The ART at Dana-Farber Brigham Cancer Center
in clinical affiliation with South Shore Hospital

a retrospective of the artists and their work

2009 - 2022

Dana-Farber Cancer Institute | Brigham Cancer Center
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Gene Mackles, Scituate Light, 2009
Gift of the artist
Main Reception, Level 1

August 2022

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Cover: Andrea Kemler, September Still Life, 2009
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 quiet reflection and enhances the healing environment.

The Art Collection

A key focus of this collection is the art of New England artists and works by internationally recognized artists depicting the unique beauty of the South Shore, its cities and towns, rolling woodlands and magnificent seashore.

As we re-affirm our commitment to fostering a fully inclusive environment for all, a key focus of the collection is art that is stylistically diverse and innovative, true reflections of the Dana-Farber community.

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 Art at Dana-Farber/Brigham & Women’s Cancer Center in clinical affiliation with South Shore Hospital and/or the Art and Environment Committee should be directed to Elaine Tinetti, Art Program Administrator, Dana-Farber Cancer Institute at elaine_tinetti@dfci.harvard.edu.
Susan Adamé  mixed media collage

Adamé earned a BA and MFA from the University of California State College at Chico and Hayward respectively. Her collages have been described as contemporary abstract compositions suspended in pools of color and texture. The artist notes that her collages are layered over watercolor paintings that set the color tone and palette, creating a feeling of underlying movement, depth and dimension.

Louisiana Bendolph & Loretta Bennett  color aquatint, spit bite & soft ground etching

Gee’s Bend, Alabama is a small rural community nestled in a curve of the Alabama River. Founded in antebellum times, it was the site of cotton plantations, primarily the lands of Joseph Gee and his relative Mark Pettway who bought the Gee estate in 1850. Isolated from much of the surrounding countryside, the formerly enslaved people remained as tenant farmers after the Civil War and developed a distinctive local culture. Combining materials inventively to form bold, abstract compositions, the Gee’s bend quilters revealed a genius for color and geometry. These quilts were originally made for practical use, piled in layers on beds for warmth.
The women of Gee’s Bend passed their skills and aesthetic down through at least six generations to the present. Representing a body of work completed between 1930 and 2000, the "Quilts of Gee’s Bend" exhibition received tremendous international acclaim on its twelve-city American tour. Art critics worldwide compared the quilts to the works of important artists such as Henri Matisse and Paul Klee. The New York Times called the quilts "some of the most miraculous works of modern art America has produced”.

Louisiana Bendolph and Loretta Bennett are among the younger generation of quilters whose work was included in the national touring exhibition. Collaborating with master printers, the quilt makers recently made etchings of their work with an innovative technique devised to make a transfer from an actual small-scaled, sampler quilt to an etching plate coated with a thin layer of wax, then treated with acid to create the printable image.
Elizabeth Billings & Andrea Wasserman, *mixed media panels*

In their collaborations, Billings and Wasserman begin with a dialogue that addresses the natural surroundings, the community and the activities that engage the site. With this understanding, artistic ideas are formed that augment the inherent meaning of the place.

Their work is often seen in a descriptive sequence as drawings of native plants, carved wood, or locally gathered natural materials woven or sculpted together. It is the celebration of these natural elements, the miraculous cycles of life that form an innate connection between their work and the surrounding landscape, that makes the work exceptionally meaningful. Located in the Winter Garden on the lower level, *Untitled, 2009* is visually sustainable, resounding both for those passing by, as well as a continual discovery for those working, healing, and moving through the place over time.

Elizabeth Billings and Andrea Wasserman’s work is shown nationally and internationally and included in numerous public, private and corporate collections. Both graduates of Cranbrook Academy of Art, they have worked successfully as a team for over 25 years. Though they presently live in Vermont, each has lived and traveled to other parts of the world and gained perspective and sensibilities of place and people that resonate in their art.

Elizabeth Billings & Andrea Wasserman, *Untitled, 2009*
Winter Garden, Lower Level
Ernie Bynum, *Untitled*, 2009  
Opposite Patient Elevators, Level 3

**Ernie Bynum**  mixed media  on canvas

Bynum was trained as a classical painter at the Art Students League in New York City. He received a BS from Fordham University and an MA *cum laude* from the University of Chicago. Bynum’s work has been exhibited in both solo and group exhibitions in Provincetown, New York City, Taos and San Juan. His paintings are included in private collections throughout the United States, the Caribbean, Europe and Australia.

A consummate painter, he creates paintings that speak from his inner self. That inner self brings to the viewer a reminiscence of places he has either lived in or visited throughout his lifetime, including North Carolina, New York City, Taos, San Juan, Saba, Netherlands Antilles and Provincetown, Massachusetts.

Painting for the past 25 years, Bynum shares that “Painting is a process that begins with no preconceived notions of what I will paint. My subconscious is in control and as I put my brush or palette knife to the canvas, I am never sure what will appear. I have a vision of where I’d like to get to—perfection—which is never achieved, but something I continue to work and strive for.”

Bynum applies layer upon layer of paint, reductive in imagery, yet dynamic in its luminosity and depth of color. He creates a dream-like world with shapes that appear to dissolve into space, the viewer’s eye catching a mere glance at a skiff, wharf, or water tower receding in the field of color.
Infusion 320°C, Level 3

**Nancy Colella**  *oil on canvas*

Colella graduated from Muskingum College with a BA in Art Education, then continued her studies at the Aegean School of Fine Arts in Paros, Greece and the Institute de Allende in San Miquel, Mexico. After a career in the hospitality industry, she renewed her studies at the Massachusetts College of Art, Boston and the North River Arts Society, Marshfield Hills, Massachusetts. A gallery artist at the South Shore Art Center in Cohasset, Massachusetts, she exhibits regularly at her studio gallery in Chatham, Massachusetts.

Nancy Colella, *Close Quarters*, 2008
Infusion 350°C, Level 3
Linda Cordner  
*encaustic painting*

Cordner received a BFA with concentrations in Graphic Design and Painting from the University of Connecticut. She has exhibited in group gallery shows in Boston and around the country. Her work is inspired by the depth and translucency achieved by painting with wax. Layering and collage are central elements in her encaustic paintings, and her study of design brings an understanding of composition and color to each piece.

Encaustic painting is the technique of applying colored pigments mixed with heated beeswax to a surface, typically wood, although canvas and other materials may be used.

Metal tools and special brushes shape the paint before it cools, and heated metal tools can be used to manipulate the wax once it has cooled on the surface. Because wax is used as the pigment binder, encaustics can be either painted or sculpted, and other materials can be encased, collaged or layered into the surface.

This technique was notably used in the Fayum mummy portraits from Egypt and other early icons. The art form enjoyed a resurgence of popularity in the 1990s as many 20th century American artists, such as Jasper Johns, successfully employed this technique.
Elizabeth DaCosta Ahern, *Glysteri*, 2008
Main Reception, Level 2

**Elizabeth DaCosta Ahern  acrylic on canvas**

A highly celebrated painter, printmaker, and art instructor, Ahern sought to capture the essence of nature through her use of color and light.

The artist was the honored recipient of numerous grants and awards including the Massachusetts Artist Foundation grant, the Kinnicutt Travel grant and the United States Department of State’s American Artist Abroad grant. Ahern was educated at Boston University and the School of the Museum School of Fine Arts, Boston. She continued her studies with Helen Frankenthaler at the Fine Art Institute of Santa Fe College. Ahern’s paintings are included in many prestigious corporate and private collections throughout the world including the United States Embassy in Angola.

An inspiring teacher, Ahern was a faculty member at deCordova Museum School for decades, the Worcester Art Museum and Lesley University. She conducted private workshops for students in New Mexico, Greece, Portugal and Italy, and most recently for a group of devoted master class artists in Lincoln, Massachusetts.

*The painting Glysteri is named after a beautiful, unpopulated beach on the island of Skopelos, Greece. The painting recalls the warmth of the sun, the color of the water, and the remarkable time spent painting on the island. I hope it conveys the warmth and peace I felt that day.*  

Elizabeth DaCosta Ahern

The ART at South Shore
Scott Duce  
*oil on panel*

Duce received a BFA from the University of Utah and an MFA from Boston University. Working professionally for over 30 years, his paintings reveal a fine-tuned understanding of archetypical landscape reinterpreted in an uncompromisingly individual way.

His work is included in many corporate collections and has been selected for both solo and group exhibitions throughout the United States and abroad including the Arden Gallery, Boston; Cavalier Galleries, Greenwich, Connecticut and Nantucket; and the Biennale Internazionale Dell’Arte Contemporanea, Firenze, Italy.

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Scott Duce, (T-B) *Field Sight & Dawn Marker*, 2008
Medical Oncology Waiting Area 300A, Level 3
Stephen Eames, *Dinghies*, 2009
Procedure 247, Level 2

**Stephen Eames  digitally enhanced photograph**

Eames graduated from the Boston Museum School with a concentration in graphic design. He became interested in the creative process of digital photography and began experimenting with computer manipulation to perform techniques formerly limited by darkroom procedures. Eames lives and works in Duxbury, Massachusetts.
Shawn Ehlers  photograph with encaustic wax

Ehlers worked as a model for fashion photographers Helmut Newton, Albert Watson and Olivero Toscani. While studying photography at the International Center of Photography in New York, Ehlers found a point of focus by marrying photographic techniques with the form and aesthetics of fashion. Her macro photographs of shells reveal the simple lines, curves, and angles created by nature.

“I've come back to my roots with photography, shooting exclusively with various Polaroid cameras. I find the film produces a magic image which scanned during the development of the photo is then printed using watercolor textured archival paper and ink. Typically there are several layers of encaustic wax that are brushed on and manipulated with a palette knife to get the surface I desire. The art of encaustic wax began in ancient Greece, initially applied to the hulls of ships with pigment and eventually made its way to both easel painting and sculpture.

“There is a luminosity and dimensionality with the application of encaustic wax. The textured surfaces I create mimic the feeling of water and the image underneath. The translucent quality of the wax intensifies the feeling and beauty of the abstraction of nature.” Shawn Ehlers
Exam 356, Level 2

**Michael Eudenbach**  *color photograph*

Eudenbach is decidedly at home on the water, and many of his pictures reflect a reverence for the sea. As a Newport-based commercial photographer, he is known for dynamic sport and sailing photography, often capturing serene images of underwater tranquility and cloud patterns. Eudenbach’s latest vantage point from a power paraglider enables him to continue to capture the world from different perspectives. His work has been published in national magazines including *Yachting World, Sailing World, Wooden Boat Journal, Men’s Journal, Windsurfing Magazine, and National Geographic Traveler.*
Richard Fairfield  high relief screen print

Professor and printmaker, Richard Fairfield received an MFA from the University of Illinois. Fairfield is known for his monochromatic, thickly textured, high relief screen prints. Unlike the traditional flat screen print, his signature process creates a surface that is self-reflecting and gives the illusion of depth and subtle transformations to the minimal image. Fairfield’s work has been exhibited internationally and is included in many public and private collections.

Rick Fleury  oil on canvas

Born and raised in Massachusetts, Fleury has devoted his professional life to painting coastal landscapes in New England. His minimalistic style of landscape painting is widely associated with Cape Cod and the Outer Cape and has gained growing recognition in Boston. Fleury is a graduate of the University of Colorado Boulder. His work is included in the permanent collections of the Cape Cod Museum of Art, the Provincetown Art Association and Museum, and the Cahoon Museum of American Art among others.
Jane E. Goldman  screen print

Goldman received a BA from Smith College and an MFA from the University of Wisconsin. A nationally recognized painter and printmaker, she taught at the Massachusetts College of Art, the University of California at Los Angeles and Rice University.

Goldman is a self-described lyrical realist who works from a combination of free association and direct observation. Her imagery is rooted in the natural world of fauna, flora, weather, and water. In 1999, Goldman designed a public art installation for the Massachusetts Port Authority at Boston’s Logan Airport. Flowing over 35,000 square feet of terrazzo flooring, the theme of the installation was a New England aquatic journey.

Exhibited widely in the United States and abroad since 1975, Goldman received grants from the Massachusetts Council on the Arts, MacDowell Colony, and the Virginia Center for the Creative Arts.

Corridor adjacent L108, Lower Level
Lilla Grant, *Quilt '96*, monoprint with oil
Corridor L of Radiation Oncology 117, Level 1

**Lilla Grant**  
*aquatint*

Grant’s images resonate with color and energy as she reaches back to her early childhood memories to create paintings and monoprints filled with exuberance for life, yet respectful of the people who tilled the land. Grant spent her early years in North Carolina before moving to New York City where she currently resides. Her first art instructor was the late Leo Manso, a highly respected painter and collagist in both New York City and Provincetown. Grant studied painting with Dan Dickerson at the Art Students League of New York and printmaking with George Nama and Serge Hollerbach at the National Academy of Design.
Corridor opposite Workroom 249, Level 2

**Joel Janowitz**  
*monoprint*

Born in 1945 in New Jersey, Janowitz received a BA from Brandeis University and an MFA from the University of California. For many years, he taught at Princeton University, the School of the Museum of Fine Arts Boston and Wellesley College.

In 2008, he received a Massachusetts Cultural Council Fellowship. He has also received fellowships from the New York Foundation for the Arts, the Massachusetts Artists Foundation, and the National Endowment for the Arts. Janowitz’s monoprints and paintings have been widely exhibited and collected both nationally and internationally. His work can be found in the collections of the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Fine Arts Boston, Brooklyn Museum, and Fogg Museum at Harvard University.

In *Red Depths*, Janowitz recalls a long tradition of artwork that features the New England sea. The tradition has its roots in the 1880s and the work of Winslow Homer, whose images of the Maine coast share the perspective of Janowitz’s work. But while Homer’s paintings focus on the sea’s majestic power, Janowitz is interested in the process of perception. *Red Depths* throws the act of seeing into question as one wonders if the blurry lines in the middle ripples are waves or simply abstractions. Janowitz leaves this issue unresolved. In an age dominated by clear visual information, this irresolution is both powerful and disquieting.
Nathan Slate Joseph  
**pure pigments, steel**

Born in Israel in 1944, Nathan Slate Joseph studied engineering and spent the summers of his youth on air force bases as an air cadet. He left Israel for New York in 1961. In addition to his studies at the Pratt Institute, the New York School for Social Research and the Art Students League, Joseph received an informal art education through interaction with such luminaries as John Chamberlain and Larry Rivers.

Joseph’s work is included in museum and corporate collections around the world, including the Albright Knox Gallery in Buffalo, New York; the Brooklyn Museum of Art and Museum of Modern Art, New York; the Regensburg Museum, Germany; and the Johnson and Johnson Collection. Private collectors include artist John Chamberlain, actor Kevin Kline, singer Joni Mitchell, and the world-renowned chef Jean-Georges Vongerichten.
Michael Kahn  

silver gelatin photograph

Kahn travels the globe with his 1950s designed camera to photograph the world's finest sailing yachts and pristine seascapes. Uniting traditional darkroom techniques with a distinctive sense of form, composition, vision and technical mastery, he creates luminous and powerful images. His work has been exhibited in art galleries and museums throughout the world and featured in over 30 national and international magazines. Kahn's works are held in both private and large corporate collections, such as McGraw Hill and the Yacht Club de Monaco.
Liz Kalloch

mixed media on board

My work follows our lives through time, how we relate the past to the present and translate the present into the future, those remembered experiences and often repeated stories that inform and illuminate where we are now in our lives. With bits of vintage newspaper, pages from a well-used dictionary, old photos from family photo albums, and photos I have taken myself - all layered together with paint and ink - these moments in time come alive again.

Liz Kalloch
Alex Katz  mixed media on board

A New Yorker through and through, Alex Katz was born in 1927 to Russian immigrant parents in Brooklyn. He grew up in Queens and made his way to Manhattan, where he has lived and worked in the same home and studio since 1968. He studied at the Cooper Union in New York and the Skowhegan School of Painting and Sculpture in Maine. Although sometimes called a Pop artist, he is most famous for his distinctive style of realism that is often expressed in portraits with highly simplified images and large flat planes of color.

Katz is represented in many major museums in the United States and abroad, including the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Tate Collection, London; the Staatliche Museum, Berlin; the Israel Museum, Jerusalem; the Hirshhorn Museum and Sculpture Garden, Washington, DC; and the Art Institute of Chicago.

A summer resident of Lincolnville, Maine since 1954, he has developed a close relationship with local Colby College where he was presented an honorary doctorate in 1984. In October 1996, the Colby College Museum of Art opened a wing dedicated to Katz that features more than 400 oil paintings, collages, and prints donated by the artist.

"I make art for all people. However, I have difficulty reaching semi-intellectuals." By his own account, disrespect early in his career from abstract artists and the critics who hailed them only made him surer that he was making the art he wanted to make. When he was told at his first painting show that it was worthless to paint people and things, his portraits only got larger.

"I don’t think there’s a quality difference between a painting, a drawing, a graphic, or a stage set,” he told Constance Lewallen at Crown Point Press in a 1990 interview. “They are all part of what I do. When you put your energy in a different place, you get something back. I paint almost like a printer—preconceived, in layers, color into color.” It has been said that Katz, a true painter by nature, will remember a certain shade of blue for decades until he finds the right subject to paint it into.
Andrea Kemler received a MA in Architecture from the University of Virginia and an MBA from Yale University. Most of the flora found in her work are from gardens on Farlow Hill in Newton, Massachusetts. Her works are created by using a large format scanner as her “camera”. Each image begins as a purposeful arrangement of materials placed directly on the flatbed of a scanner. The work is then digitally manipulated and printed on fine art archival paper.
Steven Koppel, Brewster Flats, 2020  
Gift of the artist in honor of Laura Zimmerman  
Exam 272, Level 2

Steven Koppel  color photograph

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 and 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.

Koppel’s work can be viewed in his recently opened EXPRESSIONS Gallery in Chatham, MA. For additional information, go to: https://stevenkoppel.com/in-the-midst/

Steven Koppel, Morning Spray, 2020  
Gift of the artist in honor of Brielle Laplante  
Corridor L of Focus Room, Level 2  
The ART at South Shore
Gift of Leonard A. Lauder in honor of Evelyn H. Lauder
CT Simulator 101, Level 1

Evelyn H. Lauder  C-print

Like all photographers, I am fascinated by light and the way it changes throughout the day; the way it forms patterns, creates rhythms and adds texture to the simplest objects. I’m interested in what isn’t obvious, and I spend a lot of time looking for special little details that one wouldn’t always notice. One of the ways I enjoy exploring nature’s intricacies is by photographing a detail and presenting it on a larger scale. In this way I hope to reveal the image to my viewer in the same way nature revealed it to me.
Evelyn H. Lauder

Evelyn H. Lauder, Tree Reflection, 2006
Gift of Leonard A. Lauder in honor of Evelyn H. Lauder
Medical Oncology Consult Corridor, Level 3
Luc Leestemaker

Born in the Netherlands, Leestemaker’s paintings are exhibited throughout the United States and internationally, increasingly becoming a part of major public and private collections. His stylistic journey took him from early inspiration by the CoBrA movement, through densely abstract expressionistic art compositions, to the Allegories and Landscape Series, situated on the borderline of realism and abstraction and inspired by Mark Rothko and 18th century Dutch and English landscape painters.

Leestemaker’s larger canvases are treated with a thin cement layer mixed with raw pigment powder, then worked with acrylic paint and finished with an oil-based varnish. This fresco technique on canvas creates luminous layers that seemingly change in different shades of light.

CoBrA was an avant-garde European artistic movement founded in Paris in 1948 by Danish artist Asger Jorn, Belgian writer Christian Dotremont, and Dutch artist Constant. The name is a portmanteau referring to Copenhagen, Brussels, and Amsterdam. The principal focus of the group consisted of semi-abstract paintings of brilliant color and bold brushstrokes.
Robert Longhurst

Bubinga wood

Born in Schenectady, New York in 1949, Longhurst was fascinated at an early age by his father's small figurative wood carvings. In 1975, he received a Bachelor of Architecture from Kent State University.

Although Longhurst's career began with figurative works, it soon evolved into non-representational abstraction in exotic woods, marble and granite inspired by his background in architecture. Mathematicians Nathaniel Friedman, Reuben Hersh and Ivars Peterson defined his sculpture at the intersection of art and math. Some of his pieces portray minimal surfaces, which were named after German geometer Alfred Enneper. Nathaniel Friedman wrote, "The surfaces [of Longhurst's sculptures] generally have appealing sections with negative curvature (saddle surfaces). This is a natural intuitive result of Longhurst's feeling for satisfying shape rather than a mathematically deduced result."

Longhurst's sculpture has slowly developed over the years and is distinctive and recognizably Longhurst. The seduction and technical virtuosity of his oeuvre have gained the respect and admiration of collectors, wood connoisseurs, museum curators, and fellow artists. His work is included in the collections of museums and corporations worldwide.
Gene Mackles  oil & acrylic on canvas & giclée print

Gene Mackles is a graduate of Dartmouth College, attended the Julliard School of Music, studied graphic design with Milton Glase 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 was 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 of the South Shore and Cape Cod, Massachusetts.

Gene Mackles, Harbormaster, 2009, Corridor opposite Changing Rooms C & D 116, Level 1

Gene Mackles, This Week’s Specials, 2009, Corridor R of Blood Draw, Level 2

Gene Mackles, Seaside, 2009, Corridor R of Blood Draw, Level 2

The ART at South Shore  27
Joanne Mattera  encaustic on panel

Mattera received a BFA in Painting from Massachusetts College of Art, Boston and an MA in Visual Arts from Goddard College, Vermont. Since 1978, her work has been widely exhibited throughout the United States and included in major public collections such as The Montclair Art Museum, Montclair, New Jersey; Wheaton College Gallery, Norton, Massachusetts; and Delta Airlines, Boston.

Phillip Nardulli  color & digital photography on rice paper

Nardulli approaches art and life with a quiet sensibility. He has traveled the world for the past 25 years, and these experiences have provided the inspiration for his imagery. Nardulli owns and operates a professional photographic and digital production company in Hollywood, California. His work is included in numerous public and private institutions.
Heather Palmer studied art at San Francisco State University and developed her glass techniques while studying at the Pilchuck Glass School in Washington. Her exhibitions include the One & Only: Made by Hand; John Michael Kohler Arts Center, Madison, Wisconsin; and Instructor Show, Public Glass, San Francisco. Palmer creates objects with glass. Her work is varied, always harmonic, and includes both functional and non-functional pieces.
Rachel Paxton  mixed media collage on paper

Paxton’s paintings and collages blend archetypes of nature and spirituality to explore life’s universal rhythms and contradictory journey. Fragments of maps, music, and historical motifs merge with natural phenomenon to create a visual world. Evoking memory, the passage of time, and the cycle of life, they juxtapose what can be known with what can never be known. Paxton received a BFA from the Rhode Island School of Design and an MFA from The School of the Museum of Fine Arts, Boston. In addition to numerous group exhibitions, her work has been featured in solo shows in Rhode Island, California and throughout Massachusetts.
Ted Polomis  

Ted Polomis, *One Liner*, 2009
Exam 221, Level 2

Ted Polomis  
giclée print

Born in southeastern Massachusetts, Polomis was introduced to oil painting by Thayer Academy teacher William Ross Searle, a well-known painter of New England coastal regions. In 1982, Polomis attended the Rhode Island School of Design and graduated in 1985 with a BFA. In his junior year at RISD, he was accepted into the European Honors Program in Rome. Polomis worked as an illustrator and animator for over 17 years and founded Active Image, a graphics/multimedia company in 1992. He paints in his home studio in Marshfield Hills, Massachusetts.

Exam 4, Lower Level
Wen Redmond  fiber/photography

A fiber artist since 1976, Redmond’s work evolved from batik and weaving into folk art quilts and the modern art quilt. Her longtime fascination with photography has recently found expression as she prints directly onto various natural fibers such as transparent silk organza. Sometimes the piece is layered with a duplicate photograph underneath so that the viewer sees a holographic image. Other pieces are worked into textile/mixed media collages. The organza collages allow light to flow through the picture and create different patterns. Redmond is a 2008 Niche Awards finalist. Her work has been included in many national exhibitions.

Wen Redmond, Ripples I, II, III, 2009
Check-out opposite Office 204, Level 2

Nancy Sansom Reynolds  turned plywood w/ aniline dye

Reynolds has exhibited throughout the United States for almost 30 years. Her work has evolved from surreal relief paintings to her current abstract, organic plywood sculptures. She has participated in over 120 exhibitions, and her work is included in numerous private and public collections throughout the United States and Germany.

Nancy Sansom Reynolds, Summer-Sun, 2007
Main Reception, Level 1
Dr. Romee is a physician-scientist working to translate novel aspects of immunology to improve treatments for patients with advanced malignancies. The primary research focus of Dr. Romee’s lab is gene manipulation of the human NK (Natural Killer) cells aimed at enhancing anti-tumor function and modulating tumor micro-environment. Dr. Romee also leads Dana-Farber’s haploidentical transplant program. He is an Associate Professor of Medicine at Harvard Medical School and a talented wildlife photographer.

Clockwise: Cardinal, Plover, Goose, Hummingbird, 2022
Gifts of the artist
Infusion 354, 354, 352, 353, Level 3
Pricilla Serafin custom giclée print on paper

An oil painter inspired by the natural landscape, Serafin focuses on light, water and coastal marshes. Working in oil, she begins on location to capture a sense of light and then further explores the line between abstraction and representation in her studio. She earned a BFA from West Virginia University in 1984, and in 1986 completed an MFA in Graphic Design from Yale University with a concentration in studio art. Serafin is a former artist-in-residence at the Vermont Studio Center in Johnson, Vermont and has studied with Wolf Kahn and Suzanne Coffey.
Nancy Simonds earned a BA from Smith College, Northampton, MA in 1972 and a Diploma & Fifth Year Certificate, School of the Museum of Fine Arts, Boston in 1977-78.

“In each of my Block Stack 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.” Nancy Simonds
Mary Sipp Green  limited edition giclée

“For the past twenty years, I have been working as a landscape painter in the Berkshires.... While my preferred medium has always been oil on linen, my methods, techniques, and aesthetic aims have all undergone significant transformations since I first began.

“As a young painter, I learned my craft in the studio, painting still lifes and portraits, as well as landscapes drawn directly from nature. Over time, I became increasingly engaged with more abstract and spiritual aspects of the landscape form and I began to pursue a less representational, more expressive style. In order to move away from the constraints of figurative painting, I developed a more indirect process that still informs the way I conceptualize my work. When I first approach the canvas, I will usually have some sense of the color scheme and overall composition; an almost architectural strategy for how I will proceed to build the painting. Each painting begins with preliminary sketches and color notes recorded on site, but the work itself takes shape in my studio, after a meditative interval of temporal and spatial distance that allows memory and emotion to guide the work.

“At times, I am reminded of a remark John Cage once made regarding musical composition: ‘Everything you do is music and everywhere is the best seat.’ For me, this also says something about the fundamental appeal of a life in painting: to be always and everywhere involved in the mysterious dimensions of the everyday, in the extraordinary way in which the visible world can articulate something meaningful through the medium of paint.” Mary Sipp Green
Karen Smul  color photograph

Karen Smul is a practicing attorney and the founder of 501See Photography, a company specializing in providing photographic services to nonprofit organizations.

Judith Solomon  oil on canvas

Solomon is a realist painter who studied at the Museum of Fine Arts, Boston. She writes, “Although my compositions appear to be traditional and very formal, the still lifes reflect my personal point of view, and the things aren’t always what they seem to be. The highly reflective subjects are culled from hand-me-downs alive with family history and childhood memory. While referencing a time past, these objects exist very much in the present.” Her work has been exhibited and collected throughout the United States.
Kevin Sprague, Postcard Series, Franco British Tulip, 2009
Infusion 345, Level 3

Kevin Sprague, mixed media photograph

Graphic designer, photographer, and visual artist, Sprague lives in western Massachusetts. For over 15 years, he has created photographs and composed images for commercial and institutional clients. Sprague expanded into the fine art world in 2001. His evolving and widely collected series of limited-edition prints entitled Postmarks feature digital compositions of floral elements and antique correspondence such as postcards, notes, envelopes and ephemera.

Kevin Sprague, Postcard Series, Lienroc Tulip, 2009
Physician Diagnostic Wait- CT Scan 133, Level 1
Cristina Toro became interested in art as a child in Puerto Rico where her experiments in drawing and painting were influenced by the natural landscape of the island.

She received a BA in painting from the University of South Florida in 2007 and a Strategic Opportunity from the New York Council of the Arts in 2007. She was awarded a New York Foundation for the Arts Painting Fellowship in 2010 and her work is included in the United States Art in the Embassies program on permanent display in Mexico.

Toro has been featured in numerous solo and group exhibitions in Japan, Mexico and the United States, and her work can be found in prestigious private collections including HPFRANCE in Tokyo and the Mint Museum in North Carolina.

In 2014, Toro was featured in a solo exhibition at LaCa Projects with works from her Casa en el Cielo series that illustrate a journey through time and space. Her highly detailed work is inspired by her vision “....to truthfully communicate how brilliantly small we are”.

The artist currently lives and works in New York.
Donald Verger, *Fahrenheit 10 Sunrise*, 2007
Gift of the artist
Infusion 12, Level 3

Donald Verger, *Rainbow*, 2006
Gift of the artist
Infusion 14, Level 3

**Donald Verger**  color photographs

Born in Brooklyn, New York, Donald Verger is a critically acclaimed, award-winning photographer and Founder and President Emeritus of the world-renowned Children's Discovery Museum and Science Discovery Museum in New England. His visionary work at these discovery museums was featured in two episodes of the PBS television series “Curious George”.

A graduate of both Phillips Academy and Clark University, Verger considers his education at Andover the “foundation and formative years” for his photography work, when he was largely inspired by his photography instructor, William Bentley. Verger’s greatest influence and inspiration, however, continues to be the work of Ansel Adams.
Paul Wainwright  selenium-toned silver gelatin print

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, the Washington Gallery of Photography, and the San Diego Institute. Wainwright received his PhD in physics from Yale University and worked as a researcher for many years.
Cheryl Warrick  acrylic & mixed media on panel

Boston-based painter best known for her richly colored and quilt-like paintings that explore the journey of wisdom, Cheryl Warrick incorporates folk wisdom, proverbs, symbols and landscapes into her art. Her work asks the viewer to open doors to find visual relationships in the paintings and quietly discover their meaning.

Warrick’s work can be found in numerous museum and corporate collections including the Boston Public Library and Museum of Fine Arts, Boston; Philadelphia Free Library; Rhode Island School of Design Museum of Art; Rose Art Museum, Waltham, MA; Harpo Productions, Chicago; and Fidelity Investments, Boston.

Ronald Wilson  color & digital photograph

Wilson graduated from the Massachusetts College of Art and continued his studies at Tufts University. He taught art to physically disabled students in Massachusetts. Wilson transitioned his art to landscape photography, tracking his experiences with a large format camera. He is exhibited and collected throughout New England.
Henry Wolyniec (T-B) HWo8.4, HW o8.7, HW o8.12, 2007
Corridor opposite Office 288, Level 2

Henry Wolyniec | paper collage, India ink, acrylic

Wolyniec graduated from the Parsons School of Design. He states, "I start with a dot, the purest image possible. I cut, paste, overlay, manipulate, print, and enhance the work to the point of a trompe-l’œil." Wolyniec’s work is included in numerous national collections and exhibitions, including a group show at the Whitney Museum of American Art in 2007.
In clinical affiliation with South Shore Hospital

South Weymouth, Massachusetts