buried."

Consider some of the rubbings Schiff did of the metal grates that surround trees planted in the sidewalk. Her finished work reveals a circle or blankness in the middle where a tree would have been, surrounded by spokes or rays. "There's a resonance around the thing that is the source that you can't really see," she says. "It's clear that there's something there but you can never really articulate it."

Similarly, Schiff created a series of paintings made to resemble the spaces newspapers devoted to the obituary for

the late Agnes Martin, a minimalist painter whom Schiff greatly admires. The spaces in Schiff's works are empty. "The suggestion is that as much as you learned about Agnes Martin, you'll never really put your finger on who she was. The artwork shows her spirit. It's the same way people talk about religion. You can't actually define God or say what spirituality is. There's a source, but it's ephemeral or evanescent."

As for defining herself, Schiff laughs then becomes reflective when asked which box she would check to pinpoint her religious identity. "If I could only check one box, I'd check Jewish," she says. But the reality is much more complex. Even the word Buddhist doesn't exactly apply because she aligns herself more closely to a related tradition called *Shambhala*, which rarely appears on a questionnaire. "I resist the tendency of people to put religion into boxes, to categorize and identify them easily," Schiff says. "Whatever energies and forces can be identified as spiritual or divine are, by definition, beyond categorization."

Barreres shares Schiff's disdain of narrow definitions and wholesale truths, though he opts to expose the forced "spectacle" of organized religion through plenty of gold-toned paints and ecclesiastical devices. "I want people to feel a certain discomfort in not knowing exactly what is going on," he says, noting how he sometimes portrays a snake in white, like the Virgin Mary, in the process of elevating itself like an ascension. "The snake is an impostor of a ritualized symbol. But because of the way it is painted, the artwork is saying believe in me, I'm real, despite evidence to the contrary."

Barreres is also fascinated by Marcel Duchamp's *Fountain*. "It is on a pedestal, an object of reverence in museums thanks to epistemological rhetoric," he says. "But in reality it is still a urinal." In his own series of paintings, Barreres' urinals were inspired by the current and previous popes. One of the urinal paintings is blue because Pope Paul was a champion of Mary, the source of Barreres' early days of uncertainty about the church. "The urinal is such a wonderful device to talk about so many things about the papacy," he says. "It's also the perfect vehicle for erasing all possible evidence."

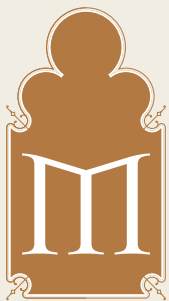
Ironically, Barreres deliberately "erased" another series of paintings he started after the September 11 attacks. "I destroyed them because they were too visual and they didn't have power," he says. "When I painted over parts of them they became less specific and more universal. They were no longer about just 9/11, but what people have done to people in the name of a great spiritual cause."

After September 11, Abdalla says he expected artists to react to and realize the profound importance of spirituality. Instead, he felt disconnected from his own work and critical of the lack of introspection in others. He also began to question some of the people of his faith and culture.

"A lot of people are not using their brains," Abdalla says. "They have so narrow a mind about life, their religion, and what they learned. I feel fortunate in that I know I have to use my mind and that I can see what I believe in clearly. And that what I believe has no conflict with any other people."

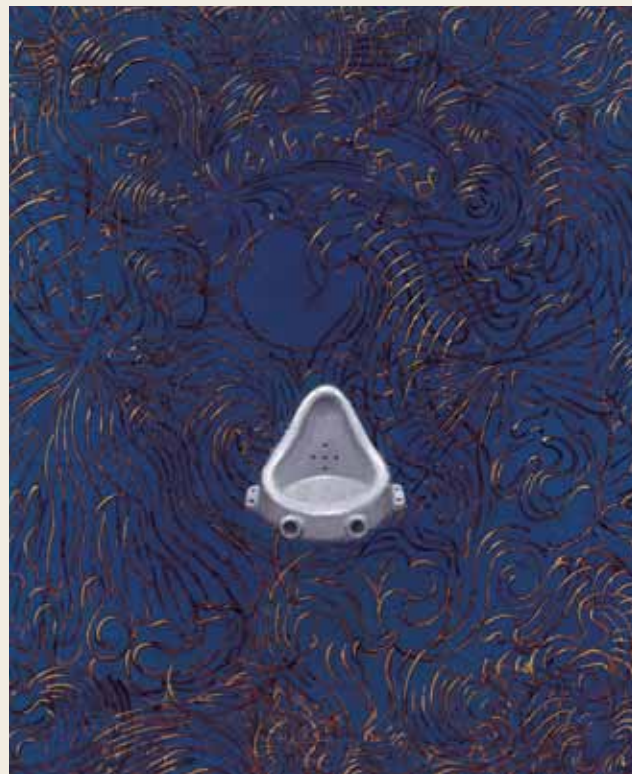
So Abdalla continues to paint what he believes. "The most you can do in this world," he says, "is to be yourself and discover what is so specific about you." ♦

Visit www.smfa.edu/alumni for a list of more alumni who address spirituality in their artwork.



My artwork taps into the rhythm or sensibility of being awake, being alive and sensing what surrounds us."

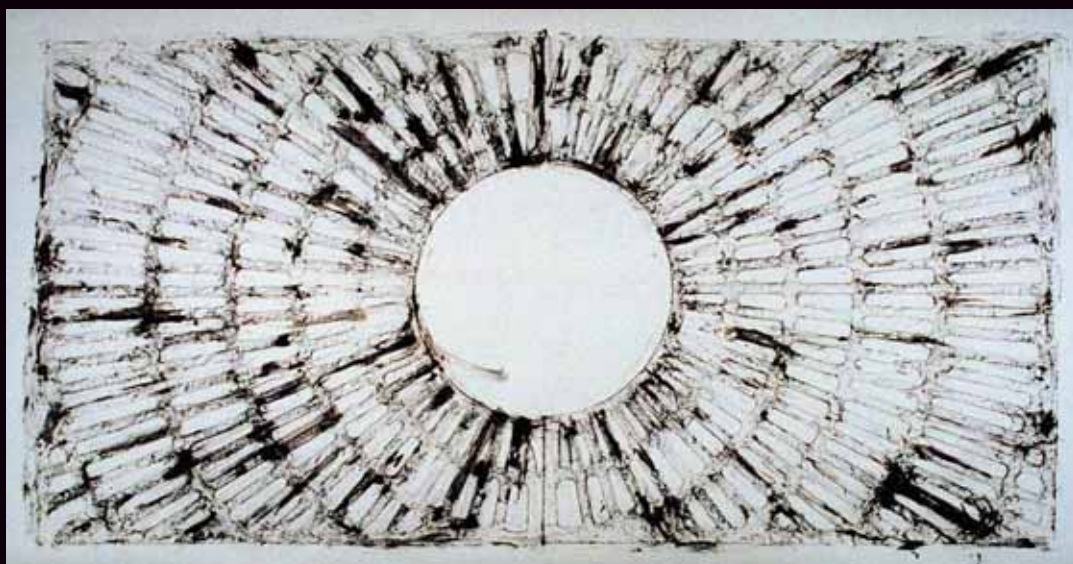
➤ Karen Schiff, *Master of Fine Arts '06*



RIGHT: DOMINGO BARRERES, *Motherhood*, 2005. Mixed media on wood. 40 x 33½ inches. Courtesy Howard Yezerski Gallery.

TOP OPPOSITE: KAREN SCHIFF, *Grate*, 2005. Ink stick on paper. 42 x 90 inches.

BOTTOM OPPOSITE: KAREN SCHIFF, *Floor* (from the "From Here" exhibition), 2005-2006. Graphite stick on mylar. 14 x 21 feet.



alumni NEWS

the artists' thoughts on aging and mortality at Boston's AA/B Gallery, June 2006.

Aparna Agrawal (Attended '92) had "Body as Temple," a solo show at the Essex (MA) Art Center, April–June 2006, and participated in "Bodyscapes: Interior/Exterior Landscapes," a group exhibition at the Concord (MA) Art Association, March–April 2006.

Elizabeth DaCosta Ahern (Dip '78) traveled to Luanda, Angola, in June 2006 as an American Artist Abroad, sponsored by the Department of State's Art in Embassies program. Ahern has four paintings in the American ambassador's official residence in Luanda.

Sophia Ainslie (MFA '01) exhibited her work in the solo show "Crawlers" at Boston's HallSpace in April–May 2006.

Thomas Ashburn (Dip '82) lives in New Orleans and worked as a camera scenic artist on the motion pictures *All the King's Men*, *Venom*, *Big Momma's House II*, and *The Guardian*.

Alex Austin (BFA Art Ed '93) does traditional silversmith work in Asheville, NC, where she was profiled in the *News & Observer*, May 2006.

Donna Avedisian (CD '92) participated in the group show "Chromatic Conversation" at Atlanta's Soho Myriad, March–June 2006.

Margot Balboni (Dip '73) installed her sixteen-foot mural, *Summer in the City*, at Boston City Hall in February 2006. She had *Looking Back*, a silver-gelatin print grid, included in the group exhibition "Facing

Carol Acquilano (Dip '82) had work included in "Brush Strokes & Land Marks: Contemporary Landscape Painting" at the Schweinfurth Memorial Art Center in Auburn, NY, April–June 2006.

Erica Adams (BFD '77, FY '79, MFA '87, Faculty) included work in "Residue," a four-person show reflecting

Up: Portraits of Maine Artists" at the Center for Maine Contemporary Art, January 2006. She was a visiting artist at the American Academy in Rome in May 2005.

Martin Barooshian (Dip '52, FY '54) had a fifty-year retrospective of his paintings, drawings, and prints at the Armenian Library and Museum of America in Watertown, MA, May 2006.

Domingo Barreres (Dip '64, FY '65) had "Scales of Spin," a new series of paintings, on view at Boston's Howard Yezerski Gallery, January–February 2006.

Hannah Barrett (Dip '92) had "Copley Bastards," an exhibition of contemporary portraits based on John Singleton Copley portraits at Boston's Howard Yezerski Gallery, March–April 2006.

Ken Beck (MFA '86) exhibited his new landscape paintings at Nan Mulford Gallery in Rockland, ME, May–June 2006. In August 2006, he taught an outdoor painting workshop at Art New England at Bennington College in Vermont.



BELOW: KEN BECK, *Duckbill*, 2005. Nine-color lithograph. 30 x 22 inches.

Joel Benjamin (Attended '90–'91) is a freelance photographer who was art director of Macy's New York, vice-president/creative director of Jordan Marsh, and senior art director of the Hill Holiday advertising agency. His photography work has appeared in *Men's Style* and *Bon Appetit*. His corporate clients include Samsonite, Houghton Mifflin, and the John F. Kennedy Library.

Kim Berman (MFA '88) received the 2006 EPIIC Distinguished Alumni Award from Tufts University, and had "Resistance and Renewal: Selected Works from 1986 to 2006," an exhibition in conjunction with the EPIIC Symposium, at Tufts' Slater Concourse Gallery, February 2006.

Brent Birnbaum (Post-Bac '04) created a Bronx-shaped dance floor for "Do You Think I'm Disco" at Hostos Community College's Longwood Art Gallery in Bronx, NY. The show, which ran February–March 2006, was reviewed in *The New York Times*.

Laura Blacklow (Faculty) wrote the fourth revised edition of *New Dimensions in Photo Processes: A Step-by-Step Manual to Alternative Photography* (Focal Press, 2006). She organized the SMFA team for the Boston AIDS Walk, June 2006.

Judy Kermis Blotnick (Dip '01, FY '02) had a solo show "Things One Cannot Name" at Beaver Country Day School's Nancy Lincoln Gallery in Chestnut Hill, MA, February–March 2006.

Bethany Bristow (Dip '93, FY '94) exhibited work in "Spilled," a two-person show at New York City's hgrrp Gallery, March–April 2006; presented work and participated in a panel discussion at the Jersey City Museum, February 2006; and did a project for "Parts to the Whole" at Philadelphia's Vox Populi, January 2006. She spent two months traveling through Asia.

David Buckley (Dip '76, FY '77) teaches at Hackney Free and Parochial Secondary Schools and had "Caribbean Landscapes," an exhibition of his Jamaican-influenced paintings at London's Burgh House and Hampstead Museum, June 2006.

Michael Buhler-Rose (BFA '04) received a Fulbright Fellowship to pursue a project in India exploring the question of synthesis of traditionalism and modernity. He is a graduate student at the University of Florida's School of Art and Art History.

Mimi-Michele (Hamilton) Burgess (Post-Bac '02) teaches at the Apple Valley Montessori School in Sudbury, MA.

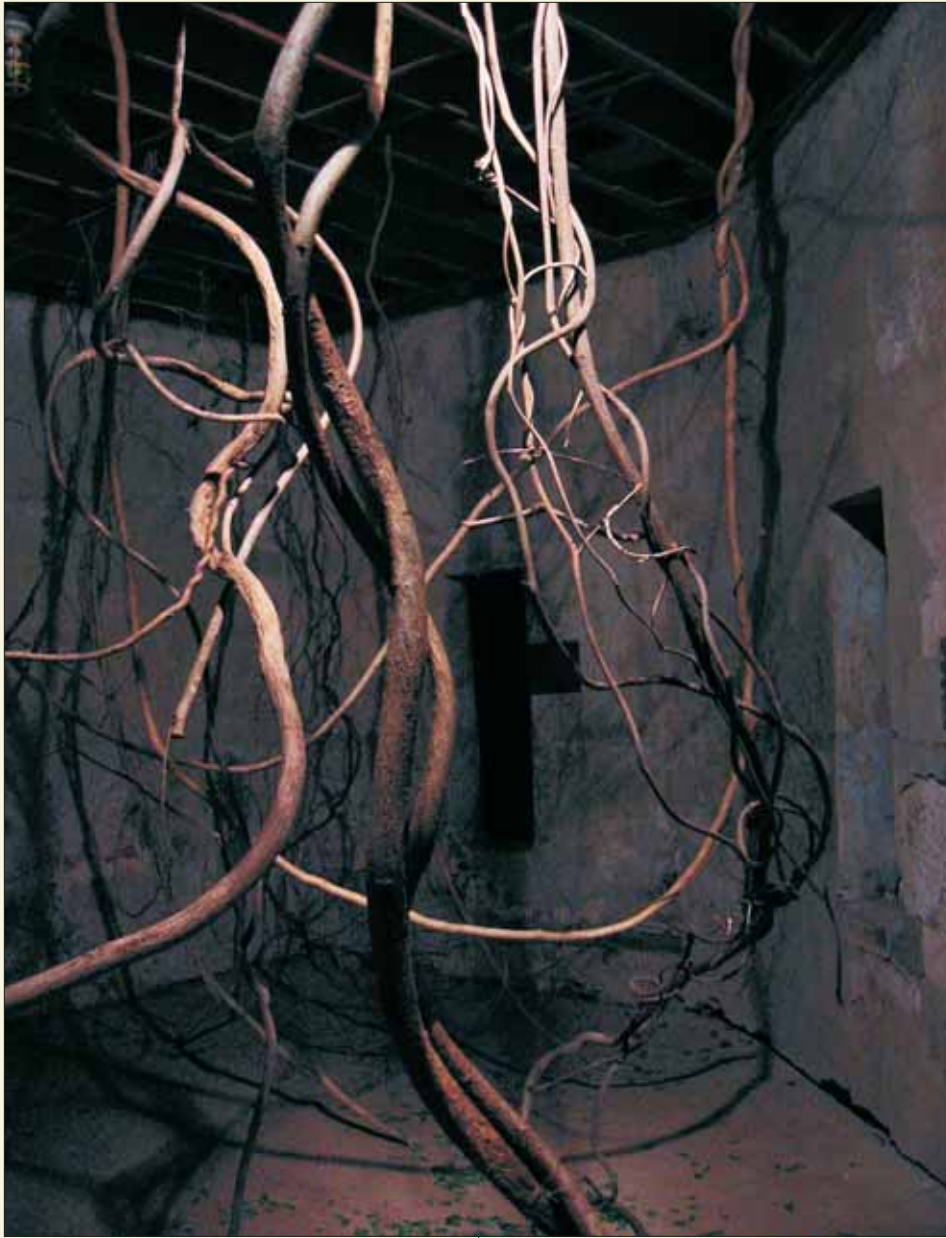
Brian Burkhardt (Dip '03, FY '04) exhibited "From the Luxury Collection," an installation of hundreds of butterflies at New York City's Freight + Volume Gallery's

Myrna Beecher (Dip '89, FY '91) had work included in the "Annual Salon Show" at Clark Gallery, Lincoln, MA, November–December 2005. Her oil painting won Best of Show at the Concord (MA) Art Association's members show for painting and sculpture in January 2006.

Carole (Kitchel) Bellew (Dip '68) is managing director at Bunker Hill Publishing in Piermont, NH.

Susan Jane Belton (Dip '79, Faculty) had "Coffee Break," an exhibition of paintings at Boston's Howard Yezerski Gallery, November–December 2006.

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
Dip	Diploma
FY	Fifth Year Certificate
GD	Graphic Design Certificate
IC	Illustration Certificate
MAT	Master of Arts in Teaching in Art Education
MFA	Master of Fine Arts
Post-Bac	Post-Baccalaureate Certificate



CANDICE IVY, *Murmur (detail)*, 2006. Six-room installation at Piccolo Spoleto festival. Dimensions variable.

project space, April–May 2006. He also had work included in “Luxury Goods,” a group show at New York City’s Kathleen Cullen Fine Arts, May–June 2006.

Joseph Butler (Attended ’81–’83) was granted a Master of Acupuncture and Oriental Medicine in December 2005 and still makes art and music.

David Cabrera (Faculty) had an exhibition of abstract collages at New York City’s Gray Kapernekas Gallery, January–February 2006, which was reviewed in *Time Out New York* in January 2006.

Jill Campoli (Dip ’03) co-founded Yes Yes Alliance, an alternative art and performance space in Olympia, WA.

Helen Cantrell (Dip ’04) included her prints in the group show “Echoes of China,” May–June 2006, at Brickbottom Gallery, Somerville, MA, inspired by the 2005 China tour with the Boston Printmakers. She had a print accepted into the “50th Annual National Juried Print Exhibition,” Hunterdon Museum of Art, Clinton, NJ, June 2006.

Chris Chiappetta (BFA ’06) won the purchase award from the American Museum of Papermaking in Atlanta. He participated in the third national collegiate handmade paper exhibition, which traveled to Atlanta and Chicago.

Abigail Child (Faculty) had three films in Minneapolis, MN, in March 2006: *Dark Dark* and *Cake and Steak* were screened at the Walker Art Center, and *The Future is Behind You* was also shown in the city.

Barbara Cohen (BFA ’72) is included in a three-person sculpture show at the Provincetown (MA) Art Museum, September–November 2006. She also exhibited in “Sculpture, Paintings, and New Works on Paper” at Adirondack Community College’s Visual Arts Gallery in Queensbury, NY, January–February 2006.

Lewis Cohen (Dip ’60, FY ’61) retired after thirty-five years of teaching at the College of William and Mary in Williamsburg, VA. To commemorate his tenure, the College’s Muscarelle Museum of Art exhibited “Lewis Cohen: Five Decades,” which travels to the University of New Hampshire’s Art Gallery, October–December 2006.

Judy (Hanson) Cooke (Dip ’63, FY ’64) was among ten artists selected for the Flintridge Foundation’s 2005–2006 Awards for Visual Artists.

artMatters won two bronze circle of excellence awards from the Council for the Advancement and Support of Education (CASE): in the visual design in print and special interest magazine categories.

Harold Crowley (Dip ’58, FY ’59) had “The South End to Downeast,” an exhibition of drawings and watercolors at Boston’s South End Branch Library in February–March 2006.

Scott Crystal (BFA ’94) is vice president at American Translation Partners Inc. and curator at Crystal Fine Art, both in Massachusetts. He welcomed Clara Elizabeth to his family in February 2006.

Erica Daborn (Faculty) participated in “Archetype & Whimsy,” an exhibition at Gordon College’s Barrington Center for the Arts in Wenham, MA, January–February 2006.

Judith Daniels (Attended ’93) showed her *Up on the Roof* series at the Massachusetts Institute of Technology’s (MIT) Rotch Library in Cambridge, MA, May 2006, and at Ahimsa Studio Photo International, January–February 2006. She also showed her *Peeping Judy* series at the Mazmanian Art Gallery at Framingham (MA) State College, February–March 2006. She participated in “Lunenburg Revisited,” a photography exhibition at Boston’s Studio Soto, January–February 2006.

Lise Delaplace (BFA ’98) won the first prize in decorative arts for the City of Paris, France, exhibition at the Town Hall of Paris, fall 2005.

Jane Dickson (Dip ’76) had her work featured in *The Downtown Book: The New York Art Scene, 1974–1984* (Princeton Press, 2006) and *On the Town: One Hundred Years of Spectacle in Times Square* (Random House Press, 2006). Her work was also included in the group show “Downtown” at New York University’s Grey Art Gallery, January–March 2006, and in “Everyone’s a Winner,” a solo show at New York City’s Marlborough Gallery, September 2005.

Daniel Dueck (MFA ’02) was awarded second place for the best gallery show of an emerging artist from the New England chapter of the International Association of Art Critics for his exhibition “Daniel Dueck: Song Birds for the Deaf” at Boston’s Allston Skirt Gallery, January 2005.

Cheri Ehrlich (MAT ’00) works at the School for Legal Studies, Brooklyn, NY, teaching art to students in grades 9–12.

Leslie Finley Eliet (Attended ’72) participated in “Bona Biennial 2006,” an exhibition of works by St. Bonaventure University alumni at the school’s Regina A. Quick Center for the Arts, May–August 2006.

Cenk Erlevant (MFA ’05) is teaching photography at Maltepe University in Istanbul, Turkey.



MEGAN McMANUS, *Untitled*, 2003. Oil on panel.
20 x 14 inches. Courtesy Angles Gallery.

Lalla Assia Essaydi (BFA '99, Dip '00, MFA '03) had *Converging Territories*, a series of photographs at Lisa Sette Gallery, Scottsdale, AZ, in December 2005, and at Anya Tish Gallery in Houston, TX, in March–April 2006. An essay was written about this series in *FiberARTS*, January–February 2006, and the *Chronicle of Higher Education* featured the exhibition “Transgressions: Lalla Essaydi Confronts Jean-Leon Gerome” at the Williams College Museum of Art, February 2006.

Darvish Fakhr (BFA '94) is living and working in Brighton, UK.

Rachel Fasten (BFA '94) is the architecture librarian at Anshen + Allen, a firm in San Francisco that plans and designs healthcare and academic facilities.

Jessica Ferguson (MFA '86, Faculty) chaired “The Altered Page,” a studio art open session at the College Art Association conference in Boston, February 2006. She also appeared in “Lost, Found & Re-imagined: An Evening of Word and Image,” presented by the Center for Photographic Exhibitions of the New England School of Photography and the Photographic Resource Center at Boston University, November 2005.

Zach Feuer (BFA '00) has been cited in *W*, *Details*, and *ArtReview* magazines (November 2005) for his talents as a curator and in recognizing young talent. His New Art Dealers Alliance was listed on *New York* magazine’s list of “The Influentials,” May 2006.

Jane Fine (Attended '82–'83) exhibited “Shock and Awe” at Houston’s Barbara Davis Gallery, April–May 2006, and had a show at Boston’s Bernard Toale Gallery, January–February 2006.

Gonzalo Fuenmayor (MFA '04) had “Desplazamientos Imaginarios,” an exhibition of new drawings at Pluma Galería de Arte in Bogotá, Colombia, April–May 2006.

Diana Gonzalez Gandolfi (BFD '74, FY '75) had work in the group show “Surface • Texture • Volume” at MPG Studio Arts Gallery in New Hope, PA, November 2005–February 2006.

Randall Gay (Dip '86) is the owner of Budget Blinds in Clemmons, NC.

Jane Gillooly (Faculty) had her film *Dragonflies, The Baby Cries* screened at the San Francisco International Film Festival in April 2006 as part of the “Not So Quiet Silents” program. She was also profiled in *Imagine News*, November 2005.

Eric Gomiero (Attended '97) graduated from SENAC in São Paulo, Brazil, in the first class of a Latin American bachelor’s program in photography. He founded the publishing house Editora Eolica, which has published its first books and *Fotofagia*, a photo-art magazine showing the photography of young Brazilian artists.

William Greiner (BFA '81) took part in “Tiny Vices,” a group show in New York City’s Spencer Brownstone Gallery, March–April 2006, and launched a post-Hurricane Katrina blog site.

Kathy Halamka (Post-Bac '02, MFA '05) was profiled in *The Boston Globe*, March 2006, because her work

Continuity was in “Vital Voices: Women’s Visions” at the Rose Art Museum at Brandeis University, March 2006. She has been president of the Boston chapter of the Women’s Caucus for the Arts since 2004.

Amatul Hannan (Attended '90) participated in a live music, spoken word, and art festival in Boston, one night each in March, April, and May 2006.

Ram Hannan (Attended '89–'92) was named Boston’s most sought-after tattoo artist in the *Boston Phoenix*, April 2006.

Rachel (Weeks) Heath (Post-Bac '03) was one of “Three New Photographers” at San Francisco’s Stephen Wirtz Gallery, January–February 2006, which was reviewed in *Art in America*, January 2006.

Tom Heid (BFD '81) lives and works in California.

C. Sean Horton (MFA '04) is director of New York City’s Freight + Volume Gallery, which was named the Best New Chelsea Gallery by *New York* magazine in December 2005.



ARNOLD J. KEMP, *Black Block*, 2005. Graphite, inkwash, and Flashe on canvas. 69 x 69 inches. Collection of the Studio Museum in Harlem.

DAVID McDONALD, *Drops Make the Sea*, 2006. Wood, hydrocal, acrylic, joint compound, wax, varnish. 46 x 19 x 19½ inches. Courtesy Newspace, Los Angeles.

Sarah Hutt (Dip '82, FY '83) has "Memorials and Memories," a solo exhibition at Indianapolis (IN) Art Center, October–December 2006. She participated in "Time and Space," a group exhibition at Boston's Fort Point Art Community Gallery as part of the MacDowell Colony centennial celebration, August–September 2006. She was a panelist on public art for the 2005 Build Boston conference, November 2005, and was the keynote speaker at the Consortium's 4th Annual Visual and Performing Arts Conference, "Crystallizing Moments/Acrisolamiento," Holyoke, MA, May 2006.

Reese Inman (Dip '04, FY '05) curated the group shows "Synergetic" at Boston's Rhys Gallery, April 2006, and "Control, Option, Escape" at GASP in Brookline, MA, November 2006. She has "Ellipsis," a solo show at Boston's Gallery NAGA, September 2006, and participates in "Big Bang! Abstract Painting for the 21st Century," a group show at the DeCordova Museum and Sculpture Park in Lincoln, MA, January–April 2007.

Candice Ivy (MFA '06) participated in "Accessibility Columbia," the South Carolina installation festival in spring 2006. She also built an installation in Charleston's Old City Jail as part of the Piccolo Spoleto Festival, May–June 2006, which was reviewed in the *Charleston* (SC) *City Paper*, May 2006.

Bronlyn Jones (BFA '82) had a solo show at Boston's Barbara Krakow Gallery, December 2005–January 2006.

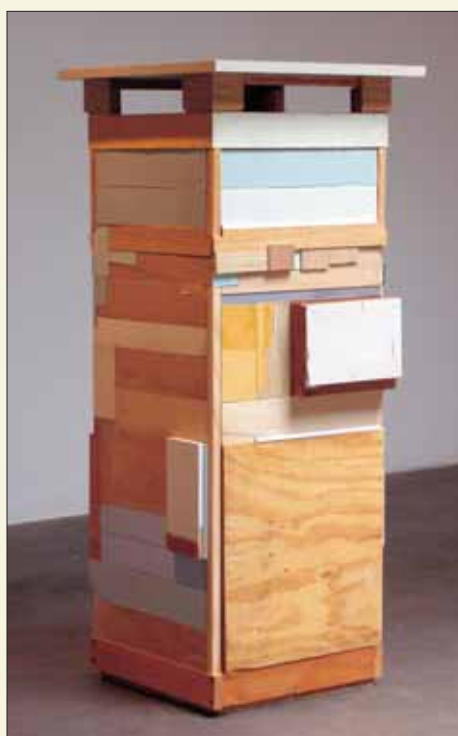
The late **Lois Mailou Jones** (Dip '27) was profiled in the December 2005 issue of *Ebony* magazine.

Amy Jorgensen (BFA '97) is an artist in residence at Snow College in Ephraim, Utah.

Soh H. Tan Kalloch (Sand T.) (Dip '93, MFA '97) and her artSPACE@16 in Malden, MA, was awarded a LEF Foundation grant to support its 6-in-'06 exhibition programming, which will consist of four curated and two juried shows.

Mami Katsuki (Attended '97) received second prize in the ring category of the 2005–2006 Tahitian Pearl Trophy, an international jewelry design competition using black pearl. She made presents for Tom Cruise and Edward Zwick when the film *The Last Samurai* wrapped in Japan.

Craig Kaviar (BFA '78) taught a two-day workshop in forging copper repoussé at the Kentucky Museum of Art and Craft as part of the American Craft Council Conference in Louisville, March 2006. His controversial



sculpture *In the Eye of the Beholder* recently returned from the World's Fair in Aichi, Japan.

Arnold J. Kemp (CD '91) received his Master of Fine Arts degree from Stanford University and is currently living in New York and San Francisco. The Studio Museum in Harlem recently acquired and showed a new painting in "Collection in Context: Gesture," April–July 2006, which was reviewed in *The New York Times* in April 2006. He was also profiled in the *San Francisco Chronicle*, February 2006, and was in residence at Cité Internationale Des Arts in Paris, fall 2005–spring 2006. He will be in residence at the Portland (OR) Institute of Contemporary Art in spring 2007.

Colleen Kiely (MFA '94) had "Between What I See and What I Say," a solo show at Simmons College's Trustman Art Gallery in Boston, February–March 2006. The exhibition was reviewed in *The Boston Globe* in February 2006.

Judy Kramer (MFA '79) had her painting *At the Bath* included in the show "Everything Begins in the Water" at Mayyim Hayyim Gallery in Newton, MA, in conjunction with the National Conference of the Women's Caucus for Art in Boston, January–March 2006.

Tom Krepcio (BFA '95) demonstrated techniques at the 36th Annual Glass Art Society Conference in St. Louis in June 2006, helped organize a stained-glass tour of commissions in St. Louis during the conference, and planned two workshops.

Judith Larsen (BFA Art Ed '73, MFA '74) took part in "Bodyscapes: Interior/Exterior Landscapes" at the Concord (MA) Art Association, March–April 2006.

Hiroko Lee (Dip '91, FY '94) won the 2005 Conant Award from the Duxbury (MA) Free Library's Helen Bumpus Gallery. She had "Spirit Worlds of Hiroko Lee: Layered Prints" at Boston's Keiko Fine Japanese Handcraft in February–March 2006.

Marilyn Levin (Faculty) showed "Passages" at Simmons College's Trustman Art Gallery in Boston, March–April 2006.

Nathan Lewis (MFA '04) had his fifty-three-foot-long wrap-around wall painting at Grand Projects, New Haven, CT, in January 2006 and had a photographic collage in "The Wood Pile Installation," a group show at New Haven's Installation Project Space, January–February 2006. Both were reviewed in *The New York Times* in January 2006. He is also one of twelve "radius" artists chosen for the emerging artist program at Aldrich Museum of Contemporary Art in Connecticut and he teaches at Wesleyan University, Southern Connecticut State University, Paier College of Art, and Albertus Magnus College.

Claire Lieberman (BFD '77, FY '78) is in "New Prints 2006/Summer," a group show at the Maier Museum of Art at Randolph-Macon Women's College in Lynchburg, VA, September–December 2006. The show traveled from the International Print Center New York, where it was on view June–August 2006. She had two solo shows: "Hot Pink Desert" at Chiaroscuro Gallery, Scottsdale, AZ, April–May 2006, and "Cool Desert, Hot Water: Prints and Sculpture by Claire Lieberman" at Southeastern Louisiana University's Contemporary Art Gallery in Hammond, LA, July–August 2006.

Joan Linder (BFA '93) had "Death Sex War," an exhibition of drawings and her first solo exhibition in Chicago at rowlandcontemporary, March–April 2006.

Aristides Logothetis (BFA '96) curated "Katrina and the Waves of Its Diaspora," an exhibition featuring the work of fourteen Gulf Coast artists transplanted in New York City at the Bronx River Art Center, May–June 2006, and had work included in the 181st Annual Invitational Exhibition of Contemporary American Art at New York City's National Academy Museum, May–June 2006. He participated in "From the Art of New York," a benefit for New Orleans at New York's World Financial Center in February 2006 and in November 2005, he had "Hydra," a solo exhibition at Haven Arts in Bronx, NY.

To learn more about many alumni and view their web sites, or to post your own, visit SMFA artLinks at www.smfa.edu/artlinks.

Bill Durgin (BFD '95), **Mathew Clay Freeman** (Dip '04, FY '06), **Leslie Hall** (Dip '05, FY '06), **Will Pappenheimer** (MFA '97), **Laurel Sparks** (BFA '95), and **Elizabeth H. Wallace** (Dip '05, FY '06) received the 2006 Traveling Scholarship Awards. The "SMFA Traveling Scholars" exhibition, featuring the work of these award winners, will be on view at the Museum of Fine Arts, Boston, in spring 2008.

Jean-Louis Losi (BFD '85) takes photographs of paintings and sculptures for Paris-area artists. He has three children who also keep him very busy.

Margot Lovinger (BFA '93) had "Clothes Minded," an exhibition of thirteen portrait quilts at Rhino Gallery, Issaquah, WA, May–June 2006.

Jeremy Lovitt (Dip '04) co-founded 3rd Ward, a unique member-based studio and creative workspace in East Williamsburg, NY.

Neeta Madahar (MFA '03) had her *Sustenance* and *Falling* series on view at the Danforth Museum of Art in Framingham, MA, April–June 2006. Her *Nature Studies* series was on view at Boston's Howard Yezerski Gallery, April–June 2006; London's Purdy Hicks Gallery, March–May 2006; and Galerie Poller in Frankfurt, Germany, January–March 2006. She took part in two group shows in January–February 2006: "Taking Inventory: Transformation Through Compilation" at Mark Moore Gallery in Santa Monica, CA, and "Settling In" at 338 Great Western Street in Manchester, England.

Laurie Marcus (CD '90) is a literary agent in New York City.

Debra (Brandzen) Marek (Post-Bac '05) is a Master of Fine Arts student at Lesley University in Cambridge, MA.

Nicole Margaretten (MFA '05) interviewed people linked to the HIV/AIDS epidemic and compiled the audio recordings into the sculpture *Recollecting Zeena*, which was on view at the Museum of Fine Arts, Boston, for World AIDS Day 2005.

Merrilyn Delano Marsh (Dip '46, FY '47) was profiled in *Wellesley/Weston Magazine* in the winter 2005–2006 issue with a dozen images of her sculpture and commissioned works.

David McDonald (Dip '87, FY '88) won a Pollock-Krasner Foundation grant in 2006 and exhibited in solo exhibitions: "The Depth of the Drop: New Sculpture & Painting" at Newspace, Los Angeles, May–June 2006; and in Boston's bf Annex in January 2006. He also had work included in group shows at L Street Fine Arts

in San Diego, Elizabeth Leach in Portland, OR, and in a survey of new Los Angeles abstraction at California State University, Los Angeles.

Megan McManus (BFA '99) had three self-portraits included in *New American Paintings*, No. 61, the 2006 Pacific Coast edition of the juried exhibition in print.

Mary Mead (MFA '89) had a solo show, "Sculpture, Drawing, & Printmaking" at the New Hampton (NH) School's Galletly Gallery, February–March 2006.

Elizabeth Michelman (Dip '92) asked members of the community to help her complete *Moment of Recognition*, a sculpture exhibited at the Brookline (MA) Public Library in March 2005. One year later, she curated "Secret Messages," a set of site-responsive installations at the library.

Daniel Milewski (BFA '05) is head preparator at Miami's Bernice Steinbaum Gallery.

Bonnie Mineo (BFA '96, Dip '97) took part in the Art Walk in Boston's Fort Point Channel in May 2006.

Amy Montali (Post-Bac '01, MFA '04) had "Photographs," a solo show at Boston's Gallery Kayafas in March–April 2006.

RIGHT: KIM RADOCHIA, *Swept Up*, 2005. Stainless steel. 10 x 8 x 5 feet. Photo: Jeffrey L. Cohen, Chapel Hill, NC.

BOTTOM: ASUKA OHSAWA, *Paradise Lost*, 2005. Gouache on paper. 40 x 40 inches. Private collection, New York. Courtesy Freight + Volume Gallery.

Andrew Morrison (BFA '05) had an art premiere at Pioneer Square Saloon in Seattle, WA, April 2006. In March 2006, he displayed his new acrylic paintings on Seattle's "Art Walk" and that city's King 5 News featured his murals on its *Evening Magazine* television show.

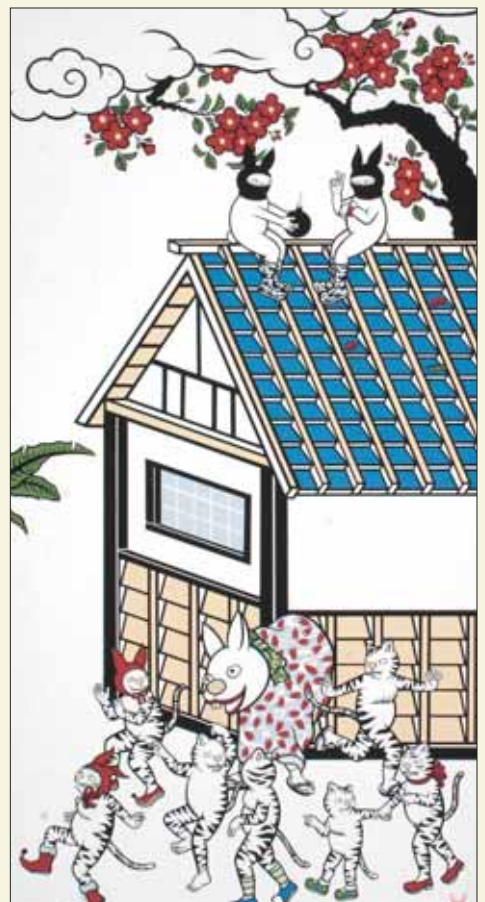
Elizabeth Morrow (Dip '00) had "The Art of Dance" at the Orlando (FL) Museum of Art.

Karen Moss (MFA '74) showed 12 works on paper in "The Tenth Drawing Invitational" at the Arkansas Art Center in fall 2005, and in "Unnatural Order," a group show at Clark University, Worcester, MA.

Matthew Nash (BFA '98) and his collaborative partner in Harvey Loves Harvey presented an exhibition of photographs at Boston's Judi Rotenberg Gallery, January 2006, and a collection of drawings at Boston's Rhys Gallery, April–May 2006.

Elizabeth Neel (Dip '01, FY '02) had a series of ongoing collaborative videos on view in "Event," an exhibition at New York City's Freight + Volume Gallery, January–February 2006, and had collaborative work included in "Pulse New York" in March 2006.

Susan Newbold (Post-Bac '96, Dip '97) was awarded a fellowship to paint and draw in Auvillar, France,





through the Virginia Center for the Creative Arts, October 2005.

Christopher Newell (BFA '83) was an editor and one of a team of photographers who created *Bhutan*, the world's largest book, which weighs nearly 150 pounds. (It comes in a smaller version as well.)

Asuka Ohsawa (MFA '02) had a solo show of her gouaches on paper at New York City's Freight + Volume Gallery in December 2006 that was reviewed by *The New York Times*. Her work was also included in "Pulse New York" in March 2006 and Imperfect Articles released a T-shirt designed by the artist.

Rebecca Goldberg Oliver (CD '97) has a fine arts portraiture business in Richmond, VA.

Alexandra Opie (MFA '01) participated in "Unexpected Developments," a group exhibition at San Francisco's Playspace Gallery, January 2006.

John Osorio-Buck (Dip '02) took part in "Neither Here Nor There: Perspectives on Homelessness" at the Athens (GA) Institute of Contemporary Art, January–March 2006. He also created "Utopia 7: Systems of Survival; Mobile Urban Dwelling" in which he survived a Boston winter living in a van. He also built a hay house for "Utopia 6: The Western Lands" just east of the Bemis Center for Contemporary Arts in Omaha, NE, where he was an artist in residence. He lived in the structure throughout October 2005.

Kasia Ozga (CD '04) spent a month leading art workshops with youth in Rajasthan, India, in preparation for World AIDS Day, and is finishing up her Masters of Fine Arts degree at the Academy of Fine Arts in Krakow, Poland.

Deenie Pacik (Attended '97–'02) had glasswork at Mill Brook Gallery and Sculpture Garden in Concord, NH, and at Blue Cloud Gallery in Somerville, MA.

Gerald Parker (BFA '71) spoke about the "Streets of My Youth in Brockton, MA" at Boston's Old South Meeting House, June 2006. It was reviewed in the *Boston Phoenix*, June 2006.

Robert Parks (Attended '78–'80) is running for Massachusetts' state representative in the 2nd Franklin District on the Republican ticket. He is a conservative commentator, Navy veteran, single father, and graphic designer and television producer.

Amruta Patil (MFA '04) has her graphic novel *Kari: Suburban Superhero* scheduled for a fall 2006 release by Penguin Ltd., India. In January 2006, she married and relocated to New Delhi.

Ellen Pearlman (Dip '77) was one of the first Americans to be awarded a three-month residency at Red Gate Artist Colony in Beijing, China.

Sheila Pepe (MFA '95) curated "No Lemons, No Melon" at New York City's David Krut Projects, May–June 2006. She had "Mine Ayn," her first solo exhibition in Chicago, April–May 2006. She participated in "Decelerate," a group show at the Kemper Museum in Kansas City, MO, December 2005–February 2006.

Michael Perrone (MAT '95) showed new paintings at New York City's Michael Steinberg Fine Arts, May–June 2006.

Ingrid Pisano (Attended '95–'99) had three pieces accepted in "Mosaics: Fine Art and Architecture" at Atelier, Miami, December 2005. In February 2006, her work was part of "Mosaic Expressions: The Views of Seven Artists" at Washington Street Art Center, Somerville, MA.

Kim Radochia (Attended '91–'92) had a show of large-scale sculpture at White Gallery in Lakeville CT, May–June 2006, and had a show at Boston Biomedical Research Institute in Watertown, MA. Her piece *Swept Up* will be in the Navy Pier Walk show in Chicago.

Mat Rappaport (BFA '95) won a Mary L. Nohl fellowship in the emerging artist category.

Daniel Rich (MFA '04) had work in the five-person show "We Build the Worlds Inside Our Heads" at New York's Freight + Volume Gallery, February–March 2006.

Ellen Rich (Dip '85, FY '89) showed her *New Work* at Boston's Genovese/Sullivan Gallery in May 2006.

Richard Robinson (Attended '96–'98) is a filmmaker who recently completed *Marcus*, his first feature film. His upcoming film project is *Sharing Joy and Sorrow*.

George Rosa (Dip '04) had a show of his mixed-media work at Boston's Judi Rotenberg Gallery, January 2006.

Robin Rose (Dip '90) had given up on art when she severely injured her right hand and arm, limiting her fine motor skills. However, the desire to draw, paint, and sculpt never left her heart and today she is painting in oils and sculpting with copper tubing.

Cora H. Roth (Dip '88, FY '89) won first prize at the Cambridge (MA) Art Association's "8th National Prize Show," May–June 2006, and had a solo show at OK Harris in New York City, February–March 2006. She took part in "City Women" at Boston's Piano Factory Gallery, February 2006, and had a show at Allyn Gallup Contemporary Art, Sarasota, FL, in December 2005.

Yumi Roth (CD '93) is an assistant professor of sculpture at University of Colorado, Boulder. She had "Speak Clearly So We Can Understand," a solo show at New York City's Sarah Bowen Gallery, February–March 2006, and "Detoured," a solo exhibition at Lawndale Art Center in Houston in December 2005. She participated in "Nothing to Fear," a group exhibition at Arts Center of the Capital Region in Troy, NY, December 2005–February 2006.

Alexandra Rozenman (MFA '97) was awarded a MacDowell Fellowship, January 2006.

A.E. Ryan (MFA '92) was awarded a Fulbright Scholarship to travel to St. Kitts in January 2007 for four months. She will work with the Ministry of Education's arts coordinator developing workshops for teachers on integrating arts into the academic curriculum. She will teach at the local college as well as make art and go swimming. Her work was in "A Different Approach," a group show at Baak Gallery in Cambridge, MA, March–April 2006.

Evelyn Rydz (MFA '05) was included in the "2006 DeCordova Annual Exhibition" at the DeCordova Museum and Sculpture Park, Lincoln, MA, in May 2006, and had a solo exhibition at Boston's Howard Yezerski Gallery in April 2006, which was reviewed by *The Boston Globe*. Since 2004, she has been gallery director at Boston's

In June 2006, **Nan Goldin** (Dip '77, FY '78) was welcomed to the French Legion of Honor. Each year, France recognizes a few select foreign citizens for their outstanding artistic achievement.

RIGHT: RACHEL (WEEKS) HEATH, *Untitled (Self-Portrait)*, 2004. Gold toned printing out paper. 5 x 4 inches. Courtesy Stephen Wirtz Gallery, San Francisco.

GASP Gallery and was a visiting artist in the community outreach program, Museum of Fine Arts, Boston, January–May 2006.

Kenneth Sahr (Post-Bac '99, Dip '00) had a recent painting included in the "2006 Biennial Juried Exhibition" at the Center for Maine Contemporary Art in Rockport, ME, April–May 2006, and showed two recent paintings in "New Art 2006" at Boston's MPG Contemporary, January 2006.

John Savone (Dip '91) is a professional photographer living in Leominster, MA, who trains and consults on digital processes.

Karen Schiff (MFA '06) had a film in "Groundless: New Photographs of Water," an exhibition at Boston's Kingston Gallery in January 2006.

Nada Sehnaoui (Dip '94, FY '95) had an installation in "Waynoun? Where Are They?" an exhibition presented by the Association of the Families of the Kidnapped and Disappeared in Lebanon at the Dome City Center, Martyrs Square, April 2006.

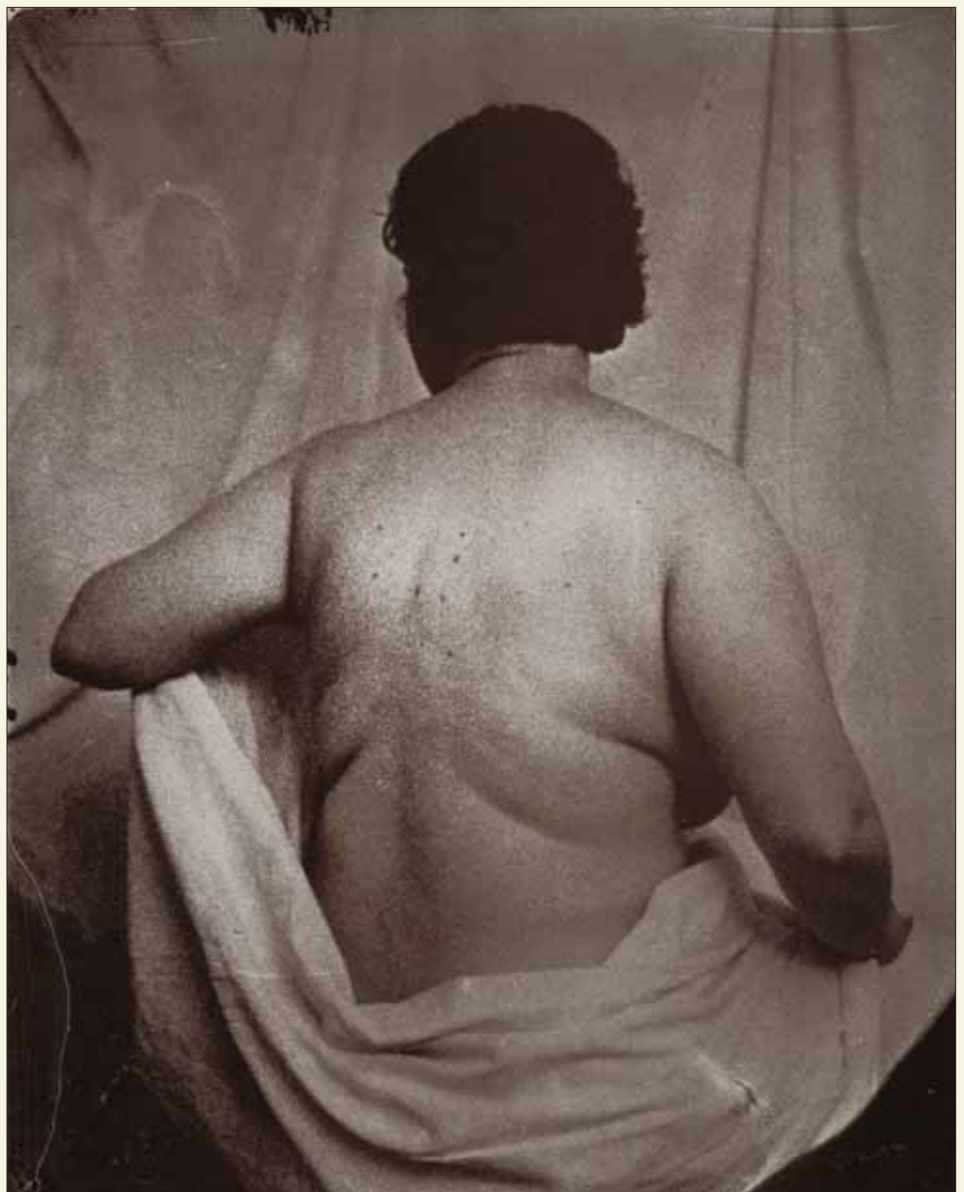
Katha Seidman (Dip '87, FY '88) did production design on two PBS premieres in January 2006: *The War That Made America* and *The American Experience: John and Abigail Adams*.

Silas Shabelewska (BFA '84) is participating in a group exhibition at Boyer-LaBarre Galerie, Geneva, Switzerland, in September–October 2006. She had "Roads: America," an exhibition at Bjorn Ressler Fine Art in New York City, which was reviewed in the May 2006 *ARTnews* magazine and www.thenewyorkartworld.com in April 2006. The exhibition was also at Boston's Gallery Kayafas and was reviewed in *Art New England*, August–September 2005 issue.

Gabrielle Sichel (Dip '86, BFA '89) was in residency at the Vermont Studio Center in March 2006 and was in "Everything Under the Sun: 12 Artists from Gateway Arts," a group show at Boston's Berenberg Gallery, March–May 2006.

Robert Siegelman (Dip '80, FY '81, Faculty) had a print included in the DeCordova Museum and Sculpture Park's exhibition "Recent Print Acquisitions: The Workshop Portfolios," Lincoln, MA, January–April 2006.

Leslie Sills (Attended '70–'73) had her *Hydrangea Teapot* included in "The Teapot Redefined" at Mobilia Gallery, Cambridge, MA, December, 2005. Two of her teapots were included in "The Artful Teapot: 20th-Century Expressions from the Kamm Collection" at the Peabody Essex Museum, Salem, MA, November 2005–March 2006.



Hillary Chisholm Sloate (BFA Art Ed '93) is in the Master of Fine Arts program for ceramics at George Washington University, Washington, DC. Her recent ceramic/mosaic works won the M.A. Langenkamp Design Prize and the William C. Barbee Sculpture Prize.

Kim Snibbe (Attended '99) makes jewelry with her mother at home.

Emily J. Snyder (Attended '01–'03) is studying fine arts at the University of Minnesota and had "Ravages of Time," a solo show at Art of this Gallery, Minneapolis, September 2005.

Julia (Moffitt) Sober (BFA '00) is a dressage rider.

Laurel Sparks (BFA '95) had work in the group show "Re-Shuffle: Notions of an Itinerant Museum" at Bard College's Art in General space in New York City, February–March 2006.

Josh Spivack (Wisdumb) (Dip '05) collaborated with the New Balance shoe company, which chose his design and laser etched it onto a sneaker which was released in September 2006. He was interviewed in *Freshness* and *Scratch* magazines, the *Boston Globe*

Magazine, and the *Boston Phoenix* and participated in Sneaker Pimps, a touring event featuring art, music, and custom-designed sneakers.

Michael Tan (CD '95) is senior designer at Ballinger, an architecture, engineering, planning, and interior design firm in Philadelphia.

Nanae Tanikawa (Dip '04) participated in a two-person photography exhibition at Simon Liu Gallery in Brooklyn, NY, February–March 2006.

Lois Tarlow (Attended '50–'54) had "Dark Matter," a solo exhibition at the Danforth Museum of Art, Framingham, MA, and had work included in the group show "Drawings" at Boston's Pepper Gallery, both January–February 2006.

Michele Théberge (CD '88) participated in "Sakai-Berkeley Art Exchange Exhibition," a group show at Sakai City Cultural Hall in Osaka, Japan, April 2006. She also took part in "Postcards" at Lisa Coscino Gallery, Pacific Grove, CA, June–August 2006, and "Monotype Marathon 2006" at San Jose (CA) Institute of Contemporary Art, June–July 2006.

Nan Tull (Dip '78, FY '80) had a solo exhibition at Boston's Miller Block Gallery, June 2005, which was reviewed in *The Boston Globe* and in the October–November 2005 issue of *Art New England*. She participated in a group exhibition at Brush Art Gallery in

The School's web site now profiles alumni from California to New York. To read about SMFA alumni, visit www.smfa.edu/alumni and click on alumni profiles.

RIGHT: LESLIE SILLS, *Hydrangea Teapot*, 2005. Whiteware, glaze, oil paint. 6½ x 10½ x 8 inches.

BOTTOM: TRAVIS LINDQUIST, *Wedgie to the Promised Land*, 2006. Mixed media on board. 24 x 30 inches.



the Lowell (MA) National Historical Park, November–December 2005.

Cy Twombly (Dip '49) had an exhibition of forty new sculptures at Alte Pinakothek in Munich, Germany, April–July 2006.

Juni Van Dyke (BFD '90, MAT '92) had her four-year collaboration with Gloucester, MA, senior citizens exhibited at the Museum of Our National Heritage, Lexington, MA, December 2005–May 2006.

Vivian Vincenzo (Attended '99) is a graphic artist at Whole Foods Market in Massachusetts.

Lauren (Yohe) von Krusenstiern (BFA '90) is an art teacher at the Marlboro School in Vermont.

Keith Washington (MFA '00) had "Within Our Gates: Human Sacrifice in the American Landscape," on view at Brookline Bank in West Roxbury, MA.

Brigid Watson (BFD '93, FY '94) participated in "Stuck," a group show at Molloy College Art Gallery, Rockville Centre, NY. On view March–April 2006, the show was reviewed in *The New York Times*. She is also participating in the docent program at Boston's Institute of Contemporary Art.

Jill Weber (Dip '00, FY '04) had an exhibition, "New Paintings," at Boston's Bromfield Gallery, February 2006.

Miranda Webster (BFA '01) is party and reservations manager at the Milky Way Lounge & Lanes in Jamaica Plain, MA.

Manon C.M. Whittlesey (CD '01) is obtaining her Masters in Graphic Design in Paris, France, and working as a strategic marketing iconographer at Logic Design, a graphic design company.

Rosemary Williams (CD '94) is an assistant professor of art at St. Cloud State University in Minnesota.

Kelly Wingo (Attended '88–'95) has a garden-design business she started in her own backyard that was featured in *The Boston Globe Magazine*, April 2006.

Haemin Woo (BFA '02) had "Passage [pasaj]," her first-ever solo exhibition, at Gallery Dos, Insadong, Seoul, Korea, March–April 2006.

Davyde X (BFA '96, Dip '98) has an ongoing series of performances, four of which took place in Rio de Janeiro, Brazil, in November 2005.

Yoshiko Yamamoto (Dip '72, FY '73, BFA '84, Faculty) was a Niche Award finalist in the Metal: Enameled category for her work *Cycle of Life* and is scheduled to participate in a King Tut exhibition, October–November 2006. She was in "Art of Enameling" at Mobilia Gallery,

Cambridge, MA, August–September 2006, and "Illusion and Trompe L'oeil" at New York City's Aaron Faber Gallery, April–June 2006. She was also featured in "All That Glitters Isn't Gold," an article in *Niche* magazine, winter 2006.

Sue Yang (Post-Bac '00, Dip '01, MFA '04) had "Retrospective," a solo show at the Belmont (MA) Hill School, March–April 2006, and displayed her *Butterfly* series at Boston's Howard Yezerski Gallery, January–February 2006.

groupShows

Judith Allen-Efstathiou (Dip '67, FY '68) and her daughter **Eirene Efstathiou** (Dip '01, FY '02) had a two-person exhibition at Whitney Art Works in Portland, ME, February–March 2006. Allen-Efstathiou teaches printmaking at University of Southern Maine and Maine College of Art.



Jan Arabas (Dip '83), **James Baker** (GD '99), **Prilla Smith Brackett** (Attended '87), **Selma Swartz Bromberg** (Attended '62–'64), **Anita Hunt** (Attended '82–'84), **Hiroko Lee** (Dip '91, FY '97), **Carolyn Muskat** (Faculty), **Ky Ober** (Dip '93), **Rhoda Rosenberg** (MFA '81, Faculty), **Peter Scott** (Faculty), and **Liz Shepherd** (MFA '06) took part in "New Landscape: The Boston Printmakers Members' Show" at the Danforth Museum of Art in Framingham, MA, January–April 2006. Baker also had recent work at the James Library and Center for the Arts in Norwell, MA, May 2006.

David Armstrong (BFA '78), **Gail Boyajian** (Attended '90), **Gerry Bergstein** (BFA '69, MFA '71, Faculty), **Judy Blotnick** (Dip '01, FY '02), **Sheila Gallagher** (MFA '96), and **Shellburne Thurber** (BFA '76, Dip '82, FY '83) showed images of trees in the exhibition "Arbor" at Boston's Judy Ann Goldman Fine Art to benefit the Armenia Tree Project in January 2006.

Elaine Bay (MFA '04) and **Aimee La Porte** (MFA '05), together with other artists, founded the collaborative Miracle 5. The group had two Somerville, MA, exhibitions in February 2006: at Diesel Cafe and Magpie. Miracle 5 also had a show at Zeitgist in Cambridge, MA, April 2006.

Gerry Bergstein (BFA '69, MFA '71, Faculty), **Brian Burkhardt** (Dip '03, FY '04), **David Kelley** (Dip '70, FY '71, Faculty), and **Micah Malone** (MFA '04) were in "Boys at Play," an exhibition at Stephen Score, curated by **Judy Kermis Blotnick** (Dip '01, FY '02).

Jeffrey Briggs (BFD '69) and **Lindley Briggs** (Attended '67–'69) have a studio specializing in sculpted prototypes of wood, plaster, resin, clay, and papier mâché.

Colin Burns (Dip '93), **David Hochbaum** (Dip '95), and **Travis Lindquist** (Dip '91, BFA '93, FY '95) make up Goldmine Shithouse, the artist collaborative. In November 2005, they resided in Hochbaum's studio for ten days, creating all the work for "Dirt Reynolds," an exhibition at New York City's Metalstone Gallery, November–December 2005. The three were also part of a group show at Capla Kesting Fine Art in Brooklyn, NY, May 2006. Lindquist had a show at Poleposition in Brooklyn, NY, April 2006.

Mark Chariker (BFA '06) and **Tricia O'Neill** (BFA '06) were awarded 2005 Stephen D. Paine Scholarships and were included in an accompanying exhibition at the New England School of Art & Design at Boston's Suffolk University, May–June 2006.

Sheila Gallagher (MFA '96) and **Rachel Perry Welty** (Dip '99, FY '01) are two of four finalists for the 2006 ICA Artist Prize from the Institute of Contemporary Art in Boston. An exhibition of their work is on display at the ICA's new waterfront museum, September–November 2006. The winner of the \$25,000 biennial prize will be announced in early November 2006.

Heather Hobler-Keene (BFA '85, Dip '96), **David Kelley** (Dip '70, FY '71, Faculty), **Patty Loper** (Faculty), **Karen Moss** (Attended '97), **Kim Pashko** (Dip '84, FY '87), **Shelley Reed** (Dip '84), and **Amy Ross** (Attended '98–'00) were included in *New American Paintings* #62, the 2006 Northeastern edition. Ross also had work included in "Ancient Inspirations," a

HAEMIN WOO, *Landscape of Consumption—Hong Kong* (detail), 2005. Digital print, wall installation. 6 1/2 x 10 feet.



Four long-time faculty members retired this year. While we will miss them dearly, we will remember their interaction with students, love of the artistic process, reliance on complex and beautiful materials, and the great lesson they taught us all of persistence to your vision. The School deeply appreciates their many contributions and they have the affection and respect of all who studied with them.

David Austin (Diploma '72, Fifth Year Certificate '73, Faculty '73-'06)

Domingo Barreres (Diploma '64, Fifth Year Certificate '65, Faculty '67-'06)

Tim Nichols (Diploma '68, Faculty '77-'06)

Stanley Pinckney (Diploma '67, Fifth Year Certificate '69, Faculty '72-'06)

group exhibition at the Striar Jewish Community Center's Perkins Gallery in Stoughton, MA, September 2006.

Pam Larson (Dip '99, FY '01) and **Morgan Schwartz** (MFA '02) were artists in residence at Boston's Berwick Research Institute, and each had viewings of their work in December 2005.

Piotr Parda (MFA '05) and **Lisa Lunskaya Gordon** (MFA '05) presented "The Art of Paul Tokarsky: Power Drill, 1968" at Space 186 in Cambridge, MA, April 2006.

Sarah Hollis Perry (Dip '99, FY '00) and her daughter **Rachel Perry Welty** (Dip '99, FY '01) had "Collaboration" at New York City's Creative Center.

Evelyn Rydz (MFA '05) curated "Under the Fort" at Boston's Rhys Gallery, which included work by **Hilary Baldwin** (MFA '05), **Ria Brodell** (MFA '06), **Brian Burkhardt** (Dip '03, FY '04), **Amanda Fiedler** (MFA '06), **Gonzalo Fuenmayor** (MFA '04), and **Tomoko Kakeda** (BFA student) June–July 2006. Burkhardt and Rydz were named two of the "10 Artists to Watch" in *The Boston Globe Magazine*, March 2006.

Sandra Schaefer (BFA '04) and **Philip Fryer** (Dip '05) founded The Present Tense, which helped organize "Contaminate," a performance art festival in January 2006. The Present Tense also organized an international performance festival in May 2006. In April 2006, Schaefer and Fryer performed at the 13th International Performance Art Congress in Sacramento, CA, at 21 Grand in Oakland, CA, and at Dangerous Curve, Los Angeles. They will perform for Gallery SoToDo's 14th Congress in Montreal, September 2006. A monthlong exhibition featuring their video and performance objects will be at Bridgewater (MA) State College's Anderson Gallery, October–November 2006.

Christopher J. Schmitt (BFA '91) and **Emily Simons** (BFA '93) founded The Red Seat, a graphic design business. Their daughter Lucy arrived in December 2005, joining big brother Henry, who turned 4 last year.

Jasen Strickler (Dip '00), **Andrew M.K. Warren** (BFA '93, MFA '97), and a third partner created *The Wheels Project*, an ongoing photographic series at Boston's Fort Point Arts Community Gallery, December 2005.

The cover story in the February 2006 *ARTnews*, "Top 10 Trends in Contemporary Art," included Museum School alumni **Omer Fast** (CD '95) in "Penguins, Lies, and Videotape," **Justin Faunce** (Dip '03) in "Peace, Love, and Misunderstanding," and **Shinique Smith** (MAT '00) in "How Street It Is" and "Just Bead It." Also included in the issue was a story on **Don Gummer's** (Dip '69, FY '70) *Primary Separation* at MASS MoCA, a mention of **Ellsworth Kelly** (Dip '48) in a story on "Passing Through" at Bloomberg headquarters in New York, and a review of **Doug and Mike Starn's** (both Dip '84, FY '85) "Impermanence" at Leo Castelli Gallery in New York.

inMemory

Kaji Aso (Faculty) passed away on March 11, 2006, at age sixty-nine. He was an artist, professor, opera singer, Haiku poet, marathon runner, and a man whose work was among the permanent collections of museums around the world. He taught at the Museum School for more than thirty years and at Boston's Kaji Aso Studio Institute for the Arts.

Iran (Irving) Berlow (Attended '36-'42) passed away September 19, 2005, at the age of eighty-seven. In addition to being an artist, he was a television director and producer at WBZ-TV in Boston, and also professor at Boston University. His final residence was in Phoenix, where he was a juried art show contributor and juror.

George Brewster (Attended '89-'02) recently passed away. He was a passionate realist painter and considered the SMFA his educational art connection. The faculty members and fellow students who knew him and worked with him are deeply saddened by his loss.

Joe Hodgson (Dip '50, Faculty, Staff) passed away on March 8, 2006. He was a beloved member of the SMFA community and a mentor to faculty, staff, students, and alumni. Joe came to the Museum School as a student,

studying graphic arts, drawing, painting, and design from 1945 to his graduation in 1950. For thirty-seven years, Joe served the SMFA as freshman adviser, instructor in drawing and graphic arts, dean of students, acting dean, and finally the dean of academic affairs. He retired in 1987, leaving the School in order to pursue his interests in travel and photography. A service was held on March 12, 2006.

John Jagel (Attended '49-'55) passed away on May 5, 2006, at the age of seventy-six. He was raised in New York City and stationed in Japan during the Korean War. After he left the Museum School, he received a Master of Fine Arts from Yale University. His paintings are held in collections around the world. The album covers he designed ranged from John Coltrane's to last year's recording by Sunburned Hand of Man.

Josiah Neundorf (second year BFA student) passed away at his home in Texas on March 30, 2006, after a long battle with bone and lung cancer. He was an exceptionally engaged and gifted young artist. His work in animation, film, and drawing impressed and delighted his faculty and peers. He remained active in his work and courageous in the face of the recurrence of his cancer. A celebration of his life was held in Boston on July 12, 2006.

Charles T. Taylor (Attended '71-'73) passed away on February 1, 2006, at the age of ninety-eight. After attending the Museum School, he taught at the Dexter School in Brookline, MA, and served in the U.S. Air Force during World War II. He is survived by his partner of fifty-three years.

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While it is a department of the Museum of Fine Arts, Boston, the SMFA is responsible for securing its own operating and capital funds. Tuition and fees cover much of the cost of regular operations, but the substantial remainder—\$3 million this year—comes only from endowment, special events, and gifts directly to the School from alumni and friends.

Gifts not only provide financial aid for talented students who could not otherwise attend the School, but also support everything else, including:

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Photo: Tony Rinaldo

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While artwork is often a solitary pursuit, many artists appreciate the burst of inspiration that accompanies connecting with other artists. Please let us know if you are willing to help build an alumni network in your city or be a contact person for prospective students who have questions about the School. Contact the alumni relations office at alumni@smfa.edu or 617-369-3965.

Attend

DECORDOVA MUSEUM AND SCULPTURE PARK, LINCOLN, MA
WEDNESDAY, SEPTEMBER 27, 6:30-8:30 PM

SMFA alumni are invited to a private viewing of "Going Ape: Confronting Animals in Contemporary Art" at the DeCordova Museum and Sculpture Park. This thematic exhibition examines many ways that contemporary artists use animal imagery. The twenty featured artists include Neeta Madahar (Master of Fine Arts '03), Shelley Reed (Diploma '84), and Amy Ross (Attended '98-'00). Reed and Ross will join us to share their knowledge and perspective, and Rachel Rosenfield Lafo, the DeCordova's director of curatorial affairs, will speak about the exhibition.

To RSVP, contact the alumni relations office at alumni@smfa.edu or 617-369-4295.

Submit

Submit artwork to December Sale and join the SMFA artists who make this event a success. Proceeds benefit artists and student scholarships.

Days to drop off artwork

THURSDAY, NOVEMBER 9-FRIDAY, NOVEMBER 10, 12-6 PM
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Photos: Jenne Willis



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