

Dana-Farber Merrimack Valley Art Collection Highlights

Friends of Dana-Farber Art Program



Nancy Simonds

School & Big Green, 2019

Collaged gouache on BFK Reeves printmaking paper

22 x 61" each

Exam Corridor, Level 3

Education

1977-78 Diploma & Fifth Year Certificate, School of the Museum of Fine Arts, Boston

1972 Bachelor of Art, Smith College, Northampton, MA

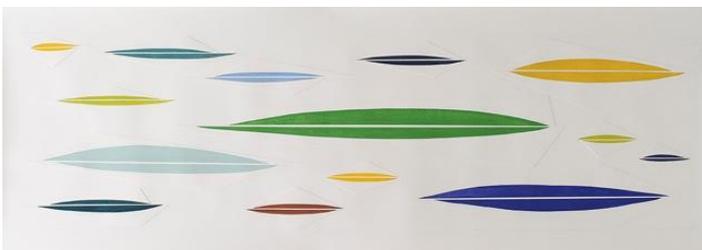
Artist Statement

In each of my Block Stack and Color Shard Series, different arrangements of blocks, shapes and colors create a feeling of transcendent order. In each piece I strive for a connection to a moment for reflection, a moment of resolution and calm. My gouache works feature luxuriant protean color and are infused with sublime soft texture. In each painting, I stack and pile simple shapes, placing then sizing and creating visual relationships that build to larger rhythms.

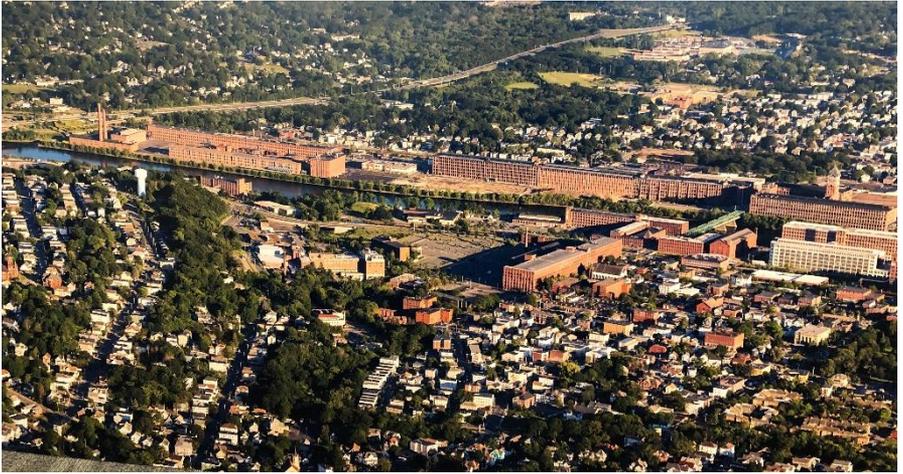
My best paintings work like Japanese haiku; each image is paired down to its essentials and each becomes a complete world of its own. In these paintings I aim for an effect deeper than the joy of beautiful surface and color; I want to generate visual places, points of departure for states of serenity and contemplation.

My stack paintings spring from a longstanding interest in building materials and architectural elements that include bricks, concrete blocks, window openings and doorways. NS

Metaphorically, *Small Stacks*, *School* and *Green* recall the bricks and mortar of historic textile mills powered by the Merrimack River and the migratory river herring it supports.



Cover: Nancy Simonds, (L-R) *Small Stack I, II, III*, collaged gouache, 30 x 10" each



Alex MacLean

Merrimack Valley Overview, 2019 (detail)

Aerial photographs on Dibond

Three panels- 48 x 96" each

Main Waiting Area, Level 3

Education

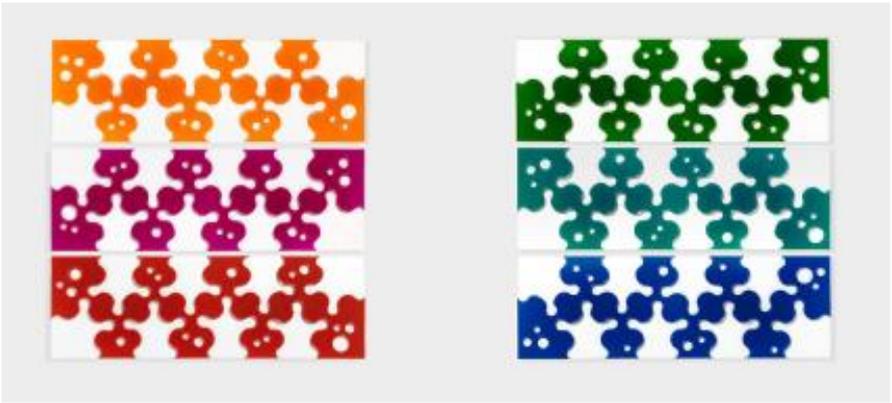
1969 BA, Harvard College

1973 Master of Architecture, Harvard Graduate School of Design

Pilot and photographer, MacLean has flown his Cessna 182 over much of the United States documenting the landscape. Trained as an architect, he portrays the history and evolution of the land from vast agricultural patterns to city grids, recording changes brought about by human intervention and natural processes. His powerful and descriptive images provide clues to understanding the relationship between natural and constructed environments.

MacLean is the author of ten books and recipient of numerous awards, including the 2009 Corine International Book Prize, the American Institute of Architects' award for Excellence in International Architecture Book Publishing, and the American Academy of Rome's Prix de Rome in Landscape Architecture for 2003–2004.

MacLean's aerial photographs have been exhibited widely in the United States, Canada, Europe, and Asia, and are included in private, public and university collections.



Niho Kozuru

Infinite Connections 1 & 2, 2019

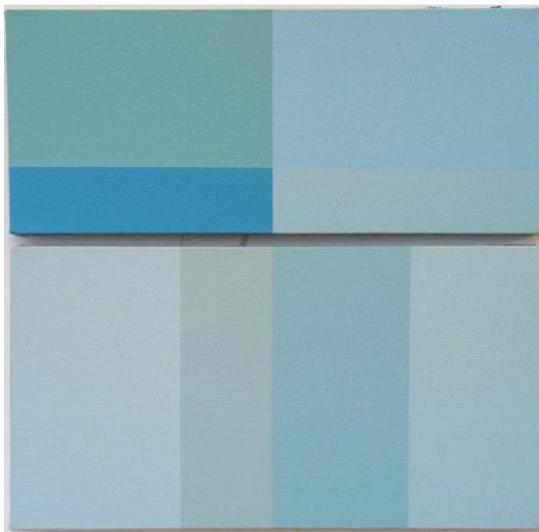
Hand-dyed, mono cast polymer rubber, sparkle inclusions, painted wood panels

38 x 36" each

Elevator Lobby, Level 3

Niho Kozuru's *Infinite Connections* glow with optimism and vitality. Comprised of curvilinear shapes in saturated, bright translucent hues, her cast rubber reliefs are an exploration of color and shape that create super-patterns that can continue infinitely. Each panel is mono cast, with hand mixed rubber in custom blends of color. The resulting configurations appear in perpetual motion: background and foreground are interchangeable, lines tremble, shift and interplay with light. This visual oscillation gives the work a feeling of vibration, luminous colors and forms that echo positive energy while pulsating from within.

Niho Kozuru received a BFA from Parsons School of Design and MFA from the University of Hawaii. She was a recipient of the Massachusetts Cultural Council Artist and the Open Studio Residency at Haystack Mountain School of Crafts. Kozuru recently exhibited at the Society of Arts + Crafts, Boston and has exhibited nationally and internationally, including ICA/Boston and Fukuoka City Art Museum. Kozuru's work is in the collection of Fidelity Investments, deCordova Sculpture Park and Museum, Danforth Art Museum, Fuller Craft Museum, Sheldon Museum of Art and Tanio Art Museum in Japan.



Jesús Matheus

Tandem, 2018

Oil on canvas

19 x 20"

Infusion Check-In, Level 3

Since 1973, Jesús Matheus has studied the art of printmaking, both in his native Venezuela, as well as in Brazil. His paintings and drawings reflect this graphic background through their linear and textural layers.

Matheus executes drawings, paintings, and installations that evoke a history culled from the artist's research on culture and ethnicity, his expeditions throughout South America, and other personal experiences. He cites modern Latin American artists such as Joaquín Torres-García and Wifredo Lam, as well as indigenous and pre-Columbian craft and folk art, as strong influences on his geometrically minimalist artist production.

Matheus has taught drawing and printmaking at the Armando Reverón Institute in Caracas and has exhibited extensively throughout South America and internationally. The artist's work is part of several public and private collections, including the Cisneros Foundation and the Carlos Cruz-Diez Museum of Illustration and Design in Venezuela, the Wilfredo Lam Center in Cuba, and the Robert Blackburn Printmaking Workshop in New York.

Jesús Matheus lives and works in Boston, Massachusetts.

Cassie Doyon
Climbing Roses, 2017
Ceramic tile mosaic on panel
48 x 17"
Main Reception, Level 3

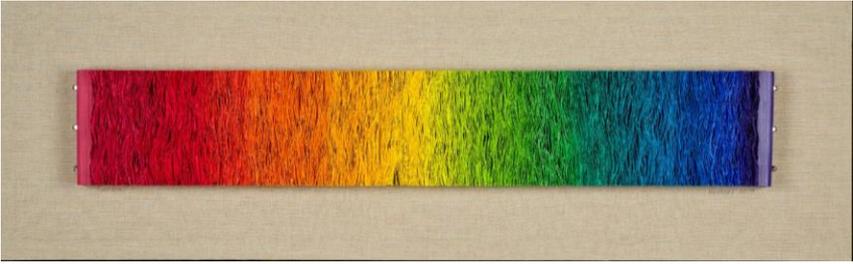


Education

M.A. Art Education, School of the Museum of Fine Arts/Tufts University
B.A. Graphic Design Concentration, Salem State College

Artist Statement

I work in mixed media with a strong focus on mosaics. I use a wide variety of materials in my work, including natural, foraged and found items such as sea glass, bone, driftwood and stone. My use of color is widely variable, from muted and earth toned to bright and psychedelic hues. Where mosaic work tends to be structured and planned, I try to incorporate spontaneity and serendipity within my pieces. I am particularly focused on surface design and pushing the boundaries of sculpture with unconventional and re-purposed materials. CD



Ellen Mears Kennedy

Horizontal Rainbow, 2014

Handmade paper and ink

18 x 58 x 3.5"

Infusion Corridor, Level 3

Education

1975 BFA, Syracuse University, Syracuse, NY

1979 MFA, University of Michigan, Ann Arbor, MI

1979 Visiting Instructor, Fabric Design, University of Michigan

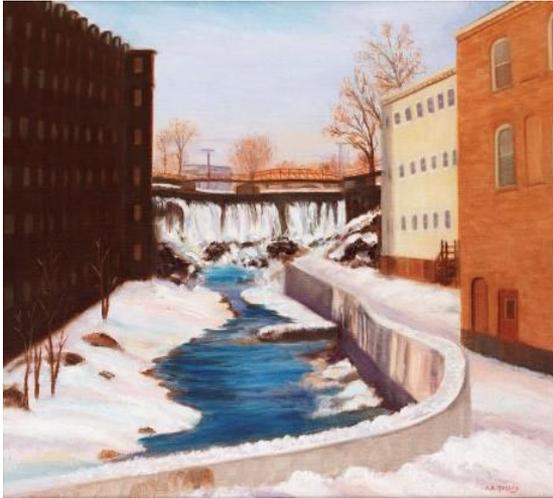
Artist Statement

My work as an artist began with weaving and printmaking and finally found a home in papermaking, a natural bridge between fiber and print. After a brief apprenticeship at Pyramid Atlantic, a nationally known center for book arts, I set up my own studio in Maryland, devoted to papermaking in all aspects.

All paper starts with the pulp. My artistic process begins with a blending of fibers, recycled cotton, linen and abaca, a strong and lustrous fiber from the Philippines that is commonly used for tea bags. The pulp is colored with archival pigments; each piece of paper is made by hand using centuries old papermaking techniques.

I often use two colors per sheet, one color on each side, deliberately manipulating the pigment to create subtle and unique gradations of color. Allowed to air dry, handmade paper develops a natural wave, creating an organic texture, particularly along the natural deckle edge. After drying, the papers are folded and a distinct color shows on each side of the fold. Attached to a canvas backing, one color design can be seen from the left and another color design from the right. The artwork is always changing as the viewer moves from side to side of the piece.

Each artwork is constructed of hundreds of strips of handmade paper. I see the work as a visual meditation, repeating and yet changing; the artwork represents a transformation, moments in time, manifested in color, created from separate parts that become a celebration of the whole. I hope my artwork can bring about peace and harmony, essential to the healing of the spirit. EMK



Sharon Morley

Spiggot Falls in Winter, 2008

Oil on linen

17 3/8 x 21 3/8"

Exam 18, Level 3

Sharon Morley grew up in Lawrence and attended Lawrence Public Schools. Teaching art to adults and teens for the past 16 years at Essex Art Center in Lawrence, she has encouraged students to find their own voice and given them the tools they need to do so. No two painters are alike, and Sharon strives to help them find individuality through painting.

Morley was educated in portraiture by taking classes and workshops with Everett Raymond Kinstler in New York, and in portraiture, landscape and still life by studying with local artists. Morley received her ME status in the Alabama pastel society in 2014.

Robert Frost in Spring, 2015

Pastel

12 x 16"

Gift of the artist

Exam 17, Level 3



Robert Frost is a 4-time Pulitzer Prize winning poet who graduated from Lawrence High School and later moved to this nearby farm in Derry, NH. Frost's poem "The Tree from My Window" references this scene.



Gene Mackles

Gene Mackles

Mill, 2019
Archival pigment print on Somersworth Velvet paper
17 x 32"

Infusion Check In, Level 3

Gene Mackles is a graduate of Dartmouth College, attended the Julliard School of Music, studied graphic design with Milton Glaser at the School of Visual Arts in New York City, and served on the faculty of the School of the Museum of Fine Arts, Boston.

A senior designer for WGBH, Mackles has been nominated for four Emmys, including one in music, and received a Gold award from the Art Directors Club of Boston.

For this installation, Mackles was commissioned to photograph familiar scenes in the Merrimack Valley.



Gene Mackles

Train Station, 2019, 26.5 x 37.5" Infusion Corridor, Level 3



Steven Koppel

Nauset Marsh I & II, 2018

Color photographs

16 x 24" each

Gift of the artist

Infusion Corridor, Level 3

Photography is Steven Koppel's chosen form of visual self-expression, allowing him to creatively share what he is feeling and experiencing in any given moment. Most of his imagery is from Cape Cod, where he can often be found with his camera splashed by pre-dawn surf along the National Seashore or immersed in Cape Cod Bay's tidal flats under the stars.

Koppel's imagery eventually became the inspiration behind the nonprofit Expressive Digital Imagery Institute (EDI) that gives voice to those facing challenges such as cancer and mental illness who often long to be heard in ways beyond what is possible through words alone.

Steven Koppel is a retired business consultant active in several non-profits, including Trustee, Dana-Farber Cancer Institute. He is also an avid runner and board member on the Dana-Farber Marathon Challenge team and deeply committed to supporting life-saving cancer care and research. <https://stevenkoppel.com/in-the-midst/>



Rob Weisman

Barn on the Hill, Natick, Massachusetts, 2017

Color photograph

22.25 x 22.25"

Gift of the artist

Exam Corridor, Level 3

The late Robert Weisman was an award-winning photographer, photojournalist, graphic designer and world traveler.

An accomplished photojournalist, Rob previously worked at both the Middlesex News and the Worcester Telegram and Gazette. Later, he started his own business, Rob Weisman Photography, and was most recently recognized as a winner of the 2018 National Geographic Travel Photographer of the Year - People's Choice category.



Shelf Sentries, Hillsdale, North Carolina



Paul Wainwright

Window & Shutter, Wentworth Coolidge Mansion (1784), 2004

Window, Sandown Meetinghouse (1774), 2004

Selenium toned silver gelatin prints

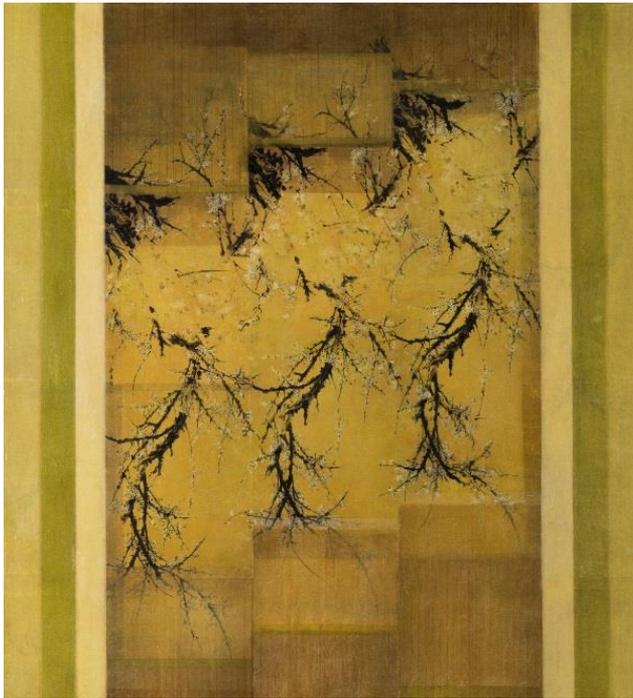
26 x 24" each

Consult 2, Level 3

Paul Wainwright is a fine-art, large-format black and white photographer who lives and works in Atkinson, New Hampshire. His work evokes a feeling of quietness and contemplation and has been described as reminiscent of some of the masters of the mid-20th century. Wainwright is a member of the Cambridge Arts Association, New Hampshire Art Association and New Hampshire Society of Photographic Artists. He teaches at the New Hampshire Institute in Manchester. His work has been juried by the Currier Museum; Museum of Fine Arts, Boston; Washington Gallery of Photography and San Diego Institute. Wainwright received his doctorate in physics from Yale University and worked as a researcher for many years.

The Wentworth-Coolidge Mansion is the former home of New Hampshire's first royal governor, Benning Wentworth. The rambling, 40-room mansion overlooking Little Harbor is one of the most outstanding homes remaining of the colonial era. Its statelyness and impressive interior and furnishings reflect aristocratic life in Portsmouth in the 1700s.

The Sandown Meeting House was built in 1774 by Reverend Joseph Cotton, the first minister of Sandown and is considered the finest of its type in New Hampshire, with outstanding craftsmanship and architectural details.



Yu-Wen Wu

Offerings, 2005

Mixed media on canvas

42 x 38"

Quiet Room, Level 1

Born in Taipei, Taiwan, Yu-Wen Wu earned a BS from Brown University before attending the School of the Museum of Fine Arts Boston. She was the recipient of the Massachusetts Cultural NEA Grant for Painting 1989, 1998, 2004 and the Traveling Scholars Award, Fifth Year Competition, the School of the Museum of Fine Arts, 1989. Her work has been exhibited throughout New England and is included in major collections.

The artist lives and works in Boston, Massachusetts.

Artist Statement

I created this work during my grandmother's final illness. The cherry blossoms in *Offerings* are metaphors for life, death, and renewal. YW

Friends

Raising funds to support research and patient care
at Dana-Farber Cancer Institute

The Art and Environment Committee, overseen by the Friends of Dana-Farber Cancer Institute, was formed in 1998 to work with the Institute on the overall development and management of its art collection. The mission of the Art Program is to provide an art collection that engages patients, families, and staff, and at the same time brings comfort, provides an opportunity for contemplation, and enhances the healing environment.

In this collection, you will find works by local and regional artists as well as internationally recognized artists such as Jesús Matheus, Niho Kozuru, Yu-Wen Wu and Alex MacLean. The artwork is stylistically diverse and innovative, true reflections of the Dana-Farber community.

A key focus is the Merrimack Valley and the majestic river that runs through it, bucolic farm lands, inland lakes, small New England towns, and bustling cities. The Merrimack River is historically important as one of the birthplaces for industrialization, with the river powering textile mills and other factories. Today, it is considered one of the most important large rivers on the East Coast for its significance to the conservation of migratory river herring and twelve other migratory fish species. The Merrimack watershed supports the largest tidal marsh habitat in New England and the Atlantic Flyway bird migration route.

To learn more about other artists and art in the Dana-Farber Cancer Institute collection, enjoy our complimentary audio art tour online, available in English and Spanish, at www.dana-farber.org/AudioArtTour.

All inquiries related to the Dana-Farber Art Collection should be directed to Elaine Tinetti, Art Program Administrator, Dana-Farber Cancer Institute 617-632-4458. May 2020



Stephen Donaldson, *Umpachene Falls, Mill River*, 2007, color photograph, 22 3/4 x 29 1/2"
Gift of Phoebe Giddon Exam 11, Level 3



Gene Mackles

Gene Mackles, *Reservoir*, 2019, archival pigment ink print, 26.5 x 37.5"
Exam corridor, Level 3

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