

# artMatters

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON





DEAR ALUMNI AND FRIENDS:

Sometimes, a student arrives at the Museum School intending to be a photographer only to turn into a sculptor or a poet. Or a painter turns into an economic policy consultant. The transformations are not as odd as they might seem.

At its core, our educational programming is intended to elicit creative investigation and discovery. When you teach art making you teach people to think creatively, to consider the ways they will ultimately use their creative minds. Those crucial lessons translate across media and occupation.

People with visual, spatial, and verbal skills develop their own processes and methods for organizing information and solving problems. Every day, artists solve problems—about how work is presented, choice of medium, or use of color. Those challenges are similar whether in a recording studio or standing in front of a high school classroom.

You'll discover on the following pages of *artMatters* that former students bring their artistic skills to the construction of delightful confections, posh Las Vegas casinos, and interactive Web sites. They carry the Museum School philosophy with them into discussions about Ukranian economics, land use, sewing, the influence of New York arts and culture, and the manufacture of glass chandeliers.

We hope that *artMatters* and the stories you find inside deepen your understanding of our diverse community of faculty, staff, and students. Please continue to share your stories and experiences with us so we can further extend the Museum School's reach.

Deborah H. Dluhy

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

ABOVE AND BACK COVER: Photos: Tony Rinaldo

COVER: DOUG AND MIKE STARN, *Black Pulse 6 (Lambda)*, 2002–2004.  
Lambda digital C-print. 70 x 48 inches.

## Museum School Calendar

Join us for these Museum School happenings

Students Curate Students:  
Suburban Archeology

Courtyard Gallery,  
Museum of Fine Arts, Boston

MONDAY, JANUARY 10–MONDAY, FEBRUARY 28

This student-curated photography exhibition focuses on reconstructed memories and new narratives influenced by the American suburbs. Conceived by Brahma Muhurta Das and developed by Alissa Eberle, this exhibition presents work by SMFA students Alex Meriwether and Leah Bedrosian and recent graduates Brahma Muhurta Das, Alyssa Eberle, and Les Macare.

Student Annual Exhibition

FRIDAY, FEBRUARY 18–SATURDAY, MARCH 12

This juried, multimedia exhibition presents a comprehensive overview of work by current students, including recipients of the Boit Awards for work created independently during the summer, the Dana Pond Awards in painting, the Will and Elena Barnet Award in painting, and the Stella and Sumner Cooper Award for work in metals, glass, and ceramics.

Opening Reception:

Thursday, February 17, 5–7 pm

Meet the Jurors:

Thursday, March 3, 12:30 pm

Jurors of the Student Annual Exhibition, the Dana Pond Awards, and the Boit Awards discuss the selection process.

Gallery Talk:

Thursday, March 10, 11 am–1 pm

Open Studios

SUNDAY, APRIL 10, 11 AM–3 PM

See back cover for more details.

Fifth Year Exhibition 2005

MONDAY, APRIL 11–SATURDAY, MAY 7

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

Opening Reception:

Monday, April 11, 5–8 pm

Gallery Talk:

Thursday, April 21, 12:30–2 pm

Graduating Students Exhibition

FRIDAY, MAY 20–FRIDAY, JUNE 3

This exhibition celebrates work by graduating students.

Master of Fine Arts Thesis Exhibition

Tufts University Art Gallery, Aidekman Arts Center, Tufts University

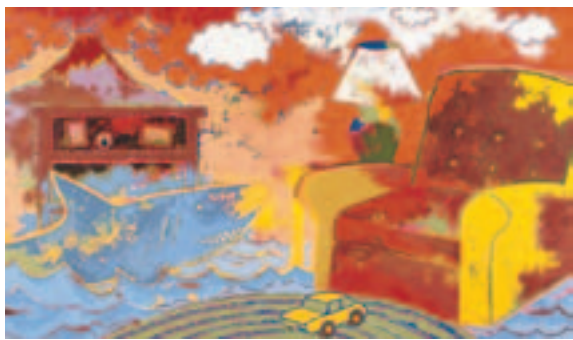
TUESDAY, APRIL 5–SUNDAY, APRIL 24

Opening Reception:

Thursday, April 7, 5:30–8:30 pm

This exhibition features work by students graduating from the Museum School's prestigious Master of Fine Arts program. Work by Nicole Arendt, Hilary Baldwin, Yvonne Boogaerts, Gina Dawson, Amy Finkelstein, Aimee LaPorte, Lior Neiger, Juniper Perlis, Leah Bedrosian, Evelyn Rydz, Erin Sadler, and Tim Saltarelli will be on view.

All events will be held at the Museum School unless otherwise noted. For a full listing of Museum School 2005 events, please visit [www.smfa.edu](http://www.smfa.edu).



Something was missing when the Museum of Fine Arts, Boston's main library collection settled into its home at Horticultural Hall two summers ago. Not a book or portfolio, but, oddly enough, art.

"It was really disheartening to come into this beautiful, unique space," says Danielle Avram, a work-study student in her second year of the Master of Fine Arts program. "There are wood moldings, high ceilings, great staircases. But it was so blank and bare and lifeless."

So Avram set out to make it right. In between helping at the reference desk and reshelving books, Avram developed a proposal for a show that would serve several purposes: bring art to the library, provide an outlet for Museum School students, and help build her own professional experience.

"I thought it would be the perfect venue for student work," Avram says. "We could also reintroduce the library to the public and the students, let them know we're here and we're alive."

Organizing the exhibitions is something Avram wanted to do—for herself and her peers. "I want to separate myself from the pack of students at the School and set myself up with opportunities for when I graduate," she says. But, Avram quickly adds, the library shows are created by students, for students. "A lot of it was for my benefit, but I also saw this complete void that needed to be filled."

The first show went up in the summer of 2004, featuring nine mostly light-hearted student works. Each piece—at least two feet by two feet—hung nearly ten feet up on the towering walls. Nearby, on the century-old reading tables in the main room, Avram arranged books from the Museum's collection that each artist chose to accompany his or her piece. She also compiled a catalogue of the artists' brief statements about the books' correlations to their work. One of the artists, graduate student Tricia Neumyer (also in her second year of the Master of Fine Arts program), now helps Avram generate the themes for future exhibitions.

Two of Avram's personal favorites from the inaugural:

- Ria Brodell's *Rug Island*, a massive painting featuring a shark coming out of the water covering a living room. The book: "Where the Wild Things Are."
- Antonio Carneiro's *This Bash Has Been Brought to You by the Number 9*, a vibrant, brightly colored collage with images of the featured numeral. The book: "Alice in Wonderland."

MFA curators were enthusiastic about the work and the motivation behind the exhibition, Avram says.

The fall show, *Repeat After Me*, featured patterns and repetition. As *artMatters* went to press, the working title for the spring 2005 show was *Gray Area*, a look at polar opposites (good and evil, fiction and reality) inspired by a Museum School student's staged photographs of people watching/not watching TV. The concept for the summer 2005 show deals with the relationship (or obsession) between people and their material surroundings.

"It will look at how we define ourselves by the objects that we acquire and use on a regular basis," Avram says. The theme is similar to what she explores in much of her own work in photography and video—"myself and a chair, or my bed, my environment."

The library exhibitions welcome works that are wall-mountable: mixed-media, collage, paintings, and photographs. Small sculpture suitable for a shelf is also encouraged, but not audio or video pieces. "We can't have noise," Avram says. "It's a library." ♦

For more information about the opening reception for the spring show at the William Morris Hunt Library, visit [www.smfa.edu](http://www.smfa.edu).



TOP: RIA BRODELL, *Rug Island*, 2004. Oil on canvas. 3 x 5 feet.

ABOVE: ANTONIO M. CARNEIRO, *This Bash Has Been Brought to You by the Number 9*, 2003. Collage and acrylic paint on canvas. 24 x 30 inches. Photo courtesy Libraries and Archives, Museum of Fine Arts, Boston.

# artNow: Sculpture

In the *New York Times* last spring, arts writer Ken Johnson asked whether sculpture is too free for its own good. He wondered, given the diversity of subject and media he'd seen, if anyone could get a true sense of the discipline. Fritz Buehner (Diploma '65, Fifth Year Certificate '66), read Johnson's column with more than a little self-interest.

A longtime member of the Museum School's sculpture faculty, Buehner says Johnson's question is valid and worth asking. But Buehner does not lament the amazing range of expression among the world's community of sculptors.

"If you look at sculpture as a hybrid practice—it's not only involved in materials and manipulations of light [but] it brings into it the forms of video and photographs and performance—that's an incredibly healthy thing."

In his own practice, Buehner has done installation and "outside work and inside work." What he has stuck to is carving objects from wood. "For all the thirty years or so I've been making sculpture, I've been interested in the landscape, the dialogue between the outside and the built, interior world," he says, "that interstitial space where one world pushes up against another."

Buehner's exterior wood carvings are meant to be "processed by entropy. They will waste away and dis-



appear and that is an important part of what they are about. They have a temporality." His indoor wood carvings have permanence, but they crack and are subject to environmental changes that cause them to change their physical nature. He says he's perfectly happy with that influence.

Carving is an intervention with nature, Buehner says, even though he carves trees that have been cut down and whose growth has ended. "I see them still as responding to physical changes around them more than stone."

In the 1980s, many artists took on issues and wanted to call themselves socially active, Buehner says. The trend continued to a degree in the '90s, but some of the artistic discipline, the art itself, was lost to the message.

A more recent retreat from that social activism trend "is a desire to say that the practice of making art in itself has real validity, as much validity as the socially active practitioner," he says. "Art making needs to assert itself as a world of questioning and ideas that have as much legitimacy as those with more pragmatic value in the world."

In one of his pieces a military tank points its gun toward a miniature colonial house

with a columned front. "In this case it is an image of threat, of being under attack," Buehner says. "But it is also referencing colonialism and colonizing a place. The questions I'm asking are what are the implications of [colonization], how do we go about doing that, how do we frame our landscapes and construct them, what is the intervention?"

In a discipline that Buehner says is parallel to his work in sculpture, Buehner drives around in his car taking pictures of the suburbs of Massachusetts and upstate New York. As he does with his woodworking, he focuses on those "thresholds between 'nature' and the built world that humans inhabit and construct for themselves."

He uses a disposal camera and has the film processed at a drug store. "That also talks to impermanence and temporality," Buehner says. "This idea, that we're all here for a brief time, just passing through this physical place, is something that I like to contemplate. It gives me pleasure and sadness at the same time, I suppose." ♦

To see more of Fritz Buehner's work, visit [www.smfa.edu](http://www.smfa.edu).



TOP: FRITZ BUEHNER, *The View from Here*, 2000. Carved cherry. 8 x 6 x 14 feet.

LEFT: FRITZ BUEHNER, *Arroyo*, 2003. Carved sycamore. 20 x 11 x 9 inches.

# spotlight on...

## KATIE MANSFIELD

The speakers were hidden, mounted high on the rotunda walls. The foreign languages were many and often unfamiliar, but the message was clear.

“I have AIDS.”

“Do you have AIDS?”

Over and over again, visitors to the Museum of Fine Arts, Boston, on World AIDS Day heard what sounded like a foreign language instructional tape. Different voices from across the globe repeated the phrases about AIDS along with more innocuous questions about the weather or the location of the nearest restroom.

“I thought just repeating those two phrases about AIDS would be powerful, consistent, even as you hear the languages change,” says Katie Mansfield, a fourth-year student in the Bachelor of Fine Arts in Art Education program who created the installation for the MFA. With the help of several people at the Museum School, she recorded a range of languages to show the disease’s reach. The instructional tape implies that it’s never too late to learn about AIDS.

Mansfield jumped at the chance to participate in World AIDS Day, the international effort held annually on December 1 to face the continuing challenge of HIV/AIDS. “AIDS has been around for the entire lives of most students,” says Mansfield, who is 21. “I thought it was extremely important that someone young responded.”

The installation had to be in a high-traffic area, Mansfield says, not tucked in a corner where people would have to stand and listen. Lights were dimmed, with a spotlight on a panel of text about the project and World AIDS Day. Visitors heard the words, whether they wanted to or not. “It’s symbolic of the way people think about AIDS today,” Mansfield says. “They ignore it until something makes you pay attention and your ears perk up.”

Mansfield doesn’t directly know anyone who has AIDS, but there are plenty of people in her community of friends, artists, and colleagues who do. She says that

Kim Berman (Master of Fine Arts ‘88, see *artMatters* Fall 2003), awed her with stories of people with AIDS in South Africa when she gave a talk at the School last year. The experience helped Mansfield figure out for herself how the disease affects everyone.

Mansfield focuses her own work in photography and painting, as well as some printmaking. Her art deals with societal, not completely personal, concerns, including women’s issues and food issues, with a lot of self-portraits.

“I don’t call myself a painter. I don’t call myself a photographer, or a sculptor,” Mansfield says. “I don’t

know if artist is even the correct word. I do whatever I need to do to get my ideas out.”

She had never worked in sound before the AIDS project: “It was just the right medium,” Mansfield says. “Sound is a universal language. It’s not like a photograph or something that my parents don’t understand. The words will be recognizable to everyone.” ♦

To learn more about Mansfield’s World AIDS Day 2004 installation at the MFA, visit [www.smfa.edu](http://www.smfa.edu).

Photo: William Matelski



# creative license

*Museum School alumni illustrate  
how an art-making education leads  
well beyond traditional boundaries*

Asian studies, philosophy, video, photography, writing, Bread Loaf, Brooklyn, and Tibet.

That's a tidy way to define **ELLEN PEARLMAN**'s educational and professional journey so far. But it's only a sketch of the unconventional art-making path that Pearlman (Diploma '77) has taken.

"It's good for Museum School students to see that not everyone has to get into a top-notch gallery and sell works and have articles written about them in *Artforum*," she says. "When you don't go the gallery route, it is uncharted, it is scary, you don't know where you're going to wind up. For years you feel like you're sailing over the ocean and don't know where land is. Somehow, now, it's coming together."

While Pearlman writes and takes photographs, other alumni stitch handbags, design software, and build opulent casinos. They bake some of the Boston area's most sought after confections and craft public policy in the Ukraine. What they have in common is a belief that their education at the Museum School provided more than art-making skills. From creative problem solving to encouragement to explore their passions, they say that their educations made it possible to explore careers beyond what is considered traditional art. →





ABOVE: Four-Layer Chocolate Wedding Cake (Detail) by Judy Rosenberg.  
LEFT: Cold Fudge Sundae Cake (Detail) by Judy Rosenberg. *Photos courtesy Judy Rosenberg.*

A decade after training in video and photography at the Museum School, Pearlman attended the prestigious Bread Loaf School (she was nominated by Beat poet Allen Ginsberg). She'd been writing about new music for *Ear* magazine and taking pictures for *Tricycle*, an alternative publication of North American Buddhism.

These days, Pearlman is an editor-at-large for the *Brooklyn Rail*, a monthly compilation of criticism and commentary on arts and politics. She is author and photographer of *Tibetan Sacred Dance: A Journey into the Religious and Folk Traditions* (Inner Traditions International, 2002), the first English-language book on the subject. In 2005, under a Rockefeller grant, she will travel to remote Eastern Tibet to photograph and film the secret dances in the nomadic Kham province.

"In the Museum School you're pretty much given free reign," Pearlman says. "Although it wasn't traditional gallery fine art, I felt free to pursue the highest or most subtle aspects of Zen Buddhism. I found and wrote about things no one else had."

#### ALEXANDRA ISAIEVYCH

(Bachelor of Fine Arts '92) also finds inspiration abroad, woven through the seemingly un-art-like domain of economics.

"I come with a very classical or old-fashioned education," says Isaievych, who was born in Lviv, Ukraine. In this rigid program, a single-pose drawing exercise could last up to forty hours. She focused on decorative paintings, patterns, creating murals, and mosaic. "The Museum School was the perfect antidote. It allowed me to see whatever training I had before in a broader picture."

After the Museum School, Isaievych received her master's degree in economics and public policy from the Woodrow Wilson School at Princeton University. She worked as a consultant, advising American companies on international strategies.

*When you don't go the gallery route, it is uncharted, it is scary, you don't know*



where you're going to wind up.

ELLEN PEARLMAN

Then her dream job emerged: advisor in Ukrainian economic reform.

Having an art education is a useful framework for looking at economic issues, she says. "One of the most difficult things in economic policy-making is that one has to be aware of and react to subtle changes and the long-term effects of one's actions," Isaievych says. "Those are very much the skills that being an artist allows one to appreciate."

Last spring and summer Isaievych helped a friend teach wilderness skills to kids in Los Angeles. "That's very much a part of understanding who we are and how do we fit in and engage with the world around us," she says. She's helping another friend with a large public art mosaic at an Illinois community college and continues to paint

(she calls herself a symbolic figurative painter) and exhibit her own work.

"My entire life path, though I've done different things, is part of the same continuum," she says. "I'm driven by a desire to understand the world. Art is the most comprehensive vehicle for that."

**JENNIFER BURKIN** (Bachelor of Fine Arts '92) also credits the Museum School, not so much for a particular art-making skill, but for helping strengthen her own convictions and stamina. "It was a 9-to-5, five-day-a-week thing. And when you went home a night you painted, too," she says. "That was initially daunting to me, but I had an instructor who said do it for twenty minutes, and if you feel like it, keep going. That totally worked for me."

These days, when Burkin feels like a slave to her 1940s Sears sewing machine, piecing together another pillow or skirt or handbag, she remembers the work ethic nurtured years ago. →



TOP: JENNIFER BURKIN, *Tie Pillow*, 2004. Silk. 9 x 18 inches. BOTTOM: JENNIFER BURKIN, *Tie Pillow*, 2004. Silk. 9 x 9 inches. RIGHT: JENNIFER BURKIN, *Tie Bag*, 2004. Silk and wool. 12 x 17 inches.



ABOVE, TOP RIGHT, AND BOTTOM RIGHT: Interiors of the Bellagio designed by Roger Thomas. Photos courtesy the Bellagio.



*I'm driven by a desire  
to understand the world.  
Art is the most comprehensive  
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ALEXANDRA ISAEVYCH



The skills she honed at the Museum School—design elements, composition, color, contrast, “all the things that apply to paintings”—also help direct her current work.

Eventually though, the sacrifices she felt forced to make to have her own studio—including the inherent solitude—were too great, she says, so she refocused her art and her outlet. She stopped doing any kind of art making for a couple of years but stayed in art-related jobs, teaching at an architectural school and doing production work at a magazine in New York. When she got back into art it was with the idea that she wanted to make things to sell. “I didn’t want to make more paintings to accumulate and drag from apartment to apartment,” she says. So she got into crafts, starting with paper pulp and now fabric bags, skirts, and pillows.

Burkin sells at high-end flea markets along with other artists. She’s in graduate school (working toward a museum studies certificate) and also teaches groups of schoolchildren who come to the Museum of Fine Arts, Boston, helping them interpret and ask questions about the art they see, and then working with them on their own art projects.

**ROGER THOMAS** (Bachelor of Fine Arts '73) is familiar with the desire to craft things and make them profitable, just on a slightly larger scale. Now he designs casino and hotel interiors for one of the biggest developers in Las Vegas. “I learned a lot about design just by living with it,” says Thomas, executive vice president of design for Wynn Design and Development. “People who are now trained in interior design often learn it from an architectural training method, with drafting and drawing. I was too dumb to know to do that.” Thomas took a different approach. He graduated from Interlochen Arts Academy, and the Museum School and Tufts University with a degree in art history.

Thomas was famous at the Museum School for over-furnishing his apartments. “Any environment I lived in was almost a stage set, even the most benign objects were presented with consideration and elevation.” He started painting out of a pragmatic need: Thomas says he could never find just the right painting in the right color with the right tone with the images in the proper position to hang in his bedroom. Control, he says, is what design is all about.

“When I was a student I didn’t want to be taught what to do, I wanted to be taught how to do what I wanted to do,” Thomas says. “I just wanted to be the best at whatever I wanted to be. That’s why I didn’t become a painter. It was agony and it didn’t feel right.” →

**JUDY ROSENBERG** (Attended '72-'73) knows what it means to labor without internal rewards until something just clicks. She majored in French in college and went to Tufts for a master's degree in teaching "because my parents wanted me to." When she finished she was a waitress, thinking, great, now what? Until the day she picked up a fine-tipped artist's pen. "I couldn't stop making psychedelic drawings," she says. She enrolled at the Museum School for a year-and-a-half certificate program in teaching art. "It was the first thing I ever did that sparked a passion in me, besides eating and the basics," Rosenberg says. "It allowed me to discover my creativity, which really had not been tapped into before."

Rosenberg finally knew she was creative, but didn't now what to do with that knowledge or skill. So she baked some sugar cookies and decorated them for Valentine's Day. "They were purely an art thing, colorful, playful, very kitsch, individual masterpieces with plastic doves, feathers, and rhinestones that I didn't think were edible." She sold them at art galleries, boutiques, and one bakery. "The bakery called and said we loved the cookies. What else can you bake?"

Rosenberg launched into baking, and Rosie's Bakery of Boston (try the Chocolate Orgasm brownies) was born. "The business is totally creative," says Rosenberg, who operates four shops and has published two cookbooks. "You're creating the products, the visuals, the environment, using color, shape and texture in the products. When people say, do you do your art anymore? I say, yes, I do."

The Museum School never turned Rosenberg into what she calls a polished artist. "It gave me a passion and a love of something that I could create from within myself. It's the need to always be creating."

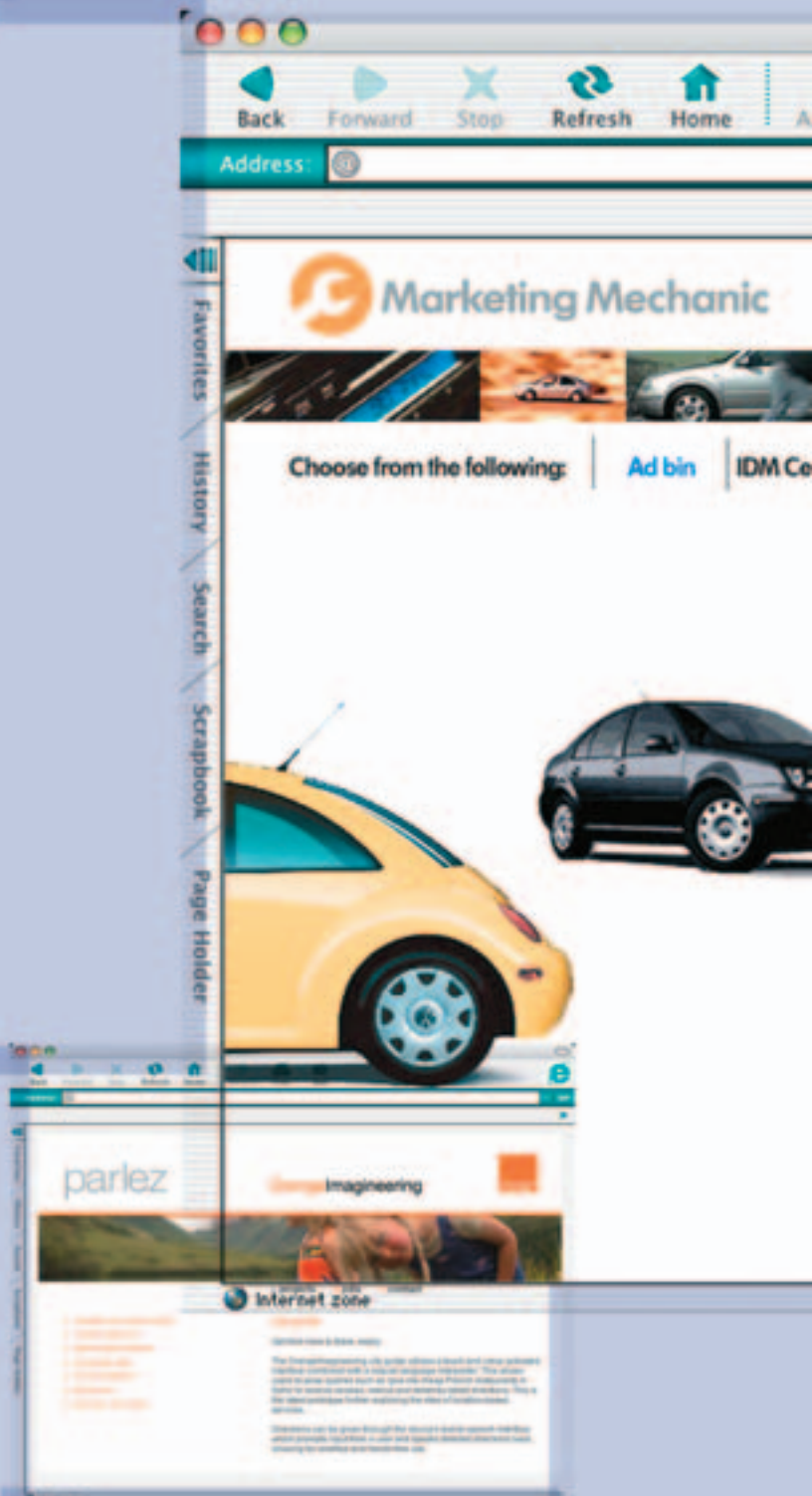
*when people say  
do you do your art anymore?  
I say, yes, I do.*

JUDY ROSENBERG

**COLIN OWENS** (Diploma '94, Bachelor of Fine Arts '98) also craves constant challenge. He channels his output through various artistic outlets: he's a musician, writer, artist, and designer who brings together technology and people. "I worked on the design of the [mobile phone] I'm talking on," Owens says from his home in London. "It has a Web interface."

After getting his degree from the Museum School and Tufts, Owens worked in computer support for the Boston Language Institute's translations division. He designed some graphic wedges still used on the institute's Web site. Owens worked for Federal Express, creating the "logic" behind the company's Internet billing infrastructure. He's done straight tech writing for British Telecom and designed several Web sites for the European Training Foundation, an agency within the European Union (EU) that promotes vocational education and training for a various nations. Owens also helped develop a DVD for the EU that was shown to 3,000 education ministers in one day (not bad exposure, he says).

"I've gone way far afield from my Museum School days," he says, though he does still take and exhibit photographs just for fun. He likes to focus on the London Tube, concerning himself more with the manmade objects than people who might be in the shot.





Owens says his education informs whatever it is he does, encouraging him to rethink, reinvent, and relearn. "I'm always willing to scrap any level of thought that I put into a project, to start over again in the design process. I had a couple of teachers at the Museum School who'd come over and say that's crap, start over again."

When you're working across disciplines—photography or painting or computers or sculpture—you're thinking about all aspects of the finished products, he says. "You don't just sit down and reproduce this Monet and from there maybe venture into abstract art. From moment one, you're injected into the classroom and you're working, drawing, you're doing it."

"I've been looking for that [experience] ever since," Owens says, "that constant genesis and evolution." ❖

*For more information about these alumni, visit:*

ALEXANDRA ISAEVYCH  
[www.treefrogla.com](http://www.treefrogla.com)  
*(click on instructors)*

COLIN OWENS  
[www.owensdesign.co.uk](http://www.owensdesign.co.uk),  
[www.aboutfaceaudio.com](http://www.aboutfaceaudio.com)

ELLEN PEARLMAN  
[www.thebrooklynrail.org](http://www.thebrooklynrail.org),  
[www.innertraditions.com](http://www.innertraditions.com) *(search authors for Pearlman)*

JUDY ROSENBERG  
[www.rosiesbakery.com](http://www.rosiesbakery.com)

BOTTOM LEFT, ABOVE, AND TOP RIGHT: Design and Web Architecture by Colin Owens. Screen captures courtesy Colin Owens.

# alumni NEWS

## Eleanor Appleyard

(Attended '93) had *Healers*, her ceramic installation, juried into "Textures – Old and New," the Summer 2004 exhibition at Red Brick Arts in Beverly, MA.

**Dana Buckley** (Dip '76) released her first book, *Dana Buckley: Fifty*, in fall 2004.

## Paula DeStefanis Christensen

(Attended '86–'87) is the visual art director/operational manager of the North Shore (WI) Academy of the Arts, an interdisciplinary art school. She teaches at the Milwaukee Institute of Art and Design and at the Milwaukee Art Museum. She recently completed a sculpture installation in Racine, WI.

**Liz Cohen** (CD '96) had her show "Bikini Carwash" at New York City's Modern Culture Gallery in September/October 2004.

**Allan Rohan Crite** (Dip '39) had "Allan Rohan Crite: Selected Works 1934–1998," which was reviewed in the *Boston Globe* and the *South End News*, at Boston's Gallery NAGA in July 2004. In September 2004, he held the 2nd annual Crite Picnic at his Boston residence and studio, where he autographed his work. He and his work were featured on the cover of *Unity First News* in August 2004.

**Deborah Davison** (MFA '92) exhibited at William Scott Gallery in Provincetown, MA, in July/August 2004.

**Ann L. Deluty** (BFA Art Ed '67) teaches stone and wood carving at her home in Belmont, MA. For more information, her e-mail address is a.deluty@comcast.net.

**George Dergalis** (Dip '57, FY '58) was awarded a Juror's Choice at the Attleboro (MA) Museum's "Small Works" exhibit in May 2004. In August/September 2004, he participated in the Northern Kentucky University Art Center's inaugural Underground Railroad Exhibition to celebrate the opening of the new National Underground Railroad Freedom Center in Cincinnati.

### 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



**Nancy Hart Durzi** (BFA '04) had two self-portraits in the inaugural show at dEmios Gallery, a new nonprofit organization in Belmont, MA, June/July 2004.

**Lalla Assia Esaydi** (BFA '99, Dip '00) has a solo show at New York's Laurence Miller Gallery in January 2005. She had work in "Some of Their Parts," the summer 2004 exhibition at Boston's Howard Yezerski Gallery, which was reviewed in the *Boston Globe*. She also had work included in "Nazar: Photographs from the Arab World," an exhibition at the 11th Noordericht Photography Festival at the Fries Museum in Leeuwarden, the Netherlands, September 2004–January 2005. Her work was also seen at Boston's Mario Diacono Gallery in fall 2004.



A forging demonstration at Kaviar Forge and Gallery in Louisville, KY.

**Ruth Lepper Gardner** (Attended '23–'27) was awarded the Distinguished Achievement Award from the University of Southern Maine at its commencement in May 2004. Her photo ran in the *Maine Sunday Telegram* with other snapshots from the graduation ceremonies.

**Torben Giehler** (Dip '97, FY '99) had five large-scale paintings on view in an exhibition at Arndt & Partner Gallery in Berlin, Germany, which was reviewed in the June 2004 issue of *ARTnews*.

**Jonathan Goldman** (MFA '01) graduated from Princeton University Law School and is currently clerking for a judge. He is also working on a body of color photographs; urban landscapes that are portraits of demolished row houses.

**William Greiner** (BFA '82) was the photography recipient of the 2004 Louisiana Endowment for the Arts Fellowship.

**Edna Hibel** (Attended '34–'39) has been painting for more than seventy years. The Hibel Museum of Art, which opened nearly thirty years ago in Palm Beach, FL, has a new building on the Florida Atlantic University campus.

**Heather Hobler-Keene** (BFA '85, Dip '96) had "Somewhere Over" at Boston's Allston Skirt Gallery in September 2004.

**Craig Kaviar** (BFA '78) was involved with the July 2004 conference for the Artist–Blacksmith's Association of North America, Inc., which took place in Richmond, KY. In spring 2005, he will also be involved with the Kentucky Museum of Art and Design for the largest forging exhibition ever assembled.

HELEN KIM, *Patrick Fleming, 5 yrs., 45 lbs.*, 2004.  
Black-and-white photograph. 36 x 36 inches.

**Bill Kelley** (CE '84-'87) continues his correspondence with Sister Wendy, the Carmelite nun known for her art history television series in the United States and United Kingdom, who deemed his work "magnificent." Kelley is represented by Walter Wickiser Gallery in New York City.

**Helen Kim** (BFA '93) had "The Boxer Program," a one-woman show at the YMCA's SPACE Gallery in downtown Los Angeles. This June/July 2004 exhibition featured her images from the Dorchester, MA, Golden Gloves boxing program.

**Melora Kuhn** (CE '87-'88) had "Melora Kuhn: Rites of Passage," at Boston's Chase Gallery in June 2004, which was reviewed by the *Boston Globe*.

**Hiroko Lee** (Dip '91, FY '94) had prints included in the "Time Remembered/Time Past" exhibition at the Art Complex Museum in Duxbury, MA, May-September 2004. She writes that her "iconographic journey through nature keeps unfolding as the time goes on, into a dream-like space of its own and never ends."

**Ellen K. Levy** (Dip '80) was elected president of the College Art Association (CAA) for a two-year term, beginning May 2004. She was chosen by CAA's board of directors. She teaches at New York City's School of Visual Arts and Brooklyn College, combining a theoretical and hands-on approach to the intersection of art and science. She also lectures and publishes widely.

**Travis Lindquist** (Dip '91) had his recent works on view in "Stress Life," an exhibition at Metalstone Gallery in New York City, June/July 2004.

**Frederick Loomis** (Dip '74) was awarded a Master of Fine Arts degree in drawing by the California College of the Arts in San Francisco in May 2004.

**Natalie Loveless** (Post-Bac '01, MFA '04) is pursuing her Ph.D. in the history of consciousness at the University of California at Santa Cruz. She was one of a few featured artists in a June 2004 *Boston Globe* article on art-school graduates.

**Angela Mark** (Attended '81-'82) showed collaborative paintings at Man Ray Gallery in Cambridge, MA, in August 2004.

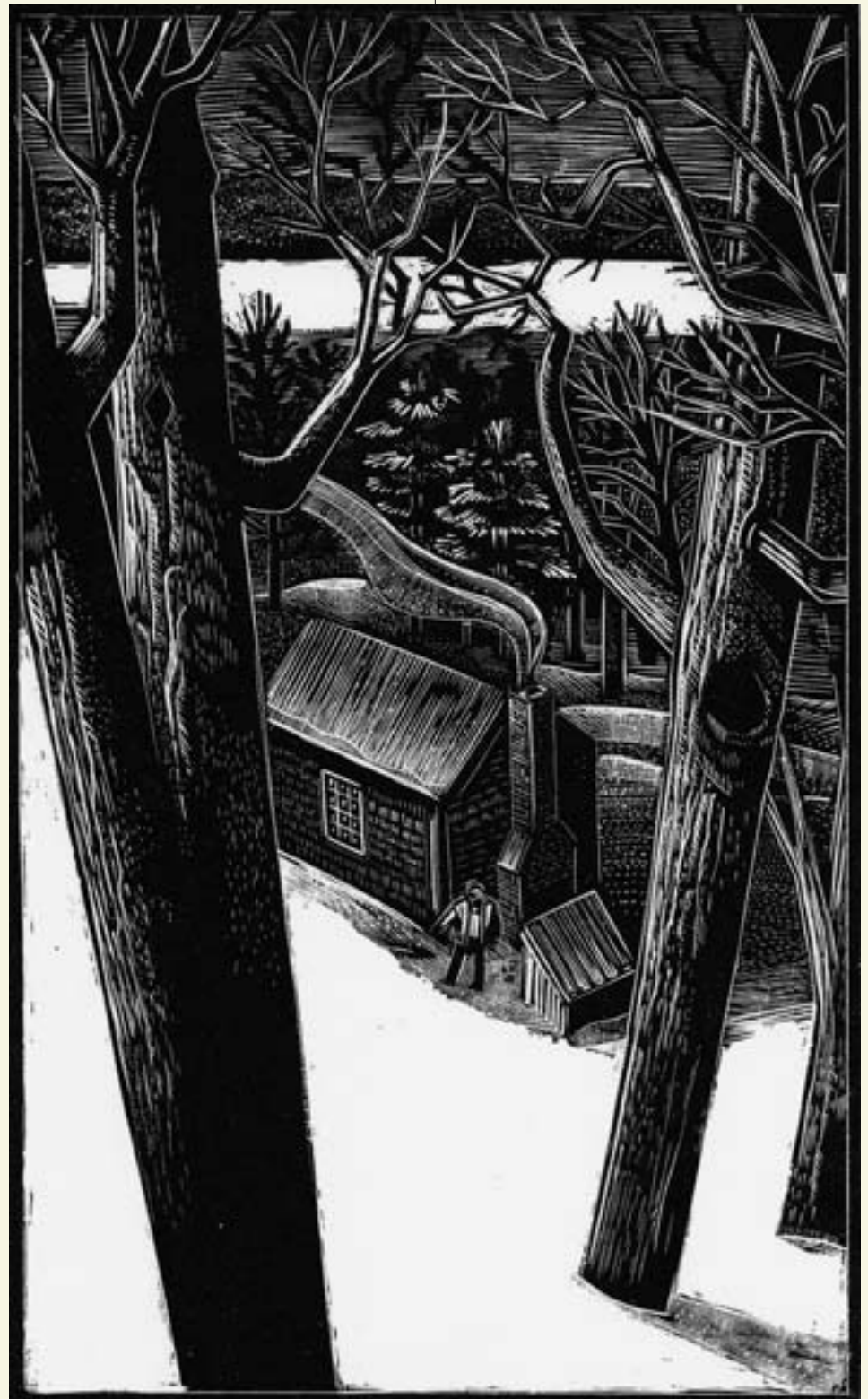
**Robin Masi** (BFA '83) had her multi-media installation "The Witness Project" at the Regis College Fine Art Center in Weston, MA, in September/October 2004.

**Michael McCurdy** (BFA '64, MFA '71) illustrated the special 150th anniversary edition of Henry David Thoreau's classic *Walden* with nearly fifty striking wood engravings. He is currently illustrating six of Edgar Allan Poe's most famous stories in *Tales of*

*Terror from Edgar Allan Poe*, to be published in 2005. The Brattleboro (VT) Museum and Art Center held a solo exhibition of his work, "Michael McCurdy: From Dark to Light," in summer 2004, and the Museum of Printing History in Houston, TX, will mount a major

exhibition of McCurdy's drawings and wood engravings in March 2005.

MICHAEL MCCURDY, *Thoreau's Cabin*, 2004. Wood engraving. 4½ x 7½ inches.



PATRICIA WOEBER, *Melting Glacier, Patagonia, Chile*, 2002. Photograph. Dimensions variable.



**Jonathan Moller** (BFA '90) released *Our Culture is Our Resistance: Repression, Refuge, and Healing in Guatemala*, a book featuring 125 of his black-and-white portraits taken during the decade he photographed communities uprooted by war in Guatemala. New York's Redux Gallery had an accompanying exhibition of Moller's work in November/December 2004.

**Grant Narelle** (Attended '66-'68) began painting again after a 30-year period raising a family and running a business. Visit [www.narellecollection.com](http://www.narellecollection.com).

**Chandra Dieppa Ortiz** (Post-Bac '99) does school climate work with teachers, students, administrators, and parents in the Boston Public Schools. She created "Studio Kids," a studio art pilot program focusing on team building and problem solving for children in a Waltham, MA, homeless shelter. She is the visual artist in a team of artists in the Huntington Theater's Stages program, which interviews Boston residents about city life, artistically interpreting their responses. She is also the curator of a historic South End house—where her studio is located—that was part of the Underground Railroad. She was commissioned to do a commemorative collage for the 2004 Broadway production of *A Raisin in the Sun*, starring Sean "P. Diddy" Combs, Phylicia Rashad, and Audra MacDonald.

**Nicholas Ortolino** (CD '99) is assistant professor in the department of Design and Facilities at Wentworth Institute of Technology in Boston.

**Sheila Pepe** (MFA '98) had "Two Women: Carrie Moyer and Sheila Pepe," the first joint museum exhibition for Pepe and her partner, at the Palm Beach (FL) Institute of Contemporary Art, June–August 2004.

**Daniel Rich** (MFA '04) had enamel-on-wood paintings included in "Summer Distillation," an exhibition at Miller Block Gallery, July/August 2004, which was reviewed in the *Boston Globe*.

**George Rosa** (Dip '04) curated "Identity," a group show inspired by city life, which was on view at LynnArts, in Lynn, MA, September/October 2004.

**Rhoda Rosenberg** (MFA '81, Faculty) enjoyed "On Their Own: Rhoda Rosenberg, Printmaker," a one-woman show at the Art Complex Museum in Duxbury, MA, in spring 2004.

**Lisa Sawlit** (BFA '83) had "New Works by L.J. Sawlit," a solo exhibition at Montserrat College of Art Gallery in Beverly, MA, in June 2004.

**Nancy Schön** (Dip '53) was commissioned by the Massachusetts General Hospital (MGH) Nurses' Alumnae Association to create a piece to honor both the nursing profession and the nurses of the MGH. Her "Nursing Sundial" was dedicated in May 2004. She also had an exhibition of bronze sculpture at Boston Private Bank and Trust Company in September/October 2004.

**Guillermo Srodek-Hart** (BFA '03) had a photography opening of the ph15 project in Palermo, Buenos Aires, in July 2004.

**Jolie Stahl** (Dip '72) had "The Genie's Out of the Bottle," an exhibition of watercolors and collages, at Lori Bookstein Fine Art in New York City in September/October 2004.

RHODA ROSENBERG, *Bubbie's Bag*, 2003. Caborundum intaglio. 20 x 36 inches.





LEFT: DOUG AND MIKE STARN, *Structure of Thought 7 (Installation Detail)*, 2001–2004. Varnished MIS and Lysonic ink jet prints on HM3 and Gampi papers, silk and matte medium, stretched on wood frame. 10 x 55 x 10½ feet.

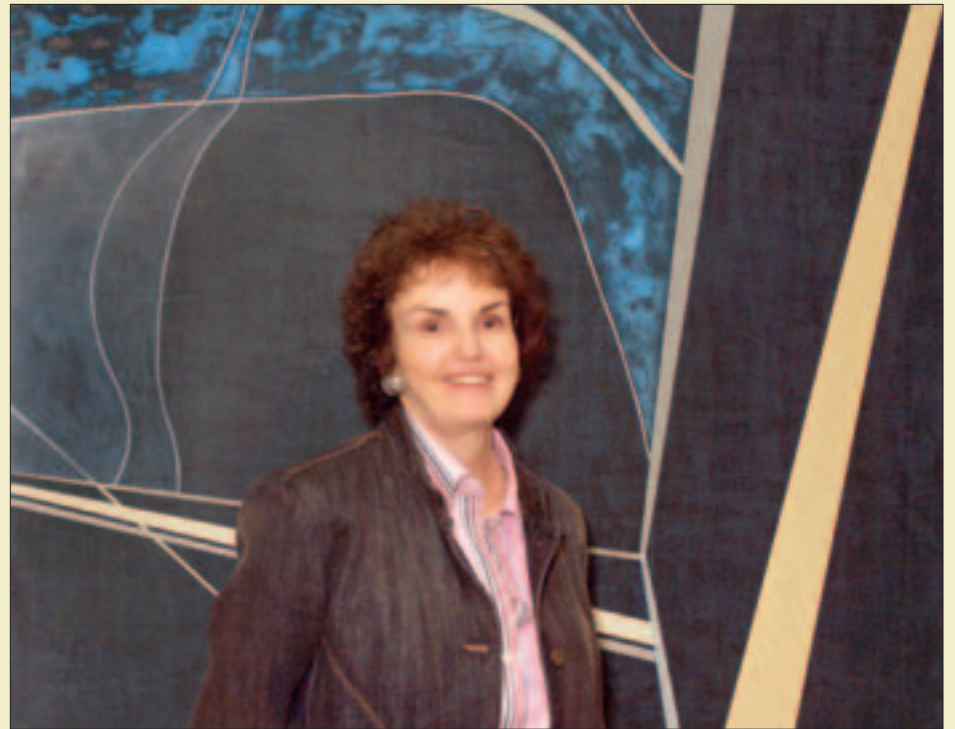
### JILL WEBER: 2004 MAUD MORGAN PRIZE WINNER

**Jill Weber** (Dip '00, FY '04) received the 2004 Maud Morgan Prize from the Museum of Fine Arts, Boston (MFA), for her minimalist architectural paintings. The prize, given by the MFA to a Massachusetts female artist in mid-career, celebrates the spirit of adventure and independence embodied by the late New England artist Maud Morgan.

Weber's lifelong study of art, architecture, and art history combined with the experience of living and traveling abroad, has informed her painting style, which is filled with precision and beauty. Weber received the \$5,000 purchase prize for one of her large-scale paintings, which was added to the Museum's collection; eleven of Weber's works were on view at the MFA in November 2004.

To see more of Weber's work, e-mail her at [jillswb@comcast.net](mailto:jillswb@comcast.net).

JILL WEBER with *Skylight Series: AD 302-NW1*, 2004. Oil on board. 48 x 48 inches.



**Doug Starn** (Dip '84, FY '85) and **Mike Starn** (Dip '84, FY '85) had "Behind Your Eye: A Multimedia Installation by Doug and Mike Starn," at the State University of New York at Purchase's Neuberger Museum, March–August 2004, which was reviewed in the *New York Times*.

**Jessica Fenlon Thomas** (MFA '02) had "Subscription," a sculptural and sound installation, at the Three Rivers Arts Festival in Pittsburgh in June 2004. She also designed a "pickle pin" supporting 2004 Democratic presidential candidate John Kerry, which was pulled from its online auction slot because the H.J. Heinz Company cited copyright infringement.

**Shellburne Thurber** (BFA '76, Dip '82, FY '83) had a show of her photographic series of psychoanalysts' unoccupied offices at New York's Participant, Inc., in spring 2004, which was reviewed in *Artforum* in summer 2004.

**Wen-ti Tsen** (Dip '60, FY '61) worked with Boston Arts Academy's first graduating class in creating "Dream Catching," a public art montage of sculptural images that was dedicated to a Boston arts leader.

**Brigid Watson** (Dip '93, FY '94) had two concurrent shows in Singapore in November 2004: "Blogged," a collaborative installation with Malaysian artist Peng-Ean Khoo, and "Current," a solo painting show.

**Rachel Perry Welty** (Dip '99, FY '01) had "Daily Bread," an exhibition at Boston's Barbara Krakow Gallery in September/October 2004.

**Patricia Woerber** (Dip '67) is a travel writer and photographer syndicated in newspapers throughout the United States and Canada.

**Sue Yang** (Post-Bac '00, MFA '04) took part in a group show at the Massachusetts College of Art in fall 2004. She held a show of work by Museum School students and others at the Greater Boston Buddhist Cultural Center in September 2004.

**Sophia Yee** (BFA '89) had a show at Depot Square Gallery in Lexington, MA, June–September 2004.

**Harriet Zabusky-Zand** (Dip '84) exhibited paintings, pastel drawings, multi-media masks, and prints from her *Dressed to Kill* series at Red Piano Too Gallery in St. Helena Island, SC, in summer 2004.

## groupShows

**Sophia Ainslie** (MFA '01), **Susan Alport** (Dip '91), **Audrey Goldstein** (BFA '77), **Jeanne Griffin** (BFA '91), and **Elif Soyer** (MFA '99) participated in "down & in," the annual members show at Boston's Kingston Gallery in September 2004. Ainslie also had "Simple Green—Oxi Clean," a solo show at Kingston Gallery in June/July 2004.

**Ilona Anderson** (MFA '91) and **Sarina Khan-Reddy** (MFA '03) participated in "Virtual Democracy," a group show in Boston's Fort Point Arts Community Gallery during the Democratic National Convention in July 2004.

**Max Coniglio** (Dip '00, BFA Art Ed '02) and **Sarina Khan-Reddy** (MFA '03) won LEF Foundation grants in June 2004. Coniglio won a production grant for the animated film *The Daily Planner*, and Khan-Reddy won a preproduction grant for her documentary *My Father's Taj Mahal*.

**Joseph Grillo** (Dip '02, FY '03) and **Alika Herreshoff** (BFA '03) are members of the artist group Dearthraindrop. The group created a multipaneled, neo-psychedelic mural for a spinning ride called the Spider, which was on view at Coney Island in "The Dreamland Artist Club," August/September 2004, and reviewed in the *New York Times* in August 2004.

**Sarah Malakoff** (MFA '97) and **Robin Radin** (BFA '83) were highlighted in the juried "Members Exhibition" at Boston's Photographic Resource Center in June/July 2004.

**John Osorio-Buck** (Dip '03) and **Matthew Ward** (Dip '03) built and designed a raft upon which they lived for two weeks in Boston's Fort Point Channel. The project was their attempt to territorialize and adapt unused urban space to the needs of displaced artists.

SKIP MILSON, *Studio View (Detail)*, 2004.  
Inkjet. 13¾ x 10½ inches. Photo courtesy HallSpace.

## inMemory

**Miriam Scharf Balmuth** (Faculty) June 30, 2004

A memorial for Miriam S. Balmuth, a dearly loved Tufts Professor of Classics, Archaeology, and Art History, was held by her family at Tufts University in November 2004. Museum School faculty member Erica Adams was among the attendees who honored Miriam's memory. The family established an endowed fund in Miriam's honor at Tufts. Please contact Linda Balmuth at lbal-muth@aol.com to share your memories and thoughts.

**Irving Moskowitz** (Dip '61, BFA Art Ed '70)  
September 30, 2004.

Irving Moskowitz, with his wife Carolyn, actively pursued a life of creativity in Eureka, CA. At the age of 72, he still painted seven days a week.

**Tom Shooter** (Dip '65, FY '66, BFA '71) July 15, 2004

Tom Shooter was a man who saw painting as a necessity, like breathing. Shooter's life and work was celebrated at the community room of the Westbeth artist building in New York City. His daughter Heather Shooter Tilton is compiling a book about his life, please contact her with any memories at heathertilton@earthlink.net or 508-693-2908.



### Remembering Skip Milson 1938–2004

Charles "Skip" Milson, a man dedicated to his art-work and his colleagues, died on November 14, 2004, in his home. His courageous and generous spirit will long be remembered at the Museum School, where he arrived as a student in 1957, and, after graduating, taught for more than thirty years.

Milson received the Museum School's Diploma in 1961, the Fifth Year Certificate in 1962, and a Clarissa Bartlett Traveling Scholarship. Travel was a constant throughout his life; he toured Europe, Asia, and Africa, but had a special place in his heart for Greece, where he had a home on the island of Kea.

Milson's friend and fellow Museum School faculty member, Bill Flynn, says that from his travels Milson

"brought back a way of looking at the unique, which he used in his teaching and critiques." Colleague Peter Scott calls Milson a "mentor, one of the best-kept secrets at the School."

In September 2004, Milson saw the one-person show of his work at Boston's HallSpace. Two of his recent prints are being acquired for the collections of the Museum of Fine Arts, Boston.

The Museum School will remember Skip Milson on February 23, 2005, with comments and recollections and a showing of *Paper Targets*, a film he and Flynn made together.



IRVING MOSKOWITZ, *Reflections Along River*, 2001. Oil on canvas. 36 x 48 inches.

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# ADRIANA HOXIE: MEDICI SOCIETY ARTIST



Adriana Hoxie was one of many students who received financial aid during her years at the Museum School. Now Hoxie (Bachelor of Fine Arts in Art Education '04) is a donor as well. As a result of her success during December Sale, Hoxie and numerous other Museum School students, faculty, and alumni have become Medici Society Artists. This group of artists became Medici Society members when the proceeds of their sales resulted in a contribution of \$600 or more to the Museum School's scholarship fund.

"Even though my education was priceless, it was expensive," Hoxie says. "I'm one of many

former students who appreciated all the help they received, and I'm happy that I could return the favor to current students."

Medici Society Artists and more than 150 other Medici Society members contribute more than \$600,000 annually to support the School and its students. With their contributions, Medici members enable gifted artists from around the globe to receive a premier arts education at the Museum School.

Medici members are invited to participate in various programs and events that highlight Museum School art and artists. These programs

allow Medici members to keep a finger on the pulse of contemporary art and to form lasting relationships with Museum School artists.

Membership in the Medici Society starts at \$600 annually, and continues at the \$1,500, \$3,000, and \$5,000 levels with special opportunities for donors at each level.

*For more information on the Medici Society, please visit [www.smfa.edu](http://www.smfa.edu), or contact Lyn Dwyer at [development@smfa.edu](mailto:development@smfa.edu) or 617-369-3622.*

## 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 of your work, and other news of your world. We'd like to keep everyone apprised of your activities.

Return completed form to:

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# Rediscover [www.smfa.edu](http://www.smfa.edu)

The Museum School has invigorated its Web site to keep you updated with Museum School happenings. Please check out our new offerings (highlighted below) at [www.smfa.edu/alumni](http://www.smfa.edu/alumni).

## Connect with SMFA and each other

Check out the events calendar, art gallery, and list of alumni web links. Learn about the process for locating fellow alumni, the School's building renovation project, and volunteer opportunities.

## Resources, publications, and perks

Find the Artist's Resource Center and artSource, Continuing Education discounts, year-round information on December Sale and Traveling Scholars, and new and archived issues of *artMatters*.

# JIM DINE MEDAL AWARD RECIPIENT

THE MUSEUM SCHOOL'S  
10TH ANNUAL MEDAL AWARD

HONORING JIM DINE

MAY 10, 2005

AT THE

MUSEUM OF FINE ARTS, BOSTON

*All proceeds from the Medal Award dinner directly support student scholarship aid at the Museum School. For more information, visit [www.smfa.edu](http://www.smfa.edu) or call 617.369.3659.*

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



# ATTEND MUSEUM SCHOOL EVENTS

The alumni events calendar has been expanded and the Spring 2005 Reunion rescheduled to make room for

**Open Studios**

Sunday, April 10, 2005

11 am–3 pm

**New dates**

**Museum School Reunion**

October 22–23, 2005

For more information about these events, visit [www.smfa.edu](http://www.smfa.edu).



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