

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 fifteen MFA students of the graduating class of January 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 January 2015

NAYDA CUEVAS ROBERT SEBANC

NANCY HART LISA M. SIBLEY

MIAH JOHNSON RICHARD STRONG

FERN MIGDAL NORIKO SUZUKI

SONIA PENTZ BARBARA THOMAS

BILL PORTER NICOLE UZZELL

MARIO READ BRIAN WILSON

MARIÉ SAKAI



TITLE #MurrietaProtest MEDIA Oil on wood panel SIZE 3"x 5" each

NAYDA CUEVAS

I reduce the painted portrait to the immediacy of the current social trend: the selfie. I am interested in slowing down the gaze and allowing the viewer to become witness to others' lives and turned their selfies into a means of activism. This challenges how we currently view images and experience the world through our cell phone. It also wants to address the trend itself in how we document our lives.



TITLE #InBetween2Worlds MEDIA Oil on wood panel SIZE 3" x 5"



TITLE "Re/Gen"

MEDIA cotton rope and objects SIZE variable

opposite page

top left TITLE Rope Ladder, 2013

MEDIA cotton rope SIZE Appx 12" x 17" bottom left
TITLE Days End

MEDIA vintage frame and live

- dried plant matter SIZE 30" x 24" right

TITLE TREADING

MEDIA raw canvas and cotton rope

SIZE 6' x 40"

NANCY HART

The most crucial component of my practice is in locating a quiet clue or activated pressure point to retrieve from past experiences a specter of visual information. My sculptural installations of objects are heavily edited to uncover forms that resonate from a broad range of urban, domestic, esoteric and mundane spaces. I construct a process of personal labor to reimagine and reconstitute forming a purely aesthetic language.

The only possible solution to a work is to extract the essence of something chosen and privileged and is well likened to writing poetry. The labor of editing is a pleasurable relational exchange and attempts to reframe the visual reading. This reading is not of actual text but in the visual systems that the materials allow. This slow methodology is an antidote to reality. As I employ the materials of the non-monumental and mundane with the creative impulse the result is cathartic articulations of solace.













TITLE BLOOD CHRIST MEDIA Dye Pigment Photograph SIZE 2'x3'



TITLE 10:30 AM MEDIA Dye Pigment Photograph SIZE 2' x 3'

opposite page top left TITLE Rabbit MEDIA Dye Pigment Photograph SIZE 2' x 3'

top right
TITLE Memorial Day
MEDIA Dye Pigment Photograph
SIZE 2' x 3'

MIAH NATE JOHNSON

My work is a response to a moment when the world falls into place and reveals boundaries between public and private, the individual and society, and the system and the personal. In appearing accidental, this visionary reaction—from a brief glance to a rigid glare—exposes the American experience of alienation in culture. That captured second opens discussions about concepts that invoke our fears and anxieties: economic and political affairs, consumer culture, loneliness, and racism. The facets of these issues are exposed and can be recognized by the observer. My photos inspire a conversation: They observe and ask questions of society and ask viewers to do the same. No answers are expected; it is the question that drives the experience.

miahfoto.com



TITLE Dead End MEDIA Cut paper, charcoal, paint and black gesso on birch board, wire and wheels SIZE 30" x 24" x 7"



FERN MIGDAL

Enmeshment, enmeshment in strings
Untangle, unravel, disengage
Finding the line in a boundary
Finding the boundary in a line
Maps, crowds, rush
Strings, strands, cords, ropes,
Strings of flesh, crush
Cords of flesh
Compress
Flesh, flesh, flesh

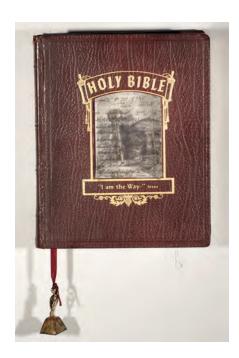


top left

TITLE Yield SIZE 24" x 24" x 2"
MEDIA Cut paper and black gesso on birch board

top right

TITLE Lifeline SIZE 48" x 36"
MEDIA Oil on canvas with cord on painting and on ground



TITLE Last Letter
MEDIA Mixed Media, book
SIZE 12" h x 9" ½ w x 2" ½ d

SONIA PENTZ

Ithaka

Memory I

Hot, sweaty, hunter's feet
I could barely keep up with the longer legs;
getting closer, much closer to the sound and the heat
to the golden bugs at the top of the trees.
With a ready set go the cicadas were ours
and the "tame or die" game with the golden bugs start;
a thread tied to their neck, like balloons in a fair,
and my hand held the end of the precious bug's flight.
The end of it's life at the palm of my hand.
The cicada tried hard to get out of the string
and while trying, its head tore away from the seam.
Golden bug if I knew how hard you tried to break free
I would never had done what now seems cruel and mean
Oh, how miserable the last flight that the golden bugs had!

Sonia Pentz

Propelled by the urge to recall and preserve my private as well as my cultural and social memories, my work is a ritual, starting at the moment that objects and information are found. Transformation follows, and then the work is released to the viewer and to time, which will finally dictate its end. Being a mixed media Latina artist living in North America prompted me to search for deep reminiscences of childhood responsible for building my identity. The poem Memory I is one such example of a formative memory.

Ithaka is a soul-searching project. The memories depicted in my body of work are tied to specific objects (grandpa's suicide letter, my old typewriter, a photo from my student ID card used during a military dictatorship, etc) and tied to certain cultural specificities of a third world country (home altars and resourcefulness traditions.) The images of the "Desaparecidos" who were political prisioners that disappeared during a dictatorship in Uruguay are used as a symbolic reminder of our broken foreign policies and the need to bring their memories to the present.



TITLE Ithaka MEDIA Mixed Media SIZE 10' h x 5' w x 3' d

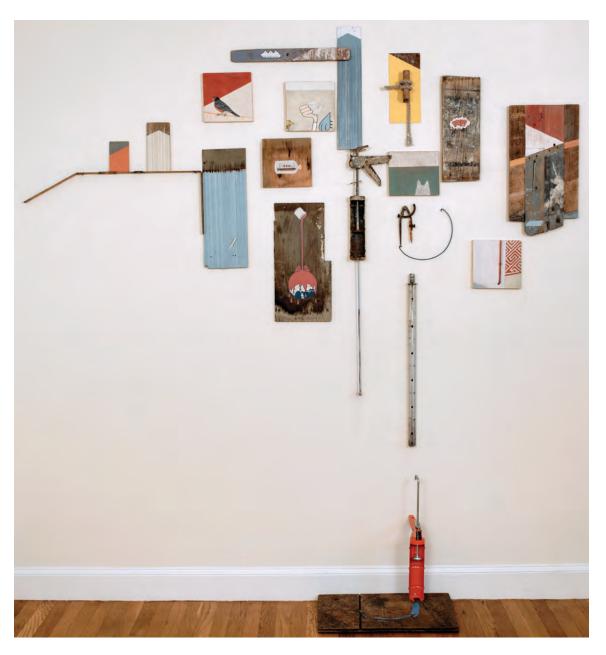


TITLE Óige, 2013 MEDIA house paint and mixed media on wood SIZE 59 1/2" x 24 1/2"

BILL PORTER

Through imaginary or experienced events, storytelling provides a means of social connection, entertainment, cultural preservation, and moral education. Influenced by the psychology of Irish ancestors, my father's fables and anecdotes of adversity and sacrifice have shaped my identity. His labor as a painting contractor enabled my privileged suburban American upbringing, which provided exposure to contemporary modes of storytelling propagated through cartoons, comic strips and other syndicated forms of popular culture. From these sources, I appropriate culturally recognizable signs to compose installations latent with implied narratives that are culled from the space of memory. Working with house paint on reclaimed wood and found objects, I compose extensive networks of discrete forms that foster dialogue between images and objects.

billaporter.com



TITLE Passage, 2014 MEDIA house paint on reclaimed wood and tools SIZE 81" x 85"



TITLE Misfit MEDIA Ink on paper

MARIO READ

Empathy allows us to feel vicariously. It helps us understand the emotions that others feel, and it reminds us that we are only here for a limited amount of time. Empathy defines us as a human person. Because dogs and other animals show empathy, it is my belief this that makes them a nonhuman person.

In my work, I employ this parallel and permit myself to use my pets as a proxy to my own feelings and emotions, and use apathetic animals to which we project emotions. Through them, I can channel my frustrations, sarcasm, exhilaration, and other emotions. It's an open invitation to feel, to remember our own fragility, and hopefully, to create a connection that would bring us closer.





TITLE Do Over MEDIA Mixed SIZE 30" x 17"

MARIÉ SAKAI

Memories inform reality. Reality informs dreams and visions. Personal experiences, memories, and dreams all connect and merge at the threshold between our waking and dreaming consciousness. There exists a thin veil between waking and dreaming that lies just beyond our peripheral vision. My drawings and paintings are rooted in these oscillating worlds. This work explores the tensions inherent between child and wild animal as each meet, merge, and deepen their primal nature in this dreaming consciousness. As I draw the viewer into a closer examination of these two opposing forces, one is compelled to visually gaze upon this uncomfortable interaction between child and animal. Each work documents my own dreams, memories, and visions. Through my own experiences, child and animal encounter one another as they attempt to maintain their own sense of equilibrium, self-empowerment, and sovereignty.

Interweaving traditional folktales and my own experiences, my drawings and paintings portray complex relationships between child and animal. Thresholds, entry points, and trajectory lines of engagement between the human child and the animal are the substructure for my images. I use photographic references and through my mark-making strategies, I manipulate the materiality in drawing and painting to create high contrasts of tonal values and specific compositional perspectives that heighten the power of the image. The child and animal are surrogate motifs as I face the world through my work with strength and clarity. Anchored in my own personal iconography, I am given access into the other world as I oscillate between the non-ordinary reality and this physical reality. Empowered by my work and my inner creative vision, I step fully into life as an artist and an adult.



TITLE Bear Child
MEDIA Charcoal on paper SIZE 18" x 24"



TITLE Veiled Bull Rider I

MEDIA Charcoal on paper SIZE 18" x 24"



TITLE Veiled Bull Rider II
MEDIA Oil on paper SIZE 21" x 29"



left
TITLE | was told to watch this die
MEDIA Oil on canvas SIZE 108" x 48"

right
TITLE Common Sense
MEDIA Bricks and Iron pipe
SIZE 175" x 190" x 50"

ROBERT SEBANC

While contrasting old and new materials, I make use of my observations and experience in the urban landscape to challenge the perception of both meaning and history along with the physical transformation of the materials. Within each painting, installation and sculpture I want the viewer to be engaged and experience the work as both observer and participant. The materiality of the work plays an important part in this relationship, bringing to mind a familiarity with the urban environment and individual experiences within it.





TITLE 54 Common Bricks MEDIA Bricks and Iron pipe SIZE 175" x 190" x 50"

LISA M. SIBLEY

Now and then and back again is an autobiographical narrative underpinned by emotions that occur with the metamorphosis of an identity. The performance in front of the camera reveals elements of the personality not seen by the Self. My work explores the possibility of resolving the foundations of self-identity by looking back through the family photo album. I investigate memory, place, time and the Other self within by creating portraits and self portraits with projected vernacular family photographs.

As with the creative process or life itself, we must let go of preconceptions, allowing the process to work through us and with us without forcing ourselves to be something we are not, realizing that the past informs identity but does not define it. By embracing the one or the Other we are becoming, we can move from the past, through the present and into the future unencumbered.



TITLE Reflective SIZE 30" x 20" x 2"
MEDIA Slide projection of Samantha Swings ca. 1999, color photograph and on-location installation, 2014



 $\label{eq:TITLE Ironing Redux SIZE 30" x 20" x 2"} \\ \text{MEDIA Slide projection of Ironing Day ca. 1997, color photograph and on-location installation, 2014.}$

RICHARD STRONG

Anthropology and art history, two seemingly disparate academic disciplines, intertwine in my thoughts and meld together in my art. The inherent beauty of bones and skeletons are what I present. I keep the viewer visually off balance until he is curious enough to feel a need to understand the work on a level deeper than the morbid curiosity initially demanded of him by things that are merely dead and demised.

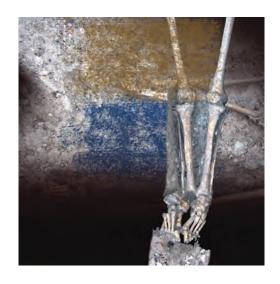
By enlarging, shrinking, overlapping and juxtaposing I create an image that is both familiar and perplexing. Only by more careful scrutiny is one able to discern the subject matter. Through the use of imagery of bones and bodies, inspired by archaeological finds, I strive to remove the horror associated with the evidence of death that is imposed on the viewer by our Western society. Rather it is my desire to strip away those notions, much as the flesh has been stripped from the bones, and show the inherent beauty of form and functionality that is displayed by the clean lines and simple yet complex geometry.

Ink and oils are the media I utilize in creating my art. The flatness of the ink represents the separateness of the living viewer from the demised subject while the three dimensionality of the oil paint forcefully reminds the viewer of the inevitable connection we all have to mortality.

Death. Decay. Bones. Symmetry. Beauty. Grace.

wings skeletons elegance form structure peace harmony unusual perspective new fresh unique







TITLE Esqueleto #1
MEDIA Digitial Painting SIZE 32" x 32"

TITLE Esqueleto #2
MEDIA Digitial Painting SIZE 32" x 32"



TITLE Esqueleto #3
MEDIA Digitial Painting SIZE 32" x 32"

TITLE Esqueleto #4

MEDIA Digitial Painting SIZE 32" x 32"



TITLE Ripping Dripping... (installation view)

MEDIA Cheesecloth, hot glue, and acrylic rods SIZE 5" x 9" x 7"

PHOTO CREDIT Brandon Ng also featured on cover



TITLE Ripping Dripping... (detail view)

MEDIA Cheesecloth, hot glue, and acrylic rods SIZE 5" x 9" x 7"

PHOTO CREDIT Brandon Ng

NORIKO SUZUKI

In expanding my idea of creation through destruction and construction, I damage and abuse materials until an imperfect but beautiful work emerges.

My impulse is to rip and tear fabric by hand in order to engage with feelings of pain felt by women making crafts but having no voice. Because it is fragile, cheesecloth lends itself to easy ripping. My teardrops are produced by heating and dripping hot glue. This hot glue process is typically used by women as adhesives to bond various materials in their craft making.

During the production of teardrops, smoke rises from the glue gun. This process suggests a transformation of industrial plastic glue to a personal narrative. I rip and tear the delicate white cheesecloth that appears to secrete numerous teardrops, suggesting a metaphor for life's hardship, suffering and imperfection.



TITLE For You

MEDIA Oil on prepared paper mounted on board SIZE 16" x 20"



TITLE Dark Spring (Detail) SIZE 18" x 24"

MEDIA Gouache and oil on prepared paper mounted on board



TITLE The Rose Family
MEDIA Gouache on paper SIZE 9" x 12"

BARBARA THOMAS

The natural world is the inspiration for my drawing, painting and multi-media work. I use all of its visual forms—plants and flowers, animals, natural phenomena such as weather, and the seasons. I assign metaphorical properties to the forms of nature, based on my personal reactions and interpretations of the way nature is viewed in the contemporary context in terms of history, aesthetics, philosophy and politics.

My work begins with direct observation recorded in painting and photography. I create a story for myself that centers around anthropomorphized natural forms, likening and relating their experiences to human experience. Graphically manipulating colors, forms, and contexts, I give the forms of nature a new kind of life and new relationships, with each other, and with the manmade world. **barbarathomasart.com**



TITLE End of Summer

MEDIA Mixed media on paper SIZE 13" x 14 ¾"



TITLE Mid section of installation piece titled "Dr. Mary Walker"

MEDIA paper pulp, steel wire, reed, clay, fabric, string SIZE 8 ft. long and extends 4 ft. out from the wall to the floor

NICOLE UZZELL

"Much attention has been focused on the analysis of the content of art making – its end images – but there has been little attention focused on the significance of the means. . . I believe there are 'forms' to be found within the activity of making as much as within the end products. There are forms of behavior aimed at testing the limits and possibilities involved in the particular interaction between one's actions and the materials of the environment. This amounts to the submerged side of the iceberg"

- Robert Morris

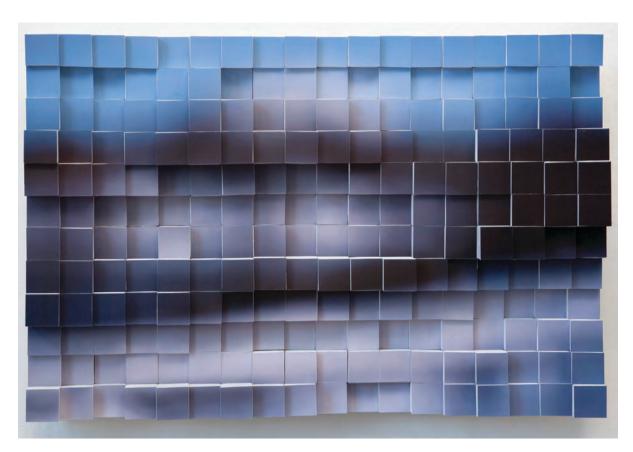
Experimentation and a mixture of specific materials guide my sculptural forms, with my handwork hidden as much as possible to allow natural reactions to occur without obvious manipulation. A core interest in my work is the intersection of the masculine and the feminine, and the questioning of assigning traits in gender, nature and materials. The tug and pull between strength and fragility, nature and industry, decay and beauty are running themes, as I dance between the controlled skill-filled crafts approach and the reckless abandonment of getting lost in the process. *nicoleuzzell.com*



TITLE Upper section detail of installation piece titled "Dr. Mary Walker" MEDIA paper pulp, steel wire, reed, clay, fabric, string SIZE 5 ft. across by 3 ft. out from the wall



TITLE detail of installation piece titled "Onward, Upward" MEDIA paper pulp, steel wire, reed, wood, walnut dye, cheesecloth, snake skins SIZE Extends 10 ft. across a wall



TITLE Jamaica Pond 1 MEDIA Photographic sculpture SIZE 27"x18"5.5"

BRIAN WILSON

To challenge our vision and perception of the world around us, I use a lens-less photographic technique to break photography down to its simplest form – the capture of light. The resulting images are an examination of the world as ambiguous shapes and colors, thus lacking discernible linear and geometric elements that are normally present in nature. Linear

and geometric patterns typically found in nature help the mind to focus and identify familiar objects; their absence in this work creates a seemingly nebulous image until I reintroduce the missing form through sculpture. Once these sculptural elements have been re-applied, the familiar identifiers and boundaries are re-established and landscapes are re-imagined. *brianwilsonart.com*



TITLE Jamaica Pond 1 (detail)

MEDIA Photographic sculpture SIZE 27" x 18" x 5.5"



TITLE Light Post MEDIA Photographic sculpture SIZE 24"x 28" x 12"

MFA Visual Arts Faculty



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



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

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

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 Paolo 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.

BETH CAMPBELL

Campbell's commissioned projects include Following Room at the Whitney Museum of Art and Manifesta 7, and Potential Store Fronts for the Public Art Fund, NY. Along with international and national gallery exhibitions, additional museum exhibitions include the Brooklyn Museum of Art, Carnegie Museum of Art, and Greater New York at PS1. Her work is included in collections of the Whitney Museum of American Art and the Museum of Modern Art. She has been awarded a Guggenheim Memorial Foundation Fellowship, a Louis Comfort Tiffany Memorial Fellowship, and a Pollock-Krasner Foundation Grant.

CAROLYN CHRISTOV-BAKARGIEV

Carolyn Christov-Bakargiev is a curator, author, and researcher into artistic practices, the histories of art, and the politics of aesthetics. She was Artistic Director of dOCUMENTA (13) from 2009 to 2012. Previously, she was Artistic Director of the 16th Biennale of Sydney: "Revolutions—Forms That Turn" (2008), and Chief Curator at the Castello di Rivoli Museum for Contemporary Art (2002–08, interim director in 2009). She was Senior Curator at P.S.1 Contemporary Art Center—a MoMA affiliate, New York, from 1999–2001. Her books include William Kentridge (1998), Arte Povera (1999), and for dOCUMENTA (13) the 100 Notes–100 Thoughts series as well as The Book of Books (2011–12).



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



Beth Campbell: Lamps



Carolyn Christov-Bakargiev: Photographer unknown, II. documenta, 1959, installation with works by Julio González, Bequest of Arnold Bode, documenta Archiv, Kassel

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 Janiero. She is currently working on a project researching the interface between mainstream and outlier artists in the United States in the twentieth century.

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.

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 Michéle 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 Katholeike 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 Birnbum. 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



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

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 cocurator 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 Biennial 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.

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 Pujo, an annual religio-cultural festival held in Kolkata, India.



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.



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

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 Dallalfar 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).

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.

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.



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



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

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 hada 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.

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 microcomplement 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.



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



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

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