

WINTER 2006



artMatters

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON



DEAR ALUMNI AND FRIENDS:

Covered with fabric scraps, rice paper, wire, old coins, paint, magazine pages, and other art-making supplies, the tables for the collaborative book project at the Reunion last October beckoned to all who passed. Museum School alumni found a few intriguing bits, then applied them in their own distinct styles to blank pages of a book.

But not all pages were empty. Students in Julie Graham's *Material Meaning* class had begun the book project during the preceding weeks by creating a work of art on one side of a page, leaving the opposite free for an alumni "response." These works will be on view in "Sparring Partners" beginning in February (please see the back cover for more details). We hope that the resulting dialogue continues, that the ideas change and grow, and that the art making evolves.

Another Reunion project, *Where are we now?* emerged from a Dumpster near the Museum garage. During the course of nearly twenty-four hours, *InfraSculpture's* "evolving bridge" crept along the School to the front entrance. Its length never exceeded fifteen feet; materials were disassembled from the rear and reassembled at the leading edge.

Like these projects, the Museum School is a living organism. It is a platform where you can find intellectual and artistic support and inspiration. The School grows and redefines itself because its student body, faculty, and alumni continue to change. Ideas change. As you'll read in this issue of *artMatters*, our concept of artistic illustration has changed. See how far we and our artists have come.

But the School can't evolve in isolation. It thrives because of your input, your participation in alumni events, your attendance at lectures and exhibitions, and the internships you offer. You are welcome to the events in the calendar (see right) and on the back cover; a full list of SMFA events is at www.smfa.edu. Contact our alumni office at alumni@smfa.edu or 617-369-3965. Keep us informed. We'll do the same with *artMatters*.

Deborah H. Dluhy

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

ABOVE: Photo: Tony Rinaldo

COVER: WALLACE TRIPP, *Jabberwocky*, 1996. Pen and ink and watercolor. 10½ x 17 inches. From *Rose's Are Red, Violet's Are Blue: and Other Silly Poems* (Little Brown & Co., 1999).

Museum School Calendar

Join us for these Museum School happenings

Student Annual Exhibition

FRIDAY, FEBRUARY 17–SATURDAY, MARCH 11

A juried, multimedia exhibition presenting a comprehensive overview of work by current students, including recipients of the Boit Awards, the Dana Pond Awards, the Yousuf Karsh Prize, the Will and Elena Barnet Award, and the Stella and Sumner Cooper Award.

Opening Reception: Thursday, February 16, 5–7 pm
Meet the Jurors: Wednesday, February 22, 12:30 pm
Gallery Talk: Wednesday, March 1, 12:30 pm

SMFA Traveling Scholars

SATURDAY, FEBRUARY 18–WEDNESDAY, APRIL 12
FOSTER GALLERY, MUSEUM OF FINE ARTS, BOSTON

Work by the seven Fifth Year student and alumni recipients of the Traveling Scholars Awards. (See related article and artists' talks on facing page.)

Alumni Reception

THURSDAY, FEBRUARY 23, 5:30–7:30 PM

Attending the College Art Association (CAA) Conference in Boston? Want to connect with CAA Conference attendees? Then join us for this reception, view the *Student Annual Exhibition*, and catch up with friends from around the country.

Fifth Year Exhibition 2006

FRIDAY, APRIL 7–SATURDAY, MAY 6

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

Opening Reception: Thursday, April 6, 5–8 pm
Artists' Talk: Thursday, April 13, 12:30 pm

Open Studios

SUNDAY, APRIL 9, 12–3 PM

Tour Museum School studios, see student artwork, and talk with emerging artists about their inspirations and work.

All events will be held at the Museum School unless otherwise noted. For a full listing of Museum School events, including faculty lectures and visiting artists, please visit www.smfa.edu/calendar.



EXCURSIONS IN
art

In 1899, Mary Brewster Hazelton was the first recipient of a Traveling Scholarship, a travel grant program that continues to provide select Museum School alumni and Fifth Year students with opportunities to learn from other artists or from new cultures or lifestyles they encounter.

Hazelton sailed to Europe to study the old masters. So did the vast majority of Museum School Traveling Scholars who followed, heading to Venice, Florence, Paris, and London during the better part of the last century.

The scholarships continue, but the destinations have changed. The seven Traveling Scholarships granted in 2004—the artwork from which is on view February 18–April 12 at the Museum of Fine Arts, Boston—took artists to Belarus, Germany, and Korea, as well as Arizona, Utah, and Louisiana.

“These trips did not just change my art, they have changed my life,” says Bryce Kauffman (Diploma ‘01, Fifth Year Certificate ‘04), a Traveling Scholar and performance artist whose goal was to work in the locales he visited. Kauffman performed in the Navinki International Performance Festival in Minsk, Belarus, along with several Museum School students; in a group collective at First Night in Salt Lake City, Utah; and in the invitational twelfth annual Performance Art Congress in Muenster, Germany. Kauffman also spent time in the southern Arizona desert.

“My work has changed—I have been working on issues that are more global,” Kauffman says. “I think it is even more important now to keep an open mind and dialogue with people from other states and countries.”

For the “SMFA Traveling Scholars” exhibition in February, Kauffman takes scissors to a room filled with origami trees, systematically destroying them once a week. This deteriorating forest, he says, questions whether power and destructive instincts allow for survival of the human race.

Another Traveling Scholar, Helen_Kim (Bachelor of Fine Arts ‘93) visited her native country of Korea to fulfill a plan. During lunchtime conversations with her mother over the course of several years, her mother frequently paused to jot notes about their family history—names, dates, maps, and ailments dating back to the fifteenth century—on napkins, placemats, and takeout containers.

“I started making photos of these scribbled-on objects, and included the stains and leftovers of one lunch hour passed,” says Kim. “At some point, it seemed that the logical next step was to physically locate these places.”

Armed with her mother’s notes, Kim set off for Korea two summers in a row. She discovered that the bits of family history she was seeking had one thing in common—almost none of them existed anymore. Nevertheless, Kim moved forward on her pieces, which combine word and image, and found a valuable conclusion about the process of seeking answers.

“The resulting images, while maybe a bit melancholy, are kind of hilarious,” Kim says of her work included in the MFA exhibition. “I like that they seem to be a ‘true’ reflection of life: complex and contradictory. The idea that asking and searching invariably leads to answers or resolutions is illusory.”

Cliff Evans (Diploma ‘02, Fifth Year Certificate ‘04) spent three months working and playing in New Orleans, a city that would later be devastated by Hurricane Katrina. The disaster forced him to reevaluate the direction of his project—a video installation that includes images of the Federal Emergency Management Agency and depicts scenarios of the department’s possible abuse of power.

Now complete and in the exhibition, *The Road to Mount Weather* uses Internet and television clippings in a beautiful and biting video collage. “New Orleans is a joyful place of decay where there is an acceptance and understanding of life and its horrors and wonders,” Evans says. “The time I spent there was wonderfully refreshing and greatly influenced my work from a vantage point I could not have expected.”

Also in the exhibition: Hannah Barrett’s (Diploma ‘92) grotesque and fantastic portraits; Naoko Matsumoto’s (Diploma ‘01, Fifth Year Certificate ‘04) life-size ceramic cages; Lori A. Paradise’s (Bachelor of Fine Arts ‘00, Diploma ‘03, Fifth Year Certificate ‘04) colorful installations; and Rachel Perry Welty’s (Diploma ‘99, Fifth Year Certificate ‘01) examination of life’s domestic details. ♦

SMFA Traveling Scholars: 2004 Award Recipients will be on view February 18–April 12 in the Foster Gallery at the Museum of Fine Arts, Boston. On Thursday, March 2, at 11 am, Hannah Barrett, Naoko Matsumoto, and Rachel Perry Welty will discuss their work. On Thursday, March 9, at 11 am, Cliff Evans, Bryce Kauffman, and Lori A. Paradise will discuss their work. For more information, visit www.smfa.edu.



TOP: CLIFF EVANS, *The Road to Mount Weather* (detail), 2006. Video still.

LEFT: HELEN_KIM, *What Remains* (detail) 2002–06. Color photographs and text. 11½ x 18 feet.

artNow: Text and Image Art

Larry Johnson's art is very often time-based, focused on movement through time, space, or something analogous to space. His spoken text works embody metaphoric transition or transformation.

His pieces have names that are evocative of journeys, like *Voyage* and *Wending*. Last year, following a sabbatical, Johnson came to understand first-hand movement through space toward transformation.

For thirty-two days and 480 miles last April and May, Johnson followed the Camino de Santiago de Compostela, a dusty trail that begins in the Pyrenees in France and winds through northern Spain. His journey, or pilgrimage, has changed how he views his work and how he plans to teach his students about making their own art. Johnson, a faculty member in Text and Image Art, says it's too early to say exactly how curricula will change and what new classes he'll introduce, but evolution is inevitable given his experiences on the Camino.

"It's interesting for me now to look at art and listen to music and see performances and discover what is new in my responses," Johnson says. "I think there's probably a more immediate access to my emotional reactions. I have less need to figure out something in terms of why it was done or how it was done. I still do that. I'm still a fairly cerebral person and that will never change. But just getting to the emotional response was helped by walking all those miles, and also by other changes in my life."

Johnson first read about the Camino in a book about nine years ago. "I've always liked walking and this seemed like a big thing to do, but manageable," he says.

He wrote three new pieces from this walk. *Ghost Voice* is a text-sound piece akin to performance art that is based upon an actual change that happened to Johnson on the Camino. A voice—the ghost of Johnson's mother—starts off saying "How could you do that? You really disappoint me." The words eventually lose clarity and the chant becomes a drone.

"I knew that people went through physical and psychological difficulty or hell on the Camino," he says. "I prepared myself to accept everything that happened and embrace it. In the process I found myself accepting myself as well, and this ghost voice in my head, my mother's voice, stopped."

A second piece grew out of an encounter with countless birds. Johnson pulled out his notebook and tried to write down the birdsongs in onomatopoeia. The text piece that resulted, *Birds of Galicia*, is about half an hour.

A third piece is based on Johnson's experience of being "strongly in the moment." When you're walking six or seven hours a day, carrying eleven kilos, the last hour is hard work. "I'd zone out and watch the dirt path scroll by like it was on TV," Johnson says. "I was so much in my body and the moment that it

changed my feeling about time." He wrote a piece about his experience in English and had a friend he met translate it into Basque and French. "I combined the languages. It switches from language to language and tries to convey this feeling of this present time, the moment where the past and the future are the twin shadows of memory and anticipation."

Since his return from the Camino, Johnson collaborated with alumnus Lewis Gesner (Bachelor of Fine Arts '85) on a sound-art piece that was to have been performed as part of *Mobius*. (It was postponed for logistical and permitting reasons.) Johnson and Gesner started work on their project before the pilgrimage in cerebral and intellectual terms. "When I came back it turned into a material and somatic piece, dragging and rolling large metal forms inside a cavernous building. I think I had gotten so much into my body, using it so much and worrying about sore knees and blisters, that it had an effect of getting me out of my head." Johnson describes the transformation in the art as an "incarnational experience, but instead of God taking human form, it was me."

The same feeling has also translated to the quality and tenor of Johnson's interactions with his students. "If I see art that is completely cerebral it seems out of balance," Johnson says. "What I need to do is develop new exercises and new assignments to show students that art also needs to be somatic, more engaged, more expressive, more physical. I'd like to bring that about." ♦

For more information about Larry Johnson and his work, visit www.smfa.edu and click on the Programs and Faculty link.



LEFT: LARRY JOHNSON, *Video 002*, 2005. Video still.

spotlight on...

CHANGE THIS PICTURE

It's not every day that you find art students and medical students working side by side in an art studio. A new course, however, brings together these seemingly unrelated groups of students to learn from each other—for the benefit of patients who visit health clinics in Boston's Chinatown.

Change this Picture: Exploration and Innovation in Art and Healthcare is a unique partnership between the Museum School, Tufts University College of Citizenship and Public Service (UCCPS), Tufts University School of Medicine, and the South Cove Community Health Center. The two-semester course leverages the talents and resources of all of the schools to benefit Boston's Asian communities.

Mindy Nierenberg, student program manager for UCCPS, helped build the partnership and secure a grant for the course. "The intersection of art and healthcare is a rapidly growing area that allows practitioners from each field to learn from the other," she says. "The potential end result benefits patient care."

"We're making art for people who aren't expecting to see art," says Alan Gutierrez, a first-year Bachelor of Fine Arts student. "I really liked the idea of doing artwork that's not for a gallery or a museum." Gutierrez is one of eight Museum School students and twelve medical students creating multi-media work that will be temporarily installed at South Cove's two clinic sites in Chinatown.



Museum School student Ernest Truely and Tufts University School of Medicine students Eunice Chung and Rachel Feldman (left to right) work side by side on an in-studio project for *Change this Picture*.



Rachel Feldman, a second-year Tufts medical student, says her art experience is limited to one class she took in high school. For her, an open-ended class that focuses on the process of art making rather than the usual structured path of medical school is a welcome and surprising opportunity. "What stood out for me is how 'out of the box' this course is—it's diametrically opposite medical school," Feldman says. "An environment that encourages something different is very stimulating. I hadn't thought of how conventional my life was until I took this course."

"The ticket is that this is an interdisciplinary course," says visiting faculty member Robin Dash (Attended '77-'79), who teaches the class with fellow Museum School alumna Yu-Wen Wu (Diploma '87, Fifth Year Certificate '88). "We're engaged in creative risk taking."

For future physicians, art making provides a new way of problem solving—inspired by creative thinking—that can be transferred to a healthcare setting. Artists

who spend time in the full-service health clinics have the opportunity to see their talents used for positive change. "This course sounded really interesting to me because of the field work," says first-year Bachelor of Fine Arts student Min Heying. "I want to see how my art can make a difference."

Last fall, students spent the first semester listening to a guest poet, viewing and discussing collections at the Museum of Fine Arts, Boston, and working in the studio. They developed visual and critical thinking skills

while encountering a wide range of media. The second semester focuses on installation of the artwork to develop a calming environment for clinic patients and their families.

Change this Picture successfully integrates art and healthcare for an invaluable experience. After all, says Esther H. P. Lee, RN, director of development for the South Cove health clinic, "if you want to be a good artist or you want to be a good doctor, you need experience."

The course is funded through a grant from Johnson & Johnson under the auspices of the Society for the Arts in Healthcare. ♦

An exhibition of work by the Change this Picture class will be on display in the SMFA Atrium in March. For more information, visit www.smfa.edu.

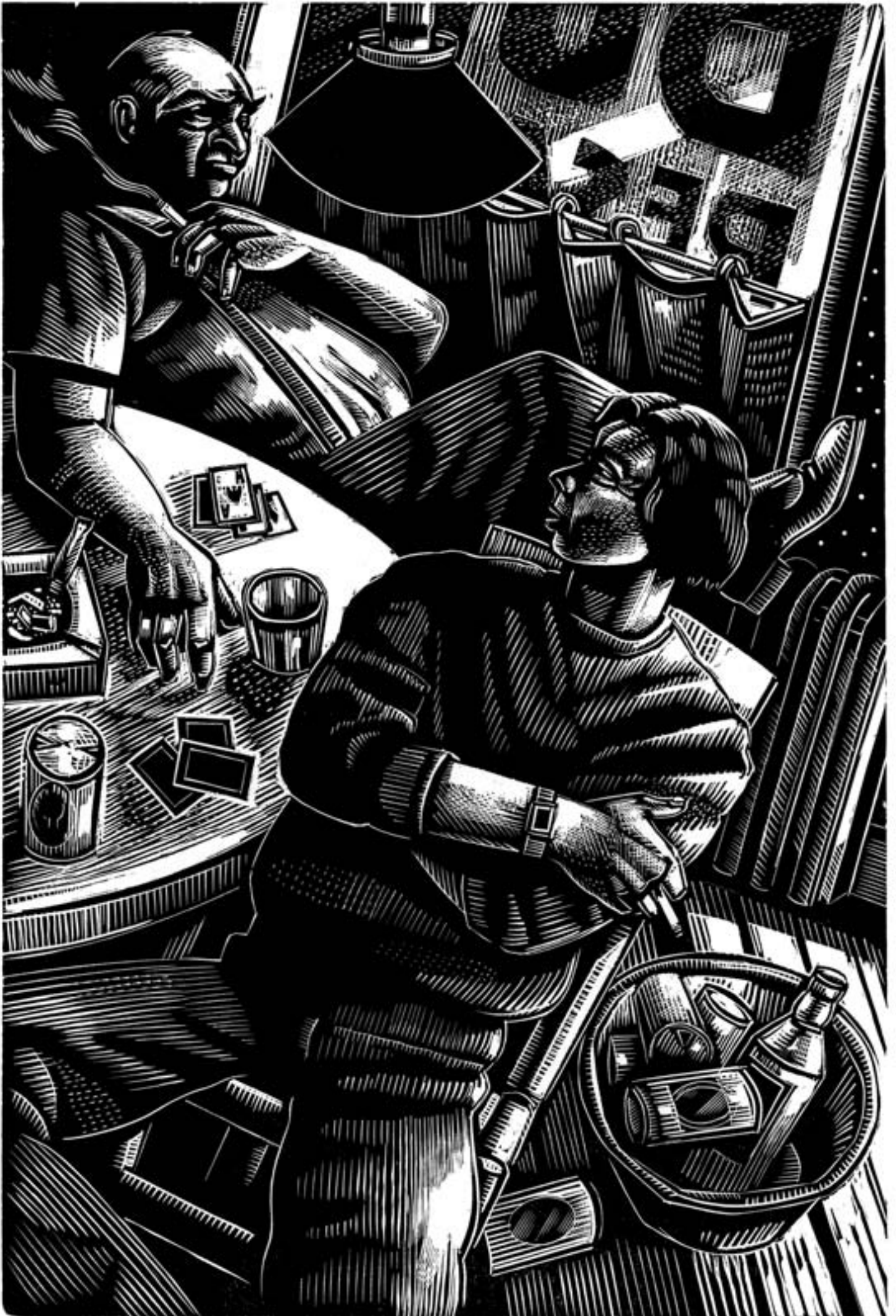
TOP: Students examine a photography exhibition during a weekly class visit to the Museum of Fine Arts, Boston.

Photos: Laura Wulf

illustrating a P●oint

● MICHAEL McCURDY, *American Buffalo No. 1*, 1992. Wood Engraving. 5 x 7¼ inches. One of five prints for *American Buffalo*. (Arion Press, 1992)

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● ABOVE: CHESLEY MCLAREN, *Untitled*, 2003. India ink and gouache on Canson paper. 15 x 20 inches. *Dressform*: Padded dress from *Comme des Garçon*; *Girl*: Ruffled dress from Hussein Chalayan from the fashion illustration collection *Fashion Follies*.

TOP RIGHT: DAVID MCPHAIL, *Sketches (detail)*, 2003. Watercolor, pen and ink. 14½ x 11½ inches. From *Pigs Aplenty, Pigs Galore*. (Puffin Books, Penguin Group, 1993) Courtesy Child at Heart Gallery.

BOTTOM RIGHT: JAN BRETT, *The Hat (detail)*, 1997. Watercolor. 10¾ x 8¾ inches. From *The Hat*. (G. P. Putnam's Sons, 1997) Courtesy Penguin Group, USA.



“its like jazz,
 freeform, where you don't
 know what you're doing, you just do
 what you feel.”

—DAVID MCPHAIL (Attended '63-'65)

Once upon a time at the Museum School, illustration was a dirty word. You didn't dare utter it in the company of true artists. “People said it was a cheapened version of your artwork,” says Chesley McLaren (Diploma '76, Fifth Year Certificate '77). “They thought of it as advertising or something you'd do just for the sale.”

Nonsense, says McLaren and others. They are artists who express themselves through drawing in relation to the written word. Their illustrations populate the pages of best-selling children's books and adult mysteries, grace the walls of national department stores, and have even appeared on one of television's hottest cable shows, “Sex and the City.” Some alumni began illustrating their own or other's stories to fuel their passion. Others simply needed to make money to pay the rent. But all of the alumni who talked about their work for this story say that the art of illustration provides diverse and fulfilling careers.

“Art, no matter if it is found between the boards of a book or on the wall, has to ‘work,’” says Michael McCurdy (Bachelor of Fine Arts '64). “It either works or it doesn't. It either moves the viewer or it doesn't. There is room for all in this tent.”

David McPhail (Attended '63-'65), a roommate of McCurdy's at the Museum School, had teachers who negatively critiqued his studio work by characterizing

it as illustration — not art. That philosophy still doesn't sit well with him. “You make art however you want to make art,” he says. “If it falls into a particular category, so be it. For me, drawing is art.”

Getting started

When he was two, McPhail drew on the walls and floors with a chunky black crayon until his family substituted paper bags and cardboard. Baseball players filled

every inch of those papers until McPhail graduated to circus performers. Now animals are his favorite subject.

“I used to study very hard in art school to do realistic figures and animals, but I was never very good at it,” says McPhail, author and illustrator of *Lost*, *Mole Music*, and his *Edward* series. “I remember going to the Franklin Park Zoo and filling sketchbooks with animals that never looked like they belonged in a nature magazine.

That was frustrating for me but it has worked out. When you illustrate children's books you don't need to make drawings that are realistic enough for nature magazines. The best subjects are those that I make up.”

McPhail fell into illustration over dinner at home with McCurdy and McCurdy's then girlfriend, an editor at a publishing company. “She saw some of my art and projects on the walls and offered me work,” McPhail says. “I tried to keep it secret for a long time. I didn't want my friends to know I'd ‘sold out’ and was getting paid for doing drawings.”

McPhail writes his own books and also contributes illustrations to others, most recently a book called *A Pot of Gold* with Irish stories and recipes. He prefers doing the complete package of writing and illustrating, but has come to see that illustrating someone else's story provides an opportunity to work on something he might never have thought about himself. His tools are a dwindling supply of pencils he bought at an antique store because they were the same type he used to practice cursive writing in the third grade. He also uses pen and ink. “When a nib wears out I throw it away and plug in a new one.”

“My own amusement is the most important thing to me,” says McPhail, whose sketchbooks contain hundreds of drawings that no one will ever see. “I just put my pen on paper and see where it goes. In a way, it's like jazz, freeform, where you don't know what you're doing, you just do what you feel.”

Jan Brett (Attended '73-'75) is the author of dozens of children's books, including *The Mitten* and her newest, *Honey...Honey...Lion!* She grew up drawing horses with her best friend from grade





school. Several decades later, her subjects and styles have changed, but her passion for illustrating has not. "I was a very shy child, and when I tried to communicate I'd say the wrong thing or it would come out wrong," Brett says. "But when I drew a picture, a feeling of peace and excitement came over me. It became my way of communicating from an early age."

Brett says the Museum School gave her a background in the fine arts and a

vocabulary for her to talk about her work. Still, she says, "you might laugh looking at my artwork. It's very basic and not at all artistic. It's like coloring. That's just the way I am."

Many of her stories grew out of vivid emotional experiences from Brett's childhood. In *The Hat*, barnyard animals tease a hedgehog who gets a sock stuck on his head. In the text, the hedgehog pretends the sock is a hat he's wearing on purpose.

But the illustrations reveal him trying like heck to get the sock off. "After I got the whole book done I realized that I'd had the same experience on the playground," Brett says. "One day I decided to wear everything red. I thought I looked like a million bucks. But everyone went 'Eewh, you're clashing, it's awful.' My mother once told me to get people's minds on something else if they teased me, so I said I was a cardinal and asked what kinds of birds

they were." Just like the hedgehog, Brett says.

Brian Lies (Attended '90), author and illustrator of *Bats at the Beach* and *Hamlet and the Magnificent Sandcastle*, enjoys drawing animals because they're good models for people of all cultures. "No kid is going to reject a book because the main character doesn't look like him or her, which unfortunately happens a lot," Lies says. "It takes race and class off the table and focuses on the story itself. It's also more fun, like trying to figure out how a bat would spend the night at the beach."

It's not au CHILD'S PLAY

When McCurdy was a student in what was then called the graphics department, he and others were required to make a book from start to finish. He chose to illustrate the biblical story of Noah in wood engravings. He landed his first commission in 1965—an illustration for a book of poetry written by a Harvard professor. "That was the beginning," McCurdy says. "I would take my portfolio to New York and hit as many art directors as I could."

McCurdy prefers wood engravings and scratchboard, but has illustrated books in paint and pencil as well. He says he's mostly sought after to illustrate historical subjects or folk tales, and many living and dead writers, including David Mamet, Abraham Lincoln, and Henry David Thoreau. His current work may well be his most challenging: a selection of proverbs from Benjamin Franklin's *Poor Richard's Almanac*. "Some of the proverbs are quite abstract and are difficult to interpret in a print," McCurdy says.

Another printmaker, Glenna Lang (Attended '72-'74, Faculty) thought she'd graduate from the Museum School, sell her etchings, lithographs, and woodcuts in a gallery, and live happily ever after. "That didn't happen," she says. "It wasn't as easy making a living that way as I thought." She got her first illustration job with a book about antique furniture. Now Lang has a full portfolio of illustrations that accompanied opinion pieces or articles in publications that include *Atlantic Monthly* and the *Boston Globe*. "I'm presented with material written by other people to

"WHEN I DREW A PICTURE, A FEELING OF PEACE AND EXCITEMENT CAME OVER ME. IT BECAME MY WAY OF COMMUNICATING FROM AN EARLY AGE."

—JAN BRETT (Attended '73-'75)

contemplate and it can be exciting and illuminating," she says. "Often, I'm responding to a short story or a thought piece and I'm bringing my point of view, my self-expression into that."

Her toughest assignment came from the *Globe*. They asked for an "upbeat" illustration for an article about blind babies. "What a conceptual challenge," she says. "I didn't think I could do it. But I came up with something that emphasized pleasant

sounds: a baby's room with music, birds chirping, a radio playing."

Lang's recent book, *Looking Out for Sarah*, the first book she has written and illustrated, takes readers through a day in the life of a girl with a Seeing Eye dog. "I'm an animal lover and I've always wondered how guide dogs know to do what they do." Her illustrations are graphic, with bold, flat colors and shapes, inspired by Japanese prints and silk screening.

McLaren illustrates iconic fashion drawings, also in bold colors, but with a French, feminine, and flirty style. "It's not cute," she says. "It has an edge to it." Her clients include Saks Fifth Avenue, Estée Lauder, Bette Midler, and Absolut vodka. She also writes and illustrates books, including *Zai Cat!*

While studying for her Fifth Year Certificate at the School, McLaren won a Traveling Scholarship, grabbed her sister,



● TOP LEFT: BRIAN LIES, *Walking the Plank*, 2005. Acrylic on paper. 8½ x 10½ inches. Cover of *Spider* magazine. (Carus Publishing Company, September 2005)

ABOVE: ILSE PLUME, *The Fifth Day of Christmas*, 1989. Colored pencil on paper. 11½ x 8¾ inches. From *The Twelve Days of Christmas*. (David R. Godine, Publisher, 2005) Courtesy David R. Godine, Publisher.

and headed to Europe for four months. "When we arrived in Paris, that was it. I didn't need to go any further," she says. "I go back as often as I can, just to traipse around, draw, and be inspired by sitting in a café."

McLaren's professional career, however, started when she designed a collection of "semi-costumey" clothing that she sold to Henri Bendel and other high-end New York boutiques. "I liked it because I didn't have to compromise my artwork," she says. But after fourteen years as a Seventh Avenue clothing designer, she'd had it. She borrowed money to create another collection of her own. The clothing didn't take off, but the drawings of the clothes landed her a job as an illustrator for a Bloomingdale's campaign about France. "Bloomingdale's around the country turned into a gallery for my French drawings," she said. "I couldn't believe how delightful it was."

Of course, not every job inspired cartwheels. "I had one client who wanted me to make a parking pattern for a mall look attractive," McLaren says. "I just told myself that I had to finish it and never do anything like it again."

Text and art

McLaren grew up in a big family. "One thing you could do to get away was go to your room, close the door, and draw," she says. These days, she draws to pull people in. "Sometimes people don't really see anything when they look at a drawing," McLaren says. "So I like having a line of text underneath my drawings. If you give them something to read they'll look deeper."

Wallace Tripp (Diploma '64) says that illustration "is the word made flesh." He describes himself as an "intellectual illustrator with a sense for wordplay and amusing juxtapositions." His more than fifty books for children include *Granfa's Grig had a Pig* and *Stand Back, Said the Elephant, I'm Going to Sneeze*. Tripp compiled and illustrated a book for "grown up" poems in *Rose's Are Red, Violet's Are Blue*. In fact, poetry anthologies are his favorite projects. "I'm always looking for something funny," he says. "That gives me a lot of freedom. Humor is the source of all my pictures."

Tripp's line of greeting cards relies on expressive critters to tell simple messages. A turtle in an armchair with a bandage on its belly sends get-well wishes; a mouse hugging an olive declares "Olive you!" "I keep it simple," Tripp says.

McCurdy says he's a blank slate until he's read what he's been asked to illustrate. "The word always comes first," he says. "I react from reading."

In fact, McPhail says, taking that theory one step further, illustrators are

"subservient" to the words. "You have a duty not to go too far afield," he says. "The best children's books invite you to read the story but also see in the pictures that there's much more going on."

Lang says that illustration is art that "exists in relation to text and that contributes to the ambiance of the written word." Coming up with the proper illustration is a lot like solving a problem, she says. "How can I think up a clever way to illustrate

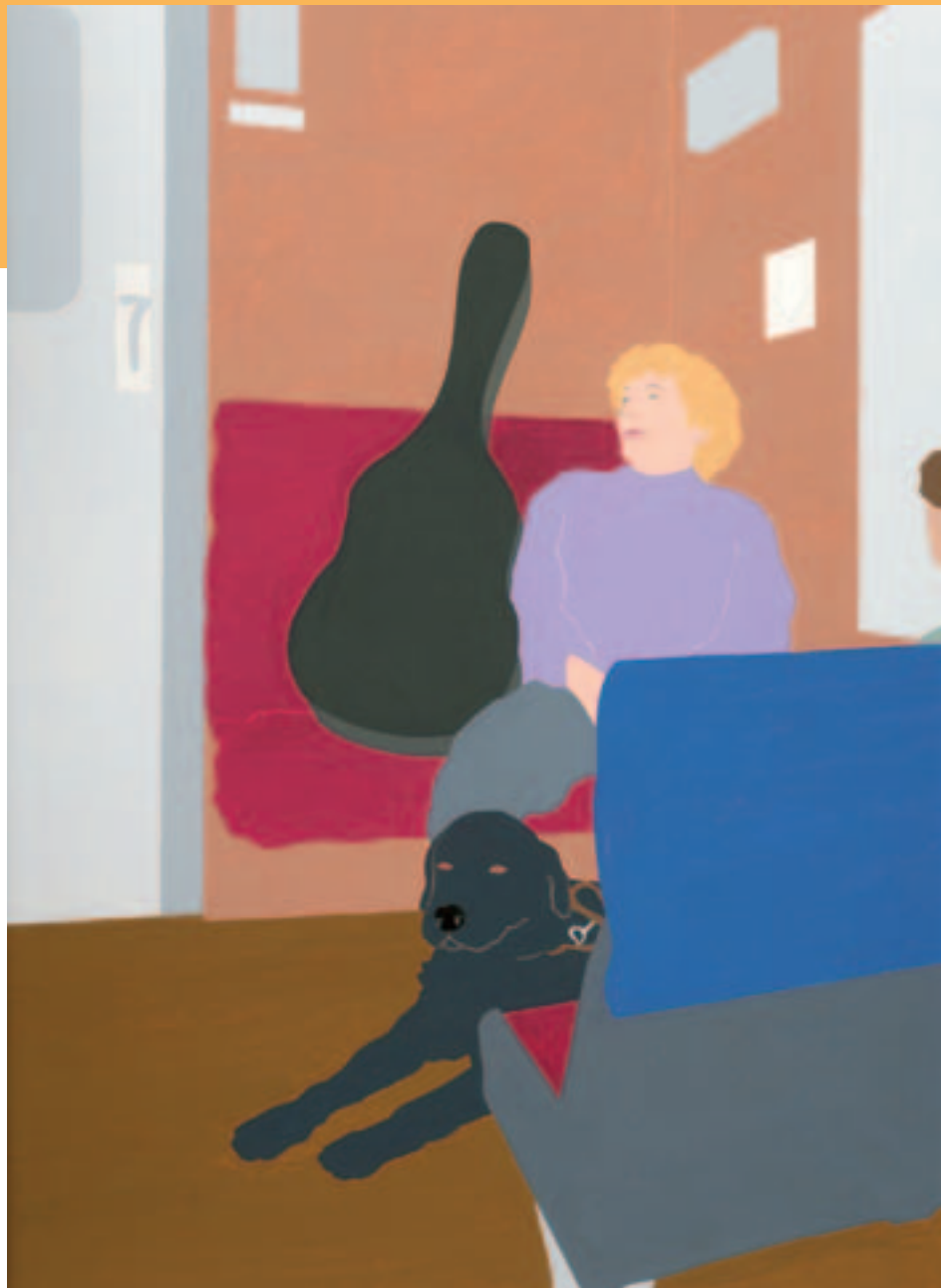
something in a book and how can I pace my illustrations in a sequence of events and according to the text? It's like a symphony or storyboarding a movie."

After Lang had a child she became more aware of books geared for younger readers. So she decided to illustrate a book of poetry for children. Lang enjoyed the work because the poets, mostly long deceased, weren't around to criticize her work. "My mission was to make poetry

accessible to very young children even before they could read. The pictures were a way of bringing them into the poem and offering an interpretation to stimulate their imaginations."

A chance to learn

To effectively illustrate, an artist must first investigate and learn about new and often fascinating topics, such as guide dogs, blood screening, or the deforestation of



ABOVE: GLENN LANG, *Untitled*, 2001. Gouache. 9 x 11 inches. From *Looking Out for Sarah*. (Charlesbridge Publishing, 2001)

RIGHT: JANE LANGTON, *Untitled*, 1993. Fibertip pen on copy paper. 8 x 11 inches. From *Divine Inspiration*. (Viking, 1993; Viking Penguin, 1994)

“Illustration is art that exists in relation to text.”

—GLENN LANG (Attended '72-'74)

teaches the School's book illustration classes. "In *The Farmer in the Dell*, which takes place in a Pennsylvania Dutch setting, I studied costumes, colors, patterns. It's fun, like being a little kid in school, still learning, but it's also important in creating a story that is true to the setting."

Plume has illustrated three of Jane Langton's (Attended '55-'57) books for children and is working on a fourth, a version of a St. Francis story set in Italy. Seventeen of Langton's eighteen mystery books for adults, however, include Langton's own pen drawings, mostly of buildings and landscapes, including the latest, *Steeplechase*. You might see her with a Papermate fiber-tip pen in hand, sitting in her car outside of a church, lighthouse, or other edifice, adjusting the proportions of the façade and windows.

For *Emily Dickinson is Dead*, Langton ran around Amherst with her sketchbook, drawing the Dickinson house inside and out, as well as buildings from Amherst College and the University of Massachusetts. She's been tormented by trying to capture the "dozen different vanishing points" in the architecture of Harvard's Memorial Hall, and had to study pipe organ construction for *Divine Inspiration*. Sometimes Langton sends her characters overseas so she too can travel to Oxford, Florence, and Venice to draw architectural splendors in those cities.

And if she gets stuck in the writing process, Langton turns to art for help. "If I come to a point where I don't know what to do next, I find that I've got to see for myself what's happening," she says. She takes a long strip of shelf paper, holds it down at the corners with soup cans, and makes sketches of the scenes—quick drawings with a pen, colored in with bright pencils to make green plaid shirts, orange hair, blue jeans, yellow sky, and pink cheeks—on Post-it notes. "I know it's absurd, but it helps," Langton says. "By shifting the Post-its here and there, I begin to see the proper order of events. I can also see what else is needed. Before long, I know enough to carry on."

Asia. "All of this research keeps you in touch with the world," Lang says. "Sometimes, as an artist, you're holed up in your studio and you're trying to extract more and more from your own head. Illustration gets you out and interacting with the world."

Ilse Plume's (Attended '00-'01, Faculty) favorite illustrations grow from nature in the form of plants, animals, and landscapes. "I do plenty of research to get the details correct," says Plume, who

LOOKING FORWARD

The art of book illustration is truly amazing, Plume says, and deserves to be considered fine art in every sense of the word. "I've attended the international Book Fair in Italy for the past few years. One of the judges commented that some of the best art in the world is being done in the area of books for children. I tend to agree," Plume says, "and not only because I am a small part of this interesting and challenging world."

Brett doesn't trouble herself with wondering whether her illustration is fine art. "I just live in the visual world. I'm interested in things like finding turtles and looking on the underside of them. I leave it to the scholars to be critics. I do have some self-realization, but I don't want to burst the bubble. I live in a world where there's a real sense of magic. If I analyze it too much, I'm afraid it will go away." ❖

A list of the illustrators' books and publishers is available at www.smfa.edu.



PICTURES PAST

RICHARD SCARRY (Attended '40s)

Richard Scarry published more than three hundred books during his career as both author and illustrator. His *Busytown* characters are perhaps his most famous, including Lowly Worm, Huckle Cat, Sergeant Murphy, and Mr. Frumble, who drove a pickle car. All of his characters look like animals but act like human beings, performing good deeds at school, around town, and in their homes. Scarry often said that he tried to put plenty of fun and action into each book so his audiences could find something new with each reading. Born in 1919 in Boston, Scarry attended the Museum School in the early 1940s as well as other art schools. During his career, he sold more than 100 million copies of his books. He died in 1994.

TRINA SCHAT HYMAN (Attended '59-'60)

Born in Philadelphia in 1939, Trina Schart Hyman grew up illustrating her own stories and creating books. She once said that she would be "the sort of artist who made pictures that told stories. It wasn't until the seventh grade," she said, "that I learned about the word illustrator, but when I heard it, I knew that that was me." Hyman enrolled at the Philadelphia Museum College of Art in 1956 and, after moving to Boston, graduated from the Museum School in 1960. She received four Caldecott Medals, the last in 2000 for *A Child's Calendar*, a book of John Updike poems. Hyman illustrated more than 150 books over more than thirty years. She died in 2004.

alumni NEWS

Carol Acquilano (Dip '82) took part in a four-woman show, "4 Corners of Current," at the Rochester, NY, Arts and Cultural Council, September/October 2005.

Bhagya Ajaikumar (Post-Bac '02) teaches at Gallery 37 in Chicago.

Stacey Alickman (Attended '92-'94) took part in three group shows during summer

2005: "Trashformations," Arsenal Center for the Arts, Watertown, MA; "Works on Paper," The Tank, New York City; and "Second Annual Juried Summer Exhibition," Tufts University, Medford, MA.

Roberta Freedman Allen (BFA Art Ed '75, Dip '76) had an exhibition at the University of Minnesota's Larson Gallery, St. Paul, September/October 2005.

Théo Appel (Dip '97, FY '98) is in Paris. He had a solo exhibition at Bib-Ilo, September/October 2005, and was included in Salon D'Automne, October 2005. He also has work in two restaurant shows: Le Carré, December 2005, and Le Concorde, May 2006.

Eleanor Appleyard (CE '94-'03) was included in two exhibitions at Redbrick Art Center, Beverly, MA: the national, juried, low-fire ceramics show, July-September 2005 and "Blue," October 2005. The Artist's Gallery of Cape Cod displays her clay and mixed-media work through 2006.

Dorothy Arnold (Dip '80) has a solo show at New York's Florence Lynch Gallery through February 2006 and showed work at Paris's FIAC Art Fair, October 2005.

Erik Baier (Dip '80) continues to make large-format black-and-white photographs of friends and family.

James Baker (GD '99) was in "Illuminations" at the Massachusetts General Hospital Cancer Center, October 2005-January 2006. He has two solo shows: James Library (Norwell, MA), February 2006, and Massachusetts Bay Community College (Newton, MA), December 2005. He was also in "Envisioning the Surface" at Mount Ida



College's Gallery in Carlson Hall (Newton, MA), October-December 2005.

Ken Beck (MFA '86) had work included in the Boston Public Library exhibition "50 Treasures," and used for the cover of the poetry journal *West Branch*. His nine-color lithograph *Duckbill* was exhibited with new paintings at Boston's Gallery NAGA, September 2005. He contributed a plate design to the REACH project and traveled to China in summer 2005 with the Boston Printmakers.

Myrna Beecher (Dip '89, FY '91) had work included in "Directors Choice," a group exhibition at Clark Gallery, Lincoln, MA, June/July 2005.

Elizabeth Belstraz (Dip '91) took part in "Our Mothers, Ourselves," an exhibition at Stebbins Gallery at Harvard Square, Cambridge, MA, September 2005.

M. J. Benson (BFA '95) is teaching, exhibiting, and raising two finger-painting maniacs, Elsa (2) and Thacher (7 months).

Jacquelyn Black (Dip '93, FY '94) had three pieces selected for the annual small works show at Boltax Gallery (Shelter Island, NY), September 2005.

Lauren Braun (MFA '03) participated in "Music is Art Live @ the Center" in April 2005 at the University at Buffalo's (NY) Center for Fine Arts. Braun showed her work in a solo exhibit during the Allentown Art Festival (Buffalo, NY) in June 2005.

Bethany Bristow (Dip '93, FY '94) creates temporal, guerrilla-style public installations, including *Outside*, near the entrance to the P.S.1 Contemporary Art Center, Long Island City, NY, July 2005. Her project *Insinuate* was on view at P.S.1 through September 2005.

Colin Burns (Dip '93) had a series of linocuts in "The Forever Garden" at New York City's Metalstone Gallery, September/October 2005.

Tracy Campbell (Dip '92) designed the costumes for *Blue/Orange*, produced by Boston's Zeitgeist Stage, in 2005.

Brendan Carney (BFA '98) was awarded an artist-in-residency from iaab. He worked in Basel, Switzerland, January-June 2005, representing the United States.

Laura Chasman (BFA Art Ed '70) created a gouache portrait series for "Laura Chasman: Those Around Me" at Boston's Allston Skirt Gallery, September/October 2005.

Marylou Clark (Dip '93, FY '94) won an adjunct faculty award at Quincy (MA) College, was a judge for the Quincy Arts Festival, and has shown work in several local shows.

Liz Cohen (CD '96) has a solo show, "Liz Cohen: Bodywork," through February 5, 2006, at Färgfabriken in Stockholm, Sweden. She showed work in the 2005 Creative Capital grantee group shows in De Bond, Brugge, Belgium, and Yerba Buena Center for the Arts, San Francisco. In September/October 2005, she participated in two group shows: "H2O" at Quang Gallery in Paris, and "SCAR" at Parkeergarage De Appelaar, Haarlem, the Netherlands.

Cynthia Col (Diploma '89, FY '90) was awarded a dissertation fellowship from the Chiang Ching-kuo Foundation for International Scholarly Exchange. She is completing a Ph.D. dissertation and recently traveled to China.

Harvey Coté (Attended '46-'51) had "Into the Meadows" at Tsongas Gallery at the Walden Pond State Reservation in Concord, MA, September 2005-

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 |
| 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 |

LEFT: BRENDAN CARNEY, *raw-shock-Rorschach plate I*, 2004. Plastic. 36 x 48 inches.

BOTTOM: KARL FREY, *The World According to Meg... (After)*, 2005. Acrylic and oil on Lego blocks. 18 x 15 inches.

RIGHT: SHELLEY REED, *Stealing Grapes (after Oudry)*, 2005. Oil on canvas. 72 x 72 inches.

January 2006. He is a retired art director and winner of numerous awards from the Art Directors Club of Boston.

Gay P. Cox (Dip '88) is in training to take Holy Orders. She had a show at New Horizons Gallery, Woburn MA, October/November 2005, and took part in a show at Tufts Health Plan Center's Diversity Gallery, Watertown, MA, October 2005.

Melanie Decker (BFA '99) is a design associate at Slifer Design, Edwards, CO.

George Dergalis (Dip '57) designed "A Celebration of Freedom," the Wayland (MA) Veterans Memorial, dedicated in July 2005. He participated in "Rocky Mountain National Watermedia Exhibition," Foothills Art Center, Golden, CO, September–November 2005.

Adrienne Der Marderosian (Attended '93) was included in an exhibition at Attleboro (MA) Arts Museum, May 2005, and the "90th Anniversary Remembrance of the Armenian Genocide of 1915," at Gallery Z, Providence, RI, May/June 2005.

David Dowling (BFA '05) is living in Chicago.

Polly Doyle (Dip '54, FY '55) exhibited two large oil paintings at Strong Gallery, Trenton, ME, summer 2005.

K. E. Duffin (Attended '93–'96) received a 2005 Massachusetts Cultural Council artist grant, and published book of poetry, *King Vulture* (University of Arkansas Press, 2005).

Mark Epstein (Dip '00, BFA '02) had "Local Knowledge: New Works by Mark Epstein," September/October 2005, at Kimmel Harding Nelson Center for the Arts, Nebraska City, NE, where he was in residency.

Todd Fairchild (Dip '92) is production manager at Boston's Proteus Design. He had a solo show, "Happiness: Photography and Collage by Todd Fairchild," at Boston's Eclipse Gallery in August 2005.

Zach Feuer (BFA '00), founder of New York City's Zach Feuer Gallery (LFL), collaborated to form Kantor/Feuer Gallery in Los Angeles.

Jane Fine (Attended '82–'83) had work included in a four-person show at AR Contemporary in Milan, Italy, June/July 2005.

Karl Frey (MFA '05) had a show at Three Columns Gallery at Harvard University's Mather House in October/November 2005.

Ellen Gallagher (Dip '92, FY '93) was on the cover of *Parkett*, issue #73, which included three articles on her work.

Amber (Maher) Gilbert (Dip '00, BFA '01) is the director of promotion and marketing for the American Saint Hill Foundation at the Church of Scientology in Los Angeles.

Christopher Gildow (MFA '87) took part in "Prints USA 2005" at the Springfield Art Museum, Springfield, MO, November 2005–January 2006. He had works in "Seattle Print Arts in Shenzhen: Works on Paper," at China's Shenzhen Art Institute, December 2005, and is an associate faculty member at Cascadia Community College, Bothell, WA.

Jeanne Gray (Dip '70, FY '71) is completing work for an exhibition at Brookline (MA) Senior Center, May/June 2006. She teaches advanced watercolor painting in Brookline.

William Greiner (Attended '79–'81) survived Hurricane Katrina and contributed work to the Katrina Art Auction/Project Heal, November 2005.

Don Gummer (Dip '69, FY '70) has "Don Gummer: Early Work" at MASS MoCA, North Adams, MA, through summer 2006. The exhibition includes his monumental work, *Primary Separation*, a massive suspended granite boulder, and his early maquettes and drawings.

Kimberly Hall (CD '97) is enrolled in Design for Textile Futures, a masters



Shelley Reed (Dip '84) was named the 2005 Maud Morgan Award winner by the Museum of Fine Arts, Boston, November 2005, and had a solo show at the MFA. She also had a one-person show at Boston's Mario Diacono Gallery in July/August 2005.

program at Central Saint Martins College of Art and Design in London, and is beginning research for her spring 2006 collection.

Trisha Halverson (BFA '01) is the assistant director for Onesimo Fine Art in Palm Beach Gardens, FL, and art education consultant for the Center for Creative Education (CCE). She is also a Montessori teacher.

Nancy Hart (BFA '04) created a monthly installation in the windows of Zia clothing outlet (Belmont, MA). She also displayed her new "Vertebra" series in November 2005 at Parlor.

Amanda (Montgomery) Herzog (Post-Bac '02) married in July 2005 and is an art teacher at Elizabeth Seton Academy in Dorchester, MA.

Jennifer Hicks (CD '96) is finishing her Master of Fine Arts in contemporary theater at Naropa University in Boulder, CO. She paints and teaches Shintaido and Butoh.

Shani Higgins (MAT '03) is an art teacher at High Tech High, a charter high school in San Diego, CA.

Megan Hinton (Post-Bac '00) had a solo show at South Wharf Gallery on Nantucket, MA, August/September 2005.

Phil Hopper (BFD '79) is an assistant professor at New York Institute of Technology and is directing a documentary about the human cost of war.

C. Sean Horton (MFA '04) is director of the new New York gallery, Freight + Volume.

Jacob Huffman (BFA '91) is design director for Symantec in Mountain View, CA.

Virginia Irwin (Attended '74–'76) had two collages in the "ROAR" show, Aldrich Museum, Ridgefield, CT, October 2005. She read poetry and performed at Performance Dance in East Norwalk, CT, on the sixtieth anniversary of Hiroshima.

Nick Johnson (Attended '77–'78) had *Untitled 8*, chosen for the Summer Party in June 2005 to benefit the Museum of Fine Arts, Boston. He had a one-person show at Gallery Black and White, Boston, September/



ESPERANZA MAYOBRE, *y dio mucha luz*, 2005. Rubber, power cord, and light bulb. Dimensions variable.

October 2005. In November 2005, he spoke about his work at "Four Artists—Four Weeks," Indian Hill Gallery (Pawlet, VT).

Joan Jonas (Attended '58–'61) will be a visiting faculty member at Maine's Skowhegan School of Painting and Sculpture, summer 2006.

Soh H. Tan Kalloch (Sand T) (Dip '93, MFA '97) was featured in *Middlesex Beat* arts magazine, November 2005.

Toshiko Kamiyama (BFD '94) is a freelance illustrator and animator.

Juliana Kim (Dip '02) had "Tuscan Interlude," Wayland (MA) Free Library, July/August 2005. In spring 2005, she was selected for Artist Retreat on Pritchards Island, awarded by the University of South Carolina—Beaufort, and painted a mural for the Boys & Girls Clubs of Bluffton, SC.

Mario Kon (Dip '78, FY '78) had a solo show at Boston's Locco Ritoro Gallery, November/December 2005.

Glenna Lang (MFA '75, Faculty) won the first-ever Schneider Family Book Award for her illustrated children's book *Looking Out for Sarah*. Presented by the American Library Association, this award honors a book that embodies artistic expression of the disability experience.

Aimee LaPorte (MFA '05) is a member of the collective Miracle 5.

Yanick Lapuh (Dip '89, FY '90) had an exhibition at Calderwood Pavilion, Boston Center for the Arts, in October 2005.

Nancy Sanjuan Lares (Dip '04) continues to express herself through her love for paper and print.

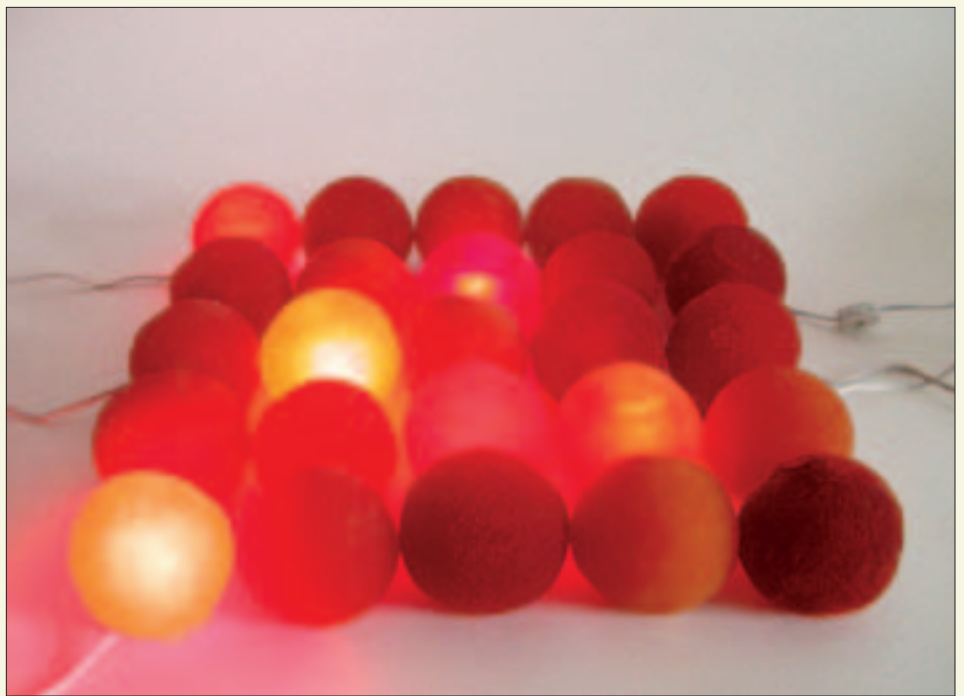
Dan Lavender (BFA '87) is creating ventriloquist dummies.

Hiroko Lee (Dip '91, FY '94) had "Nostalgia," a solo exhibition at Helen Bumpus Gallery, Duxbury, MA, September/October 2005.

Jonathan Levitin (BFD '93) is managing partner of Salidajo Group in Hackensack, NJ.

Marja Lianko (Dip '72, FY '73) had solo shows at Boston's Pepper Gallery, October 2005, and at Élan Fine Arts, Rockland, ME.

Joan Linder (BFA '93) had an exhibition, "That What Was Was," at New York's Mixed Greens, November/December 2005.



Travis Lindquist (Dip '91, BFA '93, FY '95) had a two-person show at Landscape Café, Brooklyn, NY, summer 2005.

Karyn Lyons (Post-Bac '02) had a solo show at Sarah Bowen Gallery, Brooklyn, NY, in December 2005/January 2006.

Mary Beth Maisel (Attended '62, '87) had an exhibition at Gallery at Nancy's Airfield Café, Stow, MA, November/December 2005.

Sarah Mann-O'Donnell (BFA '02) gave a paper titled "Into Absence: Reconsidering Foucault's Aesthetics of Existence Through the Texts of Vito Acconci," at a conference at Carnegie Mellon University, Pittsburgh.

Judy Martini (CD '93) had a solo show at Unity Gallery in Amesbury, MA, October/November 2005.

Esperanza Mayobre (Dip '02, FY '03) was in residence at the Skowhegan (ME) School of Painting and Sculpture in summer 2005 and participated in a group show at the Bronx (NY) Museum. She was also in "To Whom It May Concern," a group show at Cuchifritos Gallery, November/December 2005.

David Mees (BFA '82) is a cultural attaché for the U.S. Department of State. After three years in Iceland, he is stationed in Amman, Jordan.

Chandra Meesig (MFA '05) had work featured in November 2005 in NEO: Northeastern Exposure Online.

Greg Menco (BFD '81, FY '83) won a 2005 Massachusetts Cultural Council Fellowship for Sculpture. He had "All Things to Center," a solo show at Boston's Bernard Toale Gallery, October/November 2005, and took part in "Both," a group show at Green Street Gallery, Jamaica Plain, MA, February/March 2005.

Katherine Meyer (BFA '83) had a show at Virginia Lynch's upper gallery, Bristol, RI, November 2005.

Susan Meyer (MFA '91) had *Nude-topia*, at the Museum of Contemporary Art/Denver, July–September 2005.

Andrew Morrison (BFA '05) had a premiere at Sal's Barbershop, Seattle, November 2005.

Michael Mosca (Dip '02) participated in the first annual Sea Frolic Artist Colony in Highland Beach, FL, spring 2005. He is also vice president of Side Street Gallery in Pittsboro, NC.

Judy Motzkin (Attended '90–'95) showed images at Art at Toscanini's "We Are What We Eat," Cambridge, MA, September/October 2005.

Chris Nardone (BFA '93) co-founded Form 3, a design company.

Heidi Nitze (Dip, '59, FY '60) had *Spotted, an Allegory*, published with an article by The Hawk and Owl Trust, May 2005. In summer 2005, she had works in Blue Mountain Gallery group shows, New York City. She is working on two commissions and selling limited-edition prints of her work.

Marsha Nouritza Odabashian (MFA '98) had a solo exhibition at the Armenian Library and Museum, Watertown, MA, September/October 2005.

Malvika (Malhotra) Paddock (Post-Bac '00) works at the Fine Art & Artists Gallery in Washington, DC.

Robin Paine (MFA '95) leads art-making workshops to Oaxaca, Mexico, with the Concord (MA) Art Association. She took part in REACH for the Stars at the Brandeis University Women's Studies Research Center, October 2005. She was the U.S. coordinator for the launch of the Edinburgh College of Art Alumni Association in April 2005.

Ellen Pearlman (Dip '77) went to Japan, China, and Tibet on an Asian Cultural Council Grant.

Thom Pernice (Dip '68) won an award for his documentary short *The Peekskill Project* in the 2005 Putnam County (NY) Film and Video Festival, and the 2005 videography award of distinction in the Aegis Video and Film Production Awards. He was named to the advisory board of the Hudson Valley Center for Contemporary Art, and placed on the board of directors for the Paramount Center for the Arts and the Peekskill Art Council.

BELOW: NEW CATALOGUE—JONATHAN SADLER AND LUKE BATTEN, *The Lost Cheerleader No. 10*, 2005. Photograph, archival inkjet print. 40 x 30 inches. Courtesy Bodybuilder & Sportsman Gallery.

Shoshana Phillips (Dip '94, FY '96, BFA '00, MAT '01) and **Brantner DeAtley** (BFA '93, Dip '94) co-founded Red Horse Press Etching Studio, Easthampton, MA. They welcomed their baby boy Lachlan in December 2005.

Cybele Policastro (BFA '93) is an Avid editor for PR Newswire/Multivu in New York. She has worked for the *Charlie Rose Show*, Peter Jennings Productions, Bloomberg News, and NBC's *Dateline*. She is working on an independent short video documentary.

Betty Pomarede (Attended '78-'82) had a drawing included in the "American Drawing Biennial," Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA, June–August 2005.

Vivian Pratt (Post-Bac '00) graduated with a Master of Fine Arts from Massachusetts College of Art in 2003. She co-won the Barbara Singer Award and Exhibit at the Cambridge (MA) Center for Adult Education, May 2005, and had a solo show at Boston's bf Annex Gallery in May 2005.

Emily Quillen (Post-Bac '00) is a designer at Houghton Mifflin Company, Boston.

Sarina Khan Reddy (MFA '03) had "Picture Spot," a solo show at Bridgewater (MA) State College's Wallace Anderson Gallery, fall 2005. Her video *With Us or Against Us* was screened in Short Films by Local Woman, a program by Women in Film & Video/New England in Providence, RI, September 2005.

Cindy Rosen (Dip '74, FY '75) recently started an art services and products business.

Rhoda Rosenberg (MFA '81, Faculty) was included in many group shows, including: 2005 Juried Mid-America Print Council Show, Central Michigan University, October/November 2005, and "Border Crossings," Ink Shop Printmaking Center, Ithaca, NY, November 2005–January 2006. She won second prize at "American Impressions: Contemporary American Printmaking," Ben Shan Art Center, William Patterson University, Wayne, NJ, March/April 2005.

Amy Ross (Attended '98-'00) is in a two-person show at Overtones Gallery, Los Angeles, March 2006, and in "On the Wall" at the Cleveland (OH) State University Gallery, January 2005. She is showing works at Irvine Contemporary, Washington, DC, spring 2006, and at Motel Gallery, Portland, OR, December 2005.

Alexandra Rozenman (MFA '97) teaches at the Minneapolis College of Art and Design and has a show at Gallery 13, Minneapolis, MN, in May 2006.

Donald Saaf (Dip '88, FY '89) had "People + Places: The Art of Donald Saaf and Julia Zanes," Brattleboro (VT) Museum of Art, August 2005–January 2006, and a solo show at Clark Gallery, Lincoln, MA, November 2005. His children's book *Jump Up* was published in fall 2005.

Jonathan Sadler (MAT '01) is assistant professor in the Film Department at the University of Wisconsin-Milwaukee's Peck School of the Arts, and half of the Chicago-based collaborative New Catalogue, which presented "The Lost Cheerleaders" at Bodybuilder & Sportsman Gallery, Chicago, October–December 2005. This exhibition premiered its hardcover book, *Big Ten Co-eds, Preppy Girls, and The Lost Cheerleaders*, (Nazraeli Press).



Kenneth Sahr (Post-Bac '99, Dip '00) is experimenting with painting on wood and using a very limited palette of colors.

Nancy (D'Agostino) Sanford (BFA '89) is the president of Nancy Sanford Designs, Denver, CO.

Lenore Sempert (BFA '76) was included in "Mindscapes," an art auction to benefit Massachusetts General Hospital. The work debuted at the Art Institute of New York City's TriBeCa Gallery, September 2005, and traveled to the New England Institute of Art, Brookline, MA, October 2005, where she also had "Color Fields," a solo show, October–December 2005.

Paul Shakespeare (Attended '72-'74) gave a gallery talk at his Howard Yezerki Gallery show in Boston, October 2005.

Sarah B. Shallbetter (Attended '03-'04) received a fellowship for artist residency at the Vermont Studio Center, November 2005. She had work included in

"Love Small," artSPACE@16, Malden, MA, which was reviewed in the *Boston Globe*, Medford (MA) *Transcript*, and *World Journal*.

Anna Shapiro (Attended '94) performed *Displacement Boxes/Moving Travels* in Rio de Janeiro, October 2005. She completed two commissions in 2005: *SOAR*, at the Baxter School for the Deaf, Portland, ME, and *A Very Brief Industrial History of Somerville*, Somerville, MA.

Chung Shil Shim (Dip '02, FY '03) had a solo show, "Chung Shil Shim: Recent Paintings," at Newton (MA) Library Gallery, October 2005. In spring 2005, she participated in a group show at Red Dot Gallery, Santa Fe, NM, and at Seoul Art Center, Korea.

Leslie Sills's (Attended '70-'73) book, *From Rags to Riches: A History of Girls' Clothing in America*, won a 2006 Oppenheim Toy Portfolio Gold Award. She also had pieces at Mobilia Gallery, Cambridge, MA, October 2005, and at the International Expositions of Sculpture, Objects, and Functional Art in Chicago, October 2005.

Ben Sloat (Post-Bac '02, MFA '05) had "Independence" at Safe-T Gallery in Brooklyn, NY, in October/November 2005.

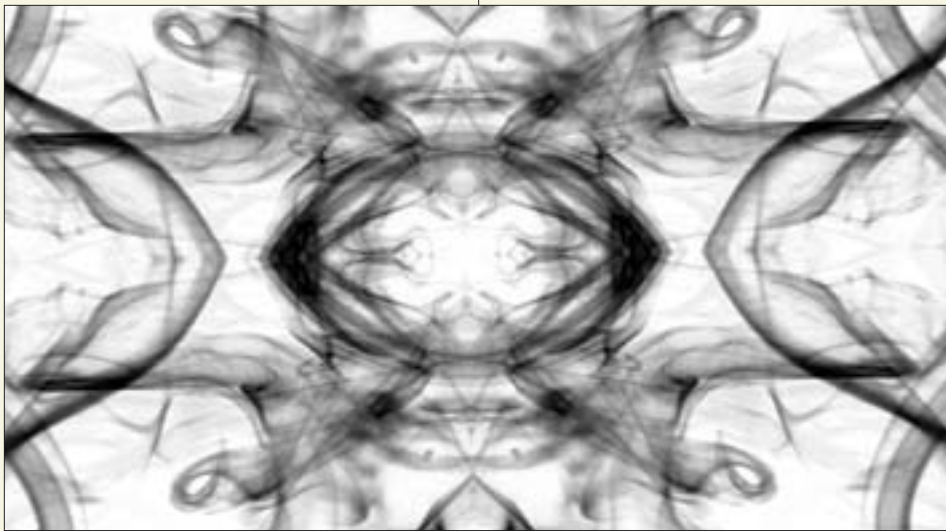
Margaret Smith (BFA '81) is exhibitions coordinator at New York City's Grolier Club.

Shinique Smith (MAT '00) is in "Frequency" at The Studio Museum in Harlem through March 2006. She had "Full-On!" a solo exhibition at the Boulder Museum of Contemporary Art, June–September 2005, in conjunction with a residency at BMOCA, and was a visiting artist in its Young Artists at Work program. She had "Overstuck," a solo exhibition at New York's The Proposition in December 2005/January 2006, and participated in "Neovernacular: Pop, Portraiture, Pulp, and Porn" at Steve Turner Gallery in Los Angeles, November/December 2005.

Steve Snider (Dip '65), vice president, creative director for St. Martin's Press, has received an award from the Victoria & Albert Museum, London for his design for the bookjacket *The Preservationist*. The same design was also selected for "AIGA 50 Covers," featuring the fifty best bookjackets of the year. It also won awards from *Communication Arts Magazine* Design Annual, the *Print Magazine* Regional Design Annual, and the New York Book Show.

Gary Snyder (Attended '86-'88) is a psychologist in private practice in Bellingham, WA.

Elaine Spatz-Rabinowitz (Attended '00) took part in "Extended Boundaries," a group show at the Wellesley (MA) College Davis Museum and Cultural Center, October–December 2005. She also had "War Drawings"



ROBYN VOSHARDT AND SVEN HUMPHREY, *Smoke and Mirrors*, 2005. DVD (silent loop), accompanied by three original photogravures printed on Goyu white 50g. 13 1/8 x 16 inches each. Published by Bleu Acier, Inc.

at Boston's Howard Yezerski Gallery in October/November 2005.

Quinn (Pawlan) Stone (BFA '98) is coordinator at the Art Department, Sets and Props, LLC.

Ann Strassman (Dip '95) had her second solo show at Boston's Kidder Smith Gallery in September/October 2005.

Andi Sutton (CD '04) promoted "Bitter Melon Week," July 2005, a collaboration between restaurateurs, community members, and Boston's Mills Gallery. As co-curator of Boston's Berwick Research Institute's Public Art Satellite Program, she created "Corporate Commands: Dudley Square" with youth researchers from the Media Arts Summer Program at Roxbury's Arts In Progress.

Paul Taylor (MFA '00) works part time for two architectural firms. He is leading the effort to enhance one public space in Baltimore, which includes creating a twenty-two-foot octagonal gazebo. He is designing a sculptural fence for a second project.

Michele Théberge (BFA '88) took part in "Bay Area Bazaar," a group show at Pulliam Deffenbaugh Gallery, Portland, OR, September/October 2005.

John B. Tracey (BFA '76) had a show at Boston's Miller Block Gallery, September/October 2005.

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 the October/November 2005 issue of *Art New England*. She participated in a group exhibition at Brush Art Gallery in the National Historical Park, Lowell, MA, November/December 2005.

Robyn Voshardt (Dip '92, FY '93) and **Sven Humphrey** (BFA '94) exhibited new work in "Noires-Noirs, The Black Show at Bleu Acier," Tampa, FL, September/October 2005. They were awarded a Caldera artists' residency in Sisters, OR, November 2005, and had several new print editions published by Atelier Bleu Acier in December 2005.

Jill Weber (Dip '00, FY '04) had works from her *Skylight* series included in a group show at Tadu Gallery, Santa Fe, NM, July 2005.

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

Paula Zinngrabe Wendland (Dip '84) has twelve hand-colored woodcut illustrations in *Poetry Speaks to Children* (Sourcebooks MediaFusion, 2005).

Alice Whealin (MFA '85) had a piece in "Birdhouses" at Kathleen Ewing Gallery, Washington, DC, July–September 2005.

Scott Whitton (Attended '96–'97) had an exhibition at Local 188, Portland, ME, October–December 2005.

Mary Wilkas (Attended '00–'01) won first place in mixed media for her work *For Paul III* at the Quincy (MA) Art Festival in September 2005.

Yoshiko Yamamoto (Dip '72, FY '73, BFA '83, Faculty) took part in "Trashformations East" at Fuller Craft Museum, Brockton, MA, January–August 2005. Two pieces were accepted to the Nineteenth Biennial International Juried Exhibition (Metamorphosis). She completed a commissioned work and conducted a workshop at John C. Campbell Folk School, Brasstown, NC, August 2005.

Dan Yokota (Dip '00) is a designer for Sunstone Inc., a jewelry manufacturer. His daughter was born in spring 2005.

Maureen Brusa Zappellini (Dip '89) shows work at Obsidian Gallery (Tucson, AZ), Once in a Blue Moon (Martha's Vineyard, MA), and Eklektikas Gallery (Silver City, NM). She also teaches through the Tucson Parks and Recreation Department.

groupShows

Brian Burkhardt (Dip '03, FY '04) and **Edythe Wright** (MFA '00) had a two-person show, "On the Order of Things," Firehouse Gallery, Burlington, VT, September/October 2005.

Gayle Caruso (Dip '99, FY '01), **Annadeene Konesni** (BFA '04), **Bonnie Mineo** (BFA '96, Dip '97), **Donnie Simeone** (Dip '01), and **Natacha Villamia Sochat** (Post-Bac '03, MFA '04) took part in "Beyond Color: 12 Artists' Books" at Boston's Fort Point Arts Community Gallery, which was reviewed by *Art New England*, March/April 2005.

Hui May Ho (Post-Bac '02, MFA '05) curated "Playscape: Exploring the Landscape of Play and Games," featuring her work and that of **Aimee LaPorte** (MFA '05) and **Amy Thibault** (Attended '03–'05) at artSPACE@16, Malden, MA, July/August 2005.

Roberta Kovner (Dip '93) and **Betsey Morse Mayer** (Attended '99–'00) were in "Earthly Regard" at Gallery 121, Boston's Charles Meeting House, September/October 2005.

Amy Ross (Attended '98–'00) and **Nathan Lewis** (MFA '04) participated in the "19th Drawing Show" at the Boston Center for the Arts Mills Gallery, November 2005–January 2006.

Roland Smart (CD '98) and **Jeff Warmouth** (MFA '97) perform "Art Show Down," an art-themed game show featuring **Rand Borden** (Dip '93, FY '94) and **Matthew Nash** (BFA '98) among others.

inMemory

Robert Grady (Attended '47–'50) August 29, 2005, in Concord, NH, at the age of 91.

Morgan Lidle (BFA '71) June 14, 2001, in Valatie, NY, at the age of 56.

Ida Mann (Dip '00, FY '01) September 11, 2005, in Israel, at the age of 87.

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artMatters is published by the School of the Museum of Fine Arts, Boston. Please direct inquiries to: Alumni Relations Office, School of the Museum of Fine Arts, Boston; 230 The Fenway, Boston, Massachusetts 02115; alumni@smfa.edu.

GREAT GIFTS COME IN SMALL PACKAGES



Michele Th  berge wrote out a small personal check last fall and mailed it to the SMFA Fund. She had just read the appeal letter signed by Doug and Mike Starn (Diploma '84, Fifth Year '85). "I remembered seeing their pieces on the walls at the Museum School," she says. "I was happy to know that they still support and are connected with the School in some way."

"Maybe by writing my little \$15 check it's a way of telling someone just starting out, someone I don't even know or may never meet: 'This is important. I believe in you and what this School has to offer and I want to support you in that,'" says Th  berge (Bachelor of Fine Arts and Bachelor of Arts '88). "I guess it makes me feel good to help some other person get an arts education."

Th  berge's check, along with hundreds of other alumni gifts of all sizes, are vital to Museum School students. The money is distributed in scholarship aid to nearly five hundred students each year—sixty-seven percent of the student body—who otherwise would not have been able to undertake a Museum School education.

"My whole idea of what art was, its role, and what it could do was opened up by being in the Museum School environment," Th  berge says. "I had to deal with a lot of my own insecurities, but at the same time there was a lot of exhilaration from being there and making art all the time. It gave me a grounding in how I wanted to live my life after graduation. I was determined to keep making art, no matter what it took."

Th  berge recently earned her Master of Fine Arts from California College of the Arts. She's a working artist and art instructor. "I want to help other people become artists—which is not an obvious choice or a choice that tends to be supported by others, be it family or society in general," Th  berge says. "If I ever come into a lot of money, one of my prime interests will be to help other artists. I really, really understand what an undertaking this is."

For information about how you can help support the Museum School, please contact the Development Office at development@smfa.edu or call 617-369-3622.

MICHELE TH  BERGE, *Work in Progress*, 2005. Ink on paper on wood shelf. Dimensions variable. Photo: Amy Snyder.

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, slides, and disks 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 2006. The deadline for Alumni News is June 2.

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FRIDAY, FEBRUARY 10–SUNDAY, APRIL 2
635 HUNTINGTON AVENUE, BOSTON

See pages from the collaborative book project completed during the 2005 Reunion in this shared exhibition space.

CAA CONFERENCE ALUMNI RECEPTION

THURSDAY, FEBRUARY 23, 5:30–7:30 PM

Come to the SMFA for an alumni reception during the College Art Association Conference. Enjoy drinks and hors d'oeuvres, visit with friends, and see the *Student Annual Exhibition*.



OPEN STUDIOS

SUNDAY, APRIL 9, 12–3 PM

Tour Museum School studios, see student artwork, and talk with emerging artists about their inspirations and work.

For more information, visit www.smfa.edu.

ABOVE LEFT: Photo: Jenne Willis; ABOVE RIGHT & LEFT: Photos: Tony Rinaldo



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