

FOLIO

A Biannual Publication For MassArt Alumni And Friends

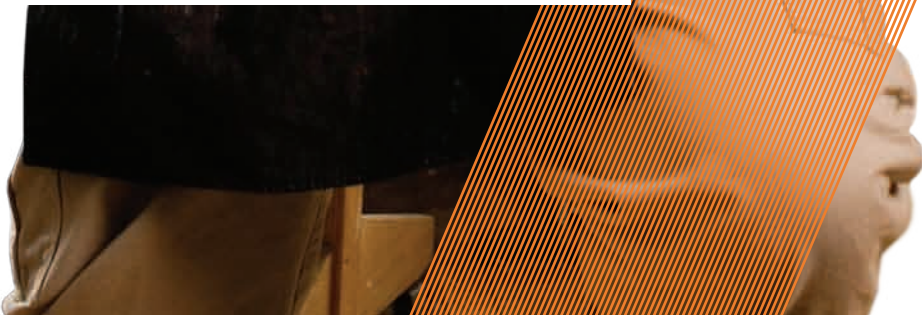


UNSUNG CHAMPIONS

SUPERSTARS

OUR MOVERS AND SHAKERS BEHIND THE SCENES

We sing for shining art and design stars. Stars like President Sloan, who is advocating to increase design's economic clout in Massachusetts with Design Industry Groups of Massachusetts. Sam Morton, painting '10, who decided to create a MassArt basketball team. Rashid Rana, MFA '94, who is among the elite of Pakistani contemporary artists. Lois Hetland, whose book, *Studio Thinking: The Real Value of Visual Arts Education* made a splash; the associate professor of art education is now studying MassArt. Sylvan Tanner, who isn't an artist himself, is supporting female fashion design students in memory of his wife Doris, a celebrated fashion illustrator. And Richard MacMillan, vice president for institutional advancement and an artist himself, is leaving MassArt having promoted alumni for thirteen years, among other accomplishments. Turn the page and celebrate the college's numerous art and design champions with us.





THE UNITED STATES OF

DESIGN

The college connects designers for economic good

Designers from ADD Inc. gathering information from students about their priorities in a new residence hall at a design charette held this past February. The residence hall is slated to open in fall 2012.

The Corporate Advisory Group (CAG), the Center for Art and Community Partnerships (CACP), and Career Services work with local companies to train and recruit Massachusetts College of Art and Design students. Design Industry Groups of Massachusetts (DIGMA), an initiative President Sloan is championing with DIGMA director Beate Becker, is building on the strength of the Massachusetts design industry that will someday employ MassArt students. Their odds are best in Massachusetts: the state workforce has the highest concentration of designers and architects of any state in the nation.

“Merck representatives wanted to inspire researchers to remember that their work profoundly impacts patients, families, and communities.”

KARLA MACDONALD, MERCK RESEARCH LABORATORIES BOSTON

To raise awareness of design’s value, Becker is uniting proponents of design from around the world and working with state government groups. “DIGMA has established MassArt as a significant economic partner in the field of creative industries development,” says Becker.

President Sloan has been a tireless advocate for increased recognition of the designers, design firms, design educators, and other design-related organizations that drive the Massachusetts economy. MassArt design students are well prepared to contribute to that economy by graduation—and often before, thanks to their early exposure to industry projects and internships.

CACP recently helped connect animation students with Merck Research Laboratories Boston. Merck, which develops medicines for cancer and neurodegenerative diseases, sought a lobby installation they could use at sites worldwide. “Merck representatives wanted to inspire researchers to remember that their work profoundly impacts patients, families, and communities,” says Karla MacDonald, a company representative.

“DIGMA has established MassArt as a significant economic partner in the field of creative industries development.”

BEATE BECKER, DESIGN INDUSTRY GROUPS OF MASSACHUSETTS

Students created a set of short films that explore what motivates researchers, physicians, patients, and family members as they undergo treatment and search for cures. The films can be shown easily in lobbies, at meetings, and on Merck’s website.

Staples glimpsed the worker of the future thanks to students in the product development lab led by James Read, professor of industrial design. MassArt students worked with industrial designers at Staples (two of whom are alumni) to explore how the company may engage the future worker. Students interviewed members of the project’s sixteen to twenty-five-year-old target market and used the data to gain insight into the role

LEFT: Students make book covers during a binding workshop in associate professor Joe Quackenbush’s Typography 2 class (Spring 2008). RIGHT: Students critique combined letterform concepts in Quackenbush’s Typography 2 class (Spring 2009).



of technology in communication. “Students learned that a lot of work is being decentralized and being done in coffeeshops, and they responded to that,” says Read. Students then created a series of concepts to engage that potential customer, from a lobby kiosk for Staples orders to living room furniture that doubles as a work surface.

While CACP and CAG showcased student talent, DIGMA enlarged the design dialogue and paved the way for more design jobs in Massachusetts. In February 2009 at Swissnex Boston (the Consulate of Switzerland in Cambridge), in conjunction with a Swiss Design Award exhibition, a DIGMA panel enabled Swiss and American designers and educators to discuss global design.

DIGMA also worked with the Massachusetts Creative Economy Industry Director, Jason Schupbach, to include design in the state’s creative economy development agenda. It’s a sign of the creative sector’s robustness in Massachusetts that Schupbach’s position is the first of its kind in the country; the state legislature also established the Massachusetts

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INSPIRE

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Creative Economy Council to support the creative economy, which includes designers and other creative businesses.

In June 2008 DIGMA organized a meeting between design companies and Greg Bialecki, the state's undersecretary for business development (now secretary of housing and economic development), which resulted in the creation of a design task force led by the Boston Society of Architects. The group examines how the state can engage a wider range of architects in public contracts. The task force also works with the Patrick Administration to ensure that design considerations will be included in projects funded by the American Recovery and Reinvestment Act of 2009.

The initiative has raised MassArt's profile within the design community, introduced it to new sources of funding, given the college a voice in economic policy development, and advanced the college's reputation as a design leader with peers from Switzerland, the UK, Austria, Denmark, Canada, and Brazil.

In 2009 DIGMA will release research documenting the design industry in Massachusetts; detail state investment in the design industry; announce the first Massachusetts Design Festival, slated to begin in 2010; and continue to raise the profile of design in Massachusetts and beyond.



FAR-SIGHTED

THE VICE PRESIDENT FOR INSTITUTIONAL ADVANCEMENT'S VISION ENABLED GIVING TO GROW

Richard MacMillan is ending his thirteen-year tenure at Massachusetts College of Art and Design to become director of initiatives in energy and the environment at Massachusetts Institute of Technology. But his impact will resonate in the culture of philanthropy he created under President Sloan's leadership. "Richard has been extremely successful in creating a strong and effective development staff and in establishing a long-term vision and strategic approach to private philanthropy," says President Sloan.

"Richard invested in both the faculty and the future of MassArt."

JOHANNA BRANSON, SENIOR VICE PRESIDENT FOR ACADEMIC AFFAIRS

MacMillan organized the division of institutional advancement, synthesizing alumni relations, special events, marketing and communications, philanthropy, and corporate relations; he increased contributions ten-fold and created a committed foundation board.

MacMillan also initiated fellowships for faculty; twenty-five have been awarded in four years. "Richard invested in both the faculty and the future of MassArt. We have funded creative and scholarly projects of astonishing quality that have raised the level of teaching and learning," says Johanna Branson, senior vice president for academic affairs.

Foundation and trustee leadership—including MacMillan, who was appointed a director of the MassArt Foundation in March—will continue to work with President Sloan to advance MassArt.

DONOR PORTRAIT



LESSONS LEARNED

(NO DEGREE NECESSARY)

Photo of Doris and Sylvan Tanner taken on the Island of Guam, Mariana Islands in 1954. Courtesy of Sylvan Tanner.

Sylvan Tanner's love for his wife Doris, fashion design certificate '35, BFA '97, connects the retired Naval officer to Massachusetts College of Art and Design. Although Doris passed away in 2007, that love is as strong in 2009 as it was when they married in 1945.

Theirs was strictly a one-artist family. While Sylvan "took a few courses and gave it up," Doris "saw beauty everywhere and used her art education as a passport to the world," says Sylvan. Both Tanners believed that more students should be granted such a passport through a MassArt education. In honor of Doris, Sylvan is confirming their commitment to support young designers. He's including a generous gift in his estate plans to establish an endowed scholarship for a fashion design major. "We thought providing opportunities for young people at MassArt was very meaningful," says Sylvan. Their itinerant lives informed their decision.

Sylvan's thirty-year Naval career resulted in two passports peppered with ink from far-flung ports of call. In three decades, the pair moved twenty-four times, which meant Doris—and by extension, Sylvan—had the opportunity to absorb the ruins of Angkor Wat in Cambodia, live in the Philippines, and see masterpieces in

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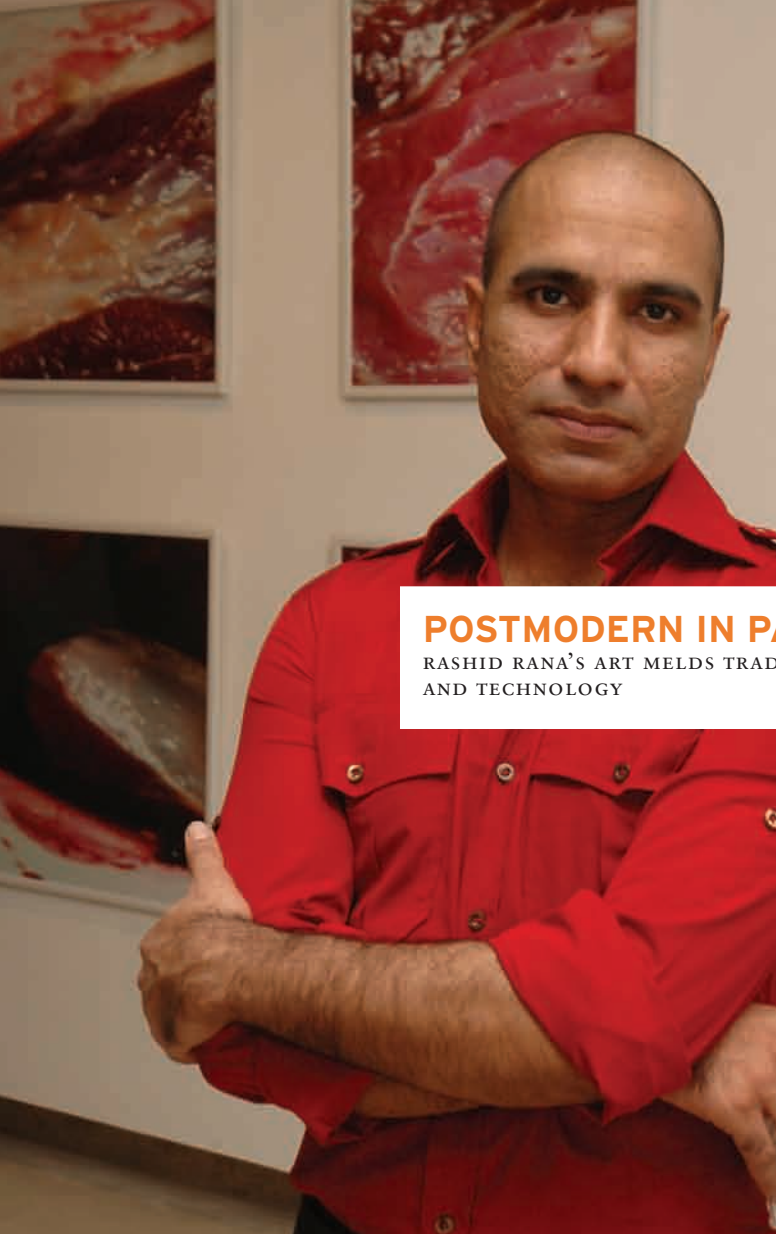
world-class museums. Sometimes, says Tanner, he and his wife were trailed by museum patrons attracted by one of Doris's impromptu art history lectures. The Tanners lived their lives through art, and it was present from the day they met in 1945, when Sylvan was working in Boston.

In the 1940s, before the Tanners married, Doris was a celebrated fashion illustrator whose work appeared frequently in *Vogue*. "She made more money than me when we married," recalls Sylvan. Wherever the couple traveled, his wife filled sketchbook after sketchbook. Though her training was in fashion design, she also was an inveterate teacher. In addition to instructing her keenest student—her husband—Doris taught local children English in Guam for a year using drawing. "By the end of the year, the kids were fighting in English," laughs Sylvan.

And through Doris's eyes, Sylvan and their son Larry, a hospital administrator, learned some of life's most important lessons—to look, to really see. "She enriched my life and my son's life," says Sylvan. "She helped me enjoy it."



Doris Liss Tanner, class of 1935. Taken in Boston circa 1940.



POSTMODERN IN PAKISTAN

RASHID RANA'S ART MELTS TRADITION AND TECHNOLOGY

ALUMNI FOCUS

View Rashid Rana's work from afar and you perceive a single large image. Up close one realizes that the image is actually comprised of thousands of tiny source images.

"My work can be interpreted not only in different ways, but it is literally seen in different views," says Rana, MFA '94.

Although he has explored diverse subject matter, the contemporary artist's aesthetic sensibility, his interest in exploring the perception of two-dimensional images, and his portrayal of multiple viewpoints has remained consistent. "We are constantly inundated by so many images... the way people look at the world has become fragmented. In my artwork I try to recreate this environment of multiple views both conceptually and visually," says Rana.

He considers his time at Massachusetts College of Art and Design critical to his development as both an artist and as a person. It offered the opportunity, says Rana, to step outside Pakistani culture and gain perspective about his roots and about the world.

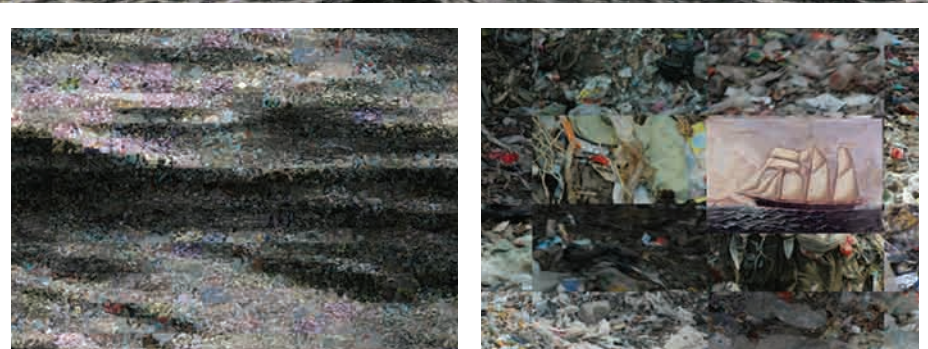
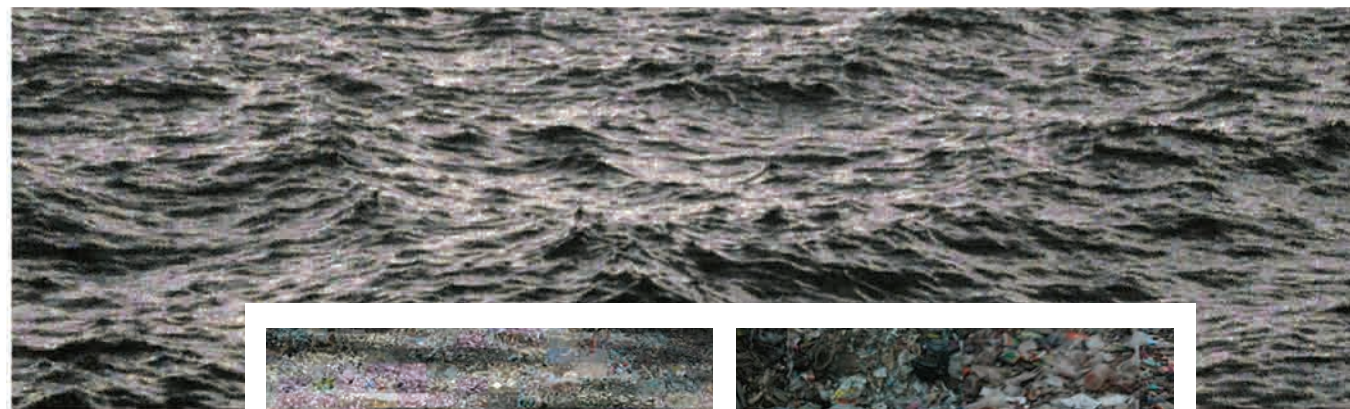
Rana now lives in Lahore, Pakistan, where he was born and raised. His nearby studio also houses his collection of Pakistani contemporary art. Rana's latest work is a photographic recreation of a twentieth-century color field painting using tiny images of flesh and blood.

Although his work takes him around the world, home hasn't lost its cachet. "It's a very exciting time for Pakistani art. For both good and bad reasons Pakistan has received a lot of global attention in recent years. Many young

"Of the new crop of Pakistani artists—Pakistan's YBA—Rashid Rana is indubitably one of the most arresting."

KAVITA SINGH, ARTINDIA, VOL. IX ISSUE 4 (2004)

TOP: *Offshore Accounts-1*, C Print+DIASEC, approximately 10 x 20 feet, 2006 BOTTOM: *Offshore Accounts-1*, detail



"Deftly traversing between the media of painting, photography, video, and installation, Rashid Rana is one of the leading artistic voices working out of Pakistan."

CHRISTIE'S, NEW YORK

VIEWS

of all the hard work before that time," says Rana, who spent years teaching and making art when he could.

"I think the way I understand and think about the world and art fits within the themes that are emerging as the most dominant in our current time period," says Rana. He has been exploring three-dimensional work, and hopes to bring the ideas he's been focusing on in his two-dimensional works to much larger photo-based sculptures.

artists here are using this as an opportunity to produce and show new and innovative work," says Rana.

He recently exhibited at Art Dubai. In January 2009 he was part of three group exhibitions: "The Power of the Ornament" at the Belvedere Museum, Vienna; "The Audience and the Eavesdropper" at Phillips de Pury & Company, New York; and "Lines of Control" at Green Cardamom, London.

Although Rana now works with galleries such as Chatterjee & Lal, Mumbai; Nature Morte, New Delhi; Art & Public, Geneva; and Bose Pacia, New York, he emphasizes that his success was neither automatic nor immediate. "The last five years being embraced by the international art world has only been a result

THE FINE ART OF PLAYING HOOPS

SAM MORTON MIXES ATHLETICS AND AESTHETICS

In his studio in Kennedy 402, Sam Morton, painting '10, works diligently on his craft. Outside the studio...

he plays just as diligently for the co-ed Masstadons – the first basketball team at Massachusetts College of Art and Design since the all-male Easel Men of the 1970s.

“Lots of students had athletic backgrounds and were looking for an outlet to compete athletically,” says Morton, who was inspired to form the team by the basketball-loving students he taught in 2008 Summer Studios. “I took the reins...but the team was really the result of other students who wanted to do it.”

“I feel like I’m growing as an artist, and that’s the most exciting thing for me.”

Morton, who plays point guard, enlisted the help of many: Elizabeth DiCicco, director of student activities and programs; Maureen Keefe, vice president for student development; Jamie Costello, dean of students and multicultural programs; and Colleen Smith, Student Government Association advisor and project manager for student development. Others



“A lot of people have a stereotype of what art students are, but we aren’t that different when it comes to sports.”

advised Morton on the Masstadons’ uniform – a fittingly lurid combination of purple and orange. Sponsor Reebok International Ltd. supplied footwear.

In September 2008 Morton held tryouts, choosing a multi-disciplinary crew that includes Orlando Carillo, industrial design '11, Helena Monteiro, fashion design/painting '12, Cole Swavely, illustration '10, Pat Falco, art history '10, and Casey Donahue, film/video '10.

Next it was game on – with Rhode Island School of Design. “There’s a natural rivalry between RISD and MassArt,” says Morton. “Maybe it’s because we’re both top art schools and we’re so close geographically.” Five hundred wildly cheering fans packed the November 15 season opener. “I was anticipating one hundred,” says Morton.



Masstadon players Chris Bonenfant, Cole Swavely, Pat Falco, Sam Morton, and Joe Sattler with Michael Schaeffer, Global Creative Director and VP of Design, and Heather Mazzeo, Business Design Director at Reebok International.



Self Portrait #3, 2009, oil on canvas, 24" x 30"

After their initial loss, the Masstadons roared back to trounce the RISD Balls 54-48 in a March 7 rematch.

As intense as the competition with other art schools can be, says Morton, who is also the team’s temporary coach, “We’re all striving to be artists first, and that’s a commonality between us.” In that arena Morton is having a breakaway semester. “I feel like I’m growing as an artist, and that’s the most exciting thing for me,” says Morton. As he executes a series of self-portraits in oil, he’s digging deeper, exploring concepts, and learning about himself physically and emotionally.

When the canvas starts to blur, it’s back to the hardwood for practice, where Morton decompresses. Next year the Masstadons will seek a coach and perhaps a cheering squad. There’s even talk of a group show to demonstrate that one can be both an athlete and an artist. Could a team portrait in oil be too far behind?



FACULTY FOCUS

LEFT BRAIN, RIGHT BRAIN

UNDERSTANDING HOW TO TEACH ARTISTS

Lois Hetland uses science to explain the value of art. Now Hetland is bringing her keen observational skills home—to study Massachusetts College of Art and Design.

The associate professor of art education is working with Johanna Branson, senior vice president for academic affairs, and with departments across the college to develop learning outcomes for each department.

“Our goal is toward being able to say: ... What do all MassArt graduates have? What do they walk out the door with?”

The results of Hetland's ongoing conversations with her colleagues will support MassArt's accreditation by the New England Association of Schools and Colleges and answer crucial questions, says Hetland. “Our goal is toward being able to say: Across the departments, what do all MassArt graduates have? What do they walk out the door with?”

Hetland is looking at MassArt teachers through several frameworks, including one she and three colleagues developed and articulated in their 2007 book, *Studio Thinking: The Real Value of Visual Arts Education*.

Studio Thinking puts forth a way to understand the mind of an artist and how artists work by describing eight studio habits or dispositions (skills along with attitudes of inclination and alertness) that art teachers teach; they include developing craft, envisioning, observing, and engaging and persisting. Engaging and persisting, explains Hetland, is about finding creative passion within oneself and committing to it; commitment sustains persistence. Hetland and her colleagues identified the habits by looking at what teachers were teaching; however,

Hetland emphasizes, she hasn't (yet) demonstrated through research that this is what art students actually learn.

“It's primary that each department understand and articulate their own beliefs about what they intend to teach their students,” says Hetland. “Once we have that, we can look across all departments and say: everyone says we should, for example, incline kids to observe. We can say a MassArt graduate takes that into the world.”

Hetland is also analyzing how each department transmits President Sloan's key initiatives: multicultural sensitivity, global competency, understanding of climate change and commitment to sustainability, and civic engagement. “Everyone I have spoken with has been wonderful,” says Hetland.

“The community of art education practitioners has embraced *Studio Thinking*.”

While the outcome of her MassArt research remains to be seen, Hetland's book has had a profound impact on the art education community as evidenced by invited publications in the *Boston Globe*, the National Art Education Association's newsletter, the *Arts in Education Policy Review*, and numerous other reviews, including a collaborative review by teachers using *Studio Thinking* to be published in the *Teaching Artists' Journal* in fall 2009.

“The community of art education practitioners has embraced it,” says Hetland. “It names what they know goes on. It helps them plan and assess. Lots of people are using it and thinking about it. It's exciting.”



MassArt has established a new Master of Arts in Teaching / Art Education (MAT/AE). The MAT/AE complements a number of art education degree programs already offered by the college, including the bachelor of fine arts and master of science in art education.

With the new MAT/AE program, students with a strong studio portfolio will have the option to enroll in a concentrated program that leads to initial and professional licensure. For more information call the Office of Graduate Programs at (617) 879-7162 or visit MassArt.edu.

FULL CIRCLE

Learning—pass it on

Both Doris Tanner '35 and her husband Sylvan, profiled in this issue, gave annually to the MassArt Fund. Their generosity funded scholarships, campus improvements, and other aspects of student life. The Tanners also made a planned gift; their thoughtfulness will benefit young women studying fashion design.

Leaving a bequest to MassArt is a simple way for donors to make a future gift without affecting their current cash flow. A MassArt philanthropy staff member can help you discuss the type of gift you'd like to include in your will, and how it can support MassArt students. If the gift is more than \$25,000, staff can help you create a special named endowed scholarship or lecture fund. However, even smaller amounts can support your priorities. Alumni can leave a gift to benefit their area of study—where they launched their career—while helping artists and designers just starting out in that discipline.

Our philanthropy staff is happy to discuss whatever type of gift you are considering. Contact Karin Blum at (617) 879-7080 or karin.blum@massart.edu, or Michelle Kweder at (617) 879-7011 or michelle.kweder@massart.edu.

EVENTS!

05.22.09

Commencement

The class of 2009 graduates and joins the MassArt alumni community. This year the college will award honorary degrees to Joseph Abboud and The Monuments Men; Linda Nathan, headmaster, Boston Arts Academy, will receive the Godine Medal; and the visual arts faculty at the Boston Arts Academy will receive the Excellence in Art Education Award.

09.30.09

Haystack

Alumni and fellow artists from the MassArt community head to the beautiful Maine coastline for four days of art making and networking.

10.30.09

Homecoming and Alumni Awards Weekend

Generations of alumni return to campus to catch up with old friends and honor this year's award winners at the second annual Homecoming Weekend.

11.06.09

Renaissance Splendor

Alumni and friends of the college depart for nine days in Italy with Professors David Nolta and Ellen Shapiro. Travelers will immerse themselves in the culture of northern Italy with days in Venice, Vicenza, Verona, and Padua.

For details on these and other events, visit the alumni online community at alumni.massart.edu.



Cover image: Pete Curran, MSAE candidate; photograph by Jörge Meyer.

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