

MFA Visual Arts

GRADUATE EXHIBITION JUNE 2015

Lesley University College of Art and Design



From the Director

With every ending comes a new beginning. This exhibition at the College of Art and Design galleries celebrates the passing from one to another. As these twelve MFA students of the graduating class of June 2015, our twenty-first graduating class, mount their exhibitions and complete their theses and coursework, I am reminded of the importance and the significance of this passage. We talk about the graduate exhibition as the culminating experience of the student's career, and it is, but it is also the foundation for the rest of each graduate's life. I consider their work prophetic. It provides a visual statement and vision of our future. Not only is it the student's connection between past and future, it is also a barometer for the faculty and the future of the institution. It is their joint accomplishments—their dedication and hard work—that have made this exhibition and this catalog a reality. We will wait to hear from them about the future. I am reminded of an art adage from my own graduate school days: "Remember an artist cannot fail, it is a success to be one."

Judith Barry

Director, MFA Visual Arts

Lesley University

College of Art and Design

MFA Visual Arts June 2015

REN ADAMS

ANN OLSEN

WENDY WOLFE FINE

TORI PATTERSON

CINDI GAUDETTE

KIERA REESE

BILL GEBHART

NANCY ROY-MEYER

JONATHAN MACAGBA

JOSHUA SEVITS

FRANCES MULDOON

SEAN STEWART

REN ADAMS

Rooted in a personal connection to Southern California, which permeates American television from the 1960s-80s, I hunt, excavate and deploy conceptual instances of the Mojave Desert and its entanglement with the real, the vividly scripted and the iconic. Mediated by television, Los Angeles County becomes mercurial, behaving as stage and script, environment and blueprint—a mythic, cultural hunting ground. In this telescoping space, landscape conflates time and memory, location and topography, television and reality.

The Cascade - Moments in the Televisual Desert engages this TV-inflected landscape as an interdisciplinary installation: a hot-and-cool mosaic that asks viewers to seek, receive and connect. Using semi-narrative focused on suspension in the moment, I compress the essence of site into a meta-narrative of television itself, where loops suggest watching and remembering. Populated by a vulnerable recast of heroes engaged in a kind of primal forensics, an endless hunt plays out across layered, time-compressed paintings, through active, audio-infused videos and via dreamlike digital montage. Viewers (and characters) investigate this anxious environment, bouncing between media, events and their realizations. There is a pervading sense of déjà vu—such that television becomes its own self-haunting memory.

renadamsart.com



TITLE How Johnny Discovered the Secret Air Base
MEDIA Acrylic and watercolor on Lenox 100 **SIZE** 38" x 50"



TITLE So I Asked... **MEDIA** Video
SIZE Variable (installed as 19" television)



TITLE Mojave Superchase **MEDIA** Digital View-Master Reel
SIZE 3 1/2" diameter, 7 stills (1/2" windows)



TITLE Film Still, *Summer Diary 2014*
MEDIA High Definition Digital Video
SIZE 1920 x 1080i (16:9)

WENDY WOLFE FINE

In *Summer Diary 2014*, I wrestle with the question, “Am I a true Zionist?” while visually reflecting on the paradigm of living in Israel during wartime. My commitment to the country is unyielding, but my children do not serve in the Israeli army. I haven’t made the ultimate sacrifice. This experimental documentary using image and text departs from the accepted conventions of storytelling and investigates more complex visualizations of the cultural, the historic, and the personal. Seemingly tranquil footage of the Israeli urban and rural landscape is juxtaposed

with continuous, edgy news crawl edited from my diary. I am a tourist outsider yet spiritually attached to the land and the people. As news crawl reflects on external stories and internal doubts, it creates narrative tension by correlating with and/or diverging from visuals, such as a panorama of Tel Aviv, a bombed out chicken coop, and a goat farm. Additionally, bold epigraphs, or words of emphasis, are embedded into the landscape as both object and content to further underscore the simultaneity of my conflicting feelings



TITLE Film Still, *Summer Diary 2014*
MEDIA High Definition Digital Video
SIZE 1920 x 1080i (16:9)

of cultural connection and alienation. In this way, the film’s images and text link opposing binaries of distance and proximity, tranquility and violence, life and death, and growth and destruction. The land is cultivated, while rockets explode and destroy. *Summer Diary 2014* transcends the mainstream to yield meaning beyond the literal, thereby falling into a contextually ambiguous space between the museum and the cinema. wendywolfefine.com



TITLE Untitled **MEDIA** Plaster, Latex, Cheesecloth, Horse hair, Thread, and Coffee
SIZE 30" x 84" x 24" (Detail above)



TITLE Untitled **MEDIA** Plaster, Latex, Cheesecloth, Horse hair, Thread, and Coffee
SIZE 30" x 53" x 6"

CINDI GAUDETTE

My work reveals a confluence of emotions, as I expose painful memories, while at the same time attempt to hide human vulnerabilities. I follow my need to engage in small, repetitive gestures that represent an attempt to suppress an unprocessed loss. Each stitch is a means to connect the present with the longing of an unknown history, to reveal a lost identity. The physical act of making objects allows me to unearth intuitive connections that transform a deeply submerged sensation of someone or something gone missing. This process has manifested as the accumulation of symbolic objects and scraps of memory as I wrestle with my own anxiety, perceptions, and experiences which reflect an intense need to connect the missing gaps that occurred through the secrecy of adoption. cindigaudette.com



TITLE Film Still, *Remember 2015* MEDIA High Definition Digital Video SIZE 1920 x 1080i (16:9)

opposite page

TITLE Film Still, *Remember 2015* MEDIA High Definition Digital Video SIZE 1920 x 1080i (16:9)

BILL GEBHART

I control my stories.
 Stories are collections of landmarks and symbols.
 Therefore I control landmarks and symbols.
 Landmarks and symbols can be interpreted.
 Interpretation is subjective.
 Therefore I control nothing.

Landmarks and symbols are tools used to create meaning.
 The audience uses these tools.
 Therefore the audience creates meaning in my stories.
 Meanings differ for each person in the audience.
 I cannot control the audience.
 Therefore each member of the audience controls all
 meaning of my stories.

billgebhart.com



JONATHAN MACAGBA

My immediate surroundings and the routines of my daily life are the principal points of departure in my photographic practice. The daily rituals of a morning walk, running an errand, commuting to work, or taking my kids to and from school become opportunities to draw out personal and political themes from repeated encounters with everyday objects. In my work, the significant is found in and through the trivial. Grand issues—from alienation and displacement to globalization and the environment—are discovered

through repeated photographic engagements with everyday material culture and quotidian landscapes. These urban tableaux—still lifes *in situ*—present themselves to me and stand out to be photographed as meditative compositions that are equally beautiful and banal, funny and disconcerting. jmwork.com



TITLE Between Staircases - Carroll Gardens MEDIA Photograph - giclée print



TITLE Street Offerings - Carroll Gardens MEDIA Photograph - giclée print



TITLE The Wall Was Crooked
MEDIA Acrylic **SIZE** 50" x 42"

FRANCES MULDOON

Inside the everyday domestic space of our lives there are objects and spaces that go unnoticed. Patterned wallpaper, peculiarly angled toilets, and dusty corners of forgotten rooms become invisible to the everyday inhabitants of a home.

In my latest series of vibrant, acrylic paintings and installations, these overlooked elements become essential. I strive to highlight the uncanny elements of living in one's childhood home as an adult, as well as the creeping, ever-present infirmity a house may harbor.

Drawing from Surrealism's fascination with the unconscious and Pop Art's passion for vibrant color and cartoon driven lines, my paintings straddle the line between humor and solemnity, creating a world at once fantastic, and at the same time laced with the imperfections of reality. These semi-perspectival paintings and disconcerting installations combine banal objects, lurid colors and amorphous shapes that culminate in a series of nebulously disquieting images and spaces. frances-muldoon.com



TITLE Yellow Wall Paper
MEDIA Acrylic **SIZE** 44" x 30"

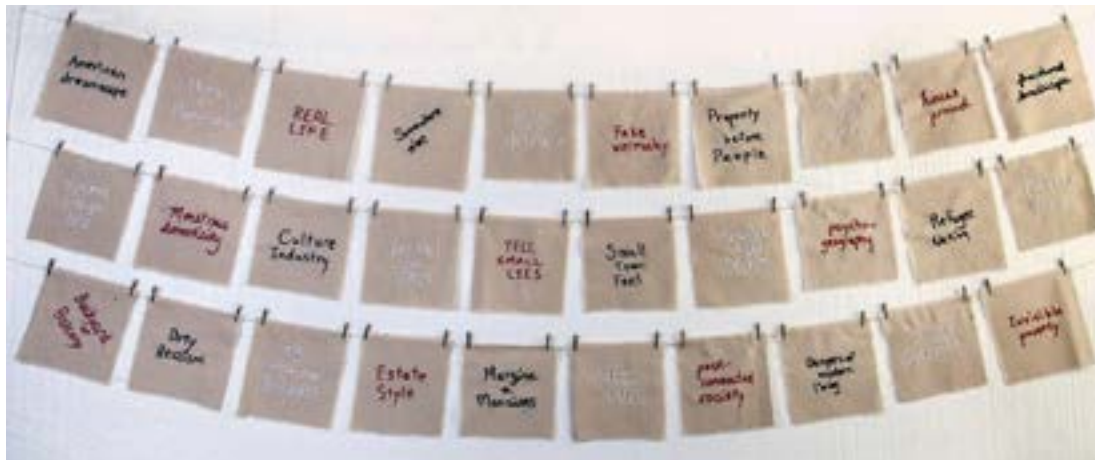


TITLE Tangled Up In Pink
MEDIA Acrylic **SIZE** 42" x 30"

ANN OLSEN

I examine the innocuous details of my neighborhood, such as gated areas, warning signs, and the proliferation of home security systems to confront hidden fear and uncertainty. I wonder if quiet suburban streets, gated communities and home security systems indicate a safe and secure neighborhood, or are they merely products sold to fearful consumers? Are the dangers we fear outside the home or are they hidden within our own psyche? How is my own insecurity concealed and revealed in this inquiry? I compose of lists of questions and statements that are meant to provoke a discussion about suburban behavior, then pair them with domestic objects, in order to create metaphorical associations with the norms of suburban life. I embroider these statements in order to create an idiosyncratic, labor-intensive font that contrasts with the uniform, hard edges of mass-produced print media.

Just as advertisers exploit our desire for status by selling us luxury goods, they sell us other products to create an illusion of safety and security at home. My intention is to generate a dialogue about how fear-based advertising and consumer culture control behavior while hiding behind a veneer of normalcy. annkolsen.blogspot.com



TITLE 30 Thoughts on Suburban Life

MEDIA Hand embroidery on linen, string, and metal clips **SIZE** 3 rows each 7" L x 78" W



TITLE Homeland Insecurity

MEDIA Digital photo, curtain and curtain rod **SIZE** 40"L x 36" W x 3"D



TORI PATTERSON

The work represents individuals in a state of flux, hesitation and imbalance, implicated through expressive pattern, color, brush strokes and space. I explore the uncertainty and struggles experienced by young women of the Millennial generation and their efforts to define themselves, focusing on the expectations constructed through culture and internalized. I question how we define ourselves based on our exterior and interior selves, environment, relationships and actions, as well as our past and present influences. The subjects in my work are undergoing a state of change with an awareness and fear of the perpetual unknown. I aim to engender a discussion of who we have been and where we are going, illustrating normative narratives coinciding with a softer depiction of the sad and the friction between and simultaneity of the two. victoriaelizabethpatterson.com



top

TITLE Sight Unseen

MEDIA Oil on canvas SIZE 18" x 24"

bottom

TITLE Terre

MEDIA Oil on canvas SIZE 40"x30"



TITLE Ether

MEDIA Oil on canvas SIZE 40"x30"



KIERA REESE

This is the pursuit of a space between the scheduled and the discovered, the synthetic and organic, precision and chance, depth and surface, digital and physical. I consider these binaries in terms of chronos and kairos, the scheduled and the discovered. The Digital Age operates in the strict, measurable time of chronos, but rarely allows for the chance and opportunity of kairos. My process introduces chance into the digital, and reveals the translation of ephemeral information into physical material. By combining a pinhole with a digital camera and printing on fabric, these images are a fleeting impression more than an articulated thought. Paths, roads and lights trails speak to transitional spaces. Like the vision of a static landscape from a moving vehicle, motion-blur indicates the how physical and digital time move out of sync. My work drapes and unrolls, overlaps and loses registration. Layers of grids tangle together in some pieces to create a moiré affect alluding to the digital origin of the work, while shadows act as photograms and anchor the work physically. Texture draws attention to the surface, announcing the work as pigment on a substrate, while the tonalities of pinhole images suggest a deeper space within the picture plane. The tension between surface and pictorial depth examine the photograph as an object and as a representation. kierareese.com

TITLE Tail Lights Pass

MEDIA Archival Pigment Transfer onto Glass

SIZE 16" x 48"



TITLE Bumpy Road 1

MEDIA Archival Pigment Print on Cotton and Rubber Dot Fabric

SIZE 22" x 59"



TITLE Bumpy Road 2

MEDIA Archival Pigment Print on Cotton and Rubber Dot Fabric

SIZE 22" x 59"

NANCY ROY-MEYER

My painted self-portraits depict an aging, obese woman whose voice is often marginalized and placed on the fringe of society. From the experience of being both invisible and hyper-visible under the critical gaze of others, I question, what is beauty and who is grotesque? I interrogate socio-cultural hierarchies and female body politics, while mining absurd and hypocritical behaviors in a weight-phobic American culture. I use self-deprecating humor as psychological defense and carnivalesque satire to unsettle the viewers' normative patterns of perception towards corpulence. I juxtapose myself with famous painted portraits from art history to situate my work within a tradition of female representation. I appropriate images from popular culture to recontextualize the portrait from a fat woman's perspective. On a hand-stitched canvas, the woman becomes the cloth, the layers of paint, generous colors, glitter and rhinestones embellish her. The abundance of flesh is celebrated and a body positive stance is taken in response to the deprivation, restriction and regulation of a lean existence.

nancyroy-meyer.com



TITLE Belle MEDIA Acrylic on canvas, feathers, glitter and rhinestones.
SIZE 3' x 5'



TITLE BULLY MEDIA Acrylic on canvas, leather frine, glitter, sand, fur and wood.
SIZE 5' x 6'

JOSHUA SEVITS

I remember my mother's collection of decorative glass, replicas of early American craft and thrift store objects. I remember my younger self, bored, destructive, coexisting with the fragile objects. Her collection and my punk, boyish presence among it was less a homogenized whole as it was a crude mash up.

My paintings depict such non-art objects as if they play the straight man in a comedy routine and my role is the buffoon adding an antagonizing gesture and a punch of color. The dumpy yet decorative assortments of objects—Greco-Roman busts, early American glassware, sea shells, potted plants, mailboxes, a cat—reflect the potential for reorder as disparate combinations of images compose and culminate into something close to still life.

Living and working in a rural setting, I rely on the internet as a portal to the outside world. However, this portal is also a place of its own, a world where one may glide seamlessly between histories as if they exist all at once. Both the remote environment outside of my studio, and the ability to remain connected in my interior life, informs my artistic practice and allows me to work, wired with a glut of information, to explore the imaginary spaces between the rough and the refined.

As I continue to carve a space among naïve, folk, pop art, and curio, I'm interested in opportunities to emphasize these Americana art forms—how to consider the vernacular forms of collecting and the varied associations a simple compilation of objects may elicit, how to harness the past and the present, the delicate and the irreverent into humorous juxtaposition and uncanny associations. joshuasevits.blogspot.com



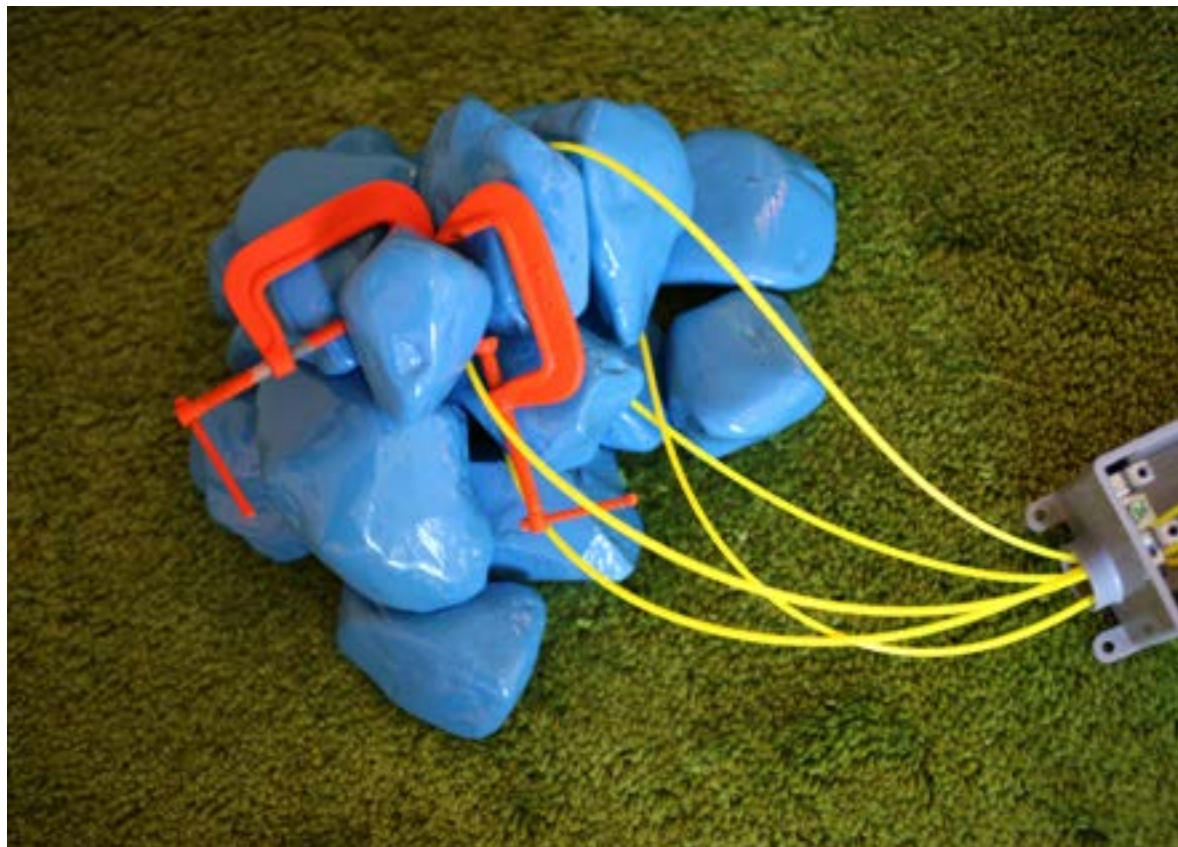
TITLE My Conch Collection
MEDIA acrylic on canvas SIZE 16" x 16"



TITLE Cat Among Glass
MEDIA acrylic on canvas SIZE 18" x 18"



TITLE Neptune's Garden MEDIA acrylic on canvas SIZE 22" x 24"



TITLE Economical Extraction of Shale Gas
MEDIA Automotive paint on stone, tar, cast metal, various petroleum based products
SIZE 50"x20"x20"

SEAN R STEWART

My first self, questionably emerged from the outside. At an early age, divided thoughts were assigned characters. The origin of these personalities is clear: they were fabricated out of necessity. Necessity derived from play, solitude, detachment, insecurity, and worry. I collected attributes that were often incompatible with one another. These paradoxical personalities intermingled throughout my life. Stumbling toward the outermost horizon of our being, I evolved. Evolved into a chameleon. A chameleon which dwells in a world with preconceived ideas that force a fictional reality. A fictional reality where all identity is lost.

Incorporating time as well as space, I create a fictional and experimental universe that blends multiple realities into one fiction. My work results from the merging of high quality pseudoscientific ideas with contemporary art practice. I investigate concepts such as authenticity and objectivity which employ an encyclopedic approach and scientific precision. This often results in an examination of both the human need for conclusive stories and the question whether narratives fictionalize history. Often I base my images on awkward situations: visions that reflect a sensation of fascination combined with subtle details of odd or eccentric elements. By involving the viewer, I want them to become part of the art as another layer to the experience.



TITLE Fuel Sediment Bowl
MEDIA Metal, automotive paint, plastic, welding slag
SIZE 24" x 12"



Anthony Apesos: Circle, oil on canvas, 48" x 48"

ANTHONY APESOS

Anthony Apesos is a painter who studied at Vassar College (BA), Pennsylvania Academy of Fine Arts (Certificate), and the Milton Avery Graduate School of Fine Arts at Bard College (MFA). Selected one-person shows: Andrea Marquit Fine Arts, Boston; F.A.N. Gallery, Philadelphia; More Gallery, Philadelphia; Villanova University Art Gallery; Michael Dunev Gallery, San Francisco. Selected group shows: Allentown Art Museum, Pennsylvania; Amos Eno Gallery, New York; Artists' Choice Museum, New York; Philadelphia Sketch Club, Art Alliance, Philadelphia. He was a critic for the *New Art Examiner*. Apesos was chair of the Fine Arts Department at Lesley University's College of Art and Design and was the founding director of the MFA program in Visual Arts. He is currently a professor in the Fine Arts Department at Lesley University's College of Art and Design. Awards include a Kress Travel Fellowship from the University of the Arts, Philadelphia; and a grant from the New England Foundation for the Arts.

JAN AVGIKOS

Jan Avgikos is an art critic and historian who is based in New York City. She is a contributing editor with *Artforum*, where she regularly publishes reviews. She is widely published, and her writings appear internationally in magazines, museum catalogs, and anthologies of critical writing. Recent and forthcoming texts include a monograph on Katy Grannan (Aperture Books) and an essay on Roni Horn for the Dia Art Foundation's ongoing series of collected lectures from the Robert Lehman series. Recent and forthcoming catalog essays include Lili Dujourie (for the Palais des Beaux-Arts in Brussels) and Matts Leiderstam (for the Magasin 3 in Stockholm). She is a recipient of the Frank Jewett Mather Award, awarded by the College Art Association for distinction in arts criticism, and was a Mellon Fellow in graduate studies in art history at Columbia University. Avgikos is an adjunct member of the faculty for the graduate visual arts program at Columbia University, and the graduate visual arts program at NYU. She is also a professor at the School for the Visual Arts in Manhattan. In addition, she lectures regularly for the Dia Art Foundation for contemporary arts and at Sotheby's in its graduate American Art program.

FIA BACKSTRÖM

Fia Backström's work takes on a diagnostic and propositional engagement with the symbolic and real construction of social agency. Backström's employment of display mechanisms provokes interrelations between pedagogical methods, modes of corporate address and political rhetoric. Her practice frequently includes peers, visitors and institutional staff alike, and spans a wide range of media such as text, typography, photography, broadsides, objects, performances and environments. Backström represents Sweden at the Venice Biennial 2011. Her work has been staged at numerous international



Fia Backström: Recycle (Hanging proposal for sculpture by Kelley Walker) 2007, (detail) plastic cups and tray, silkscreen on napkins, plastic cutting boards, glass plates and glasses, silkscreen on towels, play-doh, silkscreen on fabric, Untitled, Kelley Walker, (2004), variable dimensions



Judith Barry: Cairo stories, 2011 Sharjah Biennial 2011 installation, one of 6 sites © Judith Barry

galleries and institutions including the Whitney Biennial; White Columns; Murray Guy Gallery, New York; the Serpentine Gallery, London; Depo, Istanbul; and the United Nations Plaza in Berlin. Her writings and interviews have been published in publications such as *Artforum*, *Art on Paper*, North Drive Press, and *Pacemaker*.

JUDITH BARRY

Judith Barry is an artist and writer whose work crosses a number of disciplines: performance, installation, sculpture, architecture, photography and new media. She has exhibited internationally at such venues as the Berlin Biennale, Venice Biennale of Art/Architecture, Sao Paulo Biennale, Nagoya Biennale, Carnegie International, Whitney Biennale, and the Sydney Biennale, among others. In 2000 she won the Kiesler Prize for Architecture and the Arts, and in 2001 she was awarded "Best Pavilion" at the Cairo Biennale. She is a 2011 Guggenheim Fellowship recipient. *Public Fantasy*, a collection of Barry's essays, was published by the ICA in London (1991). Other publications include *Projections: mise en abyme* (1997), the catalogue for *The Study for the Mirror and Garden in Granada, Spain* (2003) and *Body without Limits, Salamanca, Spain* (2009). She has taught and lectured extensively in the USA, Japan and Europe. Full-time teaching positions include ACT at MIT, Boston (2002-2003) and the Merz Akademie, Stuttgart, Germany (2003-2004). Her work is included in the collection of MoMA, NYC, Whitney Museum, NYC, Generali Foundation, Vienna, MCA, San Diego, Pompidou Center, Paris, Le Caixa, Barcelona, FNAC, Paris, Goetz collection, Munich, Frac Lorraine, Metz, CIFO, Miami among many most recently at Berardo Museum, Lisbon, Portugal in 2010. In 2012 she participated in dOCUMENTA (13) in Kassel, Germany. Recent exhibitions include *Theatrical Fields, CCA, Singapore*, ...*Cairo stories, Slought, Philadelphia* (solo), ...*Cairo stories, Rosamund Felsen Gallery, Los Angeles* (solo), *Take It Or Leave It, Hammer Museum, Los Angeles*, and *Americana, Perez Miami Art Museum, Miami*, among others.

LYNNE COOKE

Lynne Cooke is Andrew W. Mellon Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C. She served as chief curator and deputy director of the Museo Nacional Centro de Arte Reina Sofia in Madrid from 2008 to 2012 and as curator at Dia Art Foundation from 1991 to 2008. In 1991, Cooke cocurated the Carnegie International, and has helmed numerous major shows since, including the 10th Biennale of Sydney (1996), the traveling exhibition "Rosemarie Trockel: Cosmos" (2012), and "Cristina Iglesias: A Place of Reflection," recently on view at the Casa França-Brasil in Rio de Janeiro. She is currently working on a project researching the interface between mainstream and outlier artists in the United States in the twentieth century.

ANNA CRAYCROFT

Anna Craycroft has developed a body of work that draws analogies between early child pedagogy and cultural production. Her sculptural installations, workshops, lectures, and collaborative exhibitions, combine archival information with the creation of platforms that emphasize art as a vehicle to create original knowledge – most recently *The Wilson Exercises REDCAT, Los Angeles & Fundacio Miro, Barcelona* (2014-5), *C'Mon Language PICA, Portland* (2013), *Subject of Learning/ Object of Study Blanton Museum of Art, Austin* (2010). She has received numerous commissions for public sculptures (*Art in General, Socrates Sculpture Park, Lower Manhattan Cultural Council, NYC; Den Haag Sculptuur, the Hague, Netherlands*). Craycroft also teaches, writes and curates extending the research embedded in her art practice to the page, the gallery and the classroom.

DEBORAH DAVIDSON

Deborah Davidson is an experienced curator and program developer. She is an educator, having done so as an academic advisor, lecturer, and visiting and artist-in-residence. She received her MFA from the School of the Museum of Fine Arts/Tufts University and her BA from Binghamton University. She is part of the core faculty in the MFA program at Lesley University's College of Art and Design. She was the curator of exhibits and programs for the New Center for Arts and Culture, Boston for six years. Her current project Catalyst Conversations is an organization devoted to the idea of art and science in dialogue, launched in October 2012. She maintains her own studio practice as well, exhibiting widely in the greater Boston area. Deborah's work is in many private and public collections, including Yale University, Wellesley College, Boston Public Library, Museum of Fine Arts, Boston and the Houghton Library, Harvard University. She is the recipient of a Berkshire Taconic ART grant.



Deborah Davidson: Standing See B, Acrylic on Wood, 12x12x12 inches, 2012



Matt Keegan: It's Not You It's Me, 2011, Laser cut steel, 30 x 30 in. Edition of 3

MATT KEEGAN

Matt Keegan is an artist based in New York. Last year, he had a solo exhibition at Galeria Pedro Cera in Lisbon, Portugal. Over the last two years, Keegan had solo exhibitions at Altman Siegel Gallery, San Francisco and D'Amelio Terras, NY. His work was featured in a three-person exhibit at the Art Institute of Chicago, and group shows at the Deutsche Guggenheim, San Francisco Museum of Modern Art, FOAM, Amsterdam, and the Aspen Art Museum. His work is included in numerous private and public collections, including The Whitney Museum of American Art, the Guggenheim Museum, and The Metropolitan Museum of Art. Keegan was the co-founder and editor of North Drive Press, an annual art publication published from 2004–2010. Last year, Keegan edited ==, an art edition published by mfc Michèle Didier.

MICHAEL NEWMAN

Michael Newman is Associate Professor in Art History, Theory, and Criticism at the School of the Art Institute of Chicago, and Professor of Art Writing at Goldsmiths College in the University of London. He holds degrees in Literature and Art History, and a doctorate in Philosophy from the Katholieke Universiteit Leuven, Belgium. He has written extensively on contemporary art, including essays on James Coleman, Alfred Jensen, Hanne Darboven, Joëlle Tuerlinckx, Giuseppe Penone, John Stezaker, Fiona Tan and Dara Birnbaum. An essay on drawing was included in *The Stage of Drawing: Gesture and Act* (Tate and The Drawing Center, 2003). He has curated several exhibitions, including *Tacita* Dean at the Art Gallery of York University, Toronto (2000), on whom his essays have been published by Tate Britain (2001) and Musée d'Art Moderne de la Ville de Paris (2003). He has published the following monographic books: *Richard Prince: Untitled (couple)* (Afterall and MIT, 2006), *Jeff Wall: Works and Writings* (Poligrafa, 2007), and *Price, Seth* (JRP Ringier, 2010). He co-edited the volume of essays *Re-Writing Conceptual Art* (Reaktion Books, 1999). In philosophy he has published essays on Kant, Nietzsche, Derrida, Levinas, and Blanchot. He is currently working on books on appropriation, and on the trace in drawing and philosophy.

CESARE PIETROIUSTI

Cesare Pietroiusti was the Coordinator of the Oreste projects, 1997–2001 and cofounder of Nomads & Residents, New York, 2000. Since 2005 he has been a member of the Advisory Board and co-curator of the CSAV, Fondazione Ratti, Como. Currently, he is a professor at the Laboratorio di Arti Visive, IUAV University, Venice. Recent solo exhibitions include *Paradoxycal Economies*, Ikon Gallery, Birmingham, *Artworks that Ideas can Buy*, Wilkinson Gallery, London and *Regali e regole. Prendere, dare, sbirciare nel museo* with Stefano Arienti, MAMbo, Bologna. Recent group exhibitions include the 28th Biennale of Graphic Arts, Ljubljana, 2nd International Biennale, Athens, *Performa 07*, New York City, the 3rd Tirana Biennial, Tirana, *Ore d'artista*, Galleria Franco Soffiantino, Torino and *Giro di Campo* (with Linda Fregni Nagler), Galleria Franco Soffiantino, Torino. In 1999, Oreste represented Italy at the 48th Venice Biennale, in the Italian Pavilion in the exhibition *dAPERTutto* and later that year Cesare Pietroiusti was awarded the Premio Alinovi Award.

PETER ROSTOVSKY

Peter Rostovsky is a Russian-born artist who works in a variety of disciplines that include painting, sculpture and installation. Known for his paintings that explore the sublime in the everyday, he is equally committed to pursuing conceptual and collaborative work. Rostovsky's many diverse projects attempt to bridge the gap between painting and conceptual art while remaining attentive to painting's material and discursive history, and especially to its encounter with new technologies. His work has been shown widely both in the United States and abroad and has been exhibited at such venues as The Walker Art Center, MCA Santa Barbara, PS1/MOMA, Artpace, The Santa Monica Museum of Art, ICA in Philadelphia, the Blanton Museum of Art, S.M.A.K., and a host of private galleries. His critical writings, under the heteronym David Geers, have also been published in *October*, *Fillip*, *Bomb*, and the *Brooklyn Rail*. He currently teaches painting at New York University.



Cesare Pietroiusti: Bar di Radda in Chianti, August 14, 1988 (1988) The inside of a public bathroom door in a bar was photographically reproduced on a 1:1 scale. The photograph was then mounted on the outside of the same door.

SUNANDA K. SANYAL

Originally from India, Sunanda K. Sanyal is an art historian, with an MFA in Visual Arts (painting and installation) from UCSD (1990); an MFA in Art History from Ohio University (1993); and a Ph.D. in Art History from Emory University (2000). He is interested in politics of representation and identity; representation and otherness; contemporary artists from former colonies in global discourses; art pedagogy in nineteenth-century Europe and their colonies. Associate Professor of Art History and Critical Studies at Lesley University's College of Art and Design since 1999, Sanyal has chaired panels on contemporary artists of color at various conferences, including the College Art Association, the African Studies Association, and the Arts Council of the African Studies Association. In 2008 and 2011, he produced and directed a two-part documentary film entitled "A Homecoming Spectacle," which explores the visual culture of Durga Puja, an annual religio-cultural festival held in Kolkata, India.

Some of Sanyal's publications in art history and criticism include: *Teaching Art History at an Art School: Making Sense from the Margin*. In Arlene Dallafar et al eds., *Transforming Classroom Culture: Inclusive Pedagogical Approaches*. New York: Palgrave Macmillan, 2011; "Medi(t)ations of a Decentered Self: the Art of Jayanta Roy" (catalog essay), *Nature Morte Gallery*, New Delhi, India, 2010; "Being Modern": *Identity Debates and Makerere's Art School in the 1960s*. In Monica Visona and Gitti Salami eds., *A Companion to Modern African Art*. Malden, Mass.: Wiley-Blackwell (Forthcoming).



Peter Rostovsky: Epiphany Model: The Photographer, mixed media, painting 88" x 42", 2006

MATT SAUNDERS

Matt Saunders works between paintings, photographs, and films. His recent projects include a month-long collaboration with the Harvard Film Archive and solo exhibitions with The Tate, Liverpool, Marian Goodman Gallery, Blum & Poe, Harris Lieberman, and at the Renaissance Society in Chicago. Recent group exhibitions include the 2012 de Cordova Biennial in Lincoln, MA, the 2011 Sharjah Biennial, and exhibitions at the San Francisco Museum of Modern Art, Aspen Museum, and Deutsche Guggenheim. His work is represented in several public collections, including the Whitney, Guggenheim, MoMA and MFA Boston. As a writer, he is an occasional contributor to Artforum and other magazines. He was awarded the Jean-Francois Prat Prize in March, 2013.



Matt Saunders: Doorway #5, 2012, silver gelatin print on fiber-based paper, 40, 58, 40



Ben Sloat: Imagist Poem, modified record covers, wood shelf, 36" x 73", 2010



Laurel Sparks: Whore of Babylon, acrylic, marble dust, paper mache, glitter, spray paint, enamel ink objects on unpainted canvas, 2011

BEN SLOAT

Born and raised in New York City, Ben Sloat earned degrees from UC Berkeley and the SMFA. His recent solo exhibitions include those at Force Field Projects, Philadelphia (2014), Steven Zevitas Gallery, Boston (2013, 2010), Coop Gallery, Nashville (2013), Galerie Laroche/Joncas, Montreal (2011), MMX, Berlin (2010), Gallery 126, Galway (2010), Front Gallery, Oakland (2009), and ACC Gallery in Taipei (2009). Recent group exhibitions include those at the MFA, Boston, Dublin City Gallery/The Hugh Lane, Dublin, Peabody Essex Museum, Salem, MA, Northwest Museum, Spokane, WA, and Queens Museum, NY. He has written essays for Exposure and Aperture Magazine, was a 2009 Faculty Fulbright Scholar to Taiwan and a 2014 Massachusetts Cultural Council Artist Fellow. His work is represented by Steven Zevitas Gallery in Boston.

LAUREL SPARKS

Laurel Sparks was born in Phoenix, AZ, and lives and works in Brooklyn NY. Her paintings explore decadence, theatricality and esoteric symbolism. She earned her BFA from the School of the Museum of Fine Arts, Boston, and her MFA at Bard College. Sparks has exhibited in major galleries and museums including D'Amelio Terras (NY), Dodge Gallery (NY), the Museum of Fine Arts Boston, CCS Bard, Hessel Museum (Annandale-on-Hudson NY), Howard Yezerski Gallery (Boston), DeCordova Museum (Lincoln MA) and Art in General (NY). Awards include two New American Paintings publications, Elaine DeKooning Fellowship, SMFA Traveling Fellowship, Massachusetts Cultural Council Grant, Berkshire Taconic Fellowship, and a Boston Cultural Council Grant. Sparks was a 2013 Fire Island Artist Resident, and teaches painting at Rhode Island School of Design and Sarah Lawrence College.

STUART STECK

For the past two decades, Stuart Steck has worked as both a curator and academic. Although he was originally trained in the field of decorative arts, his current interests focus on postwar art and critical theory. He has taught undergraduate and graduate courses at Lesley University's College of Art and Design since 1998. In addition to serving on the faculty at Lesley University, he has also held teaching positions at the Massachusetts Institute of Technology, Brown University, Boston University, and Suffolk University. Most recently, Steck co-curated the video exhibition Israel from Within and Without. He has also published essays on Ellsworth Kelly and Sung Ho Kim, with whom he collaborated on an architectural project. Steck is currently the producer of the Short Attention Span

Digital Video Festival and the founding president of the Visual Culture Consortium, Boston. Over the years, Steck has received research grants from the Henry Luce Foundation, the Pittsburgh Foundation, and the Boston University Humanities Foundation. Steck received his BA in History from Cornell University and his PhD in Art History from Boston University.

OLIVER WASOW

Photographer Oliver Wasow was born in Madison, Wisconsin, in 1960. His work is currently represented by the Kathleen Cullen Gallery in New York City. He has had a number of one-person exhibitions, including shows at the Janet Borden Gallery, the Tom Solomon Gallery in Los Angeles, the South Eastern Center for Contemporary Art in North Carolina, and Galerie De Poche in Paris, France. His work has also been included in numerous national and international group shows, including such benchmark exhibitions as Image World at the Whitney Museum of Art in New York City, and The Photography of Invention at the National Gallery of Art in Washington, D.C. His photographs are included in a number of private collections and are also represented in various prominent public collections, including The Whitney Museum of Art and The Museum of Modern Art in New York City. Reviews of his work have been featured in most major art publications including, among others, Artforum, ARTnews, and The New York Times. He has been the recipient of various grants and awards including a Louis Comfort Tiffany Grant in 1999 and, in 2000, his second New York State Council on the Arts Grant.



Oliver Wasow: Flowers and Fireworks, color photo, 24" x 20", 2011

DEB TODD WHEELER

Deb Todd Wheeler is a media artist who produces installations, photographs, and sculptural objects that explore the aesthetic impact of human productivity in the natural world. From power generating interactive installations to cataloging prints of plastic as a possible new species of marine life, to working with live Western Harvester Ants where, as Ann Wilson Lloyd wrote in Art in America, "ants are perfect collaborators for Wheeler, as their industry is a micro-complement to her own intensive, finely wrought crafting, and her ongoing interest in science and nature." Recent exhibitions include the ICA at MeCA in the exhibit EXCHANGE, a solo exhibit at Miller Block Gallery, The New Britain Museum of American Art, the Islip Art Museum, as well as the Megapolis Audio Art and Documentary Festival. Other recent solo exhibits include the Gallery at Green Street, and the Project Space at the John Michael Kohler Art Center. She has received grants from the Artist Resource Trust, a LEF Contemporary Work Fund Artist grant in Inter-media, a Massachusetts Cultural Council Grant in Sculpture and Installation, as well as in Photography, and an AIR project grant. She also teaches in the 3D Department at the Massachusetts College of Art and Design.



Deb Todd Wheeler: Holoplanktonika: an illustrated book of impressions, 2011

B. WURTZ

B. Wurtz creates sculptures using everyday materials to explore and deflate issues of the heroic, the monumental, and the sublime. Created with great attention to the palette of his materials, he brings a pop-painterly sensibility, alongside a sense of the absurd, to the composition of his objects as he simultaneously seeks to dismantle the conventions of sculpture.

Recent solo exhibitions include Metro Pictures, NYC, Kate MacGarry, London, Galerija Gregor Podnar, Berlin, Richard Telles, LA, Maisterravalbuena, Madrid, The Apartment, Vancouver, and White Flag Projects, St. Louis.

Group and two-person exhibitions include Jim Isermann/B. Wurtz at Mary Boone Gallery, NYC, Office Baroque, Antwerp, and Prague Biennial, Czech Republic. A solo museum exhibition will take place in 2015 at Baltic Centre for Contemporary Art in Gateshead, England. Wurtz received a BA from UC Berkeley, and an MFA from Cal Arts, LA.

Special Thanks

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COVER ARTWORK Frances MulDoon **TITLE** The Wall Was Crooked **MEDIA** Acrylic **SIZE** 50" x 42"

