



artMatters

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON





PHOTO: TONY RINALDO

DEAR ALUMNI AND FRIENDS,

With backgrounds in philosophy, art, even astrophysics, students enter the Museum School to become more accomplished and better skilled photographers. They emerge artists—like their peers in sculpture, drawing, painting, and other media—eager to take pictures that make us look.

As you'll see on the following pages, our photography alumni choose a wide range of subjects. They are intrigued by classics such as landscape and portraiture to constructed narratives, social statements, and abstract fantasies that challenge our values and imagination. They draw inspiration from dramatically different sources. They work in an accessible medium—who among us hasn't taken a photograph?—yet they dare us to look through their eyes, their lenses, at sometimes unrecognizable worlds.

Is there any such thing as a "pure" image? Photographers choreograph their shots. They may arrange lighting to affect mood or dramatize time of day. Or perhaps fill the image with a cast of supporting characters and, just as easily, crop out the distractions. They can manipulate pixels, color, and shading. They are artists in control of their medium.

Often, photographs are vital tools for other artists. The documentation of events, images, or moments in time, becomes a necessary foundation on which to build their own art making. Chung Shil Adams (Fifth Year Certificate '03, Diploma '02) relied on photographs to create her paintings of images gleaned from a recent trip to Korea. Without the pictures, she says, she would have had to rely on memory clouded by distance. Artists also use photographs as an integrated part of their work in other media. One need only think of Robert Rauschenberg, who incorporates photographs and photography's sensibility into his work.

Look at these moments in time, forever fixed. And linger. Consider the emotions tied to the images or woven subtly into the subtext. Photography offers mystery: the realistic—but not always real—images have the power to transport, to place us in a history that isn't our own.

DEBORAH H. DLUHY
DEAN, MUSEUM SCHOOL
DEPUTY DIRECTOR, MUSEUM OF FINE ARTS, BOSTON

ART ON

THE ALUMNI ARE: Jaya Howey (Diploma '99) David Palmer (Fifth Year
THE FIFTH YEAR PARTICIPANTS ARE: Chung Shil Adams (Fifth Year Certificate
Certificate '03, Diploma '02) Mary Oestereicher Hamill (Fifth Year
Diploma '02, Bachelor of Fine Arts '97) Esperanza Mayobre (Fifth

Chung Shil Adams revisited her homeland of Seoul, Korea, to better feel the pain local women endure in the name of culture, custom, and beauty.

"Once I got there, several images suddenly stuck in my mind. My camera, my eyes, just clicked, clicked, clicked," says Adams, who used her 2003 Traveling Scholarship to return to Korea. "I saw the things that were very ordinary, so familiar, around me, my house, but never had seen them as the subjects of my paintings."

Adams immersed herself in her former life thanks to the Traveling Scholarships the Museum School awards each year to a select group of alumni and Fifth Year students. With this coveted opportunity to travel, last July Adams went to investigate the role of women and feminism in Korea. Much of her work expresses



THE ROAD TRAVELING STORIES OF TRAVELING SCHOLARS

Certificate '90, Diploma and Bachelor of Fine Arts '89) Maria Vasconcelos (Bachelor of Fine Arts '94)
'03, Diploma '02) Benjamin Draper (Fifth Year Certificate '03, Diploma '01) Eirene Efstathiou (Bachelor of Fine Arts '03, Fifth Year
Certificate '03, Diploma '01) Riyo Hirota (Fifth Year Certificate '03, Diploma '02) Heidi M. Marston (Fifth Year Certificate '03,
Year Certificate '03, Diploma '02) Boru O'Brien O'Connell (Fifth Year Certificate '03, Diploma '02)

Korean women's struggles through the image of colorful but painfully binding traditional dress.

"The travel was crucial or my seven new paintings would not have been born," Adams says. One of her new images draws on the bundles women use to tote belongings. "We wrapped everything in scarves instead of boxes," Adams says. "I did it in childhood but forgot all about it. Now it symbolizes for me bundles of my memories." She also recovered a silver spoon she had given her first son on the occasion of his birth.

Without this opportunity, Adams couldn't have ventured beyond her home in Brookline, MA, to refresh her memory. Her work would have emerged, she says, but without the clear focus and intensity she could bring to it after seeing once again her life in Korea.

With her Traveling Scholarship, Maria Vasconcelos visited Portugal for three weeks in August in search of an "authentic" setting. She found Comporta, a fishing village south of Lisbon that hadn't been "corrupted by development and everything that is commercial."

Vasconcelos says she had no idea what aspects of the region would "seep" into her work. Then she found a river basin that at low tide revealed boots, bottles, and other things that didn't belong. "They were suffocated by the mud," she says. "I brought this visual to my work. I started covering everything with white paint."

Originally a painter, her goal is to show, through the use of acrylic in installation work, the contrast between authentic and superficial and to discover if anything is truly authentic. "There's a dialogue between the organic, things that go crazy with

growth, and also the artificial and superficial," Vasconcelos says. She returned to her homeland to observe natural processes in a remote area so she could combine those images with what she sees in her adopted California: shiny, beautiful facades where everything is on display.

See these artists' images in the prestigious Traveling Scholars 2003 exhibition (through March 14 at the Museum of Fine Arts, Boston). You'll also discover the works of seven other participants in last year's Fifth Year program and two additional Museum School alumni. "The great variety of works reflects the School's philosophy of nurturing individual development and, perhaps, the wide range of contemporary inquiry," says Joanna Soltan, Museum School curator. "You will find eleven very individual and disparate voices."



Maria Vasconcelos, Quag (detail), 2003. Acrylic paint, wooden table, parquet floor, 18 x 12 inches.

Chung-Shil Adams, I need to empty my room, 2003. Egg tempera on panel, 9 x 11 inches.



INSIDE THE ARTIST'S GAZE

Photographers and their view of the world around us



Jim MacMillan, *First Light* 09/12/01, 2001. Color print, 26 x 39 inches.

They look around a lot, and often see nothing. Then they look some more—at the neighborhood, a boy jumping on a trampoline, Twinkies, an empty diner.

And there it is. The image. The conversation yet to be had.

"I believe in photography's ability to describe," says **Laurel Nakadate** (Bachelor of Fine Arts '98). "Looking hard and long at something reveals stories and possibilities we initially miss. What we discover is often so much more than we could have imagined."

The photographers whose images appear on these pages come from diverse backgrounds, drawn to the medium for a variety of reasons and at different points in their lives. But they speak of a common need to detail their environment and to show others what a photograph is so well suited to reveal: a moment in time.

Given the many influences on and opinions about photography, we asked some Museum School alumni to comment on their own work and to add a personal point of view that many people rarely get the opportunity to hear.

Photography records and validates one's search for the truth, says photojournalist **Jim MacMillan** (Bachelor of Fine Arts in Art Education '88). "The camera also lets me say, 'Look what I saw today. I really want you to see this,'" he says. "Photographs enable me to do that, to show not just the content, but my perspective. The way I saw it."

BEGINNINGS

Todd Hido (Bachelor of Fine Arts '91) was a teenager living in Ohio when he started sharing images from his life. "I used to photograph my little brother on his BMX bikes, jumping ramps that we made in our front yard." Not too far away, in Iowa, 10-year-old Nakadate already had several years' experience taking pictures when she enrolled in photography classes. "I grew up seeing a life of art making as a valuable, viable, relevant possibility," says Nakadate, whose parents are both writers. "I never doubted that I would make art and photos."

When **Michelle Widmer-Schultz** (Diploma '01) was 9 she started using her mother's old medium-format Kodak camera. "It was the kind you look down into, instead of through," Widmer-Schultz says. "I used to mail my film in to a processor, and would anxiously wait for the prints to come back—it was like Christmas every time."

MacMillan took an introductory photography class at the Museum School to try a new medium. "There is an experience that I recall," he says, "a solid percentage of photographers report that they have the same feeling—that, after your first roll of film and your first print, there is a realization that this is the medium I need to say everything I want to say."

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JIM MACMILLAN (LEFT)

WHAT COMPELLED YOU TO TAKE THIS PICTURE?

It was the greatest single news event of my lifetime. In the process of taking different perspectives on the scene, I came upon this at nighttime. It was floodlighted but still dark, clearly a spectacular vista where you could see nothing but ruins. You're in lower Manhattan but you can't see any other buildings because of the smoke. It was the definitive visual perspective on the scene but the lighting was wrong. I had to wait for the sun to rise.

WHAT WERE YOU TRYING TO SAY?

I was shooting this on the 12th [of September 2001] for editions on the 13th. Collapse photos dominated on the 12th. On the 13th you're looking for the second-day image. I was hoping the sunrise would give the viewer

a sense of hope. However, as the sun rose, just the opposite happened. It really showed the scale of the destruction and how little hope there was to find any survivors.

WHAT DON'T WE KNOW ABOUT THIS PICTURE THAT WE SHOULD?

It appears as if there is one person in the photo but there are nearly 3,000.

WHAT INFLUENCES YOUR WORK?

Some photos have changed history. I was a child of the Vietnam era. I can point to three or four key images that probably stopped the war or swayed public opinion dramatically, more than I've ever seen any other medium accomplish. The potential importance influences my work.

BEN SLOAT (ABOVE)

WHAT COMPELLED YOU TO TAKE THIS PICTURE?

The simple act of my grandfather wiping his eyes with my father and uncle next to him spoke to me about how their roles had changed over time, but the father/son relationship remained, at the core, absolutely similar.

WHAT ARE YOU TRYING TO SAY?

The image is an allegory, a story about age, love, vulnerability, change, and protection.

WHAT DON'T WE KNOW ABOUT THIS PICTURE THAT WE SHOULD?

I cropped out my uncle sitting in the chair with a party hat on! It seemed tangential from what the rest of the photo was saying.



Laurel Nakadate, *Airplane* (detail), 2002–03. Video still, 30 x 40 inches.

AN ARTIST'S INFLUENCE *continued from page 2*

For **Neeta Madahar** (Master of Fine Arts '03), everyday things, including activities and relationships with family and friends, present the greatest influences on her work. "They are a big factor in what I respond to," says Madahar, who started as a painter and moved to video work before turning to 35mm photography. The medium, she says, affords a more intimate relationship between art and artist.

Ben Sloat's (Post-Baccalaureate Certificate '02) photographs draw from "personal experience married to artistic predecessors," factors that he says are similar in most artists.

Growing up in a half-Mexican, half-American household and living in Mexico City and the Chicago suburbs affected Widmer-Schultz's artistic views. "I was living between two worlds very early in life," she says. "Your perspective on the world is very different when you realize that not everyone lives 20 minutes from a mega-mall, or that some people live in cardboard houses and consider themselves blessed."

Documentary photographers help shape Nakadate's work, and culture also makes significant impressions. "I watch hours of reality television and music videos," she says. "I often find myself combining my traditional roots with my pop culture influences to create a sort of hybrid language."

Hido also identifies with documentary photographers. But when it comes to the final product, he says he's more like a painter.

"Although I never stage or light anything while I am taking pictures, I take liberty while I am printing," he says, "making things darker or making them more colorful than they actually were."

Unlike paintings, sculpture, and artwork of more traditional media, photography's acceptance as a legitimate art form worthy of gallery space is a relatively recent phenomenon. Perhaps it was seen as simply a reflection of what everyone else could already see, without any creativity, emotion, or true art making. Perhaps not.

"You spend a lot of time in school debating what is art," MacMillan says. "I've found some peace with my photography, some being art and some not. You don't wake up and say I'm going to be an artist today. You could be in the middle of a routine assignment and that art, the creativity, the moment you're in, it can emerge at any time."

Whatever the reasons for its current status, photography is enjoying an exciting time. "It has really become a valid and significant form of fine art where it once was dismissed," Sloat says. Widmer-Schultz agrees. "Artists working in photography today don't have to worry about whether it is accepted by the mainstream as fine art – it just is. And they can move on from there."

Neeta Madahar, *Bedroom Blinds*, 2001. Type C print, 15 x 15 inches.



LAUREL NAKADATE (LEFT)

WHAT MAKES THIS IMAGE UNIQUE?

This photo of me is from a video I created for my show "We are All Made of Stars."

WHAT DON'T WE KNOW ABOUT THIS PICTURE THAT WE SHOULD?

I find men to photograph all around me. Sometimes the men in my photos are friends of friends. Sometimes they are strangers. Some of the men I found while driving across the Midwest. All of the men are single, without children or wives.

WHAT ARE YOU TRYING TO SAY?

I photograph because I'm responding to a world I've created around me. The photos represent moments where decisions—visual, emotional or situational—have occurred. My photos are about relationships between people, and the comfort or discomfort found there.

NEETA MADAHAR (ABOVE)

WHAT COMPELLED YOU TO TAKE THIS PICTURE?

Every morning when I woke up in my old apartment, the light coming through the window blinds was the first thing that I would see. I never got tired of this view. I was enchanted by how the blinds were transformed into an abstract form. I wanted to capture the fantastic quality of light.

MICHELLE WIDMER-SCHULTZ (TOP)

WHAT COMPELLED YOU TO TAKE THIS PICTURE?

When people see my photographs they tend to immediately want to know where I took it or just as often scream out 'I was there!' I was curious to see what happened when the location wasn't as obvious—when the viewer had to search for other clues, and couldn't grasp onto anything familiar.

WHAT DON'T WE KNOW ABOUT THIS PICTURE THAT WE SHOULD?

I digitally erased all signage that would indicate the precise location.

WHAT MAKES THIS IMAGE UNIQUE?

The locals in Switzerland take the scenery for granted; it's everyday for them. By photographing the scene and printing it in the large scale in which I make my prints, I feel like I'm giving away a local secret or putting someone's personal life on display.

WHAT ARE YOU TRYING TO SAY?

I'm trying to capture an absolutely average, mundane moment in this place ... the kind of moment that occurs in our field of vision constantly, but, when frozen, takes on a completely different appeal.

STEVE AISHMAN (BOTTOM)

WHAT COMPELLED YOU TO TAKE THIS PICTURE?

All of the images document my relationship to my father and his prostate cancer since diagnosis five years ago. But they are also all forms of self-portraiture for Dad and me.

WHAT DON'T WE KNOW ABOUT THIS PICTURE THAT WE SHOULD?

I look at the portraits of my father and cannot help but see my future self in him as he looks at the images and sees his past; a time before the disease ravaged his body. I look at the images with fear. I fear the genes I have inherited, I fear the eating habits we share, and I fear my possible future.

WHAT WERE YOU TRYING TO SAY?

Hopefully my photographs will help more people and their families in understanding, avoiding, and dealing with cancer.



Michelle Widmer-Schultz, *Dwell in a Cloud* (detail), 2003. Iris prints on somerset velvet, 129 x 28 inches.



Steve Aishman (MFA '01, faculty), *Chemo Portraits* (detail), 2001. Color print, 30 x 40 inches.

WHAT ARE YOU TRYING TO SAY?

I am not quite sure and I have never been. I don't worry myself with that. I take pictures because I like to. The things I am interested in are emotion, mood, and memory.

WHAT MAKES THIS IMAGE UNIQUE?

I drive and drive and I mostly don't find anything that is interesting to me. But then, something calls out. Sometimes there is the smallest thing that catches my eye.



Todd Hido, #2690 (detail), from the series *House Hunting*, 2001. Chromogenic print, 30 x 38 inches. Photo courtesy Stephen Wirtz Gallery, San Francisco, CA.

DIGITAL REVOLUTION?

As the Museum School invests in new digital printing facilities, the discussion continues about technology's impact on the art of photography. Sure, you can already tweak pixels and produce images more cheaply than you can with film. But the real difference with digital lies in the freedom it provides artists, and in its potential as a creative tool.

Here's what some of our alumni and faculty have to say about digital:

"The digital revolution's impact has been not just on what we see but how we see. It presents an opportunity for the image on a memory card to be the beginning of a work of art rather than the end result. Now photography is seen much more as a creative art and much more initiated by the vision of the photographer."

—Ben Sloat (Post-Baccalaureate Certificate '02)

"Film will become rarefied like cyanotype. But for the moment, digital photography is just another tool to choose from, another way to capture an image." —Michelle Widmer-Schultz (Diploma '01)

"I detested digital in the beginning. It was very difficult to navigate and I had a hard time remembering all the nuances in Photoshop. But now I can go through 125 or 200 pictures in an hour or two and know I'll have something that's great. It's instant gratification." —Leah Peterson (Master of Fine Arts candidate, faculty)

"In shooting a series of portraits for the Radcliffe Institute there are a lot of conversations about the pictures and interaction with people. My manner hasn't changed and seeing things that are interesting hasn't changed. But with digital there seems to be more of a personal interaction when you're working with portraits of people who are trying to bring themselves to you."

—Tony Rinaldo (Bachelor of Fine Arts '81)

"The initial thrill that you can put an elephant's body and a cat's head together is thankfully gone by. Our students are much more interested in being able to realize the best possible image they can. That's with ink for some, photo paper for others." —Jim Dow (faculty)

ALUMNI NEWS



Elif Soyer, *On the Steppes of Central Asia* (detail), 2003. Original archival digital image, 3 x 11 inches.

Carol Acquilano (Dip '82) was the Artist-in-Residence at the Art Complex Museum in Duxbury, MA, and took part in the "Virtuous Siena" exhibition at the Little Theatre in Rochester, NY, in December 2003/January 2004.

Sophia Ainslie (MFA '01) is associate curator for "Witnessing South Africa: A Decade of Democracy," the South African exhibition traveling to Boston in 2004. The exhibition catalogue includes her article, *The Voice of the Nation*. She was part of "Wide Turns and Frequent Stops" and the "Members Show," exhibitions at Kingston Gallery in Boston in September/October 2003.

Meg Alexander (Dip '91) had her work featured in "Forward Back," the October 2003 exhibition at Allston Skirt Gallery in Boston.

Richard Aliberti (Attended '80-'84) created an elephant sculpture that was presented to the retiring chair of the Board of Trustees at Tufts University (Medford, MA) in October 2003.

Ilona Anderson (MFA '91) returned to South Africa and her work was one of 162 chosen from 1,600 entries in the Brett Kebble Art Awards. She held a one-person show at the Joao Ferreira Gallery in Cape Town in May 2003, and was invited

KEY

Attended	ATTENDED THE MUSEUM SCHOOL
BFA	BACHELOR OF FINE ARTS
BFA Art Ed	BACHELOR OF FINE ARTS IN ART EDUCATION
BFD	BACHELOR OF FINE ARTS AND DIPLOMA
CD	BACHELOR OF FINE ARTS AND BACHELOR OF ARTS
CE	CONTINUING EDUCATION
Dip	DIPLOMA
FY	FIFTH YEAR CERTIFICATE
GD	GRAPHIC DESIGN CERTIFICATE
MAT	MASTER OF FINE ARTS IN TEACHING IN ART EDUCATION
MFA	MASTER OF FINE ARTS
Post Bac	POST-BACCALAUREATE CERTIFICATE

to participate in two exhibitions at the Grahamstown Arts Festival. She was also part of a group show in Winter 2003-2004 celebrating an Eastern Cape museum's name change to the Nelson Mandela Art Gallery.

John Andrews (Dip '89, FY '90) took part in the three-person exhibition "New to You" at the Gallery of Graphic Arts in New York in September/October 2003.

Laraine Armenti (Attended '88-'89) showed paintings in the Francis N. Roddy Open Competition at the Concord (MA) Art Association in Fall 2003.

John Avakian (Attended '90 and faculty) gave a lecture and demonstration at "Man's Inhumanity to Man," an exhibition of his monotypes and monoprints at the University of the Arts in Philadelphia in November 2003.

Margot Balboni (Dip '73) was included in "Millennial Boston," during Fall 2003 at the Boston Athenaeum. Three prints in the exhibition were part of her "Digging Boston" portfolio, a series recently acquired by the Boston Athenaeum.

Hannah Barrett (Dip '92 and faculty) had an exhibition of her new paintings at Clifford/Smith Gallery in Boston in November 2003.

Taiya Barss (Attended '68) will be included in "Five Crows Silver" at the Nova Scotia Museum of Natural History in Halifax opening on May 28, 2004.

Ingrid Bathe (CD '97) is assistant director at the Watershed Center for Ceramic Arts in Newcastle, ME.

Thaddeus Beal (Dip '88) had his exhibition of new paintings at the OH+T Gallery in Boston reviewed in the *Boston Globe* in October 2003.

Jerry Beck (MFA '91) is artistic director of the Revolving Museum in Lowell, MA.

Susan Jane Belton (Dip '79 and Faculty) is in the juried publication *New American Painting, Northeast Edition, Volume 50*. She exhibited in "Southenders in 2002" and "Southenders 2 in 2003" at Mills Gallery in Boston. She collaborated on the "Brewster Project" at the Brewster (MA) Museum in 2003 and at Babson College, Wellesley, MA, in 2002.

Randy Borden (Dip '93) showed the "Kaiju Big Battel Debut DVD, Terebi Sento" at the Coolidge Corner Theatre in Brookline, MA, in October 2003.

Edward Burlem (Dip '95) is a senior designer at Booga Designs in Brooklyn, NY.

Catherine Carter (Attended '90) was included in "Natural Forces: Three Artists' Experience of the Landscape," at the Artspace-Maynard Gallery in Maynard, MA, in October/November 2003.

Pelle Cass (Attended '74-'76) showed photographs in "Northeast Exposure," a two-person exhibition at Boston University's Photographic Resource Center in November/December 2003. She is glad to be back in the art world after a 14-year break.

Paul Chapdelaine (Dip '85) took part in a two-person show at the Nouveau Artspace Gallery in Plymouth, MA, in November 2003.

Anne Cook (BFA '85) exhibited work from her Freedom of Speech series in "Layers" at the Target Gallery in the Torpedo Factory Arts Center in Alexandria, VA, and at the Museum of Modern Art's Fall 2003 show "Breaking the Silence: Questioning Power," in Arlington, VA. She will exhibit at NBC News 4 in Washington, DC and at the Schlesinger Arts Center in Alexandria, VA, in 2004.

Mark Cooper (MFA '80 and faculty) had a solo exhibition, "Jacks are Wild," at Harvard University's Three Columns Gallery in Cambridge, MA, in October/November 2003.

Lisa Costanzo (FY '00) is a graphic designer at the Boston Public Health Commission.

Michele Dangelo (Post-Bac '03) has an exhibit of her "New Work" at the St. Botolph Club in Boston January-March 2004.

Richard Dean (Attended '73-'75) was co-curator and exhibitor of "Inspirations II," an exhibition at the Canterbury Museum in Canterbury, England, in January 2004.

Ann (Buth) Deluty (BFA Art Ed '67) is the wood and stone sculpture instructor at the DeCordova Museum School in Lincoln, MA. She is taking over from **Angelica Lee** (Dip '51, FY '52) who is retiring.

Adrienne Der Marderosian (Attended '03) had "Textures of Memory," a solo exhibition at Emerson College in Boston February-June 2003.

Philip-Lorca diCorcia (Dip '76) had *A Storybook Life* published by Twin Palms Press in Fall 2003, and it was reviewed in *Artforum* in September 2003.

Polly Doyle (Dip '54) exhibited seven abstract oil paintings in a group show at the Barn Owls Gallery in Bar Harbor, ME, in Summer 2003. For several years, she has been working on a book that will include 500 definitions from creators in all arts.

Dave Dugan (Attended '88) is an editorial staff cartoonist at the *Daily Iowan*, and is creating "Gravy Boys," a comic strip about the restaurant business. He also took part in the Arts Iowa City's member show in November/December 2003.

Lalla Assia Essaydi (BFA '99, Dip '00) presented "Converging Territories," a solo exhibition, at Howard Yezerski Gallery in Boston in September 2003.

Omer Fast (CD '95) was featured in a two-page article in the September 2003 issue of *Artforum*.

Jessica Ferguson (MFA '86 and faculty) was part of "Hidden Language," a two-person show at the Fort Point Arts Community Gallery in Boston in Fall 2003, and was featured in an article on pinhole photography in the Boston University's Photographic Resource Center's publication *In the Loupe*.



Will Barnet, *Mother and Child*, 1961. Oil on canvas, 46 x 39 inches. Photo courtesy Alexandre Gallery.

Ifé Franklin (Dip '89) was commissioned by the Edward Ingersol Browne Fund and the Mattapan (MA) Community Development Corporation to make new banners for Mattapan Square.

Barry Freedland (MFA '94) is assistant professor of sculpture at the New College of Florida in Sarasota.

Phyllis (Penfold) Freeman (BFA '92) is a wardrobe and production assistant in the entertainment department of Foxwoods Resort and Casino in Mashantucket, CT. Outside work, she creates metal sculpture.

Mark Gens (Dip '86) exhibited his sculpture at Lucas LA in Los Angeles in Fall 2003.

Nan Goldin (Dip '77, FY '78) recently published a new book, *The Devil's Playground*, which was featured in the *New York Times* in November 2003.

Diana Gonzalez-Gandolfi (BFD '74, FY '75) took part in the group show "Correspondences: Poetry and Contemporary Art" at the Hunterdon Museum of Art in Clinton, NJ, October 2003–January 2004.

Michael Grady (Dip '76, FY '77) is the chair of the Department of Arts and Consciousness at JFK University in Berkeley, CA.

William Greiner (BFA '81) had photographs in "Snapshot," an exhibition at John Stinson Fine Arts Gallery in New Orleans in October 2003, and the Winifsky Gallery at Salem State College in Salem, MA, in November 2003.

Judy Haberl (MFA '84) had "HFO O:C," an exhibition of Polaroid photographs at Gallery Kayafas in Boston in September 2003.

Kathy A. Halamka (Post-Bac '02) was featured in a two-person exhibition, "Pattern and Grain," at Firehouse Center for the Arts in Newburyport, MA, in September/October 2003.

Duane Hammond (Dip '64) and **Sandra Rines Hammond** (Dip '64) moved to Alton, NH, after running their graphic arts studio for 31 years. They are now sculpting and painting in pastels.

Jane Hans (Dip '91) has outdoor, site-specific sculptures at two locations: "Sky and Stream," an installation using bent and painted tree saplings, is at the Derryfield School in Manchester, NH, and "Bright Autumn," which utilizes tree branches to form an alley, is at Bridgewater (MA) State College.



Laurel Sparks, *Betty's Revenge* (detail), 2003. Flashe, acrylic, marble dust, glitter on linen, 72 x 66 inches. Photo courtesy Clifford Smith Gallery.

Mary (Rogers) Helmreich (Attended '64–'65) paints water colors of southern California and exhibited at the San Diego (CA) Art Institute, the Dallas (TX) Museum of Fine Arts, and at several galleries.

Todd Hido (BFA '81) had work featured in the group show "Beauty and Banality in Contemporary Photography" at the Carrie Secrist Gallery in Chicago in October/November 2003.

Heidi Johnson (Dip '89) had a one-woman show "Saturation" at OH+T Gallery in Boston, in September 2003 that was reviewed in the *Boston Globe*.

Deborah Kalin (Dip '94) runs perFORM video document and project management in Newton, MA.

Ticia Kane (Dip '71) had "Incidents of Character," an exhibition of paintings, drawings, sculpture, and video at the Loomis Chaffee School's Mercy Gallery in Windsor, CT, in September/October 2003.

Ivona Kaz-Jepsen (BFA '76) took part in "Venezia Viva," an exhibition at Gallery 10, Ltd., in Washington, DC, in June 2003, and teaches art at a private high school.

Thomas Keefe (CD '03) had the first screening of "Pretender's Dance," the first production from his film company Vesto Productions in November 2003. He is currently working on the remake of the film "The Manchurian Candidate."

Barbara Kerstetter (Attended '70-'72) teaches life drawing to medical students at Columbia University's College of Physicians and Surgeons in New York. She was featured in a *Journal of American Medicine* article in Spring 2003.

Colleen Kiely (Attended '91) was included in "As Small As Possible," an exhibition at the ZG Gallery in Chicago November 2003–January 2004.

Matthew Sinclair Kinney (Dip '97) presented a solo exhibition, "Paintings and Drawings," featuring abstract works investigating the city and nature at the Boxford (MA) Village Library Gallery in Fall 2003.

Beth Krensky (BFA '87) is an assistant professor and the art education area head at the University of Utah's Department of Art and Art History in Salt Lake City.

Jane Langton (Attended '58-'59) is the author of a critically acclaimed series of mystery books and of the *Hall Family Chronicles*, including the Newbery Honor Book, *The Fledgling*.

April Lee (BFA '94, Dip '95, FY '96) had her first solo exhibition at Jeffrey Coploff Fine Art in New York in December 2003/January 2004.

Diana Lee (Dip '78) will be profiled in *Cape Cod Magazine's* March 2004 issue in a piece on inspiring women who changed careers. In Spring 2003, she graduated *summa cum laude* from the University of Massachusetts Dartmouth with a BFA in art education.

Anya Lewis (CD '00) is coordinating the capital campaign for the New Museum's new 60,000 square foot building, scheduled to open in New York City's Bowery in 2006.

Marja Lianko (Attended '77) had her first exhibition of sculptures at the Pepper Gallery in Boston in September/October 2003, which was reviewed in the *Boston Globe* in September 2003.

Claire Lieberman (BFA '77, FY '78) had solo exhibitions at the Pamela Auchincloss Project Space in New York in September/October 2003, the Chiaroscuro Gallery in Santa Fe, NM, in October/November 2003, was granted an artist's residency at Friche la Belle de Mai studios in Marseilles, France, in Summer 2003, and enjoyed a two-page article in *Sculpture* magazine in December 2003.

Joan Linder (BFA '83) is taking part in "The Drawn Page," an exhibition at the Aldrich Contemporary Art Museum in Ridgefield, CT, through March 18, 2004. She was part of the "Artist in Residence Biennial" at the Ewing Gallery at University of Tennessee in Knoxville, TN, in January/February 2004 and had a solo show in the White Rooms at White Columns Gallery in New York from December 2003–February 2004. She took part in "ID_ENTITY," the inaugural exhibition at the NURTUREart Gallery in Brooklyn, NY, from September–November 2003; in "Project Space" at Riva Gallery in New York in 2003; and in "637 Running Feet: Black and White Wall Drawings" at the Queens Museum of Art in Queens, NY, in 2003.

Liz Linder (Attended '88) has her own photography studio, Liz Linder Photography, in Boston, MA.

Joyce McDaniel (MFA '82 and faculty) was invited to be a visiting artist at Vanderbilt University in Nashville, TN in March 2003. In the October 2003 issue of *Sculpture* magazine, the image of her Living Patterns accompanied an article on Boston sculptors. She has a sculpture represented in the Hand Papermaking's Archive Registry, housed at the Robert C. Williams American Museum of Papermaking in Atlanta, GA. She has sculptures in "Connection/Collection Boston Sculptors at the Art Complex Museum" in Duxbury, MA, from September



Alexandra Rozenman, *Baby Shower*, 2003. Oil on canvas, 40 x 30 inches.

2003–January 2004, and in "Paper and Metal" at the Minneapolis Center for Book Arts in Minneapolis, MN from October 2003–January 2004.

David McDonald (Dip '87, FY '88) is the director of the new Carl Berg Gallery in Los Angeles, CA, and is participating in "White on White," a group show at Patricia Faure Gallery, Santa Monica, CA, in March 2004. He also took part in "Tinseltown," a group show at Domestic Setting in Los Angeles in December 2003.

Mary Mead (MFA '89) exhibited a large outdoor piece at "Sculpture Fest" from September–November 2003 and prints at Spotlight Gallery, Vermont Arts Council in Montpelier, VT, in January–February 2004. She had a solo exhibition of new work in sculpture, printmaking and painting in February 2004 at Cooler Gallery in White River Junction, VT.

Elizabeth Michelman (Dip '92) showed "Vox Clamantis (A Voice Crying)," a site-responsive public installation in Barrows Exhibition Rotunda at the Hopkins Center at Dartmouth College, Hanover, NH, from November 2003–January 2004.

Christine Moore (Dip '87) had an artist's reception in October 2003 in New York.

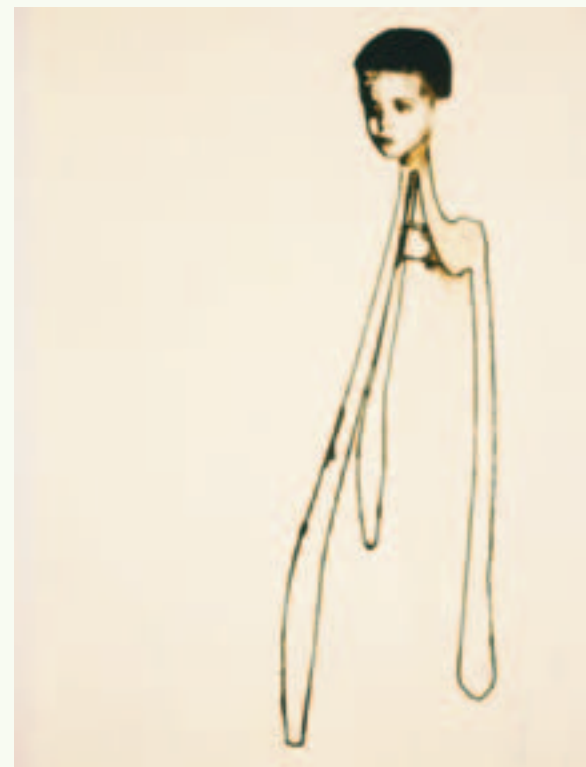
Veronica Morgan (Attended '59) was included in an invitational group show "Interpretation of the Common Chair," at Oasis Gallery in Gloucester, MA, in November 2003.

Phil Morse (BFA '69) had paintings on view at Reside, a furniture gallery, and two clocks at the Attic Gallery, both in Cambridge, MA.

Bridget Murphy (Post Bac '99, MFA '02) is the program officer for Artadia: The Fund for Art and Dialogue in New York.



Hannah Barrett, Lydia Pinkham's, 2003. Oil on digital photo-montage, 35 x 42 inches. Photo courtesy Clifford Smith Gallery.



Bradley Rubenstein, *Bradley*, 2002. Oil, black oil, and carbon on canvas, 70 x 50 inches. Photo courtesy Clifford Smith Gallery.

Nancy Nicholson (Dip '85) recently moved into a new studio space in the Guwanus neighborhood of Brooklyn, NY. She produces one-of-a-kind stained glass landscapes selling them at Craft Boston and the Philadelphia Furniture Show.

Deenie Pacik (Attended '97-'02) took part in Dorchester Open Studios in Boston in October 2003.

David Palmer (Dip '89, FY '90) took part in "Different Strokes: Boston Painters at the New England School of Art and Design" at Suffolk University in December 2003.

Ellen Pearlman (Dip '77) recently published *Tibetan Sacred Dance*, the first English language book on the subject. She won the 2003 Banff Mountain Center Grant to turn the book into a DVD, and was awarded a 2003 President's Fellowship at the Vermont Studio Center.

Virginia Peck (Dip '83) showed works in "Earth Elements" at the Newton (MA) Free Library in October 2003; "Elusive Form" at Upstairs @ Johnsons Art Gallery in Boston in October 2003; and "Icons + Altars" at New Art Center in Newton, MA, in November/December 2003.

Barbara Poole (BFA '78, FY '79) had "All About Me, Pt. II," a solo exhibition of her narrative paintings and drawings at the Bromfield Art Gallery in Boston in November/December 2003.

Libby Ramage (Dip '78, FY '79) exhibited work on wood and paper in "Baby Needs New Shoes," at Princeton University's WPA Gallery in Princeton, NJ, in June 2003.

Sarina Khan Reddy (MFA '03) took part in "Rencontres Internationales" in Paris, France, and Berlin, Germany, in November 2003; in "HarvestWorks" at the Digital Media Arts Center in New York from November 2003-January 2004; in the multi-media exhibition "Propaganda of War" at the Warehouse in Washington, DC, in October 2003; and in "Breaking News" at Judson Church in New York in October 2003.

Ellen Rich (Dip '85) had her first solo commercial gallery show at Genovese/Sullivan Gallery in Boston in September 2003, which was reviewed in the *Boston Globe*.

Karen Ristuben (BFA '81) featured her sculpture, glass, and renewed rust works in her Open Studio and Fall 2003 Sale in Rockport, MA.

Molly Roberts (BFA '00) is currently a resident artist at Hurricane Mountain Ceramic Studio in Keene, NY. She is showing at the Cambridge (MA) Artists' Cooperative, the Society of Arts and Crafts in Boston, the Clay Studio in Philadelphia, and the Gallery in the Woods in Brattleboro, VT. She will return to teach at the Museum School in Summer 2004.

Judith Roth (BFD '57) exhibited her oil paintings, pastels, and graphite drawings in "The Dance, Revisited" at the Gallery in Village Hall in Lincolnwood, IL, in September/October 2003.

Meg Rotzel (MFA '99) was one of eight visual artists and curators named in *Boston Magazine's* "Hot List," which picked the "best of Boston's most sizzling talent."

Alexandra Rozenman (MFA '97) was accepted into the flat file of the Drawing Center in New York, and had a one-person show at A-Z Gallery at Northern Warehouse in St. Paul, MN, in December 2003.

Bradley Rubenstein (MFA '92) recently held the one-person show "Affinity for Surfing" at Universal Concepts Unlimited, Galerie Lelong, and Artists Space, all in New York.

Henry Samelson (Post-Bac '00, MFA '03) exhibited new paintings in a group show at Miller Block Gallery in Boston in September 2003.

Lisa Sawlit (BFA '83) had an exhibition at the MacPhail Architectural Collaborative in Belmont, MA, in September 2003.

Nancy Schön (Dip '53, FY '55) had her eight-foot bronze "Dragon for Dorchester" installed in Upham's Corner in Dorchester, MA, in November 2003. Boston Mayor Thomas Menino, Massachusetts U.S. Senator Edward Kennedy, and Teresa Heinz Kerry attended and read stories about dragons to the crowd.



Nuno DeCampos, *Shirt #8* (detail), 2003. Egg tempera on panel, 13 x 13 inches. Photo courtesy Clifford Smith Gallery.

Phillip Schwartz (Dip '88, FY '89) recently moved to the Hudson Valley (NY) where he and his partner are renovating a Greek Revival farm house. He is represented by Keogh and Riehman Fine Art in New York.

Steven R. W. Sciscenti (BFA '89) took part in "Lens Work: The Art of Seeing," an exhibition at the Sangre de Cristo Arts and Conference Center in Pueblo, CO, from November 2003-January 2004.

Robert Siegelman (Dip '80, FY '81, and faculty) juried "Pushing the Envelope," an exhibition at the Cambridge (MA) Art Association in October 2003.

Hillary Sloate (BFA Art Ed '93) is a teacher at the Worcester Art Museum and worked with more than 20 Holy Cross College students and Worcester (MA) community members to create a mosaic to improve relations between the college and its neighbors. The mosaic, "Civitas Branching," will be installed on the foundation of Worcester's College Hill Civic Association building in Spring 2004.

Ruta Smilskalnis (BFA '88, Dip '89) had paintings in the December (2003) Salon Show at Clark Gallery in Lincoln, MA.

Teryl Alden Smith (MAT '94) was featured on the cover and in the featured story in *Middlesex Beat* magazine (April 2003).

Elif Soyer (MFA '99) exhibited her work in "Flowers and Germs (mostly germs)," at Kingston Gallery in Boston in October 2003.

Laurel Sparks (BFA '95) enjoyed a one-woman show, "Laurel Sparks: New Paintings" at Clifford-Smith Gallery in Boston in September 2003, which was reviewed in the *Boston Globe*.

Mark Spencer (Dip '71) had two catalogues published about his work: *Beyond Reason* from the Frye Art Museum in Seattle, WA, and *Mark Spencer: A Survey of Paintings* from the Gerald Peters Gallery in Santa Fe, NM.

Ann Strassman (Dip '95) had an exhibition at the Kidder Smith Gallery in Boston in Spring 2003, which was reviewed in the June 2003 issue of *ARTnews*.

Sand T (Soh H. Tan Kalloch) (Dip '93, MFA '97) exhibited her recent paintings in "An Open Border," at artSPACE@16 in Malden, MA from November 2003-February 2004. She was nominated as one of six candidates for the *Malden (MA) Observer's* Citizen of the Year award in September 2003, recognizing her efforts to establish a vibrant artist community in Malden.

Lois Tarlow (Attended '50-'54) has a solo exhibition from March 22-April 30, 2004, at Rosenberg Gallery of Goucher College in Towson, MD, and was awarded a three-month residency at the Santa Fe (NM) Art Institute for Summer 2004.

Roger Thomas (BFA '75) is the executive vice president of Design at Wynn Design and Development, an interior design firm in Las Vegas, NV.

Julien Tomasello (MFA '99) was named associate photo editor of *Out* magazine and the associate photo editor of *HIV Plus* magazine. He lives in Los Angeles and continues to work on his art.

Juni Van Dyke (BFD '90, MAT '92) had her paintings, sculpture, drawings, music, and photography featured in a solo exhibition, "Stories Hands Tell," reflecting Americans' attitudes on aging at the Gordon College Art Gallery in Wenham, MA, in Fall 2003. Her recent works on paper were included at the Jane Deering Gallery in Gloucester, MA, in July/August 2003 and at the Georgianna Druchyk Gallery in CT in Fall 2003.

Heidi Whitman (Dip '80 and faculty) had a solo show at NAO Project Gallery in Boston in May/June 2003.

Michelle Widmer-Schultz (Dip '01) took part in Cambridgeport (MA) Open Studios and the Boston Arts Festival, both in September 2003.

Leslie Wilcox (BFA '79) was featured in a September 2003 *Boston Globe* article on the South of Washington arts district in Boston.

Katherine (Cunningham) Wilker (MAT '03) married Robert Scott Wilker, and was included in a group show "Works on Paper" at Elizabeth Roberts Gallery in Washington, DC, in December 2003.

Michael B. Wilson (Dip '87, FY '88) has a solo exhibition of paintings at the Sandy Carson Gallery in Denver, CO, through

March 5, 2004. He opened, operated, and showed paintings and prints at OZ Gallery in Provincetown, MA, from July–October 2003, and will reopen the gallery in July 2004.

Wendy Witten (BA '83) received a law degree and is now enjoying a career in insurance. She looks forward to resuming her art studies in Chicago.

Harriet Zabusky-Zand (Dip '84) had pieces from her Dressed to Kill series included in an international paper show at Monique Goldstein Gallery in New York, NY, and her new paintings of water were featured at Cotuit (MA) Center for the Arts. The Mandarin Hotels recently purchased pastel drawings and a large painting for their new Columbus Circle (New York) hotel.



Judy Haberl, *Iced Fiction Series: Stilled Garden* (detail), 2001. Frozen landscape Polaroid, 40 x 96 inches. Photo courtesy Gallery Kayafas.

GROUP SHOWS

Chung Shil Adams (Dip '02, FY '03), **Joel Babb** (faculty), **Benjamin Cariens** (faculty), and **Lewis Cohen** (FY '61) took part in an exhibition of contemporary realists around the theme of mentors and proteges and the implications of this relationship in art at the Vose Galleries, Boston from November 2003–January 2004.

David Attyah (MFA '99) and **S.A. Bachman** (faculty) are the founders of the artist/activist collaborative Think Again that recently published *A Brief History of Outrage*, a book featuring their public art.

Gerry Bergstein (BFA '69, MFA '71) and **Nancy McCarthy** (Attended '88-'89) were each featured in an October 2003 *Boston Globe* article as one-half of an "Artistic Couple [Who] Makes a Picture-Perfect Match."

Colin Burns (Dip '93), **David Hochbaum** (Dip '95), and **Travis Lindquist** (Dip '94, FY '95) founded the Goldmine Shithouse, a collaborative trio which came together to create at the Metalstone Gallery in New York in November 2003.

Doris Carlson (Dip '89, FY '90), **Juliana Boyd Kim** (Dip '02), and **Carolyn Sirois** (Dip '92, FY '02) were included in the Cambridge (MA) Art Association's show "Energy" in Fall 2003. **Kim** also had work in the "NABB Artists' Exhibit" and the "Small Works" exhibition at the Concord Art Association. **Sirois** showed paintings in "Running Hot and Steady" at Slater

MEDICI SCHOLARSHIPS SEND STUDENTS TO ART SCHOOL

For most Museum School students, talent, determination, and hard work are not enough to ensure the successful pursuit of their artistic development. More than two-thirds of students require another key ingredient: financial aid.

The Medici Scholarship Program is one of the most successful efforts to raise funds to meet the need for scholarship aid. Established in 1999, this program currently provides more than \$200,000 in scholarship aid each year to Museum School students.

Kathy Kirk, a Medici Scholarship donor and Museum School Governor, feels it is an exciting opportunity and an important responsibility to support young artists. The scholarships represent "a living connection to the Museum School," says Kirk. "I believe that support of emerging artists is crucial, and I'm doing everything I can to encourage the next generation. The students are a link to the real, working world of art."



PHOTO: TONY RINALDO

Kathy Kirk (left) and Amber Duntley.

For Amber Duntley, the recipient of Kirk's Medici Scholarship, this aid was critical to her ability to attend the Museum School. "Receiving this scholarship made a difference in my life and in my ability to make art. These scholarships also teach students that art school is a valid choice, and they create a way for students to make their dreams possible."

Medici Scholarship donors make a three-year commitment of \$5,000 or more each year to support a student or students through their time at the School. With this support, Duntley was able to pursue her artistic vision at the Museum School, and in 2002 was awarded the Karsh Prize in Photography, the School's highest award in photography.

For more information, please call George Rogers at 617-369-4295 or e-mail development@smfa.edu.

DECEMBER SALE SPARKLES

Thanks to those of you who made December Sale 2003 the most successful ever.

\$603,914 RAISED TO SUPPORT ARTISTS AND STUDENT SCHOLARSHIPS

**NEARLY 800 ARTISTS SUBMITTED
4,740 WORKS**

Please participate in this year's Sale,
December 2–5, 2004.

Concourse Gallery at Tufts University in Medford, MA; "Small Works: Big Celebration" at the Arlington (MA) Center for the Arts; and in a two-person show at the newly opened art gallery of Chelsea Theatre Works.

Rob Charleton (Post-Bac '03), **Mark Feeney** (Post-Bac '96), **Neeta Madahar** (MFA '03), and **Michelle Widmer-Schultz** (Dip '01) were featured in the December Sale preview exhibition at the Museum of Fine Arts, Boston, in November/December 2003.

Daniel Dueck (MFA '02), **Heather Hobler-Keene** (BFA '85, Dip '96), and **Sharon Kaitz** (Dip '73) were featured in "Bad Touch," a traveling drawing exhibition of experimental new work at the Rose Art Museum (Waltham, MA) from September–December 2003.

Lisa Jeanne Graf (Attended '88), **Jane Hans** (Dip '91), **Christina Lanzl** (Attended '90), **A.E. Ryan** (MFA '92), **Leslie Wilcox** (BFA '79) and students from **Mags Harries'** (faculty) Site-Specific class were participants in Fall 2003 in "Reclaiming Nun's Field," a public art project/installation created by the Reclamation Artists in Boston's Mission Hill. The work was discussed in a *Boston Globe* article in October 2003.

Dinora Felske Justice (GD '99), **Aria Nadii** (Attended '89–'91), and **Cynthia Vose** (Dip '92) participated in the *Middlesex Beat* Artist Open Studios in Stoneham, MA, in October 2003.

Justice won the Open Studios inaugural \$1,000 award. **Vose** launched a Web design company featuring new media design for the arts, and on artists and arts organizations.

Neeta Madahar (MFA '03) and **Youngsuk Suh** (MFA '01) exhibited in "Construction-Coincidence?!" at Momentum Gallery in Berlin, Germany from November 2003–February 2004. **Madahar** also showed work in "Recent Digital Prints," at the New England School of Art and Design in Boston in October 2003, in "New Work" at the Carpenter Center for the Visual Arts at Harvard University in Cambridge, MA, from December 2003–January 2004, and in the "Christmas Exhibition" at the Purdy Hicks Gallery in London, England, in December 2003.

Eben Portnoy (BFA '01) and **Ben Spiegelman** (CD '00) founded the Department of Energy Theatre Company, which was inaugurated with the new rock opera, "The Fire Of Life," in Cambridge, MA, in September/October 2003.

IN MEMORY

Joseph F. Aliquo (Dip '54)
Barbara Swan (Attended '43–48)



Carol Acquilano, *Bruco* (detail), 2002. Acrylic, 30 x 38 inches.

9TH ANNUAL MEDAL AWARD HONORING CLAES OLDENBURG AND COOSJE VAN BRUGGEN

Tuesday, May 18, 2004
Museum of Fine Arts, Boston

All proceeds from the Medal Award dinner directly support student scholarship aid at the Museum School.

For more information, call 617-369-3622.

The Medal Award is endowed through the generosity of Carol and Arnold Haynes.



Claes Oldenburg and Coosje van Bruggen, *Spoonbridge and Cherry*, 1985-88. Stainless steel and aluminum painted with polyurethane enamel, 29 x 51 x 13 feet. Minneapolis Sculpture Garden, Walker Art Center, Minneapolis, MN. Photo courtesy Walker Art Center, Minneapolis, MN.

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FOR THE ALL-ART ISSUE OF ARTMATTERS

**SEND YOUR ENTRY BY APRIL 1, 2004,
TO BE CONSIDERED**

The work of selected alumni will be featured in artMatters

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Choose up to four recent images and write a brief paragraph about your artwork—the inspiration behind it, what you were thinking as you created it, the process involved, or other thoughts.

Place the completed form below, your written materials, and a list of credit information in an envelope with your slides or photographs. Send your submission to:

Alumni Relations Office
School of the Museum of Fine Arts, Boston
230 The Fenway
Boston, MA 02115

All images will be kept in the alumni archives. Artists' statements published in the all-art issue will be edited.

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- Individually number and print your name on each photograph or slide
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- No digital images will be accepted

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Tuesday, March 30, 6–8 pm

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- Reconnect with other alumni

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A map and directions are available.

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