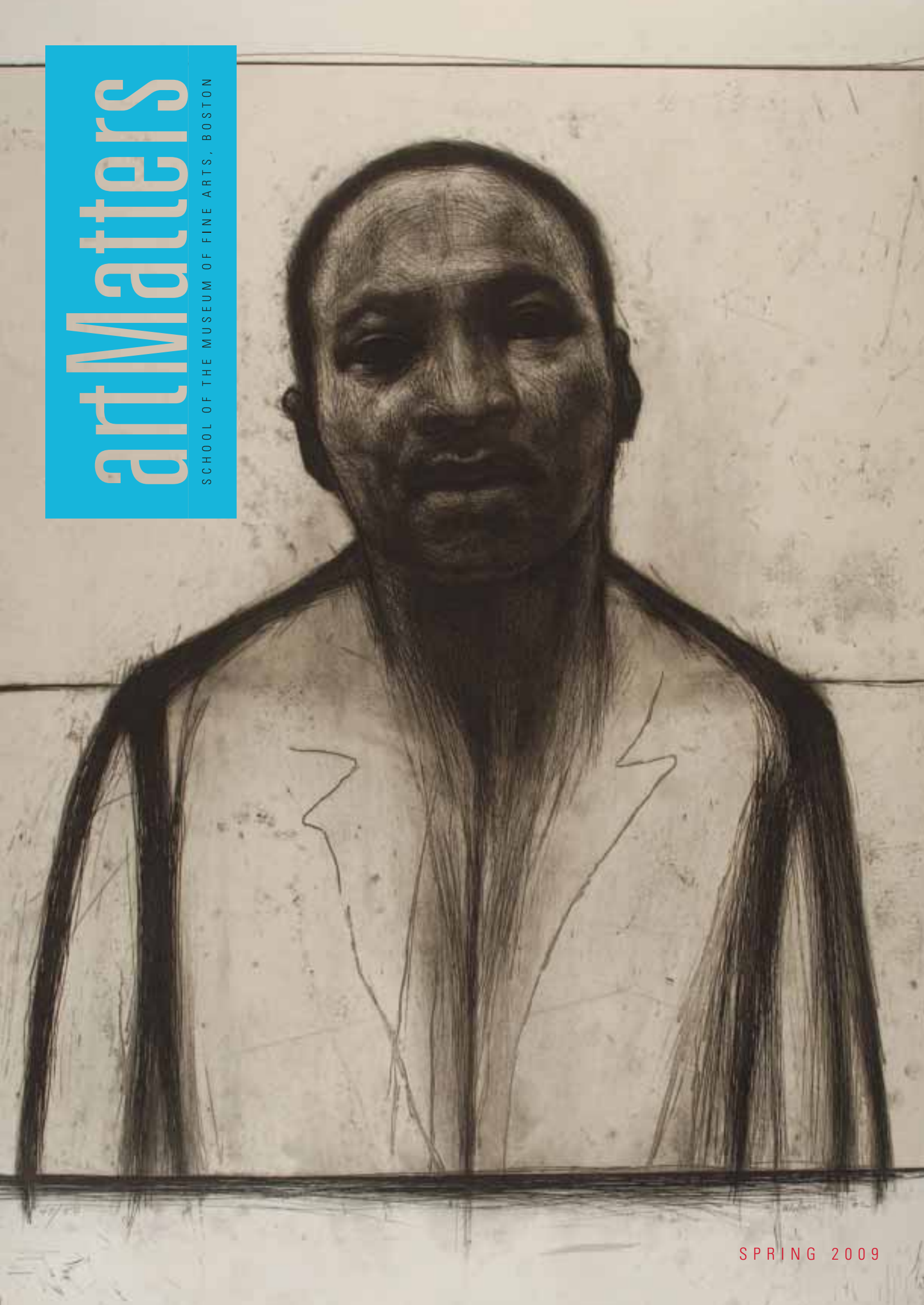


artMatters

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON



SPRING 2009



DEAR ALUMNI
AND FRIENDS:

As Dean of the School, I continuously hear stories from alums about their experiences as students as well as the artists they met here—at the Museum School

and at the Museum of Fine Arts, Boston—who were major influences on their lives. These connections might have been established in the studio or classroom, during gallery visits, or in discussion with a faculty member. Each student has in some way been shaped by these earlier interactions.

As you'll read in this issue of *artMatters*, alumni roots are deep and varied. And while their relationships may reach back over many decades, the memories are vivid. Will Barnet ('28-'31) reflects on time spent in the galleries of the MFA, learning from the masters. His art—changed considerably from those early days—is well known throughout New England and beyond. John Wilson (Diploma '47) recalls his formative relationship with Allan Rohan Crite (Diploma '36). The recollections of Nancy Schön (Diploma '53) and Henry Schwartz (Diploma '53) describe their student years and influences on their individual journeys into public art, painting, and teaching.

The connections between students and faculty of the Museum School continue today. The important role of faculty as mentors of our students—and the many ways students work together here and continue their collaborations long after graduation—forever influences the lives of our artists. The relationships shape a dynamic Museum School community reaching around the world.

We watch with pride as our list of alumni and scope of their activities and successes grows deep and rich. The people we feature on these pages, however, represent only a fraction of the Museum School community. I encourage you to share your work and life stories with us. We want to hear from you. Please keep us apprised of your own activities and art making.

Deborah H. Dluhy

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

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LEFT: LAUREN WARNER, *Daisy*, 2008. Acrylic on panel.

BELOW: MATTHEW PAUL CLEARY, *What is Important to You?*, 2008. Acrylic, vinyl.

EXCURSIONS IN art

Matthew Paul Cleary traveled to Europe to scour world art fairs. Lauren Warner stayed closer to home to investigate the phenomenon of nature tourism. Thousands of miles apart in geography and intent, both Museum School Traveling Scholars had eerily similar experiences.

Whether moved by the spontaneity and force of a geyser or physically stirred by a towering gothic cathedral, both felt a sense of smallness, an awe that continues to inspire their art.

Cleary (Diploma '06, Fifth-Year Certificate '07) and Warner (Master of Fine Arts '04) will have their work on view from March 28 through May 3 at the Museum of Fine Arts, Boston. Winners of the Traveling Scholarships have long had the honor of exhibiting at the MFA.

"Spending so much time at Yellowstone and getting to know it as the beautiful and complex ecosystem that it is has definitely made me rethink my work," Warner says. "Being so in awe of the alien beauty, I can't help but want to capture it more."

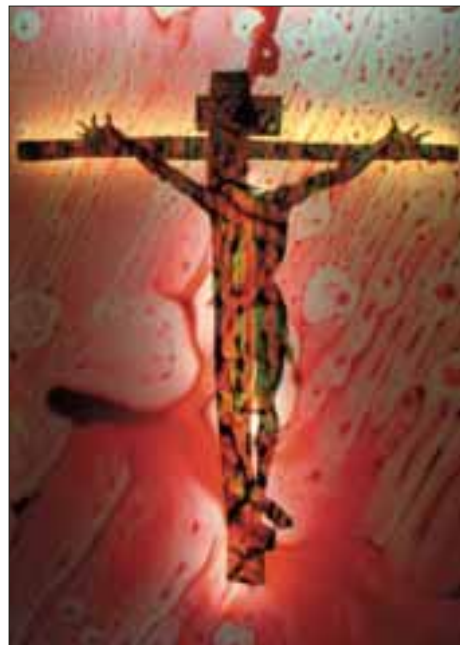
A self-described National Park junkie, Warner long wanted to experience landscapes more dramatic than those in her home state of Ohio. She chose Yellowstone because a lot of nature's "greatest hits" are conveniently in one spot. Yellowstone also reveals the complex relationship Americans have had with the wilderness since the 1800s, Warner says. "The issues of preservation and conservation have become increasingly difficult to maintain in Yellowstone, and tourism itself is a main problem."

She created a series of geyser paintings seen from the perspective of the miles of boardwalks, platforms, and staging areas that guide tourists through the geothermal areas. She wanted to capture the sense of expectation created by the structures and the "climax of the eruption, the moment everyone is waiting for." Because there are very few instances where you can watch nature "perform," Warner says, she was intrigued by the transformation of a natural process into spectacle.

"Tourists have very high expectations for these geothermal events," Warner says, "heightened by gift shop postcard ideals." People were upset when a scheduled 2:12 pm eruption came a few minutes late. Others were disappointed by a less-than-spectacular spray. "I witnessed people actually booing Old Faithful!" Warner says. "But usually, a good eruption gets a lot of whoohos and applause at the end."

Warner's earlier paintings made with spray paint and house paint produced flat representations that she

originally preferred. "The neutral, washed-out quality of house paint implied a resort-style photomural in a gas station," Warner says. "I didn't want the richness and preciousness of oil paint." Now, however, Warner has switched to artist's acrylic and uses a spray gun to paint the geyser steam. "My geysers are more faithful to reality, less serene—more powerful," she says. "They are a strange revelation of the earth's inner workings, and with these paintings I wanted to reveal the rareness and beauty of that more."



Also during the summer of 2007, Cleary visited the world art fairs that, serendipitously, converged in time and relative place: the Venice Biennale, Documenta Art Expo in Germany, and Art Basel in Switzerland. "When you're producing serious work you need to compare it to something," says Cleary, whose paintings seek a balance between chance and intent. "I wanted to see where I stood in the world art community and to feel a part of it. It's hard to place yourself when you're only immersed in the New York scene."

Cleary found his place. "I was encouraged more than I was intimidated," he says. He also found the inspiration for his Traveling Scholars installation. He'd established a home base at a friend's apartment in Strasbourg,

France, where he would encounter the massive Strasbourg Cathedral. "I was really taken aback for the first time in my life. I took a breath. I never had that physical experience." The awe-inspiring gothic church got him thinking, Cleary says. "I thought it was impressive, but it also made me question the use of such grandiose architecture. I felt very small in comparison. It gave me a feeling of respect and at the same time questioning the intentions of why something so grand was built."

Initially, Cleary wanted to recreate a church and replace the Christian iconography with his style of painting (think cellular images from biology class) and installation. The scale too large, he focused instead on the Last Supper. He acknowledges that he's treading, narcissistically, on dangerous territory, but seems comfortable with the challenge he poses to established religious doctrine. "I went to Sunday school with priests and teachers reading the Bible as law. It seemed so ridiculous to me." Instead, Cleary found greater meaning and satisfaction with his father in the woods of northern New Hampshire. "He'd point out an endangered flower, a lady slipper. I had no emotional attachment to lessons of God and attaining a spiritual pinnacle, the things they taught me in Sunday school, but I would see moss growing in a certain way and get a beautiful feeling. What I'm trying to create now references spiritual structures of thinking."

Cleary's plan for his Last Supper includes twelve light boxes representing each of the apostles, containing illuminated, abstract paintings with a layer of red (the blood of Christ) and another layer to represent vines. The vines grow from each grouping of six toward a central vanishing point. The light boxes will be taller and wider than humans to be intimidating, but slightly less so than the gothic architecture prevalent in Europe. At the center, Cleary plans to create a wall installation of Christ on the crucifix, abstracted and using his own language of paint. In front he imagines a low table, built as a pedestal to stand on before God. In addition to the light from the apostles, Christ will be lighted from below in a "flashlight-under-the-face kind of trickery." "I'm using drama to inspire awe, to create a hierarchy that puts people in their place," Cleary says. "I can't recreate the breathtaking experience I had in Strasbourg, but I can do a few things to raise the question of why this style of architecture was done." ▽

"SMFA Traveling Scholars" is on view in the MFA's Foster Gallery from March 28 through May 3. For more information about each of the seven scholarship recipients, visit www.smfa.edu/exhibitions.

artNow: Performance Video

*In *The Nudes*, the women on the plasma “canvas” breathe and blink. They make eye contact, engaging viewers in ways not possible by the female subjects in the adjacent oil paintings.*

Each model—the contemporary artists who posed for Mary Ellen Strom’s (Faculty) video installation (2004) and the women painted by Magritte, Manet, Velazquez, and Gentileschi over the last three hundred years—is the subject of our voyeuristic gaze. By placing them side by side, Strom asks us to consider what happens when the artwork we look at on the walls looks back. “The juxtaposition of video and still life permeates both mediums with time and temporality,” says Dina Deitsch, assistant curator of the new exhibition at the DeCordova Museum and Sculpture Park, “Carlson/Strom: New Performance Video.” “Mary Ellen wants us to consider what this does to spectatorship, what happens to the viewer when the subject is moving, when we all become accountable for that nude in the image.”

The DeCordova exhibition features four new collaborative video installations from 2007 and 2008 made by Strom and Ann Carlson, a choreographer and performance artist. Like *The Nudes*, each installation asks viewers to consider what role they play in each elegant, sharply executed, and humorous tableaux. “The Carlson/Strom works are critical re-evaluations of cultural and historical narratives,” Deitsch says. “They simultaneously fuse video art’s tendencies toward the visually spectacular and its legacy as a tool for social change.”

Carlson and Strom force a dialogue of where video is now, how it investigates and documents the moving body and the landscape. “By fusing dance and choreography with video, they push the boundaries of both disciplines to create something new,” Deitsch says. “The choreography of the body is echoed in the choreography of the camera. You watch the bodies and feel the movement of the camera. It’s a dual choreography, and as the viewer, you become implicated in it in a very physical way. Their work makes video physical, pushing it into installation. It makes the projection format physical and provides a new, exciting quality to the medium.”

Longtime collaborators, Carlson and Strom create a range of landscapes for us to consider, populated by people they have patiently observed. By spending a lot of time with their subjects, the artists are able to extract the gestures that are interpretive of their lives

and then create a beautiful, meditative choreography, Deitsch says. The real lawyers in the video installation *Sloss, Kerr, Rosenberg & Moore* (2007), wear dark suits befitting their professional status, but they jump around and scream like little boys who need to tell us something about their pressure-filled lives and work. *Four Parallel Lines* (2007) was inspired by Walter de Maria’s large-scale earthwork in the Mojave Desert, *Two Parallel Lines* (1968). Strom and Carlson collaborated with four immigrant laborers who drag pieces of lumber to draw lines on a Pacific beach. The ocean eventually washes the lines away, making invisible the significant contributions of immigrant labor.

Strom’s art historical references are also apparent in *Meadowlark* (2008), a large-scale, six-channel installation commissioned by the DeCordova. Based on Frederic Remington’s 1908 painting, *Indians Simulating Buffalo*, Carlson and Strom offer a counter-narrative to the conquest of the American West. The piece was shot in Montana with Northern Cheyenne video and performance artist Bently Spang. “This landscape in the round references nineteenth-century cycloramas,” Deitsch says. “There’s a visceral affect on the body being at the center of a circle of moving images.”

Montana provided the backdrop for an earlier Carlson/Strom collaboration. The site-specific installation *Geyser Land* (2003) took place along the railroad tracks between Livingston and Bozeman. The audience boarded a train for an hour-long investigative journey of industrial, economic, social, artistic, and mythic forces that shaped the West more than a hundred years ago. Tales were told through video projections on the moun-



tains and by the narratives of local people on the train. At the time, Strom said the installations “create a dialogue about the history and contemporary culture of a place.”

Beyond the growth potential of their mediums, the Carlson/Strom partnership expands the dialogue about collaboration during the creative process. “They raise questions about authorship and subjectivity,” Deitsch says. “Collaborating with the performers in their work also breaks the binary between artist and subject. They create environmental pieces that viewers can approach in a more egalitarian manner.” ♦

“Carlson/Strom: New Performance Video,” is on view at the DeCordova Museum galleries through May 17, 2009. It is will also be featured in the 2009 Boston CyberArts Festival, April 24–May 17, 2009.

ABOVE: MARY ELLEN STROM AND ANN CARLSON, *Four Parallel Lines*, 2007. Video installation.

BELOW: MARY ELLEN STROM AND ANN CARLSON, *Geyser Land*, 2003. Video installation.



spotlight on

Anna Reich

BELOW: ANNA REICH, *Crossing the North of France*, 2008. Gelatin silver print.

A lot of Anna Reich's friends from her hometown of Woodland, Calif., enlisted in the military over the last year. They had their reasons, from finding the means to an affordable education to fulfilling a lifelong dream to fleeing small-town life. She found the trend shocking.

"I felt we were all on the same page about this conflict, war, the military," says Reich (Post-Baccalaureate Certificate '09). "I needed to find a way to rationalize, for my own sense of sanity, what was happening. I wanted to create for my friends a military that the nation was proud of, so it would be easier for me to accept their decisions."

Reich researched military photography from World War II, when patriotism was high and the United States supported its soldiers without hesitation. She considered the way people look at war through the comfortable distance of media images and how those images are often manipulated to sway public support. "The most iconic images we can think of are recreations of an event," Reich says, noting the staged, second raising of the American flag on Iwo Jima and the questionable validity of Robert Capa's image of a soldier falling to his death during the Spanish Civil War. "When you're looking at war-related images that aren't familiar, we can be shown anything and think it was true." Maybe it's more important to understand that these photographs are "likenesses to the truth," Reich says, and that "they're as good an idea as we're going to get without actually being there."

For *Everything Was Beautiful and Nothing Hurt*, Reich made forty black-and-white photographs of her enlisted friends recreating typical scenes from World War II: soldiers in fox holes, negotiating barbed wire, puffing on cigarettes. The project wasn't entirely successful, Reich says, in that it stood alone in referencing World War II but didn't further inform the discussion. Her new work, a follow-up to *Everything was Beautiful*, will include diptychs or triptychs that juxtapose replicated World War II images with scenes of simulated military actions today. "Hopefully," Reich says, "it will be much clearer and force the viewer to deal with the two different perceptions of war at the same time." Reich has also begun a companion video project with veterans of the war in Iraq. She's interviewing them to hear their versions of the truth and learn how they have handled the public's view of them upon their return.

"I love my friends and respect their decisions," Reich says. "I don't know that I will ever completely understand their reasons, but the project really helped me to start questioning why I had problems with them

joining the military, why it was an issue for me if it wasn't an issue for this country sixty years ago."

Reich came to the Museum School after finishing her undergraduate program in art and art history at the University of California, Berkeley, in just three years.



"I was twenty, a little young to be going to graduate school, so technically this is my fourth year of college," she says. "Part of the reason for taking the (post-bac) program was needing the maturity I probably didn't have and trying to figure out my place in the art world. Part of it is leaving behind the small-town life for the challenges of a huge city. The Museum School is a program where you work closely with people, so it's like having a built-in family. That made moving three thousand miles away from home much easier."

Her focus hasn't changed since enrolling last fall. In fact, Reich was told to embed herself in her subject. "I wasn't happy at first, but the intensity forced me to deal with everything and anything that was bothering me about the current state of events." She was also encouraged to question and further analyze herself and her relationship to the subject and says she has grown philosophically and in her capacity to conceptualize and discuss her work.

Not too long ago, Reich made a series of photographs—she and her younger sister were the subjects—illustrating a tension created by manipulating costuming, makeup, and setting. "I took careful consideration of all aspects of the work," Reich says of the images in which the nearly identical siblings stare vacantly at the camera. "I wanted to take the photographs in our own home because I wanted to take an environment and relationship that should be among the most comfortable and manipulate them to convey a sense of awkwardness and put the emotion to a point of agitation."

For her next project, Reich created an assault on herself. "There was one other person and myself and I staged

the scene in a very cinematic, traditional sense style-wise that made the images more unsettling," she says. "There were accusations that I was taking a comedic view of the subject, but I just wanted to continue the theme of reenactment to make it a surreal experience."

Control, in case you haven't noticed, is a very important part of Reich's work. So is drama. "In the beginning, I wanted to photograph myself. I'm a very reserved person when I'm around people, so photography is a great outlet for me to be more dramatic, to be a different person in front of the camera. But given the power of photography, now I want to use it to show my own perceptions."

The irony, she says, is that photography represents the truth, or at least a truth. "But I control what I'm doing and what I want people to see. I could do anything and people would still create their own truth." About Anna, or about war. ♦

INDELIBLE

MARKS

Despite the decades that passed since their days at the Museum School, the memories are as vivid as the marks they make on paper, canvas, and stone. The seven alumni interviewed for this article attended the School in the 1920s through 1950s, when headlines spoke of Amelia Earhart, Hitler, Mao Zedong, Jackie Robinson, and Picasso. As students, they worked with some of the School's finest teachers: Alexandre Iacovleff, a Russian émigré who headed the painting department from 1934 to 1937; the German-born Karl Zerbe, a member of the Boston Expressionists who headed the same department from 1937 to 1955; and David Aronson, another Boston Expressionist who earlier was a classmate. Those students, now in their seventies, eighties, and nineties, are all somehow connected. And the art they make will forever be influenced—distinctly or subtly—by their experiences at the Museum School.

Will Barnet (*Attended '28-'31*)

Will Barnet was an artist long before he went to the School. He learned to draw in his teens, studying the masters, and painted in a studio in his father's basement. "I was already thinking about art in a serious way," Barnet says. He studied Rembrandt, Daumier, Watteau, and Ingres, and read art journals throughout the 1920s. Formal study at the Museum School, Barnet says, offered the promise of structure and an academic and cultural background he felt was vital to the career of an artist.





WILL BARNET, *Central Park Siesta*, 1932. Lithograph. Photo: John D. Schiff.

He remembers arguments with classmates about who deserved to be called the greatest painter in the Modernist school. "This very tall guy, Crawford I think, and I had a fight over Cézanne in the lunchroom," Barnett says. "He said things I didn't like and we put up the dukes and played at it a little."

The 1930s was a tumultuous period, Barnett says, with changes in the art world and at the School, too. "They got rid of everybody and started the new regime," he says. Barnett didn't care much for the instructors, or the School's definition of modern art, so he left for New York, with a scholarship to the Art Students League. "The Depression was a very terrible crisis," he says. "People were in trouble and I was influenced by what I saw there, the starvation, breadlines, evictions. I rented a room for two dollars a night and worked in a shoe store to make a few dollars. It was perfect for me. I was ambitious and excited."

Barnett taught at the League in the mid-1930s. He made a living in the early years as a printer and was also a technical advisor to the Works Progress Administration, "giving people a living and saving people's lives."

A painter for eighty years, Barnett is known for his simple yet moody images of human figures and animals. He has adjusted his style through the decades, beginning with the academic drawing he studied at the School, then more abstract work in the late 1930s and 1940s to starkly bold abstractions in the 1960s. "The influence of Rembrandt and Daumier made me a humanistic artist," Barnett says. "I'm more interested in people; my subject is humanity."

His training at the Museum School in light, shadow, and use of models was valuable, he says, but he has moved on: "New York was the center of the art world and I was part of it as a young man."

Edna Hibel (*Attended '34-'39*)



"Everything I'm doing, I could probably trace back to the School," says Edna Hibel, who has achieved international recognition with her paintings of mothers and children over the past seventy-plus years. "I was very, very influenced and shaped at the Museum School and I was lucky to have the two best teachers that probably have ever been there: Alexandre Iacovleff and Karl Zerbe."

Hibel started in beginning drawing but quickly moved to the advanced class,

where Iacovleff visited twice a week for critiques. "He said to me, 'You're a wonderkind, do you know what that means?' I said no. He said, 'You're a wonder child, but that can be your undoing.'" Iacovleff pointed out how the other students watched Hibel draw with such ease. He told her she would never progress if she continued to enjoy the attention and not challenge herself. "I got scared," Hibel says. Instead of using Conté crayon or charcoal, which were "showy," Iacovleff had her switch to gray crayon. "No one watched me because they couldn't see it." When models posed, Hibel would make two or three drawings, very quickly, when other students made one. Iacovleff wanted her to slow down, so he had her paint a dead bird and each of its feathers.

Zerbe's influence was equally powerful and long lasting. "He critiqued our work and when he got to mine he said it was the best painting ever done in the School. I felt pretty good! Mrs. Gibson, the manager and registrar, called me to her office. She wanted to buy that painting. I went crying to Zerbe. I didn't know what to do. I had the best painting in the School and she wanted to buy it." Zerbe asked whether Hibel thought there was room for improvement. "I said, 'I'm just starting, I'll do better.' Then I ran back to Mrs. Gibson and told her she could have it, she didn't even have to buy it. With every painting I do, I think it's the best I can do at the moment, but I can do better tomorrow. I hope I never forget that."

Hibel won a Traveling Scholarship and had intended to study in Paris. But the war broke out and she headed to Mexico instead, driving down with her mother. Hibel was ill, however, and spent the three months there painting in her room, mostly models her mother brought in.



LEFT: EDNA HIBEL, *Our Mothers Before Us*, 1995.
Oil glaze, gesso, and gold leaf on canvas.

BELOW: JOHN WILSON, *My Brother*, 1942.
Oil on panel. Courtesy of Smith College Museum of Art.

She enjoyed early success and the sale of two paintings to the director of the MFA and his wife, but says she felt like she “didn’t know anything.” Hibel’s husband suggested she talk to Zerbe, who counseled her to study the techniques of the Renaissance artists. One day she knocked on the door of Mr. Lowe, an MFA employee about to retire from the restorations department. “I got my courage up to ask how a certain painting was done,” Hibel says. “We got friendly, we walked around every day and I got a wonderful education. I was a flamboyant painter and the Renaissance painters were tight, almost formulaic. Mr. Lowe thought that by studying them, I would realize what I was doing, and it did. I painted in those techniques for a year. I’d copy little areas to see how they did it.”

One day, Hibel went to the Museum to copy one of the paintings she was studying. It had been moved to a gallery that held *The Orange Lady*, Hibel’s painting that the Museum had purchased when she was twenty-three. Two young boys from the Mass. College of Art and Design came running in, shouting “here it is, here it is.” “They were pointing to my painting,” Hibel says, laughing with the memory. “I’m sitting there in front of an easel, wearing my little smock, and I said, ‘I painted that.’ They said it was impossible, but I finally convinced them.”

Now there is a Hibel Museum of Art on the campus of Florida Atlantic University and an Edna Hibel Society that produces an annual HibelFest. “No one asked me what I wanted to be,” says Edna Hibel. “But from the time I picked up a brush at age nine, I didn’t stop. It was just something I loved to do. I am ninety-two (in January 2009), but I’m still painting, oh yes, it’s like breathing to me. It’s what my life has been.”

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EVERYTHING I’M DOING, I COULD PROBABLY TRACE BACK TO THE SCHOOL.”

— Edna Hibel (Attended ’34–’39)

John Wilson (Diploma ’47)

John Wilson spent much of his youth at the Roxbury Boys Club, where his artistic skills quickly earned him the right to make posters and illustrations. “My teachers there were Alexandre Iacovleff’s students from the Museum School,” he says. “They became close to me and taught me an awful lot about basic drawing.” Those student-teachers also compiled a portfolio of Wilson’s work for submission to the Museum School: he won a four-year scholarship after his high school graduation.



“Those early beginnings were the opening of a door, of how I could do something that would give me a sense of satisfaction and having contributed something,” Wilson says. “I experimented with purely abstract paintings. I looked at all kinds of expressionistic artwork. It gave me a way of sorting out what is significant for me.”

Only one of a few African-American artists at the School, Wilson says he wasn’t subject to overt racism. “The Museum School was part of the real world and there were subtle things that came up that I’m sure my fellow students didn’t understand,” he says. “But I had nothing but positive feelings about the School. There, being a black person was put on the back burner.”

Because artists see art as a universal, unifying language, Wilson says, students and faculty saw him as a peer. They judged him on his ability to make and understand art, not on the color of his skin. Outside the School was another story. When Wilson and two white classmates applied for kitchen jobs in a downtown Boston hotel, the two white men were hired immediately. “The guy said I was a clean-cut looking colored boy, but he had to call someone before he offered me a job working in a separate part of the kitchen away from the other staff. I told him to take the job and shove it.”

In Allan Rohan Crite (Diploma ’36) Wilson found an African-American role model and important psychological influence. “I went to visit him in Roxbury during my first or second year,” Wilson says. “I didn’t know what I was going to do with all of this art knowledge and skill after I graduated.” Crite advised him to enter an annual art exhibit for African-Americans held at Atlanta University, a black college. “I submitted a painting and it got first prize,” he says. “Allan was a very key person in terms of my development as an artist.”



Wilson's realist body of work reflects mostly African-Americans—realized in bronze sculpture, in oils, or prints—often with large heads and hands. In 1985 he won a prestigious competition to create a sculpture of Dr. Martin Luther King, Jr., for the U.S. Capitol. Wilson's *Eternal Presence* (1987), at the DeCordova Museum and Sculpture Park, is a study for the colossal sculpture of an idealized head that stands outside of the National Center of Afro-American Artists in Boston.

"I remember the first time I became turned on about what people could do with the human figure by exploiting the natural characteristics of what we were using to create these optical illusions," Wilson says. "Karl Zerbe gave a lecture on Picasso, his Blue Period. I still remember the impact of these blue paintings, which had an expressive quality that brought out aspects of the figure in a much more powerful way than you could with a naturalistic, realistic interpretation of what you visually saw. That whole attitude was instilled in me at the Museum School."

Zerbe practically forbade Wilson from taking a job as a commercial printer, helping him instead compete for a Traveling Scholarship. Once he got to Europe, Wilson worked with the French cubist Fernand Léger. "He believed that the naturalistic, visual rendering of what you saw was not fundamentally significant," Wilson says. "I remember doing a drawing the first couple of days in his class. Léger made a sarcastic comment about my work, saying, 'How beautifully that tree looks just like a tree,' and, 'The figure looks as though it is standing in a room that is very real.' He was suggesting to me that this skill to simply imitate the visual impact was not really getting at the basic, the *form plastique*. That thinking, combined with the early anatomical, more classical approach to dealing with the figure (with anatomy teacher Ture Bengtz) was very important to me. I tried to make use of both visions and techniques for interpreting things."

Arthur Polonsky (Diploma '48)



A connective thread still runs through the seventy years' worth of art made by Arthur Polonsky. "It's the love of materials," says the acclaimed painter and draftsman. "To me, it is not only the how, it's the what. It's not just the physical composition or the approaches to underpainting. All these things are expressive to me beyond just technique."

Polonsky and his cohorts would visit the Museum to look at early Italian painting and then experiment with the application of gold leaf over gesso. "Not that we continued using that, but the interest in the surface and expressive color was important," he says. Polonsky also tried encaustic, inspired by Karl Zerbe's work. "Karl came to this country interested in what the Mexican painters were using, like paint used for automobiles, which is practically indelible. Working with these materials was typical of what we were doing to produce something startling."

The artwork Polonsky and the other Boston Expressionists created now looks hopelessly old fashioned, he says, but back then they were considered the "young scoundrels" of Boston art. A painting by David Aronson, for example, was denounced from church pulpits because of its characterization of sacred figures. "I never intended to work that way," Polonsky says. "I did things hopelessly conventional until Zerbe said, 'I don't like what you do, but I understand why you're doing it.' After that, I had to try them out."

Polonsky and many of his classmates met before actually attending the Museum School. They were part of a scholarship program at the MFA for high school students, in 1941 or 1942. He recently saw a photograph of the class when he visited Reed Kay. "There we are," he says, "wearing our neckties and jackets and attending classes with our inspiring teachers, working from sculptures." Two afternoons a week, Polonsky would leave his regular school, get on a streetcar, light his pipe, and go to his classes



**MY WORK BEGINS TO TAKE ON THINGS YOU CAN
IS IN DREAMS, I'M INTERESTED IN HOW CONV
IN DREAMS, NO MATTER HOW STRANGE.**

— Arthur Polonsky (Diploma '48)



ABOVE: ARTHUR POLONSKY, *The Light Thief*, 1965. Oil on canvas. Courtesy of Audrey Cayne and the Danforth Museum of Art.

RIGHT: LOIS TARLOW, *Deep Discovery #1 (detail)*, 2007. Ink, collage on paper.

'T ALWAYS SEE UNLESS IT
INCING THOSE IMAGES ARE



at the MFA. "It was so cool and peaceful there," he says. "I'd make studies of ancient wooden sculpture and artifacts. It was like an introduction to the School."

During the early years of the War, the School was turned into a maternity hospital for women sailors, or WAVEs. The rooms in which he studied drawing became operating rooms so students were relocated to unused areas of the Museum. "We could work until midnight if we wanted to," Polonsky says. "There was a lot of silly fooling around and very serious work, two extremes knowing that this could end at any time."

In 1947, Polonsky and then-Dean Russell Smith established a summer program at the Berkshire Museum. The nineteen-year-old student was an assistant to Ben Shahn. "He was quite famous then but never taught before," Polonsky says. "He tried to respond to every student—including Joseph Ablow—and he just couldn't. Poor Shahn. I only told him to go across street and get coffee and smoke his pipe for a while and come back and try not to answer everybody."

Polonsky later went to France on a Traveling Scholarship. The three-thousand-dollar stipend was enough, he says, for two years in post World War II Europe and the purchase of many art books.

Upon retirement in 1990, he returned to the schedule he maintained as a student—sleeping late and working through the night. He's also returned to some of his earlier work. One painting, begun years ago, resembles an ocean with an isthmus, similar to the way Nahant juts into the Atlantic from Boston's North Shore. "I didn't mean for it to look like that, but that is what it became," Polonsky says. "I'm eighty-three now and I still work on it occasionally. I concede to the naturalistic part of the painting and make it look possible. I can't stand not working on it."

Polonsky says he has had a secret life of sorts, painting conventional portraits of hospital CEOs and college presidents along with the more metaphysical subjects he finds inspiring. "That work is generally from imagination and usually not planned," he says. Like the work on view in "Arthur Polonsky: A Thief of Light," a retrospective in 2008 at the Danforth Museum of Art, he starts with seemingly abstract colors and mystical shapes that evolve. "My work begins to take on things you can't always see unless it is in dreams," he says. "I'm interested in how convincing those images are in dreams, no matter how strange. I want to make it visibly convincing even though it's impossible what is happening in them."

Lois Tarlow (Attended '50-'54)

Lois Tarlow attended the Museum School at a time when women were treated like second-class citizens, and Karl Zerbe's attitude didn't help. When she sought a Traveling Scholarship, Zerbe told her she wouldn't get it because she was married to an artist. "He said there could only be one artist in a family and it won't be the woman. He said I wouldn't get the scholarship because my career wouldn't endure." Zerbe was wrong.

Tarlow's award-winning paintings, drawings, and prints are in the collections of major museums and corporations. She wrote profiles for *Art New England* for twenty-four years, a career that fulfilled her own interest in other artists. She also taught art, employing the skills she gained in her own education. "I had some students who later went to the Museum School who excelled," Tarlow says. "They tell me my teaching was most important to them." And in February, Tarlow made her ninth trip to Vietnam. She travels with a group run by Museum School alumnus C. David Thomas under the aegis of the Indochina Arts Partnership. The volunteers bring art supplies, books, pharmaceuticals, and money for young children in need.

For decades, Tarlow's artwork reflected what she learned and practiced at the Museum School. Her Mercy Gallery show in the late 1960s offered representational paintings, of her children, the kitchen Mixmaster, and some landscapes. Later, as Tarlow moved toward interpretation and then abstraction, she experimented with less traditional materials. Her current work draws from the natural universe, manifest in ink on paper, collage, solar panel etchings, and marbled dust. Her interests, she says, become images through interaction with her materials.



At the School, however, Tarlow felt that too much credit was given to the artist and not enough to the paint, charcoal, or the as-yet-undefined material of choice. "Students were supposed to be able to control their medium, corral it and make it do what you thought your image needed," Tarlow says. "I found through the years that that did not give enough respect to the medium and that there was not enough conversation with the medium. That led me on the path I'm on now." For *Aftermath*, a painting she made in 1996, Tarlow added the detritus of fire. "I tossed ashes onto the canvas and they stuck because it was oil paint. I felt liberated from the representational work I was doing. I was off in a whole new direction, seeing what the materials had to offer me, acknowledging that the medium might have something to say to me."

Tarlow credits Zerbe with showing students how to look at art, and not necessarily from his own point of view. "We learned that making art is a lot about making decisions," she says. "Everything that goes into the work, every choice you make, the composition and all of its elements, will affect how people respond to it. That response can be intellectual, but also visceral. The body responds; you can feel like you're at a slant or firmly positioned on the ground."

Henry Schwartz (*Diploma '53*)



Not long ago, Henry Schwartz reached for a paint brush only to throw it down. "My hand trembles," he says, "a symptom of my breakdown. I thought I'd never paint again." Then Schwartz picked up a pencil. He "let it have its way" until his hand settled enough to draw in the Strathmore sketchbook by his bed.

On this occasion swirls fill the page, each line manifesting in tiny portraits of Beethoven, Proust, and Mozart. Figures march along the bottom edge through a veil of smoke from concentration camp crematoria. "Would you like to see another one?" Schwartz asks. His hand shuffles, waiting for an unseen signal to begin. "I see a figure," Schwartz narrates as the drawing takes shape before him. "I'll add a hand and a baton. I've got a conductor. It's Mahler."

A self-described prodigy at six years old, Schwartz began drawing in the shade of the Museum of Fine Arts. At nine, he exhibited in a show of children's art. A *Boston Globe* review said his work was outstanding. Now eighty-one, Schwartz doesn't argue with the assessment.

Schwartz deferred a scholarship to the Museum School to serve with the U.S. Army in Japan. When he returned to Boston, he enjoyed his classes and won the first-year prize (\$10!). He painted from the figure and also worked on cityscapes and fantasy themes. But his favorite memories revolve around classmates and teachers. Schwartz provides a long list of names: Karl Zerbe, David Aronson, Arthur Polonsky, Reed Kay, Jason Berger, and a French woman, a first-year student with whom he had a romantic affair. "She said she was in love with me but couldn't marry me because my family was the School, which it was."

Schwartz won a Traveling Scholarship and planned to head to Paris until his mentor, Russell Smith, suggested Rome. "I didn't want to hurt his feelings, so I went to Rome and stayed about three weeks. Then I went to Paris for two years." His painting, which had already moved from oils to acrylics, changed completely in Europe. He discovered brass resist and a cubist style that further alienated him from oil paints. "I started feeling lost and homesick for my loft in Boston. I really wanted to be an expressionist with oil paint. I didn't know what I was doing."

Schwartz was hospitalized for depression more than once over the subsequent years, each time emerging from his darkness to teach, paint, and exhibit his work as an important member of the second generation of Boston Expressionists. He returned to oils and started making portraits of the poets and musicians who brought meaning to his life. Schwartz's later works are fleshy and fantastical; many are tied to youthful memories (his unhappy childhood town of Revere, Mass.), an historical event (the Holocaust), or a revered individual (musician and composer Anton Bruckner).

About sixteen years ago, however, nothing mattered. Schwartz stopped speaking shortly after a successful retrospective exhibition at the Fuller Craft Museum. He

TOP: HENRY SCHWARTZ, *Self Portrait Sculpting a Head of Bruckner*, 1991. Oil on panel. Courtesy of Gallery NAGA.

BOTTOM: NANCY SCHÖN, *Eeyore and Winnie the Pooh and the Hunny Pot*, *Eeyore*, installed 1991, and *Pooh and the Hunny Pot*, installed 2005. Newton Free Library, Newton, MA. Bronze. 28 inches.



"awakened" in 2007, listening to Beethoven's Ninth Symphony and Gershwin's *I Got Plenty O' Nuttin'*. "I just figured what the hell," Schwartz says.

In February 2008, Schwartz again was the focus of a show, this time at Boston's Gallery NAGA. "I'm a greater painter," Schwartz says, looking at images of his paintings from the last few decades. "I keep forgetting that."

As this issue of artMatters was going to press, we sadly learned that Henry Schwartz passed away on February 15, 2009. We were happy to have interviewed Henry for this piece. He was a beloved member of the Museum School Community and will be missed.

Nancy Schön (Diploma '53)

Nancy Schön walked down to the print department one day and saw classmate Henry Schwartz drawing a royal figure on a lithographer's stone. "He was very, very fast and just amazing to watch," she says. "He said, 'If I stop, I can't continue. The whole secret is in keeping going.'"

Now Schön is the one who doesn't stop. She's well known for her approachable art, including the *Make Way for Ducklings* sculpture on Boston's Public Garden and *Tortoise and the Hare* in Boston's Copley Place near the finish line for the Boston Marathon. She traces her passion for public art and commitment to fundraising through art to the Museum School's collaborative design projects. "The whole School would participate in these amazing projects," she says, singling out the work made for a hunting and social club. "The jewelry people designed flatware, the pottery people designed plates, painters made murals, and the sculpture department made outdoor sculpture." Schön says she made a "very way out" abstract construction of stainless steel and red plastic. "I was into symbolism. This was a hunt club. I made it red." Get it?



The turning point in her career came with an offer from Brandeis University to design a pin that would raise money for the school library. "I was making money, doing something I loved, and helping other people. That became a formula for me and led to what I found I was best at—making public art. It all went back to those collaborative design projects at the Museum School I loved so much, working with a committee, putting together a budget, and solving a particular problem to please my client."

Among her favorite teachers were Betty Smith, who taught the technical part of sculpture, King Coffin, who taught drawing and anatomy, Al Brackeneer, and Ture Bengtz. But her longtime mentor was Edna Hibel (Attended '34-'39). "She helped me think about how to make a living," Schön says, "how to put together a portfolio, how to make a price list, charge money. One of the most important things she taught me was how to use my time intelligently with four kids. Edna told me to go down to my studio in the cellar—not do the dishes—for the two hours a day my last child was in kindergarten. She said I could make the beds or do the dishes when the kids came home."

Schön was pregnant with her first child when she graduated with honors. For her final project, a class exhibition at the MFA, Schön sculpted a pregnant African woman who carried a child on her shoulders. "She was the first piece you came to at the top of the stairs from the Huntington Avenue entrance," Schön says. "It was a great honor." ♦

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DNA HIBEL HELPED ME THINK ABOUT HOW TO MAKE A LIVING, HOW TO PUT TOGETHER A PORTFOLIO, HOW TO MAKE A PRICE LIST AND CHARGE MONEY."

— Nancy Schön (Diploma '53)

alumni NEWS

Dirk Adams (Post-Bac '99, MFA '02) performed *Mouth of a Story* at Boston's Franklin Park, September 2008, which was included in the *Weekly Dig*, September 2008.

Sophia Ainslie (MFA '01) had a solo show at Boston's Kingston Gallery, February 2009. She participated in the Boston shows

"Snuggle, Tide & All," St. Botolph Club; "Take Out," Kingston Gallery; and "The Dirty Dozen," Children's Museum, all September 2008. She had work in "Paper Quilts" at Essex Art Center, Lawrence, Mass., June–August 2008, and received the Sugarman Foundation grant, which was reported in *Art in America*, May 2008.

Joan Albaugh (BFD '80) was profiled in *Nantucket Today*, August 2008.

Natalie Alper* (Dip '70, FY '71) is participating in "Concurrent," an exhibition traveling through 2010 to the University of Tennessee's Ewing Gallery in Knoxville, Tenn.; William Patterson University's Ben Shahn Museum in Patterson, N.J.; Bradley University's Heuser Art Center Gallery in Peoria, Ill.; West Virginia University in Morgantown; and Bucknell University's Samek Art Gallery in Lewisburg, Pa.

Ilona Anderson* (MFA '91) had work in "Reflections In Exile: Five Contemporary African Artists Respond to Social Injustice," an exhibition reviewed in the *Boston Globe*, at Boston's Museum of the National Center of Afro-American Artists, July 2008.

Dolores Anoli (BFA Art Ed '94) had the solo show "Black and White Charcoal Portraits" at Tufts Health Plan's Gallery, Watertown, Mass., September 2008.

Theo Appel (Dip '97, FY '98) exhibited paintings at Espace Canopy, Paris, France, January 2008.

Matthew Arnold (Dip '95) was named runner-up in The Next Perspective, an international photography competition. He was featured and profiled on

KEY

AT	Attended the Museum School
BFA	Bachelor of Fine Arts
BFA Art Ed	Bachelor of Fine Arts in Art Education
BFD	Bachelor of Fine Arts and Diploma
CD	Bachelor of Fine Arts and Bachelor of Arts
Dip	Diploma
FY	Fifth Year Certificate
GD	Graphic Design Certificate
IC	Illustration Certificate
MAT	Master of Arts in Teaching in Art Education
MFA	Master of Fine Arts
Post-Bac	Post-Baccalaureate Certificate
*	Also in group shows



www.myartspace.com/hotshoe and commissioned by the *New York Times* to photograph its new TimesCenter building's interiors.

Marilyn Arsem* (Faculty) performed *Icebergs Melting*, a durational performance in "Depicting Action" at the National Review of Live Art, Glasgow, Scotland, February 2008, and in a week-long workshop in the NRLA's Winter School. She also performs *Writing Ada* in the Boston area.

Tom Arthur (BFA Art Ed '69) had *The Fertilization of Drako Vülen's Cheese Pizza*, an installation at Art Gallery of New South Wales, Sydney, Australia, September–November 2008.

Maya Freelon Asante (MFA '07) created the cover artwork for Grammy nominated jazz vocalist Nnenna Freelon's album, *Better Than Anything*. She had work in "Double Exposure: African Americans Before & Behind the Lens," at San Francisco's Museum of the African Diaspora; "She's So Articulate," Arlington (Va.) Art Center; and "Remembrance," Historic Stagville Foundation, Durham, N.C., all June 2008.

Danielle M. Avram (MFA '06) is curatorial assistant in the photography and modern and contemporary art departments at Atlanta's High Museum of Art.

Diane Ayott (AT '94) had "Complexity," a solo show at Wheelock College's Towne Art Gallery in Boston, October–November 2008.

S. A. Bachman* (Faculty) had work commissioned by the Worcester (Mass.) Art Museum, fall 2008, and continues *Salt In The Wound (The NAFTA Effect)*, video and public projections in Los Angeles and Boston. More can be found at www.saltinthewound.org. She was included in *Blaze: Discourse on Art, Women and*

Feminism (Cambridge Scholars Publishing, 2007). Her work was in "Artists Out: Art, Design and Politics," at 516 Arts, Albuquerque, N.M.

Kristin Baker (BFA '98) was highlighted in a *New York Times* review of "Subtraction" at New York City's Deitch Projects, April 2008.

Elaine Bay (MFA '04) also known as Revolt2Die, had her video *I Have Your BILL\$* in "A Politic" at Boston's Gallery XIV, which was reviewed in the *Boston Phoenix*, July 2008.

Laura Schiff Bean* (AT '94–'97) had "Sweet Treats" at Boston's Lanoue Fine Art and "In Minds Eye" at Gallery One, Nashville, Tenn., both spring 2008.

Ken Beck* (MFA '86) had "Rock 'n Tree," a solo exhibition at Boston's Gallery NAGA, September 2008. He also exhibited works at Mulford Gallery, Rockland, Maine, summer 2008, and Art Institute of Boston, March–April 2008.

Susan Beebe (Dip '81) had "Birds of the Boreal Forest" at Jonathan Frost Gallery, Rockland, Maine, September–November 2008.

Margaret Bellafiore (Dip '91, FY '92) was awarded the Whiting Foundation Fellowship travel grant and her mixed-media work was on view at Bridgewater (Mass.) State College in November 2008.

Will Barnet (AT '28–'31) was awarded the 2008 Maine in America award by the Farnsworth Art Museum in Rockland, Maine, June 2008. This award honors an individual or group who has made an outstanding contribution to the understanding of Maine's role in American art. The prize was announced in the *Maine Sunday Telegram*, June 2008.

LEFT: LAURA SCHIFF BEAN, *Delightful*, 2007. Acrylic on canvas. Courtesy of Lanoue Fine Art.

BELOW: GRACE DEGENNARO, *Diamond Leaves*, 2008. Oil on linen.

RIGHT: CATHLEEN DALEY, *imm (detail)*, 2008. Acrylic on polyethylene, polyvinyl acetate adhesive. Photo: Freddie Wiss.



Susan Jane Belton (Dip '79, Faculty) exhibited at Los Angeles's and New York City's George Billis galleries, January–March 2008. Her exhibition was highlighted in *Culture Vulture*, the *New York* magazine blog, September 2008.

Jason Berger (AT '41–'49) has "Paintings" on view at the Danforth Museum of Art, Framingham, Mass., October 2008–March 2009. His show "Essential Jason Berger" took place at Boston's Judi Rotenberg Gallery, October–November 2008.

Michelle Lavallée Berti (Dip '72) had "Paintings of Nature's Light" at Loring Coleman Gallery, Concord, Mass., July–August 2008.

Jeffrey Bishop (BFA '72, Dip '73, FY '74) had work on view at Seattle's Catherine Person Gallery, October–November 2008.

Laura Blacklow (Faculty) spent a month teaching economically marginalized youth in Central America. Her book, *Confessions of a Jew*, was in "Shelter" at Lasell College, Newton, Mass.; Pyramid Atlantic Gallery, Washington, D.C.; Wells College; and Monserrat College of Art, Beverly, Mass. The Art Complex Museum, Duxbury, Mass., included *Uncovering Eden* in its artists' book show, September 2008. The fourth edition of *New Dimensions in Photo Processes* (Focal Press, 2008) was published in March 2008.

Elena Boiardi (Post-Bac '03) is an elementary school art teacher in Boston.

Nathan Boyer (BFD '98, FY '00) teaches on the art faculty of the University of Missouri.

David Bodhi Boylan (BFD '05) was included in "New Vision for Art Scene," an article in the *Star-News* about artists working to expand contemporary art offerings in Wilmington, N.C., June 2008.

Jan Brett (AT '69–'70) spent two weeks touring the United States on a bus decorated with art from her new book, *Gingerbread Friends* (Putnam, 2008). *Children's Bookshelf* e-newsletter profiled her, September 2008.

Bethany Bristow (Dip '93, FY '94) had work included in "Beauty's Burden" at New York City's Educational Alliance Gallery, September–October 2008.

Ria Brodell* (MFA '05) exhibited at Aqua Art Fair with Boston's Judi Rotenberg Gallery, December 2008. She had "An Unexpected Visit" at Swarm Gallery, Oakland Calif., October–November 2008, and "The Distant Lands," Cerasoli Gallery, Culver City, Calif., September–October 2008.

David Buckley (Dip '76, FY '77) teaches children with special needs in London, and is working on a master's

degree in teaching at the University of London's Institute of Education. He still paints and is a songwriter and band member in Thunderclap Newman. He is married and has two children.

Michael Bühler-Rose (BFA '04) curated "The Form Itself" at New York City's Priska C. Juschka Fine Art, September–October 2008, and "Young Curators, New Ideas," Bond Street Gallery, Brooklyn, N.Y., August–September 2008, which was reviewed in *Time Out New York*, July–August 2008. He had work in "Neti-Neti (Not This, Not This)" at New York City's Bose Pacia, reviewed by the *New York Times*, August 2008, and participated in "Things are Strange" at New York City's New Century Artists. He is a critic in the photo department at the Rhode Island School of Design.

Gregory Burch (AT '73–'74) was profiled in *Yankee Magazine*, May–June 2008.

Brian Burkhardt* (Dip '03, FY '04) had "bi(h)ome" at Miami's Gallery Diet, November–December 2008, and was interviewed in *Thirsty*, August 2008. A documentary on Burkhardt's work can be viewed at www.miamibeach.plumtv.com/videos/brian_burkhart.

María Magdalena Campos-Pons* (Faculty) had "Dreaming of an Island" at Spelman College Museum of Fine Art, Atlanta, Ga. The show was reviewed in *Creative Loafing*, highlighted on www.Artforum.com, and Campos-Pons was profiled in the *Boston Globe Magazine*, all October 2008.



Helen Cantrell (Dip '04) was featured in "Local Color," Central Gallery, Old Saybrook, Conn., August–September 2008. She had "Suburban Landscapes" at Sawadee Thai Cuisine, Jersey City, N.J., May–June 2008, and was in the inaugural group show at Picture This, Westport, Conn., March 2008.

Nathan Carter (BFA '94, Dip '95, FY '96) had "Radio Transmissions Contraptions," at New York City's Casey Kaplan Gallery, reviewed in the *New York Times*, September 2008.

Catherine D'Ignazio (Faculty) was named Best Local Artist in the *Improper Bostonian's* 2008 poll, July 2008.

Victoria Chapman (Dip '91) is an art director for an art consultant office.

Rob Charlton's (Post-Bac '03) Goosefish Press created invitations that were featured in a "What's Hot for Weddings" segment on Fox 25 Morning News, (WFXT-Boston), June 2008.

Fabienne Clauss (Post-Bac '05, Dip '06) had a solo exhibition at Galerie Favre/Art Actuel, Nyon, Switzerland, November–December 2008.

David Colombo (BFD '86) had his work in "Drawn In," 13Forest Gallery, Arlington, Mass., highlighted in the *Boston Globe*, July 2008, and *Medford Transcript*, June 2008.

John Corso (Post-Bac '00, MFA '03) defended his doctoral dissertation at Cornell University on critical historiography and is now assistant professor at Oakland University, Rochester, Mich., where he teaches contemporary art history and critical theory.

Heather Cox's (MFA '98) show at New York City's Knoedler Gallery was reviewed in *Art in America*, June–July 2008.

Kylee Crook (BFA '06) is a teacher at Mind Lab South Florida.

Erica Daborn* (Faculty) was featured in "Interplay: A Painter's Dialogue with Photography," Clark Gallery, Lincoln, Mass., May 2008. In January 2008, *Interplay: Carafe* was acquired by the British Museum, England.

Nelson DaCosta (MFA '08) participated in a December 2008 fundraiser for the Boston UNICEF office to highlight the group's work in Angola. DaCosta donated half the proceeds of his paintings to the group.

Cathleen Daley (BFA '79) had "Unlikely Balance/ Paintings" at Alden Gallery, Provincetown, Mass., September 2008. She also participated in "Joel Janowitz Curates" at the Arsenal Center for the Arts, Watertown, Mass., September–November 2008; "8 in '08" at



Massachusetts College of Art and Design's Patricia Doran Graduate Gallery, June 2008; and "Chromo Phobia" at New York City's OK Harris Works of Art, May–July 2008.

Deborah Davidson (MFA '92) had a solo show at Boston's Stoltze Design, July–October 2008.

Max Decker (BFD '06) was profiled in the *Martha's Vineyard* (Mass.) *Times*, July 2008. An exhibition of his work was at PIKNIK Art and Apparel, Oak Bluffs, Mass., summer 2008.

Francois Decosterd (Post-Bac '04, MFA '07) had work in "SAFE: 18 Artists Confront the Defining Illusion of the New Millennium" at Boston's Atlantic Works gallery and "Politic" at Boston's Gallery XVI, both August 2008.

Grace DeGennaro (AT '82–'84) had work in "Return to the Source," a solo exhibition at Clark Gallery, Lincoln, Mass.

Lise Delaplace (BFA '98) had "Monotypes, Monoprints and Ceramic Sculptures," Galerie Dorem, Paris, France, September–October 2008.

Jane Dickson (Dip '76) was featured on First Look New York, broadcast on the New York City-based NBC affiliate.

Philip-Lorca diCorcia's (Dip '76) *Thousand*, an installation at the Los Angeles County Museum of Art, was highlighted in *ArtDaily*, May 2008.

Jim Dine* (AT '50–'53, '55–'56) had "Poet Singing (The Flowering Sheets)," the first contemporary art project at the re-opened Getty Villa in Los Angeles's J. Paul Getty Museum, October 2008–February 2009. He was profiled on CBS News Sunday Morning, July 2008.

The artist's *Trembling for Color (Venus)* welcomes visitors at the Museum of Fine Arts, Boston's, newly renovated State Street entrance, and his exhibition "Jim Dine: Front Room" was on view at the Baltimore (Md.) Museum of Art, June–October 2008.

Amanda Dolan (BFA '04) was interviewed in the College on the Road blog, June 2008.

Bonnie Donohue (Faculty) received a grant from the Graham Foundation for Advanced Studies in the Fine Arts to curate and participate in a large-scale public art project in Vieques, P.R. She co-authored a book on the history of the U.S. Navy in Vieques that will be published by the University of Florida Press, both 2009.

Carol (Fennessey) Driscoll (Dip '85, FY '86) had "Emit, Emerge, Erupt" at Gallery in the Field, Brandon, Vt., November 2008. She is executive director of the Carving Studio and Sculpture Center, West Rutland, Vt.

Djuneid Dulloo (BFA '06) had a show at Beacon Estate Gallery, Somerville, Mass., summer 2008.

Linda Dumont (Dip '81) had work acquired by business, government, and private art collectors, including Motorola, Deloitte Consulting, and the McAllen International Museum.

Thomas Duncan (Post-Bac '06) had work in "The Exquisite Line" at Boston University's Sherman Gallery. The exhibition was reviewed in the *Boston Globe*, October 2008, and *Boston Phoenix*, September 2008.

Bill Durgin (BFD '95) had "Figurations" at New York City's Merge Gallery, September–October 2008.

Cenk Erlevent (MFA '05) is an instructor of photography and video at Bahcesehir University in Istanbul, Turkey.

Omer Fast (CD '95) was named the 2008 Bucksbaum Award recipient by the Whitney Museum of American Art. This prestigious award recognizes an artist from the Whitney Biennial whose work demonstrates a singular combination of talent and imagination. Fast's video installation *The Casting* was one of the most widely acclaimed works in the Biennial. The award was announced in *Art in America* and *ARTnews*, June 2008.

Lalla Essaydi* (BFA '99, Dip '00, MFA '03) had "Indelible" at Frist Center for the Visual Arts, Nashville, Tenn., October 2008–January 2009, and "Embodiment" at Boston's Howard Yezerski Gallery, October 2008. *The National* reviewed Essaydi's "Crossroads" at London's Waterhouse and Dodd, her first solo photographic exhibition in the U.K., October 2008. Her work was in "Drawing All Over: The Power of Line," Kunst IM Schloss Untergroningen Temporares Museum, Germany, June–September 2008, and "Fire Walkers: Contemporary Artists from India and South Asia," New York City's Stefan Stux Gallery, May–June 2008.

Cliff Evans (Dip '02, FY '04) had *Empyrean* at The Library in Baltimore, Md., October–November 2008, and New York City's Luxe Gallery, where it was reviewed by the *New York Times*, July 2008.

Darvish Fakhr (BFA '94) created a portrait of dancer Akram Khan, which was on view in London's National Portrait Gallery, October 2008.

Ros Farbush (AT '45–'49) had "Forever Farbush" at Oceanside 17 Gallery, Hull, Mass., which was highlighted in the *Boston Globe*, August 2008.

Alexander Farquharson (Dip '73) illustrated *The Story of the Samson* (Charlesbridge Publishing, 2008) and had an exhibition at the Lawrence Library, Pepperell, Mass. Both were mentioned in the *Lowell Sun*, July 2008.

Jesseca Ferguson (MFA '86, Faculty) had work in "Artists & Books" at the Art Complex Museum, Duxbury, Mass., September 2008–January 2009. She participated in the Third International Artists Colony, Debrecen, Hungary, summer 2008, and had an image published in *The Book of Alternative Processes* (Delmar Books, 2008).

Zach Feuer (BFA '00) was included with other members of the art world in a question-and-answer session about expectations for fall 2008, *ArtInfo*, September 2008.

Samantha Fields (MFA '05) had her installation at Babson College reviewed by Big, Red, & Shiny, August 2008.

LEFT: CAROL DRISCOLL, *Emerge*, 2008. Mixed media.

ABOVE RIGHT: LINDA DUMONT, *Food & Friends*, 2008. Oil on wood. Photo: Henry Friedman.

BELOW RIGHT: JUSTIN HUFFMAN, *Bittersweet Awakening*, 2008. Mixed-media sculpture.



Joel Frenzer (Faculty) had *The Beatbox Bastard on a Date* and *Around Breakfast: Paper Bears* included in the permanent collection of Boston's Institute of Contemporary Art Mediatheque, March 2008. *The Beatbox Bastard on a Date* was an official selection for the Anecy (France) International Animation Festival, February 2008.

William Frese (BFA '03) had work in "String Theories" at Suffolk University's New England School of Art & Design, Boston, Mass., September–October 2008. The exhibition was reviewed in the *Boston Globe*.

Georgie Friedman* (MFA '08) was accepted into the San Jose (Calif.) Public Art Program's "Artist Pool for Art + Technology," from which curators commission short-term and permanent art and technology projects for the San José International Airport.

Chris Frost (MFA '95) had "New Work" at Boston Sculptors Gallery reviewed in the *Boston Phoenix*, October 2008, and the *Boston Globe* and *Weekly Dig*, September 2008.

Gonzalo Fuenmayor (MFA '04) had his work selected for "Coloring Book," LMAK, Brooklyn, N.Y., and "Laberintos," Galeria Mundo en Bogota, Colombia, both September–October 2008.

Ruth Lepper Gardner (AT '23–'27), at 102 years of age, modeled for a life-drawing class, Boothbay (Maine) Region Art Foundation, April 2008.

Rebecca Geekie (CD '08) submitted *Nori Aliens* into the "9th Annual International Edible Book Show and Tea," Dairy Center for the Arts, Boulder, Colo.



Peter J. Geisser (BFA Art Ed '69, Dip '70, FY/MFA '71) received a Rhode Island Pell Award for Distinguished Achievement in the Arts, May 2008. His commissions included Rhode Island Hospital's Chapel of Hope.

Ivana George (MFA '02) had work in "Mementos of Celebration," Old Town Hall, Salem, Mass., July–August 2008.

Torben Giehler (Dip '97, FY '99) had "Falkenrot Preis 2008" at Berlin's Künstlerhaus Bethanien, October–November 2008, and participated in "Teaching An Old Dog New Tricks: New Tendencies in Painting," Den Frie Udstillingsbygning, Copenhagen, Denmark, August 2008.

Raymond Gilbert (BFA '93) is an engineer in the aerospace industry.

Jane Gillooly (Faculty) screened her film *Today the Hawk Takes One Chick* in Mexico City's Contemporary Film Festival and Full Frame Documentary Film Festival. The film was reviewed in *AfterImage* magazine.

N. Sean Glover (Dip '04, FY '05, BFA '06) had "Here and Forever," a solo show in May–June 2008 at Miami's Gallery Diet, which is run by **Nina Johnson** (BFA '05).

Nan Goldin (Dip '77, FY '78) had work in "Intimacy," Australian Centre for Contemporary Art, reviewed in Australia's *The Age*, and "Held Together with Water," The Istanbul Museum of Modern Art, reviewed in *The National*, both October 2008. Her work was included in *The Nude Male: 21st Century Visions* (Universe, 2008); "Here Is Every: Four Decades of Contemporary Art" at the Museum of Modern Art, September 2008; and "Role Models: Feminine Identity in Contemporary American Photography" at the National Museum of Women in the Arts, August 2008. Details about her *Ballad of Sexual Dependency*, on view at London's Tate Modern, were included in the Art and Architecture blog of *The Guardian*, May 2008.

JJ Gonson (BFA Art Ed '91) blogs about food at www.cuisineenlocale.com.

Charles Goss (Faculty) had a solo show at Boston's Bromfield Gallery, March 2008, featured in the *Boston Globe* and *Artscope*. He and his collaborator won honorable mention at the Griffin Museum of Photography's (Winchester, Mass.) international juried show. His Art in Amsterdam summer residency for artists, teachers, and advanced students is at www.art-in-amsterdam.com.

Julie Graham (Faculty) is making photographs for "Out of Place," a project in southern France.

William Greiner (BFA '81) had "Fallen Paradise: New Orleans 1995–2005," travel to the Louisiana Art and Science Museum, Baton Rouge, July–September 2008,

and to LaGrange (Ga.) College, October–November 2008. His book is for sale at www.fotoarttoo.blogspot.com.

Jeanne Griffin (BFA '91, Dip '95) had work in the National Collage Society's annual exhibition, Longmont (Colo.) Museum, November 2008, and a solo show at Boston's Kingston Gallery, March 2008. In 2008, she was also in "In Flat Fields," Irvine Gallery, Kennebunkport, Maine; "WAX-IT 08," Millbrook Gallery, Concord, N.H.; and "On The Edge," 301 Gallery, Beverly, Mass.

Pat Griffin (AT '78–'81) has Griffin Woodworks, a furniture and cabinet making business. He had work in "Preserving Craftsmanship: Contemporary Litchfield County Furniture Makers," Litchfield (Conn.) Historical Society, and made pieces for author Robert Morris, actor Sam Waterston, and artists Robert and Silvia Plimack Mangold.

Leslie Hall (Dip '05, FY '06) was one of the Top 40 Internet Sensations on VH1 (www.VH1.com, search Leslie Hall Gem Sweater). She was profiled in the *Register-Guard*, June 2008, and highlighted in a *Boston Phoenix* concert review, in conjunction with the ROFLCon conference, held April 2008, in Cambridge, Mass.

Julia Handschuh (BFA '05) is program director of Commonwealth Center for Change, an organization creating a nonprofit center and support systems for area progressive organizations and artists. She helped develop and coordinate Storefront ART, a residency and exhibition program using vacant storefronts. Visit www.commonwealthcenter.org.

Mags Harries (Faculty) installed *MoonTide Garden*, her piece at the 2008 Opening of the Ocean Gateway at the International Marine Passenger Terminal in Portland, Maine, which was featured in *Landscape Architecture Magazine*. In spring 2008, she installed work at the former Mueller Airport, Austin, Tex., and co-curated "Guilt, Greed, and Grappling: Six Artists Respond to Climate Change" at Boston's Mills Gallery. Read more at www.greedguiltandgrappling.com. Her installation for the show "One Legged Table" was featured on National Public Radio's Living on Earth.

Rico A. Harris (BFA Art Ed '05) presented textiles at Gallery @ Harriet's Alter Ego, Brooklyn, N.Y., August 2008. Visit www.originalrah.com.

Tim Hawkesworth (MFA '88) exhibited work at Taylor Galleries, Dublin, Ireland. His paintings were acquired by the Irish Museum of Modern Art, Dublin's Hugh Lane Gallery, and the Allied Irish Banks. Visit www.timhawkesworth.com.

Daniel Heidkamp (CD '04) has a show scheduled at Boston's Lamontagne Gallery, April–May 2009, and



had "Open Relationship," his debut New York City solo exhibition, Vanessa Buia Gallery, September–October 2008.

Christina Hejzmanek (BFA '89) was in "In a Box," Bespoke Gallery, New York City, September–October 2008.

Eliza Hemenway (BFA '93) serves on the film selection committee for the Sebastopol Documentary Film Festival. The Film Arts Foundation is sponsoring her new documentary film project, *Family Matters: A Trilogy*. She co-created Media Spin, a youth media literacy program, in partnership with the public radio and television stations in Santa Rosa, Calif., and gives monthly independent film reviews on KRCB-Radio.

Gail Henry (Dip '93) is the chef at Grant Park Provisions, an Atlanta-based catering company that also delivers gourmet meals for the home. Visit www.grantparkprovisions.com.

Rebecca Heyl (MFA '07) celebrated *Windows in the Wall* (Skira, 2008), her book documenting frequent travel between the West Bank and Israel.

Liz Hickok (BFA '97) had work featured on www.inventorspot.com, September 2008. Also in fall 2008, she was in residence at the Marin Headlands, Calif., where visitors helped create a time-based Jell-O sculpture inspired by the Sonoma-Marin Area Rail Transit (SMART) project.

Garnette (Hall) Hines (BFA '00) designed a label for Hair O' the Dog Wine, Easton, Md., and teaches graphic design at Easton High School. Hines married in November 2006. Visit www.garnetteh.com. Prints are available at www.garnetteh.etsy.com.

Philip Hopper (Dip '78) screened his feature-length documentary *The Road Home* at the Fort Lauderdale (Fla.) International Film Festival in November 2008 and Rhode Island International Film Festival in August 2008. The film was reviewed in the *Providence Journal*, August 2008.

Justin Huffman (BFA '08) received an honorable mention in the 2008 Outstanding Student Achievement in Contemporary Sculpture Award from *Sculpture* magazine. His work was featured in the October 2008 issue of *Sculpture*, as well as the fall/winter exhibition catalogue for "Grounds for Sculpture." He had a solo exhibition at Division 9 Gallery, Riverside, Calif., which led to a group show at the Riverside Metropolitan Museum, October 2008.

Jaya Howey (Dip '99) had "My Abandoned Novel" at New York City's Taxter & Spengemann Gallery (owned by **Kelly Taxter**, BFD '98), highlighted in *ArtCal*, May 2008.

Ken Hruby (Dip '87, FY '88, Faculty) spoke at the Cape Ann Museum, Gloucester, Mass., as part of the Conversations with Contemporary Artists series, which was reported in the *Gloucester Daily Times* and *Cape Ann Beacon*, October 2008.

Anita S. Hunt* (AT '82–'84) has work included in "New Prints 2009/Winter" at Chicago's Columbia College for the Southern Graphics Council Conference, March 2009. The exhibition traveled from New York City, where it was exhibited at the International Print Center, January–February 2009. She has work on view in "Boston Printmakers 2009 North American Print Biennial," Boston University's 808 Gallery, February–March 2009, and was included in "The Nature of Things Portfolio," DeCordova Museum and Sculpture Park, Lincoln, Mass., August 2008–January 2009. She received a purchase award in the "2008 Delta National Small Prints Exhibition," Arkansas State University, Jonesboro, Ark., January–February 2008.

Sarah Hutt (Dip '82, FY '83) wrote about her Art Santa Fe experience in Big, Red, & Shiny, September 2008. She had work in "Art Night" at New York City's Studio 385, November 2008.

Luc Imsand (AT '86) was profiled in *Paris Match*, July 2008. His retrospective "Urban Life Paintings" was on view at Galerie de l'Institut Français de Bratislava, April 2007.

Karen (Stahl) Jacobs (Dip '98) was included in the "American Summer '08 Exhibition" at Boston's Kingston Gallery.

Joyce Johnson (Dip '62, FY '63) had "Evolution of an Art Form" at the Provincetown (Mass.) Art Association and Museum, May–July 2008. The show was reviewed in *Art New England*, September–October 2008. She was profiled in the *Cape Cod Times*, September 2008, and the *Provincetown Banner*, May 2008.

Nina Johnson (BFA '05) owns and runs Gallery Diet in Miami.

Sean M. Johnson* (MFA '08) had photographs and videos in "A Family Portrait," Mills Gallery, Boston, October–November 2008. The show was reviewed by the *Boston Globe* and Johnson was interviewed in *New England Blade*, September 2008.

Joan Jonas (AT '58–'61) had work at Wako Works of Art, Tokyo, Japan, which was reviewed by *Japan Times*, October 2008. *Artforum* and *ArtInfo* highlighted Jonas

in reports from the Yokohama Triennale, September 2008. "Looking at Music," at New York City's Museum of Modern Art, features work by Jonas and was reviewed in the *New York Times*, *Artnet News*, and *Art Daily*, August 2008. Jonas had work in the 2008 Sydney Biennale, Australia, as reported in the *Sydney Morning Herald* and *ArtDaily*, June 2008.

Lois Mailou Jones (Dip '27) had "The Early Works: Paintings and Patterns 1927–1937," Delta Arts Center, Winston-Salem, N.C., which was reviewed in the *Winston-Salem Journal*, July 2008.

Emily G. Kahn* (Dip '98, FY '99) participated in the ARTcetera benefit auction, November 2008.

Chaco Kato (Dip '89) had work in "Embodied Energy," Counihan Gallery, Brunswick, Victoria, June 2008, and "aRtECYCLE," Incinerator Arts Complex, Moonee Ponds, May–June 2008, both in Australia.

Ellsworth Kelly (Dip '48) was in "Correspondences," Musée d'Orsay, Paris, France, which was reviewed in *Art Daily*, October 2008. In September 2008, the *Raleigh News & Observer* reviewed his work in "Circa 1958: Breaking Ground in American Art," Ackland Art Museum, University of North Carolina, Chapel Hill. In August 2008, *Bloomberg News* highlighted "Colorforms: Abstract Postwar American Prints," Susan Sheehan Gallery, New York City, and the *New York Times* and *New York Sun* reviewed his work in "Painting: Now and Forever, Part II" at Matthew Marks and Greene Naftali galleries. He celebrated his eighty-fifth birthday at New York City's Cloisters and the *New York Times* reported news of Kelly's mini-retrospective at Art Basel, summer 2008. The Las Vegas Art Museum's "Las Vegas Collects Contemporary" featured work by Kelly and was reviewed in the *Las Vegas Sun*, May 2008.

Colleen Keough (Dip '92, FY '93) was accepted to the Electronic Integrated Arts MFA program at Alfred University's School of Art and Design.

Colleen Kiely (MFA '94) installed work in "The Fine Art of Drawing Invitational" at Florida State University's Museum of Fine Arts, Tallahassee, August–September 2008. She also had work included in a group show at Sanskriti in New Delhi, India, March 2008.

Steven Kimura (BFA '98) works on the art team of Harmonix, the maker of Guitar Hero and Rock Band.

Nicole Kita* (MFA '08) had "The Sickness Vocation" at Judi Rotenberg Gallery, Boston, August 2008, which was reviewed in the *Boston Globe*, August 2008.

Katie Klenschkeski (BFA '04) was in a two-person show at AM Richard Fine Art Gallery, Brooklyn, N.Y.,

LEFT: BONNIE MINEO, *Where the River Runs (detail)*, 2008. Relief monoprint.

BELOW: ANITA S. HUNT, *Dissolution III (detail)*, 2008. Drypoint and spitbite aquatint.

September 2008. She is art director at New York City's AgencySacks. Visit www.katieklencheski.blogspot.com.

Annadeene Konesni (BFA '04) married in Belfast, Maine, September 2008.

Douglas Kornfeld (Dip '84, FY '85) created *Gordian Knot*, which was commissioned by the Colorado Council on the Arts and dedicated at the Colorado School of Mines in Golden, June 2008.

Alison Kotin (Post-Bac '04, Dip '06) is programs and outreach coordinator for Boston's Cloud Foundation. She works with SMFA faculty members **Rhoda Rosenberg** and **Charles Goss** to teach Art As Process to urban high school students.

Ariel Kotker* (Dip '03) had work featured in the *Boston Globe* for "En Mass: Award-Winning Massachusetts Sculptors," Boston Sculptors Gallery, May–June 2008.

Lynn (Rockstroh) Landry (BFA '83) is designer and production manager at studio-e in Concord, Mass.

Yanick Lapuh (Dip '89, FY '90) had "Blurring the Distinction" at Boston's Hynes Convention Center, July–October 2008.

Judith Larsen (BFA Art Ed '73, MFA '74) had a solo exhibition at Boston's Rhys Gallery, owned by **Colin Rhys** (BFA '07). The show was reviewed in the *Boston Globe*, May 2008.

Dori Latman (Post-Bac '05) is in the master's in urban studies program, San Francisco Art Institute. Her installations in that city included *The Cafe*, *Lemonade*, and *High Tea*. Visit www.dorilatman.com.

Michelle Lavallée (Dip '72) had three solo *plein-air* exhibitions: "Paintings of Nature's Light," Loring Coleman Gallery, Concord, Mass., July–August 2008; "Témoignages de Nature," Musée Mauvide-Genest, Québec, Canada, July 2008; and French Library Alliance Française of Boston, 2007–2008.

Hiroko Lee (Dip '91, FY '94) had work in "Out of the Blue," Attleboro (Mass.) Arts Museum, June–July 2008.

Kristina Lenzi (MFA '02) received a 2008 Tanne Foundation Award.

Nathan Lewis (MFA '04) had "Where Heaven Made Fun," Seton Art Gallery, University of New Haven (Conn.), which was reviewed in *Big, Red, & Shiny*, September 2008.

Brian Lies (AT '90) had "Gone Batty," Danforth Museum of Art, Framingham, Mass., September–November 2008.

Clara Lieu (Faculty) had work on the cover of *Worldly Acts and Sentient Things* (Cornell University Press, 2008) and included in *Drawing: Structure and Vision* (Prentice Hall, 2008). She exhibited in "Field Report," Gordon College, Wenham, Mass.

Ofelia García (MFA '72) is a longtime trustee of the board and chairperson emerita of the Jersey City (N.J.) Museum. The recently named García Gallery, devoted to the exhibition of works on paper, prints, drawings, photographs, and works in mixed media, was made possible through a generous gift from García, who is an educator, curator, arts administrator, and professor of art at William Paterson University. The inaugural García Gallery exhibition featured a representative selection of García's gifts of art, which have helped to enlarge the museum's holdings in American works on paper.

Joan Linder (BFA '93) had work in "Opportunity as Community: Artists Select Artists, Part Two," Dieu Donné, New York City, September 2008. She also had "More Fun in the Real World," a solo show at Boston's Judi Rotenberg Gallery, July–August 2008, which was reviewed in the *Boston Globe*, July 2008.

Travis Lindquist* (Dip '91, BFA '93, FY '95) had "In The Darkest Night," a solo exhibition at McCaig Welles and Rosenthal, Brooklyn, N.Y., October–November 2008.

Mela Lyman (Dip '78, BFA '79, Faculty) had "Anxiety of Beauty: Revisiting the Fountain of Youth," Cambridge (Mass.) Arts Council, highlighted as a choice pick in the *Boston Globe*, August 2008.

David Lynch (AT '64–'65) was named number nine of the twenty-five most successful American movie mavericks, *MovieMaker* magazine, fall 2008.

Neeta Madahar (MFA '03) received the 2008–2009 Bradford (England) Fellowship in Photography, awarded by the National Media Museum, where her work *Flora* will be exhibited and acquired, October 2009–February 2010. In October 2008, she participated in two juries: the Jerwood Photography Awards and Photography Bursary Awards. Her exhibition "Solstice" was on view at PM Gallery and House, London, England, June–July 2008.

Peter Madden* (Faculty) was profiled in *Provincetown* (Mass.) *Arts* magazine, spring 2008, and has work in two books: *Collage, Assemblage and Altered Art* (Watson-Guptill, 2008) and *500 Handmade Books* (Lark Books, 2008).

Mike Mandel (Faculty) was interviewed about his Barack Obama-inspired mosaic in the *Boston Globe* and *Watertown Tab and Press*, October 2008.

Abby Manock (AT '02–'03) lectured at Miami's ArtCenter Gallery, April 2008.

Laura B. Marshall (AT '96–'97) is a designer at Three Sisters, Inc., West Tisbury, Mass.



Robert Masla (Dip '79) has "Digital Collage Paintings by Robert Masla" at the Michele and Donald D'Amour Museum of Fine Arts, Springfield, Mass., July–October 2009. R. Michelson Gallery in Northampton, Mass., held a thirty-year retrospective of Masla's paintings in March 2008 and will present an exhibition of his work in September 2009.

Warren Mather (Faculty) had "Urban Perspectives" at Boston's Judy Ann Goldman Fine Art, February 2008.

David McDonald (Dip '87, FY '88) has work at the University of La Verne's Harris Art Gallery, La Verne, Calif., spring 2009. He participated in a two-person show at Los Angeles's Jail Gallery, November 2008–January 2009, and exhibited work at Miami's NADA Fair in Jancar Jones Gallery's booth. Visit www.davidmcdonaldart.com.

Mary Mead* (MFA '89) will have a solo show at Merrimack College's McCoy Gallery, N. Andover, Mass., March 2009. She received the Advisory Board Award in "Contemporary Sculpture at Chesterwood" exhibition at the Chesterwood Museum, Stockbridge, Mass. Mead is adjunct professor in the department of fine arts, NHTI, Concord, N.H.

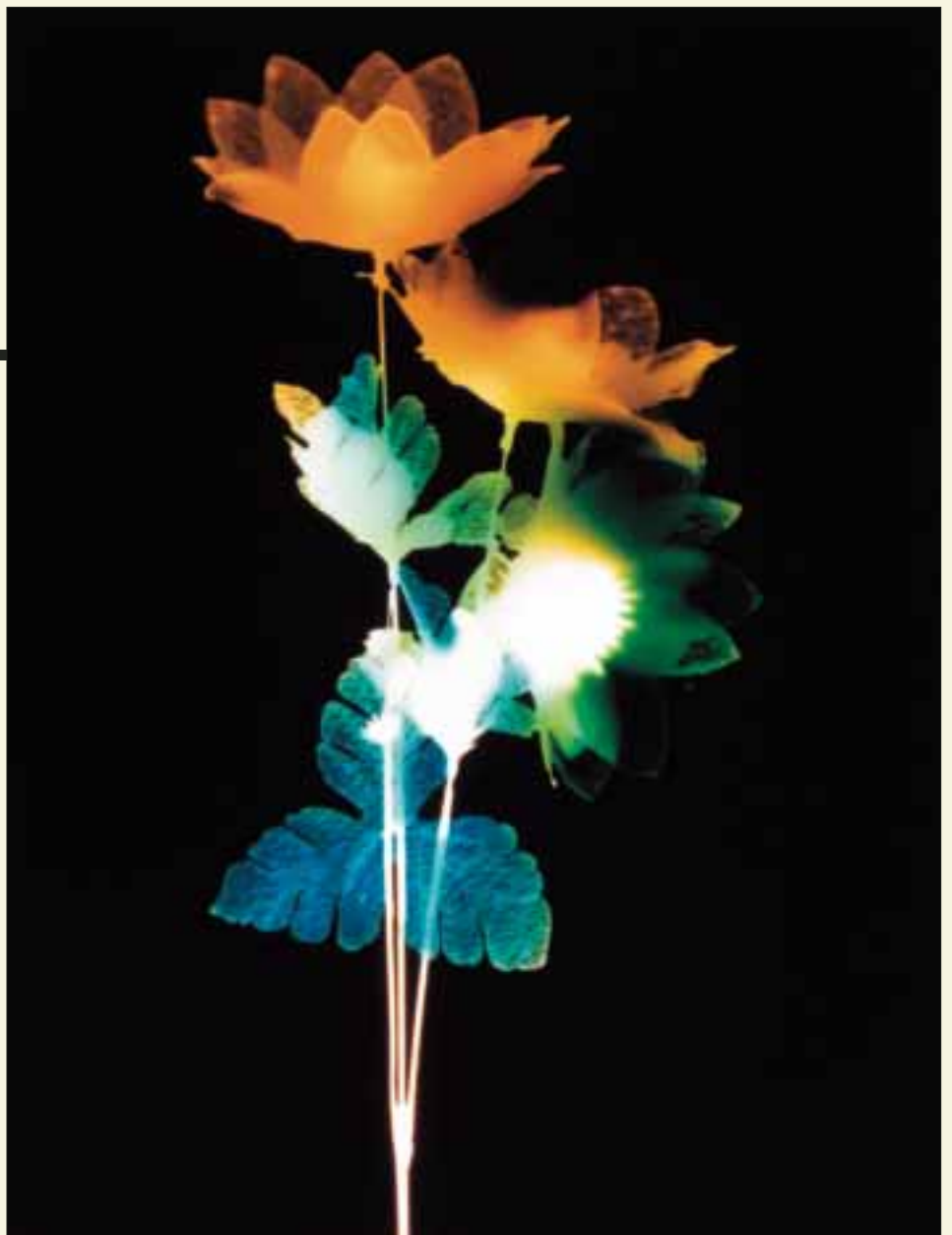
David Mees (BFA '82) is cultural affairs officer at the American embassy in Rome, Italy.

Jason Metcalf (AT '02–'03) was guest artist at Proving Ground, a performance art event, Rose Wagner Theater, Salt Lake City, Utah, September 2008. He exhibited work in a two-person show in Salt Lake City's Kayo Gallery, July 2008. Metcalf is co-founder and director of Sego Art Center in Provo, Utah. Visit www.segoarts.org.

Inki Min (Post-Bac '04, MFA '07) showcased her work in "Chick Clicks +" at Dallas Contemporary, May–August 2008.

Bonnie Mineo* (BFA '96, Dip '97) participated in the "18th Annual Juried Exhibition," Green Mountain Cultural Center Art in the Round Barn, Waitsfield, Vt.; DeCordova Museum and Sculpture Park "Faculty Show," Lincoln, Mass.; and "Icons + Altars," New Art Center, Newton, Mass., all fall 2008. She also had a show at Louisa Gould Gallery, Martha's Vineyard, Mass., summer 2008.

50th Reunion at Tufts University for the class of 1959, May 14–17, 2009. Class president **David Fox** is looking for Museum School classmates **Donald Cochrane, Nathalie Gardner** and **Jeanne Livingston**. Please call 321-452-0906.



Marguerite Healey Miranda (AT '81–'82) was profiled in the *Brookline* (Mass.) *TAB*, September 2008.

Zareen Taj Mirza (Dip '85, FY '86) received a master of arts in biblical studies from Bangor Theological Seminary, May 2008.

Heather Mizo (BFA '08) began her master's in interior design, Boston Architectural Center, in September 2008.

Amy Montali (Post-Bac '01, MFA '04) had "New Work," Boston's Gallery Kayafas, September–October 2008, which was reviewed in the *Boston Globe* and Big, Red, & Shiny, September 2008.

Jennifer Liston Munson (MFA '97) had a solo show at Boston's Judi Rotenberg Gallery, November 2008–January 2009.

David Mussina (Faculty) has a photograph included in "Yosemite: Art of an American Icon."

Lior Neiger (MFA '05) had work in "Text in Video," Axiom, Jamaica Plain, Mass., which was reviewed in the *Boston Globe*, September 2008.

Lucy Beecher Nelson (Post-Bac '04, MFA '07) exhibited in "Figure it Out," G.A.S.P. Gallery, Brookline, Mass., which was highlighted in the *Boston Phoenix*, June 2008.

Lydia Kann Nettle (AT '78–'79) had "Circling: An Environmental Installation," Wheelock College's Towne Art Gallery, Boston, Mass., which was reviewed in the *Boston Globe*, September 2008.

Nancy Nicholson (Dip '85) completed stained glass commissions that pay homage to Boston's Chinatown and Charlestown neighborhoods.

Patricia Nick (AT '70) was profiled in *Maine Home and Design* magazine, October 2008, about her work founding and running Vinalhaven Press from 1985 to 2002.

Mindy Nierenberg* (Faculty) had work in "5x5" at the Tufts University Art Gallery. She was profiled in the *Boston Globe*, and the show was reviewed in Big, Red, & Shiny and *Boston Phoenix*, summer 2008.

Diane O'Donoghue (Faculty) had published "Eine Projektion ein plastisches Ding? Lacan und das Verschwinden der Plastik/Skulptur/Statue im Kanon der Künste," an article in *Verschrankungen von Symbolischem und Realem: Zur Aktualität von Lacans Denken in der Kulturwissenschaften* (Berlin: Kadmos, 2008). She gave lectures at the New York Psychoanalytic Society and Institute in February 2008 and at the centennial of the Vienna Psychoanalytic Society's founding, May 2008.

LEFT: MARY PINTO, *Manhattan Avenue Botanical No. 2*, 2007. Unique C-print.

RIGHT: DISNARDA PINILLA, *Unfinished Business (Installation)*, 2008. Acrylic rod, polycarbonate, mirror, and cell cast acrylic sheet.

Asuka Ohsawa (MFA '02) had work in the show "Tenderly" at SUNDAY, the New York City gallery run by **C. Sean Horton** (MFA '04), June–July 2008.

Katherine Osediacz (Post-Bac '07) teaches at the Boston Arts Academy.

Jill Pabich (BFD '91) was profiled in the *Swampscott Reporter*, April 2008.

Deenie Pacik (AT '97–'02) had work in "Variations on a Theme: 2nd Annual Providence Art Motivation Group Show," Warwick (R.I.) Museum of Art, and at Rebel Headquarters Open House Gallery, Providence, R.I., September–October 2008.

Robin Paine (MFA '95) had "Dessins de la Grande Chaumière, Paris" at Grace Teshima, Paris, France, October 2008.

Andrea Parkins (BFA '88) had *ob-jest, the jettisoned*, a multi-channel audio work at New York City's Roulette Intermedium, May 2008.

Rachel Paxton (MFA '87) had work juried into *Studio Visit* (Open Studio Press, 2008). She had a solo show at Three Graces Gallery, Portsmouth, N.H., November 2008, and has been a resident at the Vermont Studio Center for two winters.

Columbia Pearson (BFA '90) had work at West Virginia State University's Della Brown Taylor Gallery in Charleston, Stanley Gallery in Lewisburg, and Pinnacle Gallery in White Sulphur Springs. She also exhibited pieces at Turnberry Resort, Aventura, Fla.; the Broadmoor, Colorado Springs, Colo.; and Coeur d'Alene Resort, Idaho.

Sheila Pepe (MFA '95) created *Red Hook at Bedford Terrace* at the Smith College Museum of Art, which acquired the work after it was on view July–October 2008.

Juniper Perlis (MFA '05) was a resident artist at Socrates Sculpture Park, Long Island City, N.Y., and participated in its "EAF08: 2008 Emerging Artist Fellowship Exhibition," September 2008–March 2009.

Dawit L. Petros (MFA '07) had a solo exhibition at New York City's Alexander Gray Associates, October–November 2008, which was reviewed in *ArtCal*. He also had work in "Floating Architectures and Constant Centers: Some Projections," Muhlenberg College's Martin Art Gallery, Allentown, Pa., August–September 2008.

Disnarda Pinilla (Post-Bac '02) exhibited work in a two-person exhibition at New York City's Cynthia Reeves, June–July 2008. She is technical assistant and installation manager at G.A.S.P. in Brookline, Mass.

Mary Pinto (AT '90–'92) had work in "Brooklyn Au Natural," Safe-T Gallery, Brooklyn, N.Y., June–July 2008.

Linda Priest (Faculty) was accepted into the "Smithsonian Craft Show," April 2008, where she won the award for excellency in jewelry. *Ornament* magazine reviewed the exhibition. Her work is also included in *500 Pendants and Lockets* (Lark Books, 2008).

Esther Pullman (AT '98–'04, '08) had "Greenhouses" at Boston's Victoria Munroe Fine Art, where it was reviewed in the *Boston Globe*, October 2008.

Diana Puntar (MFA '96) had a solo show at New York City's Oliver Kamm/5BE, April–May 2008, which was reviewed in *Art in America*, May 2008.

Kim Radochia (AT '91–'92) presented "Listen Well" at Boston's Oma Group Gallery, July 2008.

Kurt Ralske (Faculty) performed a real-time video for the opera "La Lumiere Antigone," La Monnaie, Brussels, Belgium, April 2008. His work was reviewed in *La Libre Belgique* and www.Bloomberg.com.

Ellen Rich (Dip '85, FY '89) had a collage in the "2008 Biennial," Center for Maine Contemporary Art, summer 2008. The show was reviewed in the *Portland (Maine) Press Herald*.

Judy Riola (Dip '93, FY '94) exhibited work at Michele Mercado Contemporary Jewelry, Boston, September–November 2008.

Karen Ristuben (BFA '81, MAT '04) was profiled on www.wickedlocal.com, Rockport, Mass., April 2008.

Daniela Rivera (MFA '06) is assistant professor of art, Wellesley College.

Nina Rodriguez-Castinado (BFA '07) had her sculpture, *Head of the Poet Jacques Izoard*, acquired by the Archives et Musée de la Littérature, September 2008. The piece was on view in the Chamber of Treasures, the Chapel of Nassau, Royal Library of Belgium, Museum District, Bruxelles, Belgium.

Matthew Rogers (Dip '02) was profiled in the *Cape Ann* (Mass.) *Beacon*, *North Shore Sunday*, and *North Shore Radio* 104.9, all fall 2008. A video of him making a bass guitar is on www.wickedlocal.com/gloucester. Visit www.wallpusher.com.

Laura Rollins (MFA '96) had "cool blue smooth and creamy" at Experimental Art Gallery and Studio, Salem, Mass., July 2008, which was a *Boston Globe* exhibit pick, July 2008. Rollins also had a piece in "Mementos of Celebration," Salem Arts Association, summer 2008.



Meg Rotzel (BFA '99, Dip '00) had work in "Seriousness" at Nova Benway, Jamaica Plain, Mass., which was reviewed in *Big, Red, & Shiny*, August 2008.

Paul Roux* (Post-Bac '07) is preparing for a solo exhibition at Irma Stern Museum, Cape Town, South Africa, March 2009. He will also participate in the 2009 "Florence Biennale."

Lezli Rubin-Kunda (Dip '84) launched her new Web site, www.lezlibrubinkunda.com.

Evelyn Rydz (MFA '05) participated in "La Otra: Contemporary Art Fair," an art fair in Bogota, Colombia, October 2008, co-curated by **María Magdalena Campos-Pons*** (Faculty). She had work in "Sting! 2: An Evening of Art, Music and Performance at Boston's Beehive," July–August 2008, and "Interference" at eo art lab, Chester, Conn., June 2008.

Pat Sachs (Dip '71) had a solo exhibition, "Small World: Re-Presentations-Collages," at Civiche Raccolte d'arte di Palazzo Volpi, Como, Italy, September–October 2008. She lives in Washington, D.C., with her husband.

Jonathan Sadler (MFA '01) is half of the collaborative group New Catalogue, which had "Tiger Afternoon" at Kaune, Sudendorf Gallery in Cologne, Germany, November 2008, and "Sergio Veiera de Mello, Rally Paris-Darfur," at Chicago's Rhona Hoffman Gallery, October–November 2008.

Henry Samelson (Post-Bac '00, MFA '03) had "How to Travel," his New York solo debut exhibition, at SUNDAY, run by **C. Sean Horton** (MFA '04), September–October 2008.

Jonathan Santos* (MFA '04) participated in the projects "Small Things" and "Small Things 2." He also had work in "San Francisco: Hopeless and Otherwise" at Southern Exposure gallery, May–July 2008.

Lisa Sawlit (BFA '83, MFA '08) showed work at Roseland Cottage, Woodstock, Conn., October 2008, and the "26th Annual Fine Arts and Crafts Festival" at Historic New England, Lincoln, Mass., September 2008. She received the bronze medal in the "Annual New

RIGHT: SILAS SHABELEWSKA, *Love No. 1*, 2007. C-print mounted on diasec face.

BELOW: PETER SZAWLOWSKI, *Spring Still Faraway*, 2007. Digital image on 100 percent cotton substrate.

England Representational Painting Competition" at the Guild of Boston Artists, August 2008.

Bethany Schlegel (CD '02) blogs about ice cream at <http://scoopalicious.blogspot.com>.

Helene Schlumberger (BFA '08) is assistant preparator at Brandeis University's Rose Art Museum, Waltham, Mass.

Jennifer Schmidt (Faculty) was interviewed in *SuccoAcido*, June 2008. She had work in "Sonic Fragments: Mediation and Narrative in Sound Art," Princeton University, N.J.; "BYOTV," New American Art Union, Portland, Oreg.; "Open-Ended New Media Festival," University of Richmond's Solvent Space, Richmond, Va.; and "The Tacit Object," Mikhail Zakin Gallery, Demarest, N.J. She received a Puffin Foundation project grant and had a residency at BRIC/Rotunda Gallery, Brooklyn, N.Y. She curated the "Space-Time Student Print Exhibition" at Siggraph Conference in Los Angeles.



Abraham Schroeder's (MFA '05) digital image in the style of a nineteenth-century Japanese woodblock print was on view in "Rockwell and the Shinjin" at the Museum of Fine Arts, Boston, April–July 2008. The installation was reviewed in the *TAB* newspapers and the *Boston Globe*, April 2008.

Tony Schwensen (Faculty) had *Boys/Buoys/Beuys* at Sarah Cottier Gallery, Sydney, and *Difficult Pleasures* at Uplands Gallery, Melbourne; both Australian performances and installations were reviewed in *ArtWorld*, August–September 2008. He created and performed the Sydney Biennale's opening performance and also participated in the Biennale's "Revolutions: Forms that Turn," Museum of Contemporary Art. Other Australian group shows included "Looking Back," Macquarie University Art Gallery, Sydney, and "Man: Depicting Contemporary Masculinity," Penrith Regional Gallery. Works in Indonesia were in Performance Art Laboratory Project, Bali and Lemah Putih, Solo City. Other performances include "Performanceregistraties #2," Sub Urban Video

Lounge, Rotterdam, The Netherlands, and "Recent Graduates from Sydney College of the Arts," York University Gallery, Toronto, Canada.

Rebecca Scotti (BFA '06) had work in "Salon Nouveau III," Boston's Channel Center, which was reviewed in the *Weekly Dig*, May–June 2008.

Nada Sehnaoui (Dip '94, FY '95) presented her projection installation *15 années cachées dans les toilettes ne suffisent-elles pas?*, LaGalerie, Paris, France, October 2008.

Nicole Seisler (BFA '04) was highlighted in the *Weekly Dig*, October 2008.

Silas Shabelewska (AT '00) had her work *Love* selected by the New Orleans Museum of Art for "The Art of Caring," which opened there in February 2009 and will tour seven U.S. museums. One of her photos was featured in the June 2008 issue of *O: The Oprah Magazine* and she had "Peace and Love: Homage to Robert Indiana" at New York City's Soufer Gallery, June–July 2008.

Liz Shepherd (Post-Bac '00, Dip '01, MFA '06) had "I Don't Know the Details" at Essex Art Center, Lawrence, Mass., September–October 2008. The exhibition was reviewed in the *Boston Globe*, September 2008.

Chung Shil Shim (Dip '02, FY '03) had "Recent Works" at New York City's Phoenix Gallery, May–June 2008.

Ben Sloat (Post-Bac '02, MFA '05) had his installation *Fate Machine* used as a set staging for the Stravinsky opera *The Rake's Progress*, Brooklyn, N.Y. His solo exhibition "I'm Not Like Other Guys," Boston's OH+T Gallery, was reviewed in the *Boston Globe*, the *Weekly Dig*, and *Big, Red, & Shiny*, September 2008. His work was in "In Between: The Cultural DMZ," Simmons College's Trustman Gallery, Boston, Mass., September–October 2008, and reviewed in the *Boston Globe*, September 2008.

Ruta Smilskalns (BFD '89) currently has paintings touring fourteen of Latvia's regional museums as part of a permanent collection exhibition that was on view in Riga, November–December 2008, after opening at the Center for Global Latvian Art at the Valmiera Museum in Latvia, August 2008.

Jeffrey P. Smith (CD '01, Dip '03, FY '04) attends graduate school at the Pratt Institute, Brooklyn, N.Y.

Natacha Villamia Sochat (Post-Bac '03, MFA '07) completed a two-year documentary project, which was previewed by the Cape Cod Museum of Art, Dennis, Mass., September 2008.

Richard Spartos (MFA '08) performed *Last Minute Performance* at Kawiarnia Naukowa in Krakow, Poland, August 2008.

Guillermo Srodek-Hart (BFD '03) was recently featured in two books: one about young promising Argentine artists and the other a study on Umbanda religion, which is illustrated with his photographs of occult shrines.

Tom Stocker (AT '66) had his first solo exhibition at New York City's OK Harris Works of Art, October–November 2008.

David J. Stokle (Post-Bac '06) exhibited "Pictures, Not Paintings" at Boston's French Library Alliance Française, September 2008.

Paul Stopforth (Faculty) participated in Harvard University's Committee on African Studies conference, "New Geographies in Contemporary African Art," March 2008, and in "Is There Still Life?," Sanlam Art Gallery, Cape Town, South Africa.

Mary Ellen Strom (Faculty) has "Carlson/Strom: New Performance Video" at the DeCordova Museum and Sculpture Park, Lincoln, Mass., on view through May 2009. She received three awards in 2008: the Artadia Fellowship, the Art Matters Grant, and a New Works commission from the National Endowment for the Arts. Strom had two solo shows in 2008: New York City's Alexander Gray Gallery and Boston's Judi Rotenberg Gallery. She exhibited at New York City's Sculpture Center and Momemta Art Center; Trinity Gallery, San Antonio, Tex.; Holter Museum, Helena, Mont.; and Saint-Gaudens, Cornish, N.H. Her work was acquired in 2008 by the Museum of Fine Arts, Boston, and Brandeis University's Rose Art Museum in Waltham, Mass.

Lu Stubbs (Dip '63, FY '64) dedicated *Happy Frog*, a public art sculpture, in Northampton, Mass., in October 2008. The sculpture will be used as a donation bank for the Friends of Hampshire County Homeless Individuals, Inc., which was reported in the *Daily Hampshire Gazette*, July 2008, and *Republican*, October 2008.

Keith Sullivan* (MFA '07) has work in "Reverse Angle: Emerging Video Artists," Cheekwood Museum, Nashville, Tenn., on view through April 2009. The exhibition was reviewed in *Art Daily*, October 2008. He also participated in "stand-ins," a solo show at Lycoming College's Digital Media Gallery in Williamsport, Pa., October 2008, and in the public art festival "Vidfest," Somerville, Mass., July 2008.

Sand T (Dip '93, MFA '07) will have solo exhibitions at the University of Massachusetts Amherst's Student



Union Art Gallery, March–April 2009; the Muzium and Galeri Tuanku Fauziah at the University Science Malaysia, Penang, Malaysia, in 2009; and Willow Community Gallery at LynnArts, Lynn, Mass., June–July 2009. She will also have work at Singapore’s Taksu Gallery, May 2009. She showed work in Boston in September 2008: BOXX Contemporary Furniture Design, the Art Connection, and Bromfield Gallery.

Jain Tarnower (BFD ’69) had an exhibition at Dragonfly Gallery, Oak Bluffs, Mass., which was featured in the *Martha’s Vineyard Times*, July 2008.

Gail Thacker (BFA ’81) had “The Last Polaroids” at Safe-T Gallery, Brooklyn, N.Y., November–December 2008.

Michele Théberge* (BFA ’88) had work in San Jose (Calif.) Institute of Contemporary Art’s “Monotype Marathon,” July 2008, and “What’s Up,” Temescal Street Fair, San Francisco, June 2008.

Roger Thomas (BFA ’74) was interviewed in the *New York Times* profile of businessman and casino developer Steve Wynn, August 2008.

Julien Tomasello (AT ’96–’99) is photo editor of *Sherman’s Travel* magazine.

Amber Davis Tourlentes (Faculty) was in “Interval,” a performance and sound installation at Massachusetts College of Art, April 2008.

Cy Twombly’s (Dip ’49) exhibition “Cy Twombly: The Natural World, Selected Works 2001–2007” will open the Art Institute of Chicago’s Modern Wing addition in May 2009. He had work in Gagolian’s Moscow exhibition “For What You Are About to Receive,” which was highlighted in the *Wall Street Journal*, *Financial Times*

online, and *ArtInfo*, September 2008. “Cy Twombly: Cycles and Seasons,” a solo show at London’s Tate Modern, June–September 2008, was included in *www.Vogue.com* and *The Evening Standard*, July 2008, and *The Economist*, *The Independent*, and *The Guardian*, among others, June 2008. Twombly was commissioned to paint a permanent ceiling panel at Paris’s Louvre and was profiled in the *Times* (U.K.) *Literary Supplement*, July 2008, and *The Guardian* and *The New Statesman*, June 2008.

Kako Ueda* (BFA ’88, Dip ’89) had a solo exhibition at New York City’s George Adams Gallery, September–October 2008.

Walter Us (Dip ’71, BFA ’72, FY ’75) had an exhibition at Walk Tall Gallery, East Hampton, N.Y., May 2008. He was profiled on *www.Hampton.com*, April 2008.

Juni van Dyke* (BFD ’90, MAT ’92) exhibited work at Judith Leighton Gallery, Blue Hill, Maine, September–October 2008, and Jane Deering Gallery, Gloucester, Mass., which was reviewed in the *Boston Globe*, summer 2008.

Jacques Louis Vidal’s (BFA ’06) exhibition “I Make My Own Luck” at Boston’s LaMontagne Gallery was

Eileen Yaghoobian’s (MFA ’07) first, full-length documentary film, *Died Young, Stayed Pretty*, had its world premiere at the Montreal World Film Festival, August–September 2008. It is the first feature documentary to look at the renaissance of North America’s underground indie-rock poster movement. The film was reviewed in *Communication Arts* magazine, Canadian Broadcast Company’s show *Q*, the *Hollywood Reporter*, *Print Press’s ioncinema*, *Adbusters’s* Staff Picks, among others.

highlighted twice in the *Boston Globe*, October and September 2008.

Jeff Warmouth (MFA ’97) was quoted in a Big, Red, & Shiny article about major changes in LEF Foundation funding and its effect on New England artists, August 2008.

Tina Wasserman (Faculty) wrote reviews in *Screen*, spring 2008, and *Afterimage: The Journal of Media Arts and Cultural Criticism*, March–April 2008.

Brenton Welsh (BFD ’83) has work in “Moments in Time,” Truro (Mass.) Fine Arts Studio, an exhibit pick in the *Boston Globe* and *Provincetown Banner*, July 2008.

Elizabeth Welsh (AT ’04) had “Reflejos,” a solo show at Museo del Desierto, Satlillo, Coahuila, México, September–November 2008, and had work in “Arte y Negocios,” Salon EG-219, Egade, June 2008. Visit www.eliwelsh.com.

Rachel Perry Welty (Dip ’99, FY ’01) had work in “Transformed” at the Contemporary Art Center of Virginia in Virginia Beach and “(Dis)Concert” at Los Angeles’s Steve Turner Contemporary, both summer 2008. She also participated in a show at Philadelphia’s Gallery Joe, which was reviewed in the *Philadelphia Inquirer* and *Philadelphia Weekly*, May 2008.

Alice Whealin’s (AT ’81–’88) drawing *Fatal Attraction* was in “Penned,” a traveling exhibition at Baltimore’s Maryland Institute College of Art in July 2008 (upcoming dates at Ellipse Arts Center, Arlington, Va., and Lump Gallery/Projects, Raleigh, N.C.). Her *Revolutionary Globe* was on view in “CoolGlobes” at the Kennedy Center in Washington, D.C., June–September 2008. She also participated in the Cradle Project in Albuquerque, N.Mex., June 2008.

Heidi Whitman* (Dip ’80, Faculty) was awarded a public art commission from the Cambridge (Mass.) Arts Council for a work in Lafayette Park.

Dan Wills (Faculty) had “Nutz and Boltz” at Boston Sculptors Gallery, April 2008.

Patricia Woeber (Dip ’67) is completing her travel adventures memoir, planning a trip to Kenya to research articles on wildlife and tribal villages, and completing three travel articles on Bali for the *Los Angeles Times*, illustrated by her color photos.

Laura Wulf (BFA ’96) is a candidate for a master’s in library science and is working at the Massachusetts Historical Society, helping digitize its collection.

Yoshiko Yamamoto (Dip ’72, FY ’73, BFA ’84, Faculty) will have her work included in *500 Enamelled Objects* (Lark Books, 2009) and is currently in *500 Ear-Rings:*

New Directions in Contemporary Jewelry (Lark Books, 2008) and *Art Jewelry Today 2* (Schiffer Publishing, 2008). Her pieces were included in "Touching Warms the Art," Museum of Contemporary Craft, Portland, Oreg., January–April 2008, where two of her pieces went on permanent loan. She participated in "Wearable Expression 2008," Palos Verdes Art Center, Rancho Palos Verdes, Calif., February–April 08; "Not Your Average Bowl," YAW Gallery, Birmingham, Mich.; "Contemporary Visions in Metal," Mobilia Gallery, Cambridge, Mass.; and the inaugural exhibition at G.A.S.P., Brookline, Mass.

Sue Yang (Post-Bac '00, Dip '01, MFA '04, Faculty) had a solo show at Surreal Image Gallery, Chestnut Hill, Mass., October–November 2008.

Abby Zonies (Faculty) was featured at the South Shore Art Center, Cohasset, Mass., and she served as a juror for Boston's Copley Society summer show, both May 2008. Her monoprints were included in "Different Voices: The Unique Print," Courthouse Center for the Arts, W. Kingston, R.I., March–April 2008.

group Shows

Jill Slosburg Ackerman (BFA '70, Dip '71), **Meg Alexander** (Dip '91), **Hannah Barrett** (Dip '92), **Ria Brodell** (MFA '05), **Mark Chariker** (BFA '06), **Shelley Reed** (Dip '84), **Ted Riederer** (CD '93), **Amy Ross** (AT '98–'00), **Laurel Sparks** (BFA '95), **Kako Ueda** (BFA '88, Dip '89), and **Jill Weber** (Dip '00, FY '04) were included in the February–March 2008 volume of *New American Paintings Book #74*, northeast edition.

Jill Slosberg Ackerman (BFA '70, Dip '71), **S. A. Bachman** (Faculty), **Gerry Bergstein** (BFA '69, MFA '71, Faculty), **Ria Brodell** (MFA '05), **William Ciccariello** (BFA '78), **Georgie Friedman** (MFA '08), **Joyce McDaniel** (MFA '82, Faculty), **Arlayne Peterson** (Dip '93, MFA '97), **Vaughn Sills** (AT '77–'85), **Elaine Spatz-Rabinowitz** (MFA '74), and **John Tracey** (BFA '76) had work in "Campaign Buttons: Artists Speak Out!" at Boston's Miller Block Gallery. The exhibition was highlighted in the *Boston Globe*, September 2008.

Alexis Adams (MFA '08), **Wade Aaron** (MFA student), **Chad Arnholt** (MFA student), **Chloe Cerwinka** (Post-Bac '08), **Lana Citosky** (MFA student), **Robert Hernandez** (MFA student), **Damien Hoar de Galvan** (Post-Bac '08), **Sean Johnson** (MFA '08), **Jacob Kincheloe** (MFA student), **Nicole Kita** (MFA '08), **Alexandra Photopoulos** (MFA student), **Christine Roger** (MFA '08), **Tim Stark** (Post-Bac '07, MFA student), **Christina Tedesco** (Post-Bac '07, MFA stu-



dent), and **Kelli Thompson** (MFA student) had work in the "2008 Boston Young Contemporaries Exhibition" at Boston University's 808 Gallery. The opening was covered in the *Boston Globe* and Big, Red, & Shiny, July 2008.

Erika Adams (Faculty), **June August** (MFA '96), **John Avakian** (Faculty), **James Baker** (GD '99), **Christiane Corcelle-Lippeveld** (GD '03), **Anita S. Hunt** (AT '82–'84), **Mary Mead** (MFA '89), and **Bonnie Mineo** (BFA '96, Dip '97) had work included in "National Juried Monotype/Monoprint Exhibition" at the Attleboro (Mass.) Arts Museum, September–October 2008.

Natalie Alper (Dip '70, FY '71) **Linda Etcoff** (Dip '75, FY '76), and **Chuck Holtzman** (Dip '73, FY '74) had work in "Ten Artists, Ten Walls" at Boston's Victoria Munroe Fine Art, May–August 2008. The exhibition was reviewed in the *Boston Globe*, July 2008.

Ilona Anderson (MFA '91) **Gabrielle Barzaghi** (Dip '78), **Linda Leslie Brown** (Dip '78, FY '79), **Audrey Goldstein** (BFA '77), and **Randal Thurston** had work in "2008 NESADSU Fine Arts Faculty Print Folio" at the New England School of Art & Design at Suffolk University, Boston, June–July 2008.

Marilyn Arsem (Faculty), **Hiroko Kikuchi** (Post-Bac '98, MFA '01), **Jonathan Santos** (MFA '04), and **Elizabeth Stephens** (BFD '86, FY '87) performed pieces in the live art conference and festival "Intervene! Interrupt! Rethinking Art as Social Practice," as reported in *Art Papers*, July–August 2008. The Low Footprints program of the conference was curated by **Natalie Loveless** (Post-Bac '01, MFA '04).

June August (MFA '96) and **Kelly Kerrigan** (Post-Bac '03, MFA '06) had work in "A Woman's Place: Women's Caucus for Art/Boston Chapter," an exhibition at Boston's

Bromfield Gallery, which was reviewed in the *Boston Globe*, August 2008.

Gabrielle Barzaghi (Dip '78), **Emily G. Kahn** (Dip '98, FY '99), and **Charlotte Kaplan** (AT '99–'00), among others, were included in the *Somerville* (Mass.) *Journal* article on "What is BIG?," an exhibition on view July–August 2008 at Brickbottom Gallery, Somerville, Mass.

Laura Schiff Bean (AT '94–'97), **Christiane Corcelle-Lippeveld** (GD '03), **James Eng** (BFA '70), **Ruth Fields** (MFA '96), **Susan Gartrell** (Dip '93), **Roberta Nigro Hall** (Dip '05), **Mario Kon** (Dip '78, FY '78), **Judy Kramer** (MFA '79), **Richard Lagasse** (Dip '78, FY '79), **Jerry Lainoff** (MFA '79), **Shelley Loheed** (BFA '82, Dip '83, FY '84), **Yanick Lapuh** (Dip '89, FY '90), **Bonnie Mineo** (BFA '96, Dip '97), **Carolyn Muskat** (Faculty), **Jerry Russo** (Dip '01, FY '02, BFA '03), **Evelyn Rydz** (MFA '05), **John Tracey** (BFA '76), and **Nan Tull** (Dip '78, FY '80) had work included in "Off the Wall: 2008 Annual Members' Juried Exhibition" at the Danforth Museum of Art, Framingham, Mass., May–August 2008. The exhibition was reviewed in *Artscape*, July–August 2008.

Ken Beck (MFA '86) and **Barbara Kerstetter** (AT '70–'72) were represented in the National Academy Museum and School of Fine Arts "183rd Annual Invitational Exhibition of Contemporary American Art," May–September 2008 in New York City. Kerstetter received the Benjamin Altman award from NAMSFA.

Laurinda T. Bedingfield (GD '04) and **Ryan Klemek** (BFA Art Ed '98) had work selected for permanent display in the Davis Square T station, Somerville, Mass., as reported in the *Somerville Journal*, May 2008.

LEFT: ALICE WHEALIN, *Fatal attraction*, 2008.
Ink on sheet acetate.

RIGHT: MARY MEAD, *Absence, for Thorn*, 2008.
Wood, cement, steel, sod.



Gerry Bergstein (BFA '69, FY '71, Faculty) and **Gail Boyajian** (AT '91–'94) were featured in a conversation in *Architecture Boston* about the nature of the solitary process, July–August 2008.

Ria Brodell (MFA '05), **Ariel Kotker** (Dip '03), and **Lazaro Montano** (MFA '01) received grants from Boston's St. Botolph Club, June 2008.

Colin Burns (Dip '93), **David Hochbaum** (Dip '95), and **Travis Lindquist** (Dip '91, BFA '93, FY '95) were artists in residence at McCaig Welles and Rosenthal's San Francisco location. The works showcased in "Russian Reduction" were created over two weeks when their collective, Goldmine Shithouse, was in residence, September–October 2008.

María Magdalena Campos-Pons (Faculty) and **Lalla Essaydi** (BFA '99, Dip '00, MFA '03) had work included in "Black Womanhood: Images, Icons and Ideologies of the African Body" at Wellesley (Mass.) College's Davis Museum and Cultural Center, September–December 2008. The exhibition was reviewed in the *Boston Phoenix*, September 2008.

Sandra Cohen (AT '79–'81), **Reese Inman** (Dip '04, FY '05), **Julie Miller** (MFA student), **David Moore** (AT '78), and **Alisia Waller** (AT '96–'98) were awarded Massachusetts Cultural Council fellowships, June 2008.

Erica Daborn's (Faculty) "Interplay" and **Jim Dow's** (Faculty) "Photographs" were on view at Clark Gallery, Lincoln, Mass., and reviewed in *Art New England*, August–September 2008.

Jim Dine (AT '50–'53, '55–'58) and **Cy Twombly** (Dip '49) had work in "Carolina Collects" at the Columbia (S.C.) Museum of Art, which was reviewed by *The State*, August 2008.

Jim Dow (Faculty) and **Lalla Essaydi** (BFA '99, Dip '00, MFA '03) were included in "The PRC Portfolio" at the Photographic Resource Center at Boston University, September 2008, which was highlighted in the *Boston Globe* and *BU Today*, September 2008.

Cathleen Faubert (MFA '08) and **Julie Lohnes** (Post-Bac '04, MFA '07) had work in "Dangerous Women" at New York City's DFN Gallery, July–August 2008.

Cathleen Faubert (MFA '08) and **Georgie Friedman** (MFA '08) exhibited work in "Nascent" at the New England School of Art & Design Gallery, Boston, which was reviewed in the *Boston Globe*, July 2008.

Phil Fryer (Dip '05) and **Sandrine Schaefer** (BFA '04) created a live performance and **Allison Maria Rodriguez** (Post-Bac '06, MFA student) screened her

video at Boston's Axiom Gallery. Both were highlighted in the Bostonian blog.

Audrey Goldstein (BFD '77) and **Heidi Whitman** (Dip '80, Faculty) were in "MINDmatters," an exhibition at Boston's Laconia Gallery, which was reviewed in the *Boston Globe*, June 2008.

David Hochbaum (Dip '95) and **Michele Théberge** (BFA '88) had work in the summer 2008 group show at McCaig Welles and Rosenthal, Redwood City, Calif.

Jane Hudson (Faculty) and **Jeff Hudson's** (Dip '72, FY '73) antiques shop, Hudson's, in North Adams, Mass., was mentioned in *Boston Globe* travel pieces in June and October 2008.

Sven Humphrey (BFA '94), **Robyn Voshardt** (Dip '92, FY '93), and **Alexandra Opie** (MFA '01) had work in "Green: Inside/Out," an exhibition at Bush Barn Art Center in Salem, Oreg., July–August 2008. Voshardt and Humphrey also had screenings at two Australian locations: "vt2," part of International Digital Art Projects at Queensland University of Technology, May 2008, and "VOYEUR Video Screening" in Melbourne, April 2008. Voshardt and Humphrey participated in "Around the Coyote Video Lounge" at Artopolis in Chicago, April 2008, and in "Utopia of Space: Post for Kyrgyzstan" at the Kyrgyz National Museum of Fine Arts, in Bishkek, Kyrgyz Republik, March–April 2008.

Sara Jones (Post-Bac '04, MFA '07) and **Andrea Wenglowczyk** (MFA '07) organized and curated "Windows Brooklyn," a show of art in store windows in Brooklyn, N.Y., including work by **Keith Sullivan** (MFA '07).

Peter Madden (Faculty), **Veronica Morgan** (Dip '61, BFA '64), and **A. E. Ryan** (MFA '92) had work in "Reused, Repurposed, Reinvented" at Bunker Hill Community College Art Gallery, Boston, Mass., September–November 2008.

Ruth Mordecai (AT '59) and **Juni van Dyke** (BFD '90, MAT '92) participated in the summer 2008 downtown arts festival in Gloucester, Mass.

Mindy Nierenberg (Faculty) and **Randal Thurston** (MFA '83) had site-specific installations in Tufts University's "Fifth Annual Juried Summer Exhibition," Medford, Mass., June–August 2008.

Sarah Hollis Perry (Dip '99, FY '00) and **Rachel Perry Welty** (Dip '99, FY '01) had "Collaboration" at Louisiana Tech University in Ruston, September–October 2008.

Liz Quantock (Dip '66, FY '67) had "Small Works in Series" and **Peter Szawlowski** (AT '71–'76) had "Rock and Bark: Recent Photographs" at AVA Gallery and Art Center, Lebanon, N.H., September–October 2008.

Paul Roux (Post-Bac '07) curated "The Human Animal Project" at Simmons College's Trustman Art Gallery in Boston, which included work by **Brian Burkhardt** (Dip '03, FY '04), **Dera Leighton Collier** (MFA '08), **Jesse Jagtiani** (MFA student), **Faith Johnson** (MFA '08, Faculty), and **Hiroko Kikuchi** (Post-Bac '98, MFA '01).

Jerry Russo (Dip '01, BFA '03) curated "From the Inside: A Photography Show" at Boston's Singer Editions Gallery, October 2008–January 2009, which included work by **Shellburne Thurber** (BFA '76, Dip '82, FY '83).

Christina Seely (Post-Bac '01) and **Juni Van Dyke** (BFD '90, MAT '92) had work in "CA2UK," on view at Gloucester's Jane Deering Gallery, which was reviewed in the *Boston Globe*, August 2008.

Kako Ueda (BFA '88, Dip '89), **Rachel Perry Welty** (Dip '99, FY '01), and **David Omar White** (BFA '85) had work on view in "Drawn to Detail" at the DeCordova Museum and Sculpture Park, Lincoln, Mass., August 2008–January 2009. The exhibition was reviewed in the *Daily News Tribune*, September 2008.

Keith Walsh (MFA '92) exhibited sculpture in "Gravity & Transformation," a group show at Los Angeles's Kristi Engle Gallery, which was curated by **Suzanne Adelman** (AT '89–'91). *Artweek Magazine* reviewed the exhibition in summer 2008.

inMemory

Nathaniel Bowditch (BFA '79)
September 4, 2008

John DeStefano (AT '32–'35)
April 8, 2008

Merrill Ebner (AT '60–'61)
March 27, 2008

Eleanor Claflin Williams Ladd (AT '77–'79)
April 19, 2008

Marlene Lundvall (Dip '59, FY '60)
March 24, 2008

Henry Schwartz (Dip '53)
February 15, 2009

Carlos Stuart (Dip '92, FY '93, MFA '96)
August 2008

philanthropy



Not your grandmother's Medicis

Revitalized Medici Group volunteers have fun while supporting artists and education

Having a great piece of artwork on your wall and understanding the particular genre is one thing. But getting to meet the artist, explore his or her process, and find out what inspires them is another experience altogether.

"Actually, it's all really very cool," says Francesca Piper Koss, chairwoman of the Museum School's Medici Group Steering Committee. "What engages people in the Medici Group and makes them want to help support the School is the ability to connect with the students. There are a lot of different arts organizations you can belong to, but the Museum School is where art is actually made."

What began a quarter century ago as the philanthropic Medici Society has evolved in the last two years under Koss's stewardship into a hipper, more active Medici Group. Koss sought to make events more interactive than attending gallery openings and looking at art. "I wanted to provide increased engagement with artists," she says. There are trips, family-focused programs, and a Supper Club that encourages conversations to linger over dinner. The first Supper Club, held after a performance art event, surpassed Koss's expectations: "We were in the rough studio environment, with creative messes all around us, seated at an elegant table with linens and nice lighting and music."

A recent scavenger hunt took teams through the School's different departments, classrooms, and studios. A family event attracted roughly fifty youngsters (Medici Group members' children, grandchildren, friends, and neighbors) for activities in the computer lab, printmaking, and ceramics studios. "In the future we want hands-on creative days for people of all ages," Koss says. "The engagement could be fun and might lead to a deeper understanding of the creative process or even signing up for a continuing education class."

An excursion to New York—with faculty members Jim Dow and Mary Ellen Strom as tour guides, and a trip to alumni Mike and Doug Starn's studios—allowed plenty of time for the types of casual conversations between group members that create solid bonds.

"We have a super-impressive diverse slice of Boston's business community, from CEOs in business development to gallery owners and collectors, a smattering of a lot of different expertise," Koss says. "And through them, we're developing a strong group of supporters."



The goal is to create a stimulating environment where art and culture can flourish in Boston. The Medici Group also supports student financial aid, special programs, visiting artists, facility and technology enhancements, and many other critical initiatives. "When you give money to the Medici Group, it goes to the Museum School and is put to use," says Ann Schwarz, who chaired the group prior to Koss. "It doesn't just flow into a big pot and disappear."

Schwarz describes the organization as "just about the most mind-expanding" she has ever been involved with. "Volunteers are attracted to it because we get to watch people of all ages produce the art that will someday hang on the walls of the museums of the world," Schwarz says. "That energy stretches all of us."

The Medici Group is unique in that it comprises people who are interested in education as well as the arts, and not just the art that has already been vetted by someone else, Schwarz says. "We get the chance to see the most cutting-edge work being produced. The School is an exciting place where you have contact with all levels, from the director to the students. You really can feel that you get to know everyone there."

The hardest part is just getting people in the door, Koss says. But once people join, they're hooked. She mentions an event at the Mission Hill studios that attracted a range of people, from young collectors to members of the Board of Oversees at the Museum of Fine Arts, Boston. "We couldn't get them out of there," Koss says. "People kept going back to the studios to follow up with artists they had met or to get a sneak peek of the work that might be going into InsideOut. That type of interaction is so rewarding, and it's so unique to our group." Yet for some reason, she says, the Medici Group remains a "quiet secret" of the Museum School. "We need to spread the word that we're a very dedicated group with good intent." ♦

For more information about the Medici Group, visit www.smfa.edu/mgroup.

Photos: Tony Rinaldo

tell us More

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

Submit information and images to:

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

Or e-mail:

ALUMNI@SMFA.EDU



in the galleries

LEFT: STEPHEN ST. FRANCIS DECKY, *The Alphabets of Valentine*, 2008. Acrylic on canvas.

CENTER: TIMOTHY A. KADISH, *Canopy*, 2008. Watercolor, gouache, sumi ink, graphite, oil, shellac, pigment, copper and gold leaf, lead, resin on gessoed watercolor paper. Courtesy of the artist.

Museum School events and lectures are open to all alumni. See the [Spring Exhibitions Calendar 2009](#) or visit smfa.edu/calendar for a complete listing



Student Annual Exhibition

TUESDAY, FEBRUARY 17–TUESDAY, MARCH 10
GROSSMAN GALLERY AND ANDERSON AUDITORIUM

This juried, multimedia exhibition presents a comprehensive overview of work by current students. Included are recipients of the 2008 Boit Award for work created independently during the summer, the 2009 Dana Pond Award in painting, the 2009 Yousuf Karsh Prize in photography, the 2009 Will and Elena Barnet Award in painting, and the 2009 Stella and Sumner Cooper Award for work in metals, glass, and ceramics.

Opening Reception

TUESDAY, FEBRUARY 17, 5–7 PM

Meet the Jurors

WEDNESDAY, FEBRUARY 25, 12:30 PM
ANDERSON AUDITORIUM

Jurors discuss the selection process for the "Student Annual Exhibition," Dana Pond Award, Yousuf Karsh Prize, and the Boit Award.

Artists' Talk

MONDAY, MARCH 2, 12:30 PM

Participants in the "Student Annual Exhibition" discuss their work.

Wandelprobe

TUESDAY, MARCH 3, 5:30–7 PM

The Museum School and the Boston Modern Orchestra (BMOP) explore offer an exploration of the creative process. Wander through the "Student Annual Exhibition" guided by musicians and visual artists who will demonstrate the evolution of art from conception to performance to public unveiling. Led by BMOP composer-in-residence Lisa Bielawa. Reception follows.

SMFA Traveling Scholars

SATURDAY, MARCH 28–SUNDAY, MAY 3
FOSTER GALLERY, MUSEUM OF FINE ARTS, BOSTON

"SMFA Traveling Scholars" shows work by the 2007 Fifth Year and alumni recipients of the Museum School Traveling Scholarship Awards: Nicolas Brynolfson, Matthew Paul Cleary, Daniel Dueck, Daniel Johnson, Timothy A. Kadish, John Osorio-Buck, and Lauren Warner. The Traveling Scholarship program is one of the largest endowed art-school grant programs in the country.

Artists' Talk

WEDNESDAY, APRIL 8, 6 PM

Matthew Paul Cleary, John Osorio-Buck, and Daniel Johnson discuss their work in the exhibition.

Artists' Talk

THURSDAY, APRIL 16, 11 AM

Daniel Dueck, Timothy A. Kadish, and Lauren Warner discuss their work in the exhibition.



Fifth Year Exhibition 2009

FRIDAY, APRIL 10–SATURDAY, MAY 2
GROSSMAN GALLERY AND ANDERSON AUDITORIUM

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

Opening Reception

FRIDAY, APRIL 10, 5–8 PM

Artists' Talk

WEDNESDAY, APRIL 15, 12:30 PM

Participants in the exhibition discuss their work.

Graduating Students Exhibition

SUNDAY, MAY 17–FRIDAY, JUNE 5
GROSSMAN GALLERY AND ANDERSON AUDITORIUM

This exhibition celebrates the work of graduating students as they become Museum School alumni.

Special Gallery Hours

MONDAY–FRIDAY, 10 AM–5 PM

MFA Thesis Exhibitions

Friday, March 6–Sunday, April 26

MILLS GALLERY, BOSTON CENTER FOR THE ARTS
539 TREMONT STREET, BOSTON

Artists' Talk

FRIDAY, MARCH 6, TIME TO BE DETERMINED

Opening Reception

FRIDAY, MARCH 6, 6 PM

Melissa Boyajian, Krista Caballero, Melinda Go, Jessica Jagtiani, Alexia Mellor

Thursday, April 9–Sunday, April 26

TUFTS UNIVERSITY ART GALLERY

Artists' Talk

THURSDAY, APRIL 9, 5 PM

Opening Reception

THURSDAY, APRIL 9, 5:30–8:30 PM

Patricia Adams, Ashley Billingsley, Lana Citowsky, Robert Hernandez, Kelli Thompson, Ollie Wagner, Cullen Washington, William Whited, Ursula Zeigler

Thursday, May 7–Sunday, May 24

TUFTS UNIVERSITY ART GALLERY

Artists' Talk

THURSDAY, MAY 7, 5 PM

Opening Reception

THURSDAY, MAY 7, 5:30–8:30 PM

Elizabeth Amento, Daniel Angeli, Keina Davis-Elswick, Andrea Evans, Jessica Hutfless, Wade McLaughlin, Thomas Stevenson

Special thanks to Tracy Phillips, former Director of Alumni Relations and Managing Editor of artMatters for seven years.

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The 14th Annual Medal Award Dinner Honoring Alex Katz



Saturday, April 18

The School of the Museum of Fine Arts, Boston, honors renowned American painter Alex Katz at its annual Medal Award ceremony and gala dinner, a fundraiser for student scholarships. The Medal Award is presented to an individual whose work furthers the development and understanding of Contemporary art.

For more information about this exciting evening, visit www.smfa.edu/medalaward or call 617-369-3591.

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

ALEX KATZ, *Sunset 1*, 2008. Oil on linen. Photo by: G.R. Christmas/Courtesy PaceWildenstein, New York. © Alex Katz /Licensed by VAGA, New York, NY



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