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For Immediate Release...

Samson Projects presents:

An Accumulation of Convention: en masse

June 4th to July 30th
Opening Reception Friday June 4th from ≈6 to ≈8PM

As the eyes of the nation converge upon Boston, we appreciate those whom have (and will) seminally contribute to the cultural vitality of the Commonwealth of Massachusetts. These are several generations of important artists, all born in the Commonwealth, exhibited together for the first time.

Anthony Barboza is included in the permanent collections of the Museum of Modern Art, the Brooklyn Museum of Art, the Studio Museum of Harlem; the Chiang Kai-Shek Memorial Hall (Taiwan); the Museum of Fine Arts (TX); Howard University, the Polaroid Collection, University of Ghana, University of Mexico, The New Jersey State Museum and many others. For En Masse, a portrait of jazz great Cecil Taylor and painter Romare Beardon will be on view.

Aaron Fink (b. 1955) received his MFA from Yale. He's included in the collections of the Metropolitan Museum, the Museum of Fine Arts, Boston and the Museum of Modern Art (NYC). In the summer of '76, Mr. Fink attended the Skowhegan School of Painting & Sculpture.

Janet Fish (b. 1938) was born in Boston, MA. She studied sculpture and printmaking at Smith College and Skowhegan. She was one of the first women artists to receive her MFA from Yale University in 1963. Her exhibitions include: The Art Institute of Chicago, 1972 & 1974; The Whitney Museum of American Art, 1973; Brooklyn Museum, 1976; Isetan Museum, Tokyo, 1985; the National Museum of Women in the Arts, Washington D.C., 1991; The American Academy of Arts and Letters, 1994. She was also included in "Making Their Mark: Women Artists Move Into the Mainstream," Cincinnati Art Museum, 1989. Her works appear in the collections of The Cleveland Museum of Art, The Dallas Museum of Art, The Metropolitan Museum of Art, The Museum of Fine Arts, Boston and the Whitney Museum of American Art.

Linda Ford was born in Worcester, MA and lives in San Francisco, CA. She received her MFA in Sculpture from the San Francisco Art Institute in 2002. Ford employs performance, video and object making in her practice to explore the histories of both the personal and the social body. Her work investigates the containment of the body through its internalization of cultural myths of beauty and femininity. By adorning the body with objects that are cultural signifiers of beauty (the mole, false eyelashes, long hair) but employing these signs as metaphors of physical restraint, she addresses the effects of power upon the body. In works such as *EYECAGE*, she explores how the objectified and traumatized body turns in on itself, becoming its own constraint or censor.

Kahlil Gibran is namesake, nephew and biographer of the famous Lebanese poet-painter Kahlil Gibran who died in 1931. The younger Gibran is internationally recognized and trained at Boston's Museum School. Gibran has won numerous international gold medals and honors including the George Widener Medal from the PA Academy of Fine Arts, two Guggenheim Fellowships, the Gold Medal from the International Exhibit in Trieste (Italy) and the John Gregory Award from the National Sculpture Society. He is a member of the Copley Society, the Guild of Boston Artists, the National Sculpture Society, the New England Sculpture Society and Provincetown Art Association.

Nancy Graves (1940-1995) was born in Pittsfield, MA. One of the US' most important painters, Nancy Graves received her MFA from Yale and a Fulbright Fellowship to study in France. The works exhibited established both systems of notation and themes of content that would be consistently maintained throughout her life. A world traveler, Graves always displayed a love of maps and map markings. Her curiosity about the cosmos is found in the appearance of diagrams of the constellations and the deities of classical mythology for whom they are named. Her intellectual interests in botany, biology, plant and animal life were only equaled by her immersion in the history of art and culture.

Sidney Hurwitz (b. 1932) in Worcester, MA, studied at the School of the Worcester Art Museum, received a BFA from Brandeis University and an MFA from Boston University. With a Fulbright Fellowship he continued studies in Germany at the Stuttgart Academy of Art. He's taught at Wellesley College, Brandeis University, and Amherst College and is Professor Emeritus at Boston University. Hurwitz's work is included in collections at the Museum of Modern Art, the Boston Museum of Fine Arts, the Worcester Art Museum, the Victoria and Albert Museum, UK, the Krakow National Museum. Exhibited are prints where Hurwitz pays homage to the former glory of industrial sites in the area and the very South End we gentrify today.

Lois Mailou Jones (1905 – 1998) was born in Boston and is often considered a Harlem Renaissance painter. Jones graduated from the School of the Museum of Fine Art, Boston, in 1927 with additional study at the Massachusetts College of Art and the Designers Art School, Boston at a time when opportunities were few for women and artists of color. She taught at Howard University for 47 years and was elected Fellow of The Royal Society of Arts in London. The grand career and experiences of Lois Mailou Jones extended across generations and genre. Her influence in the classroom impressed the lives of her students, while her art contributed to the body of African American art.

Jack Levine, considered America's foremost Social Realist painter, was born in Boston, MA. His paintings skewer corrupt politicians and the police, expose rage over social injustices and satirize the nasty foibles of human kind. Jack Levine got his professional start during the Federal Arts Projects of the WPA, and quickly became famous for his fiercely painted, harshly ironic vision of the US and the world. He's the only American artist who never stopped painting as a Social Realist, even when it went out of vogue in the 1950s and 1960s.

Matthew Rich just got his MFA from the School of the Art Institute of Chicago and is coming back to his hometown. Rich uses unrefined, everyday materials in an attempt to metaphorically bridge human and evolutionary scale, blurring the distinctions of the casual and the serious, the low and high and the specific and generic with the ultimate effect of 'making culturally overwhelming phenomena personally digestible'.

Steve Novick was born in Worcester, MA and lives in Somerville. He has taught at the School of the Museum of Fine Arts, the Rhode Island School of Design and is presently at the New England School of Art & Design. The Pollack-Krasner Foundation and the MA Cultural Council gave him grants. His work is "concocted in order to deceive". Novick's work has a semblance of the similar and the functional yet they are found objects barely altered or arranged.

Frank Stella was born in Malden, Massachusetts in 1936 and studied at Princeton University. He first found fame in the late 1950s with his minimalist color-field pieces now known as the 'Black Series'. These works - black enamel paint applied to canvas in linear patterns - provided an alternative to the then-dominant trend of abstract expressionism, and gained the artist significant critical attention. Today Stella continues to explore the possibilities of 'abstract figuration' and his work is included in major collections across the world.

Tom Stocker was born and raised in Massachusetts, received his BA from the University of Massachusetts and attended the School of the Museum of Fine Arts, Boston. His work absorbs the archetypes of the antique and the contemporary, the real and the abstract and grapples with the perpetual argument between craft and fine art. His *Hostage Rug*, depicts the Ayatollah Khomeini flanking a blind-folded hostage with a Farsi inscription that reads "Hero of the Revolution" and the date "1358 Aban 13 444" in the Persian calendar which is November 4th, 1979.

James Abbott McNeill Whistler was born in 1834 in Lowell, Massachusetts. He once said, 'Art should be independent of all claptrap -- should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these have no kind of concern with it, and that is why I insist on calling my works "arrangements" and "harmonies".'