2009-02-13

Sidney Hurwitz: Five Decades

Hurwitz, Sidney
Boston University

http://hdl.handle.net/2144/12927

Boston University
Contents

Acknowledgments  5

Sidney Hurwitz’s Meditations on the Industrial Age
Patricia Hills  7

Plates  13

Exhibition Checklist  28

Sidney Hurwitz Biography  30
Exhibitions and catalogue organized by Boston University School of Visual Arts and Boston University Art Gallery.

Selections from the exhibition will travel to:

The Museum of Art
University of New Hampshire
Durham, New Hampshire
September 9 – October 21, 2009

Boston University Art Gallery
at the Stone Gallery
855 Commonwealth Avenue
Boston, Massachusetts 02215

© 2009 by Trustees of Boston University
All rights reserved

"Sidney Hurwitz's Meditations on the Industrial Age"
© 2008 Patricia Hills
All rights reserved

Printed in the United States
ISBN: 0-9777201-1-X

Cover image:
Bethlehem III,
1997
Watercolor, Aquatint
18 7/8" x 16 ½"

Acknowledgments

The School of Visual Arts (SVA) at the College of Fine Arts (CFA) and the Boston University Art Gallery (BUAG) are pleased to present a retrospective exhibition of work by SVA Professor Emeritus Sidney Hurwitz, who taught at the School of Visual Arts from 1965 (when it was known as the Division of Art in the School of Fine and Applied Arts) to 1999, serving as Director from 1969 to 1975. He was also Director of the Boston University Art Gallery from 1968 to 1969—which was then part of the School of Visual Arts—and curated several important exhibitions. Given Hurwitz's valuable contributions to both institutions, it seems more than fitting that the School of Visual Arts and Boston University Art Gallery have come together to celebrate the work and career of one of SVA's prominent faculty members.

The aptly titled Sidney Hurwitz: Five Decades features a selection of prints spanning fifty years of the artist's production, from his early woodcuts and figure studies of the late 1950s to the intricately rendered etchings of industrial architecture started in the early 1970s, a subject for which he has become well known and continues to pursue today. Sidney Hurwitz: Five Decades is a result of a fruitful, year-long collaboration and we are indebted to the artist with whom many hours were spent in the studio poring over a lifetime of work and discussing the details of the exhibition.

We acknowledge that an exhibition of such scope would not be possible without the help and contributions of many other individuals. We would like to first thank the Artists' Resource Trust, a fund of the Berkshire Taconic Community Foundation, without whose support this exhibition and catalogue would not be possible.

At Boston University we would like to sincerely thank David Campbell, Provost, and Hannelore Glaser, Associate Provost of Finance and Administration, for their support of the exhibition. We would also like to thank Walt C. Meissner, Dean ad interim, College of Fine Arts, and Lynne Allen, Director, School of Visual Arts, for their ongoing encouragement and enthusiasm of exhibitions programming.

We extend tremendous appreciation and gratitude to Patricia Hills, Professor of American Art, Department of Art History at Boston University, for generously contributing the essay for this publication.

The artist would like to acknowledge Elisa Foco for her administrative support, Ellen Young for her assistance with coloration of print editions, and Marshall for his time and attention in documenting the work for reproduction. Thanks are also due to the Boston University Society of Retired Faculty and Staff for a grant award to the artist for the catalogue and exhibition.

Special thanks to Vicki Wright, former Director of The Museum of Art, University of New Hampshire (UNH), for her commitment and efforts to bring the exhibition to UNH in the fall of 2009.

Finally, we would like to thank Jamie Griffith at Stanhope Framers and at Boston University’s Creative Services, Diana Parziale for her thoughtful catalogue design and Jan Hauben for her always patient oversight of the publication’s production.

Lynne Cooney
Exhibitions Director, School of Visual Arts

Marc Mitchell
Director ad interim, Boston University Art Gallery
Sidney Hurwitz’s Meditations on the Industrial Age

by Patricia Hills

Since the early 1970s, Sidney Hurwitz has focused on the industrial and urban landscape as the subject for his complexly organized and austerely beautiful intaglio prints. He has seen, studied, photographed, and thought about the elements of this landscape of factories, bridges, docks, and train stations. Away from the sites and back in his studio, he selects the sketches and photographs that best recall the light and shadow and intricate geometry of bricks and cement, steel and stone, girders and joists, hoppers and storage tanks, as well as pipes, ducts, vents, sheds, conveyer belts, chimneys, smokestacks, steel decks, railings, and ladder rungs. The results in his aquatint prints are what he has called, “the portrait, landscape, and still life of the industrial age.” These representations of the actual sites, filtered through his experience and memories of them, become meditations on a heroic past of American industry. They are sites that have not yet lost their awesome presence.

Although drawn to printmaking soon after entering art school in the post-World War II years, Hurwitz would wait two decades before turning to the industrial landscape as the focus for his art. At the School of the Worcester Art Museum and with the encouragement of Baskin, Hurwitz enrolled at Brandeis University, where he studied English literature and art history and took studio courses with Mitchell Siporin and Peter Grippe. He then studied with David Aronson, Reed Kay, Jack Kramer, and Karl Forrest at Boston University, where he received his MFA in 1959. At the time, the art faculty at both Brandeis and BU held strong ties with figurative expressionism, a style and an outlook on art that influenced his choice of subject matter for many years. After teaching stints at the DeCordova Museum and Wellesley College, in 1965 he joined the faculty of the School of Fine and Applied Arts at Boston University, from which he retired in 1999.

A sabbatical leave from the University allowed Hurwitz to spend about eight months in London during the 1972–73 academic year. He sought out Islington Studios near his home in north London and introduced himself to Hugh Stoneman, a master printmaker who ran the Studios. He also frequented the Print Workshop run by Birgit Skiöld on Charlotte Street in Soho, London, and enjoyed the camaraderie of the London printmakers he met, several of whom

The School of Visual Arts (SVA) at the College of Fine Arts (CFA) and the Boston University Art Gallery (BUAG) are pleased to present a retrospective exhibition of work by SVA Professor Emeritus Sidney Hurwitz, who taught at the School of Visual Arts from 1965 (when it was known as the Division of Art in the School of Fine and Applied Arts) to 1999, serving as Director from 1969 to 1975. He was also Director of the Boston University Art Gallery from 1968 to 1969—which was then part of the School—and curated several important exhibitions. Given Hurwitz’s valuable contributions to both institutions, it seems more than fitting that the School of Visual Arts and Boston University Art Gallery have come together to celebrate the work and career of one of SVA’s prominent faculty emeriti.

The aptly titled Sidney Hurwitz: Five Decades features a selection of prints spanning fifty years of the artist’s production, from his early woodcuts and figure studies of the late 1950s to the intricately rendered etchings of industrial architecture started in the early 1970s, a subject for which he has become well known and continues to pursue today. Sidney Hurwitz: Five Decades is a result of a fruitful, year-long collaboration and we are indebted to the artist with whom many hours were spent in the studio poring over a lifetime of work and discussing the details of the exhibition.

We acknowledge that an exhibition of such scope would not be possible without the help and contributions of many other individuals. We would like to first thank the Artists’ Resource Trust, a fund of the Berkshire Taconic Community Foundation, without whose support this exhibition and catalogue would not be possible.
had been students of Stanley Hayter’s famous printmaking atelier in Paris. As Hurwitz honed his skills in intaglio printing, he became familiar with the techniques and processes used by Hayter, who had been a student of the famous printmaker Stanley Hayter. Hurwitz’s interest in industrial themes in his work reflects his fascination with the urban, architectural, and industrial landscapes of his home city. Over a century before, the area of industrial structures reminded Hurwitz of his own youth in the city, sketching and photographing, and soon began to translate these images onto plates.

In his first London etchings, such as Blackfriars Bridge [Figure 1], he elaborated on the abstract geometry of the structures of the bridges and buildings. However, the physical reality fascinated him more. The sense of a place achieved through the telling features of the working-class suburbs of Islington and Hackney within spreading Greater London appealed to him, and in subsequent prints he focused on the specificity of the architectural elements, such as Highbury Station with its unique station platform, tracks, staircase, and tunnel.

Cities that proudly display their nineteenth- and early twentieth-century industrial structures reminded Hurwitz of his own youth in Islington and Hackney. He was struck by the appearance of the somewhat shabby but solid aspects of the architecture and the particularity of the cityscape. His project was to produce a series of ten prints. Over a century before, the area of industrial port in past centuries. His project was to produce a series of ten prints. Over a century before, the area of industrial port in past centuries. His project was to produce a series of ten prints. Over a century before, the area of industrial port in past centuries. His project was to produce a series of ten prints.

Hurwitz returned to London twice, in 1975 and 1976, in order to focus more on the specificity of the architectural elements, such as London that perched on the banks of the Thames had fascinated another American, James McNeill Whistler. From the river’s banks he was fascinated with the tonal range throws into relief the stairs and their shadows that wrap around the tower.

Aquatint is a technique used by Goya and other 18th-century printmakers. Hurwitz coats the whole plate with a layer of powdered resin. The plate is then heated and when the resin dust melts, it forms a pattern of dots on the plate around which the acid penetrates, creating a pitted surface. Through a series of stages in which areas of the plate are coated with acid-resistant stop-out varnish and repeatedly dipped into the acid bath, Hurwitz can achieve degrees of biting and stop-out. Hence, he achieves tonal variations in his aquatint process. At the end of the process the plate mark, created when the damp paper and plate were run through the press, is a meticulous process of working with and against the plate, but ultimately rewarding when the results produce a print such as Thames Series V—Doors. In Thames Series V—Storage tank the tonal range throws into relief the stairs and their shadows that wrap around the tower.

The prints, moreover, have a physical tactility—a slight burr on the faces display a purity of reflected light without distracting highlights. The prints, moreover, have a physical tactility—a slight burr on the faces display a purity of reflected light without distracting highlights. The prints, moreover, have a physical tactility—a slight burr on the faces display a purity of reflected light without distracting highlights. The prints, moreover, have a physical tactility—a slight burr on the faces display a purity of reflected light without distracting highlights. The prints, moreover, have a physical tactility—a slight burr on the faces display a purity of reflected light without distracting highlights.
many other cities, Boston’s public transportation project for the last quarter-century dictated the dismantling of the elevated lines and re-placement of parts of the rail transit system with buses. The kiosk perched upon the elevated track in Orange Line [Plate 08] was removed and the track demolished some years after Hurwitz did the print in 1984. That lonely, aging copper structure exists now only in photographs, memory, and Hurwitz’s print. Green Line [Figure 4] reminds us of the functionality of a system that once monitored the flow of traffic and permitted the unimpeded movement of trains through complicated patterns of urban design. None of these structures survived the intense urbanization of those years.

Since the late 1980s Hurwitz has continued his quest to find industrial structures that are coming to the end of their usefulness. Sometimes he discovers active factories and working equipment, but mostly he records the deteriorating relics and rusting machines of a decaying urban infrastructure. Friends, knowing of his interest in these old structures and their inevitable demise or replacement with more modern facilities, have recommended sites to him that he might visit to view clusters of industrial plants not only in the Boston area, but also in Ohio, Indiana, Maryland, and Pennsylvania. He also visited industrial sites in Italy in 1990 and 2002.

In 1995 he traveled to Sparrows Point in Maryland to experience the sights and workings of the Bethlehem Steel Company’s massive industrial-complex, for many years one of the world’s largest for making steel—a very hazardous process. I was staggered by the scale and power of the operation and in the eight prints I produced from that visit tried to give some sense of that. A year later, Mr. Wildt invited me to visit the Bethlehem plant in Bethlehem, Pennsylvania, which had only recently shut down. It was the oldest and largest of the company’s mills. It was something of an eerie and elegiac experience seeing this gigantic installation lying fallow. Many of the buildings had scattered me-sages from workers who for generations had spent their lives there. I made twenty-one prints from that site.10

Among the prints from the first visit are Bethlehem III [Cover] with its large forms of smokesacks, ducts, and storage tanks with intricate patterns of tubing and pipes. Bethlehem XIII [Plate 14], the result of Hurwitz’s 1996 trip after the huge plant had closed, presents remnants of the industrial scene in the foreground and, through a tunnel, the buildings and green hillside of the city of Bethlehem in the distance. The tunnel suggests the time slates between the remnants of the plant and the city where the townspersons no longer were subjected to the baffling pounding of the oxygen furnace every two minutes or so.11

Hurwitz continues to travel between the United States and Europe. He wrote to the German photographers Bernd and Hilla Becher, whose industrial photographs he had long admired, asking for suggestions as to where he might find interesting industrial sites. At their suggestion, in 2000 he went to Duisburg, Germany, to look at the obsolete Thyssen-Krupp AG steel plant that had shut down its operations in 1985. Since then, Duisburg civic leaders in partnership with government groups had hired the landscape architects Peter and Anna-Liese Latsch to convert the buildings and the site into an industrial theme park. The Duisburg-Nord Country Park first opened in 1994, and Hurwitz was amazed, and somewhat amused, by what he saw—a museum, a sound-and-light show, and other amusement park features. The park’s website describes the transformation:

At the centre of the park there is a dismembered metalworks, the old industrial facilities of which are today being put to a variety of different uses. The former factory buildings have been converted to accomodate cultural and corporate functions, an old gas holder has become the biggest artificial diving centre in Europe; alpine climbing gardens have been created in the former storage barns, and an extract kiln furnace has been developed into a panoramic tower.12
In contrast to the imaginative retrofitting of the steel mills and furnaces to create the Duisburg-Nord Country Park, many of the old structures of European and American industry are left to corrode in the landscape, such as the giant cranes in Hurwitz’s Double Cranes situated in the old Antwerp harbor—sentinels left behind when the harbor was modernized and pushed further out toward the sea. Too expensive to dismantle, these giant cranes remind us of a time past, when heavy industry kept Europe and the United States producing and increasing their gross national profits. Hurwitz’s prints, then, sound a meditative note. He has created his art through a span of fifty years, from the time when the economy was expanding and Americans thought of their era as “the American century,” to the present, when heavy industry seems to have disappeared from our shores and moved to foreign countries. That is not wholly true, but rusting machinery, boarded-up old factories, and blighted urban landscapes—and the unemployment that accompanies that situation—make us wonder whether America’s industrial base will ever again achieve that era’s greatness for Americans. But whatever the future holds, Sidney Hurwitz’s art has captured and preserved the sublime beauty of those old factories, bridges, and elevated trains.

Notes
1. I want to thank Sidney Hurwitz for giving me the opportunity to write about his life and work. For reading and commenting on my essay, I am grateful not only to Sidney but to Keith N. Morgan and Kevin Whitfield.
4. In conversation with author on October 7, 2008, Hurwitz recalled that during the time of his attendance, Herbert Barnett ran the school and Mary Murphy taught drawing.
7. Today the abrasives factory is owned by Compagnie Saint-Gobain.
8. Author’s conversation with Sidney Hurwitz, September 9, 2008, Boston.
11. Boston’s transit system of elevated, ground level, and below-ground tunnels is divided into four lines named after the colors red, green, orange, and blue, hence, his titles Orange Line and Green Line.
12. E-mail from Hurwitz to author, October 7, 2008.
Plate 4
Thames Series IX—Ventilators
1976
Etching, Aquatint
25" x 22 1/2"

Plate 5
Compressor I
1978
Etching, Aquatint
18 1/2" x 24 1/2"
Plate 6
Concrete Plant
1981
Etching, Aquatint
24 1/2" x 18 1/2"

Plate 7
Abandoned Factory
1982
Watercolor, Aquatint
18 1/2" x 24 1/2"
Plate 8
Orange Line
1984
Watercolor, Aquatint
18 5/8” x 24 1/2”

Plate 9
Cornice
1986
Watercolor, Aquatint
18 5/8” x 24 1/2”
Plate 10
Rowe Quarry
1987
Watercolor, Aquatint
18 3/8" x 24 3/8"

Plate 11
Sextet
1995
Watercolor, Aquatint
23 3/8" x 18 1/2"
Plate 12

USX—Gary I
1996
Watercolor, Aquatint
18 5/8" x 24 3/4"

Plate 13

Bethlehem VI
1998
Watercolor, Aquatint
18 3/4" x 24 3/4"
Plate 14
Bethlehem XIII
1998
Watercolor, Aquatint
16 ½" x 20 ½"

Plate 15
Hubetta VI
2000
Watercolor, Aquatint
16 ½" x 20 ½"
Plate 16
Duisburg-Thyssen I
2002
Watercolor, Aquatint
16 7/8" x 20 ¾"

Plate 17
Bascule Bridge
2008
Etching, Aquatint
20 ¾" x 16 ¼"
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure, 1959</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut</td>
<td>20” x 14”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deluge, 1960</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut</td>
<td>16” x 24”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Descending, 1964</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut</td>
<td>25” x 18”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emerging, 1969</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut</td>
<td>19” x 21”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Couple, 1971</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodcut</td>
<td>25” x 21”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Highbury Station, 1973</td>
<td></td>
<td>Etching, Aquatint</td>
<td>18” x 24”</td>
</tr>
<tr>
<td>Chimneys—Barnsbury, 1973</td>
<td></td>
<td>Etching, Aquatint</td>
<td>16” x 24”</td>
</tr>
<tr>
<td>Chalkfirms Bridge, 1973</td>
<td></td>
<td>Etching, Aquatint</td>
<td>18” x 24”</td>
</tr>
<tr>
<td>Thames Series IX—Ventilators, 1976</td>
<td></td>
<td>Etching, Aquatint</td>
<td>25” x 20”</td>
</tr>
<tr>
<td>New York Rooftops I, 1983</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>18” x 24”</td>
</tr>
<tr>
<td>North End, 1987</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>18” x 24”</td>
</tr>
<tr>
<td>USX—Gary I, 1996</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>18” x 24”</td>
</tr>
<tr>
<td>USX, 1998</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>18” x 24”</td>
</tr>
<tr>
<td>Huletts VI, 2000</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>16” x 20”</td>
</tr>
<tr>
<td>Huletts VII, 2000</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>16” x 20”</td>
</tr>
<tr>
<td>Elevated Train Station, 2009</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>10” x 12”</td>
</tr>
<tr>
<td>Bascule Bridge, 2008</td>
<td></td>
<td>Etching, Aquatint</td>
<td>13” x 18”</td>
</tr>
<tr>
<td>Double Cranes, 2007</td>
<td></td>
<td>Etching, Aquatint</td>
<td>16” x 20”</td>
</tr>
<tr>
<td>Bethlehem III, 1997</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>18” x 16”</td>
</tr>
<tr>
<td>Bethlehem IV, 1998</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>16” x 20”</td>
</tr>
<tr>
<td>Bethlehem V, 1998</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>16” x 20”</td>
</tr>
<tr>
<td>Duisburg-Thyssen II, 2002</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>16” x 20”</td>
</tr>
<tr>
<td>Duisburg-Thyssen III, 2002</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>16” x 20”</td>
</tr>
<tr>
<td>Duisburg-Thyssen V, 2003</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>17” x 11”</td>
</tr>
<tr>
<td>Duisburg-Thyssen VI, 2003</td>
<td></td>
<td>Watercolor, Aquatint</td>
<td>12” x 16”</td>
</tr>
<tr>
<td>B.S.G., 2007</td>
<td></td>
<td>Etching, Aquatint</td>
<td>16” x 20”</td>
</tr>
</tbody>
</table>
Sidney Hurwitz
Born in Worcester, Massachusetts, 1932

Education
1960 Academy of Fine Arts, Stuttgart, Germany
1959 University of Freiburg, Germany
1957-1959 Boston University, MFA
1959, 1956 Skowhegan School of Painting and Sculpture, Skowhegan, ME
1952-1956 Brandeis University, BA, cum laude
1950-1952 School of the Worcester Art Museum, Worcester, MA

Selected Solo Exhibitions
2007 Davidson Galleries, Seattle, WA
2007 Old Print Shop, New York, NY
2003 Eli Marsh Gallery, Amherst College
1999 Adrondack Community College
1993 University of Utah
1991 William and Mary College, Williamsburg, VA
1990 Hiustand Gallery, Miami University, Oxford, OH
1990, 1988 Franz Bader Gallery, Washington, DC
1988 Morehead State University, Morehead, KY
1992, 1986 Mary Ryan Gallery, New York, NY
1986 Wiggin Gallery, Boston Public Library, Boston, MA
1984 Oxford Gallery, Oxford England
1981 Babson College, Wellesley, MA
1981, 1977 Martin Zumren Gallery, New York, NY
1975 United States Embassy, Ankara, Turkey
1968, 1966 - Tragos Gallery, Boston, MA
1960 United States Information Agency, Freiburg, Germany

Group Exhibitions (Partial List)
1977-2007 Boston Printmakers Biennials, Boston, MA
1999 University of New Hampshire Paul Art Center
1991 British Print Biennial, Bradford, England
1990 Print Club of Philadelphia
1988 Bradley University National Print Annual, Peoria, IL
1988 Audubon Artists Annual Exhibition, New York, NY
1988 Krakow Print Biennial, Krakow, Poland
1980 World Print International, San Francisco, CA
1980 Institute of Contemporary Art, Boston, MA
1969 National Institute of Arts and Letters, New York, NY
1961, 1953 Library of Congress Print Annual
1956 United States State Department, American Drawings, Traveling Exhibition
1956 Museum of Modern Art, American Drawings, New York, NY

Awards
1999 National Academy of Design, Richard M. Racchia Memorial Prize
1986 Audubon Artists, New York, NY Silver Medal in Printmaking
1982 National Academy of Design, Leo M. Heilmaner Prize in Printmaking
1976 Massachusetts Artists Foundation Fellowship in Printmaking
1971 New England Instalational—Painting Prize
1969 National Institute of Arts and Letters Award
1966 Louis Comfort Tiffany Foundation Fellowship
1969 Fulbright Fellowship for Study in Germany
1956 Austrian Government Grant for Study at The Vienna Academy

Selected Collections
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
Cleveland Museum of Art
Library of Congress Print Collection
Victoria and Albert Museum, London, England
Boston Public Library Print Collection
Krakow National Gallery, Poland
Worcester Art Museum
Virginia Museum of Art, Norfolk, VA
Honolulu Museum of Art
DeCordova Museum, Lincoln, MA
Dartmouth College, Hanover, NH
Citibank, New York, NY
Federal Reserve Bank, Boston, MA
IBM, Danbury, CT
Readers Digest, Pleasantville, NY
Muscarelle Museum, College of William and Mary, Williamsburg, VA
Japan International Bank, London, England
Bank of Boston, Boston, MA
Fidelity Investments, Boston, MA
United Technologies, Hartford, CT
President: Robert A. Brown
Provost: David K. Campbell

Boston University College of Fine Arts
School of Visual Arts
855 Commonwealth Avenue
Boston, Massachusetts 02215

Dean ad interim: Walt C. Meissner
Director, School of Visual Arts: Lynne Allen
Exhibitions Director: Lynne Cooney

Boston University Art Gallery
at the Stone Gallery
855 Commonwealth Avenue
Boston, Massachusetts 02215

Director ad interim: Marc Mitchell
Senior Security Assistant: Evelyn Cohen
Gallery Assistants: Christina An, Kaia Balcos, Tess Bilhartz,
Michael Garguilo, Melanee Harvey, Timothy Kaddish,
Samantha Kattan, Caitlin McVeigh, Mimi Palmore,
Sarah Parrish, Terrence Smith, Ashley Varela, and Alison Yuhas

Photographic Credits: Marshall

An equal opportunity, affirmative action institution.
0109 965640