Eric Aho

*Dusk Clouds from Luther Hill*, 2000
Oil on linen
25 × 25”
Patient Services Reception, Level 3

Born in Melrose, Massachusetts, Eric Aho studied at the Central Saint Martin’s School of Art and Design in London, England and received his Bachelor of Fine Arts in printmaking at the Massachusetts College of Art, Boston. Aho has exhibited throughout the United States and internationally. His work is held in the permanent collections of the Fine Arts Museums of San Francisco; Museum of Fine Arts, Boston; Denver Art Museum; the Hood Museum of Art, Hanover, NH; and the Metropolitan Museum of Art among others.

Unlike Aho’s large scale landscapes composed of dramatic, painterly brushstrokes, *Dusk Clouds from Luther Hill* is part of an earlier body of work that features captivating, dreamlike scenes of the natural world. United by a horizontal band at the base of each painting, often the surface of a lake, pond, or river, these meditative works capture the intimate experience of connecting to the sublime within nature. The bright sky above the clouds beckons the viewer to glance upwards and contemplate the quiet stillness before them.

Cover: Rainer Lagemann, *Big Love*, 2016, Stainless steel with purple powder coat, Gift of Judith P. Schlager
**El Anatsui**

*Black and Silver*, 2018

Inkjet pigment print with irregular hand-cut edges conforming to the image, printed and hand-cut and hand-sculpted aluminum collage, and copper wire

22.25 x 28.25 x 1”

Gift of Friends of Dana-Farber
Main Wait, Level 4

Born in Ghana in 1944, critically acclaimed mixed media artist El Anatsui lives and works in Nigeria. He transforms simple materials into complex assemblages that create a distinctive visual impact. His shimmering, monumental wall hangings have graced the facades of London’s Royal Academy, Venice’s Museo Fortuny, and Marrakech’s El Badi Palace, the Vatican, MOMA, Museum of Fine Arts Boston, and Bloomberg L.P. among others.

In this editioned work, El Anatsui merges a digital image of a portion of a woven assemblage with a section of actual folded and crumbled aluminum bottle caps attached along one edge. And like the artist’s larger iconic works, this multiple emphasizes the formal characteristics of color, pattern, and harmonized design. The jewel-like surface invites close inspection and reveals El Anatsui’s innovative transformation of common, discarded materials into objects of beauty and wonder.

Much of the artist’s work interrogates the legacy of colonialism, drawing connections between consumption, waste and the environment, but at the core is his unique formal language that distinguishes his practice.
Clint Baclawski

*After the Fall, 2019*
Non-glare mirrored Plexiglas on Dibond, aluminum frame, archival pigment backlight prints, clear polycarbonate tubes
95"w x 45"h x 3"d
Quiet Room, Level 3
Courtesy of Abigail Ogilvy Gallery

Born in 1981 in Lewisburg, Pennsylvania, Clint Baclawski is a contemporary artist working with photography, technology, light, and space. His solo exhibition locations include San Luis Obispo, California; St. Louis, Missouri; Boston, Massachusetts; Edinburgh, Scotland; and group shows at the Chelsea Art Museum, Danforth Museum, Fort Wayne Museum of Art, San Diego Art Institute, the Jen Bekman Gallery, and the University College Falmouth, England. His work is included in both private and institutional collections. Baclawski has been featured in *FRAME* magazine, *The Boston Globe*, *The Creator’s Project*, *Boston Home* magazine, *Designboom*, and *The Collector’s Guide to New Art Photography Volume II*. Clint’s studio is located in Boston’s South End.

“I am always experimenting with methods, formats, and materials that push photography to its limits. My most recent work using light bulbs break those limits altogether. Drawing inspiration from the pioneering spirit of the California Light and Space movement, these works move the medium into newly deconstructed ground beyond the tradition and constraints of a photographic frame. Light itself is reconfigured. The bulb becomes the medium. The photographic image takes an unexpected form like the stanzas of a sonnet or the sequencing of notes in a music composition. The scale of my work compels the viewer to engage with the rhythm of this sequence. Leaning in to observe a detail – the image dissipates, dissolves, contracts, reveals a portion of itself, then expands and coalesces once again with distance and the walk along the length of its illuminated landscape. The act of walking has become an integral part of my process.” Clint Baclawski
Rafael Barrios

*Vertical Dislocado*, 2012
Hand lacquered steel
15.7 x 36" plus base
Gift of Helen Lin in honor of Hwa-Mei Lin
Atrium Lobby, Level 2

https://youtu.be/Nil39-tDWlo

Best known for his brightly colored public sculptures, Rafael Barrios is considered one of the most significant artists of conceptual Latin American art and creator of a movement known as “virtualism”. Through his work, he proposes an alteration of the observer’s perceptive mental state by manipulating form with the purpose of dislocating our convictions of what we believe we are seeing.

Born in 1947 in Baton Rouge, Louisiana, Barrios was raised in Venezuela and studied Fine Arts in Canada, the United States, and Venezuela. He received a scholarship from New York University to attend its Graduate Program for “Fine Arts” and “Monumental Sculpture Techniques”.

In 1973, renowned futurist Marshall McLuhan remarked in a lecture at the University of Toronto: ”The work of Rafael Barrios is like fresh fruit for thought. Rafael Barrios plays with shapes, altering the laws of geometry, fabling volume in space. His sculptures are characterized by breaking orthodox directionality, accessing new possibilities of perception.”

Vertiginous elevations cause his virtual works to seemingly erect upon themselves, defying the laws of space, alleviating bodies that should be subject to gravity. Rafael Barrios' works are identifiable by a set of dynamics, levity, strength, and magnetism, which is imprinted on each individual creation in order to reach the beholder's spirit.
Willard Boepple

*Double Zigs*, 2017
Silkscreen monoprints on Somerset paper
21 5/8 x 29.5" each
Gift of Friends of Dana-Farber
Corridor adj E. Exam Check Out, Level 4

Willard Boepple’s colorful works on paper are derived from the shapes and shadows of his sculptures. The positive and negative shapes evoke structures that are the underpinnings of the prints. The compositional structure of each print is built in much the same way as the geometric shapes of his sculptures, placed and reshaped until they click or “sing”. Base colors are then laid into each of the shapes, layer upon layer in a progression that allows the colors to mask and mute or deepen and intensify.

The artist writes: “I am an abstract sculptor and I want my work to speak directly without narrative or message other than what is communicated by the sculpture’s own form and presence. Abstract sculpture’s privilege is to be driven purely by the viewer’s visual experience of it -- to reach through the eye into the mind and, when it is really good, straight on into the heart.”

Willard Boepple was born in Bennington, VT in 1945 and divides his time between Vermont and New York City. His work is included in the public collections of The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; Storm King Art Center, Mountainville; and the Fitzwilliam Museum, Cambridge, UK among others. He was elected to the National Academy of Arts and Letters in New York in 2010 and his work was included in their 2015 invitational exhibition.
Internationally acclaimed artist Chakaia Booker creates powerful sculpture and works on paper from discarded truck, car and bicycle tires. She employs these forms to comment on themes ranging from black identity to urban ecology. The hardiness and adaptability of the tires represent, according to Booker, “the survival of the Africans in the diaspora”. She sees African skin in the black color of the tires, and the patterned treads represent tribal designs. Booker draws upon Louise Nevelson's constructions of found objects, Romare Bearden's energetic collages, and Jacob Lawrence's manipulation of color and composition to form her own vigorous sculptures.

Booker received a BA in sociology from Rutgers University in 1976 and an MFA from the City College of New York in 1993. She gained international acclaim at the 2000 Whitney Biennial with *It's So Hard to Be Green* (2000), a 12.5 x 21’ wall-hung tire sculpture. Booker received the Pollock-Krasner Grant in 2002 and a Guggenheim Fellowship in 2005. She has exhibited in group and solo exhibitions nationally and internationally.
Elaine Buckholtz

*Wo Hing Cinemascope*, 2015
Archival pigment print
40 x 94”
Main Wait, Level 4

Elaine Buckholtz is an installation artist with a background in visual and lighting design for the stage. Her work explores the medium of light as both a transient phenomenon and an intervention to unmask hidden aspects of architectural forms found in urban settings and landscapes. A significant aspect of her visual art involves direct experiences and immersive environments for the viewer to engage in. Her still prints are animated abstractions, purposefully produced with a shaky camera to record an image that imposes no story, rather is dominated by light and muddled color that encourage the viewer’s own musings.

Buckholtz earned a BFA- Aspects of Light and Motion from The Ohio State University in 1985, an MFA- Film, Video, Performance from the California College of Arts in 2004 and an MFA- New Genres from Stanford University in 2006. She is the recipient of numerous awards and grants including a Fulbright Specialist Fellowship- U.S. Department of State’s Bureau of Educational and Cultural Affairs and World Learning, Japan Friendship Commission Fellowship- National Endowment for the Arts, USA, and the Jacob K. Javits and the Stanford MFA Fellowships among others.

Most recently, she has shown works at The Lumiere Festival, London, England and Derry, Ireland; Souzy Tros, Athens, Greece; Back Yard Stories, Batumi, Georgia; Electric Works Gallery and The Luggage Store Gallery, San Francisco; and Sasha Wolf Gallery, New York. She is currently a professor at Massachusetts College of Art and Design in the Studio for Interrelated Media.

**About Wo-Hing Cinemascope**
The literal interpretation for Wo-Hing is Peace, Harmony and Prosperity.

CinemaScope is an anamorphic lens series, used primarily from 1953 to 1967, for shooting widescreen films that could be screened in theatres using existing equipment, albeit with a lens adapter. With this filmmaking process, a motion picture could be projected on a screen with the width of the image two and a half times its height.
David Burdeny

*Veld 7*, 2015-16
Archival pigment print
32 x 32”
Corridor adj Pharmacy, Level 3

Born in Winnipeg, Manitoba, Canada in 1968, Burdeny currently resides in Vancouver, BC, Canada. He earned a Bachelor of Interior Design in 1993 and a Master of Architecture in 1998, University of Manitoba, Faculty of Architecture.

*Veld 7* is part of a series of aerial images of Tulip fields in Noordoostpolder, Netherlands made with a high resolution 100mp digital camera during the spring seasons of 2015 -2016 from an open-door helicopter and heavy lift drone.

“The raw immediacy and lived experience of taking a photograph matters as much to me as how I compose the frame. It is my private, personal connection to these places and the emotional or intellectual intrigue that grips me through the process that I hope resonates in the print. I seek to capture the mood and promise, silence and solitude in that extended moment of awareness. In my earlier architectural practice and now my photography career, I’m fascinated by the opportunity to invest symbols and narrative into built form or see the metaphor in a material space. I have an abiding interest in thresholds and liminality - places that seem somehow a bridge between the concrete and the ephemeral, elevated above time, hallowed. The sublime resides even in an ordinary space. And while the wondrous capabilities of the digital process permit an extraordinary level of clarity, detail and sensuality to be ingrained into an image, I like to think that there is a mystery at the heart of my photographs, an appeal for the viewer to keep looking and see more.”  David Burdeny
“My goal in photography is to create a beauty in my images compelling enough to establish its own legitimacy—whether beauty as a concept is in or out of fashion. Fashions come and go, beauty stays. Beauty comes in many forms. I am drawn to the perfection of the formal beauties inherent in the human body and in flowers because I find in them the embodiment of the spiritual.

“I print in silver or platinum/palladium to concentrate each image to its most abstract form—and then I often color it to energize it visually according to the sense of my own imagination. I am moved by the ways in which the force of the imagination colors everyday life—creates, in fact, private views of experience, whether revealed in words or in images.

“The imagination colors what we see—both literally and figuratively. And seeing, of course, is everything in photography: seeing—and light and shadow. From a huge range of images, we select certain ones—or pieces—from a certain perspective, with the light at a certain angle. The colors we see are the result of the convergence of both optical and psychological circumstances at that point of encounter. At that ephemeral moment, I find the tension and the exhilaration in photography.” Brigitte Carnochan
Dale Chihuly was born in Tacoma, Washington and is one of the best-known glass artists today. After his graduate studies at the Rhode Island School of Design, he worked at the Venini glass factory in Venice, Italy on a Fulbright Fellowship. In Venice, Chihuly observed the Italians' team approach to blowing glass, a technique he continues to employ in his studio today. In 1971, he co-founded Pilchuck Glass School in Stanwood, Washington.

The recipient of many prestigious awards, his work is included in over two hundred museum collections worldwide, including the Metropolitan Museum of Art; the Whitney Museum of American Art; the Brooklyn Museum of Art; the Corning Museum of Glass, Corning, NY; and the Museum of Fine Arts, Boston.

In recent years, Chihuly's passion for the spontaneous act of drawing has led to his continued pursuit of traditional printmaking, offering an intimate and alternative connection to his work in glass. These Fine Art Prints celebrate the artist's unique sensibility and unmistakable drawing style. Many editions feature added handwork—the application of paint to the print after it is hand-pulled from the press. All Fine Art Prints are hand-signed by Chihuly and numbered.

"Most of the drawings are quite spontaneous. I don't do much with preconceived ideas."
Dale Chihuly
Fred Collins

*Amsterdam Bicycles, 2018*

Limited edition archival pigment print

20 x 30”

Gift of the artist in honor of Nicole Tinetti

Fred Collins has been immersed in photography since 1967. Prior to embarking on a trans-Atlantic voyage in a small sloop, his father handed him a camera with instructions to read the manual and photograph the journey.

Collins attended the Art Institute of Boston and then moved to Manhattan where he worked as an assistant to an advertising photographer. In 1973, he returned to Boston, opened his own studio, and began working for advertising agencies and graphic design firms. For more than thirty-five years, his commercial assignments have taken him across the country and around the world.

Along with his commercial work, Collins has continued to develop a portfolio of Fine Art Photography influenced by the careful, yet simple compositions and sensitive awareness of light of photographers Irving Penn and Minor White.
Annie Darling
Clockwise: Influence, Programmed, Compendium, 2018
Encaustics on panel
24 x 24” each
Imaging Corridor, Level 3

Annie Darling has enjoyed a distinguished career as an artist, art director and designer, receiving international acclaim for her visual design work.

Darling began working in the encaustic medium in 2010 and has since developed a distinctive style. Her paintings can be found in public venues and private collections worldwide.
American artist Jim Dine was born in 1935 in Cincinnati, Ohio. He studied at the University of Cincinnati and School of the Museum of Fine Arts, Boston, and earned a BFA from Ohio University.

Although drawing is the focus of much of Dine’s work, he never limited himself to the medium. He gained early recognition as a performance artist in the late 1950s when he collaborated with Allan Kaprow, Claes Oldenburg, Red Grooms and avant-garde composer John Cage, pioneers in the Happenings movement. Happenings combined elements of painting, poetry, music, dance, and theatre. Staged as anti-narrative theatrical events, they engaged direct audience involvement and ultimately redefined the boundaries of art.

In the 1960s, Dine was renowned for his wit and creativity as a Pop Art artist. During the next four decades, his work evolved as he moved effortlessly among painting, collage, sculpture, and printmaking, creating over 3000 works.

Dine has been the subject of major retrospectives at the Minneapolis Institute of the Arts; Solomon Guggenheim Museum, New York; and National Gallery of Art, Washington, D.C.
Ralston Fox Smith grew up in New Hampshire and attended Amherst College where he earned a BFA. The artist presently lives in Asheville, North Carolina.

“Geometric Abstraction is the oeuvre I have evolved to over my creative career. The purity of line, shape and color is central to the simplicity and complexity inherent in my current work. These clean and beautiful compositions both soothe and challenge me, helping quell the omnipresent noise of our times that rings daily in my ears.

“While geometry has always been part of my output, my recent focus combines flat shapes and monochromatic color to explore perception and optical illusion. With visual psychology and math elements present in each work, these seemingly simple constructs imbue movement, encouraging levels of inspection and subsequent introspection.”

Ralston Fox Smith
Maya Freelon

*Historical Significance*, 2019
Tissue paper and archival tape
30 x 40”
Given in honor of Jane B. Mayer by her family
Main Wait, Level 4

Maya Freelon is an award-winning artist whose artwork was described by her godmother and namesake, Maya Angelou as “visualizing the truth about the vulnerability and power of the human being”, and her unique tissue paper work was praised by the International Review of African American Art as a “vibrant, beating assemblage of color”. The artist has exhibited her work nationally and internationally in Paris, Ghana, and US Embassies in Madagascar, Italy, Jamaica, and Swaziland. Her large tissue paper installations have hung in the halls of the Smithsonian Arts and Industries Building and the North Carolina Museum of Art. She has received commissions from Google and Cadillac and was recently named one of five young artists to watch during Miami Art Week 2019. Freelon earned a BA from Lafayette College and an MFA from the School of Museum of Fine Arts, Boston.

Her work is deeply tied to her family heritage, a lineage which includes both sharecroppers and pioneering African American artists. Her mother is acclaimed jazz artist Nneena Freelon. Her father, Phil Freelon, was a renowned architect celebrated for his work on the Smithsonian’s National Museum of African American History and Culture, and her paternal great grandfather, Allan Freelon, was an acclaimed impressionist-style painter during the Harlem Renaissance.

Freelon creates Tissue Spiral Sculptures by placing each piece on a long roll with permanent adhesive. The title of the series is ‘Historical Significance’, referencing her grandmother and sister who taught her how to make quilts when she was young. *Maximizing the minimal*, they always used to say. She explores themes such as preservation and the nature of fragility in her tissue paper works that rip, tear, and break down in the process, and is continually experimenting with new and innovative techniques to create her monumental tissue quilts and sculptures.
Thomas Hoadley was born in North Adams, MA and raised in New Hampshire. He graduated from Amherst College in 1971 with a BA in studio arts. After a short time in the world of architecture and extensive travel in Europe, he and his new wife settled in southern Vermont where he studied and later apprenticed with potter Malcolm Wright who carries on the traditions of Karatsu style wood fired pottery that he studied in Japan. Hoadley then earned a Master of Science in Ceramics at Illinois State University and subsequently moved to the Berkshires with his young family and established his pottery studio.

Hoadley’s colored porcelain art pottery, made with the Japanese technique of Nerikomi, is included in the collections of many public museums including the National Museum of American Art, Renwick Gallery, the Museum of Fine Arts Boston, the Museum of Fine Arts Philadelphia, and the White House Craft Collection (now at the Clinton Library). Hoadley is the recipient of a Massachusetts Artists Fellowship, two NEA Grants, and a Bronze Medal at the International Ceramics Festival Mino ‘95, Tajimi City, Japan. His work has been exhibited widely, both nationally and internationally and has also been featured in several books on ceramics. He currently resides in Lanesborough, MA where he divides his time between ceramics and abstract painting.
Raphaël Jaimes-Branger

Sargent Mon Amour, 2000
Silver leaf & acid on panel
19.5 x 18.75”
Gift of Joan & Michael Salke
Exam 39, Level 4

A graduate of the prestigious Ecole des Beaux-Arts in Paris, Raphaël Jaimes-Branger works in a unique technique of his own creation.

Inspired by great draftsmen of the past, notably Jean-Dominique Ingres, Jaimes-Branger sought to find a technique that was as humble and simple as a trace of graphite on paper. He achieved this by developing the process he now uses, acid on silver leaf, created by the oxidation of the metal and not paint. This allows the artist to reimagine John Singer Sargent’s, The Daughters of Edward Darley Boit, 1882 in a novel way.

Jaimes-Branger has shown in Boston, France, Spain, Venezuela and Cuba. His work is included in the collections of El Museo de los Angeles in Segovia, Spain and the A. Salke Collection among others.

The artist lives and works in Boston.
Award winning photographer JoSon was born in the Philippines. His father was an African American embassy employee. His mother was a medical doctor of Filipino-Chinese descent. The artist grew up in a monastery in post-war Vietnam, strictly schooled in the ancient Buddhist art of meditation. Later, JoSon emigrated to the United States and received an MFA from the Academy of Art in San Francisco.

Influenced by botanical illustrations of the 14th and 15th centuries, JoSon creates his images using a digital camera, a flatbed scanner and computer software. Described as clean, spare and meditative, his photographs capture the beauty of flowers with such clarity that they often appear to be painted illustrations. His work is included in corporate and private collections and represented by galleries throughout the United States and overseas.
Michael Kahn

*Treasure Hunt*, 2002
Toned silver gelatin photograph
Gift of the Leonard M. White Estate
Quiet Room Corridor, Level 3

Michael Kahn’s seascape and sailing photographs are exhibited in art galleries and museums throughout the world. His handmade photographs are each signed and created in limited editions. With his 1950s camera, Kahn travels extensively to photograph the world’s finest boats and pristine seascapes. He captures images on traditional black and white film and produces luminous silver gelatin prints in his darkroom. His traditional technique combined with his unique sense of form, vision, and composition distinguish him as one of the most memorable photographers of our time.

“At low tide, Popham Beach opens up, revealing a vast floor that stretches for miles. Islands that were surrounded by water are now accessible by sandbars. I have often visited and photographed this place: the land, the sky, the people. Here, the children are exploring. Perhaps they are doing the same thing that I am doing. Looking for a treasure, looking for the mystery.” Michael Kahn
SAND T KALLOCH also known as SAND T, is an internationally acclaimed artist born in Malacca, Malaysia, now residing in Malden, Massachusetts. Her artistic outputs are in the form of mixed media paintings, low relief, and works on paper. She received an MFA, Honorary BFA and Dip FA from the School of the Museum of Fine Arts, Boston and the Malaysian Institute of Art, Kuala Lumpur respectively.

*Tannery Falls, MI* feels quiet and still while at the same time is full of life and movement. The surfaces are pristine and glossy yet very textural.

Sand T has been the recipient of numerous awards and grants for her work in the visual arts, as well for her volunteer work in art advocacy and community building. Her exhibition history is extensive with representation in numerous solo and group exhibitions in Australia, Canada, France, Malaysia, Singapore, Taiwan and the United States.

Her work is included in private art collections worldwide, and most recently added to the permanent collections of Biogen, Silversmith Capital Partners, Hub50House on Causeway, Federal Reserve Bank of Boston, Boston Children's Hospital, Related Beal Boston, Trinity Financial, Mandarin Oriental Hotel and The Kensington, Boston, Bank of Montreal and Marina One in Singapore; the National Visual Arts Gallery and Le Nouvel at KLCC in Kuala Lumpur, Malaysia; Encana Corporation and Cenovus Energy in Calgary, Canada; SB Group in Menlo Park, California and others.
Alex Katz

Yellow Flags 2, 2018
Archival pigment ink print on Crane Museo Max 365 gsm fine art paper
17 x 45”
Imaging Entrance, Level 3

Alex Katz was born in New York City and studied at the Cooper Union School of Art and the Skowhegan School of Painting and Sculpture. He is sometimes called a Pop artist, but is most famous for his distinctive style of realism that is often expressed in portraits and landscapes with highly simplified images and large flat planes of color.

Here, Katz depicts a swath of yellow iris in a tightly cropped composition, deftly distilled to its fundamental components. Windblown, with stems growing in every direction, his composition is vibrant and alive with a sense of movement unlike his earlier portraits.

Katz is represented in many major museums in the United States and abroad, including the Art Institute of Chicago; the Brooklyn Museum; the Fogg Art Museum, Harvard University; the Hiroshima City Museum, Japan; the Israel Museum; the Metropolitan Museum of Art and the Whitney Museum of American Art, New York; and the Smithsonian Institution, Washington, D.C.

Alex Katz's work has been the subject of more than 250 solo exhibitions and nearly 500 group exhibitions internationally since 1951.
Ellsworth Kelly

*Blue, Yellow, Red, 2000*

Lithograph

44.5 x 36.5"

Gift of the family and friends of Rosalind Fisher

Pan Mass Challenge Dining Pavilion, Level 3

Although printed in 2000, *Red, Yellow, Blue* reflects an interest in color and geometry that the late Ellsworth Kelly maintained from the 1950s and throughout his long and prolific career. In this work, Kelly reduces painting to two essential ingredients: color and space. Color is evident in the three rectangles of primary colors that dominate the canvas. Space in the sense of dimensionality achieved by the way the white ground plane is placed beneath the three blocks of color.

Ellsworth Kelly was often called an American minimalist, but he had a highly individualistic style, famous for his abstract, hard-edged paintings, sculptures and prints with large flat areas of colors, as well as his delicate drawings of fruits and flowers.

Kelly attended Pratt Institute in Brooklyn and the School of the Museum of Fine Arts in Boston. His work can be found in most major museums.
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 predawn 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. Go to: https://stevenkoppel.com/in-the-midst/
Juro Kralik

One White (Rainbow) & One White, 2016-2017
Aluminum, enamel and currency with resin
20 x 20” each
Gift of Friends of Dana-Farber
South Infusion Check In, Level 4


For many years, he worked as a freelance photographer, founded Rabbit & Solution Creative Studio in Bratislava in the 1990s and became active in graphic design.

When Slovakia became a Eurozone member, its currency ceased to exist and coins that had not been exchanged in banks for the Euro became worthless, thus the National Bank of Slovakia began to melt them down.

Juro (Juraj) Kralik decided to buy all the remaining coins and save their “lives” as each coin had its own story. He gave them the chance to re-invent themselves as elements of color and shape in his artwork. When the Slovak coins were all gone, Kralik worked with various European and British currency and began minting his own currency emblazoned with “One Juro” which is used almost exclusively for his latest pieces. Juro currently works in London and Bratislava, where he resides.
Rainer Lagemann

*Big Love*, 2016
Stainless steel with purple powder coat
38 x 40 x 22" incl small black base
Gift of Judith P. Schlager
Main Lobby, Level 3

Rainer Lagemann is a notable sculptor, born in Düsseldorf, Germany in 1959. He received his formal education at the FH Lippe University in Detmold, Germany, specializing in Design and Architecture. In 1988, Rainer moved to the San Francisco Bay Area to open his first retail store committed to selecting and importing the finest modern European furniture. In 2007, he sold his share of the business to concentrate on his lifelong passion—sculpture.

Rainer has participated in countless exhibitions throughout the U.S. and his works are permanently installed in the Kreeger Museum, Washington, DC; the Bakers Museum in Naples, Florida; Harvard University iLab, Cambridge, MA and most recently the Mandarin Oriental in Miami, FL.

Rainer uses hollow steel squares to sculpt a form that elicits both strength and delicacy. With all of Rainer's sculptures there is a secondary layer of beauty, abstraction, and mystery. Tiny up-lights in the base cast exquisite lace like patterns on the walls and ceiling, creating a second sculpture of light and shadow.

Photo by Sam Ogden

Gift of Judith P. Schlager
Philanthropist and art collector Vera G. List, a pioneer in the fields of contemporary patronage and art education, believed in the power of art to transform its surroundings. Her vision and commitment helped develop the Lincoln Center into a true intersection of the arts, both visual and performance.

The Vera List Art Project initially commissioned contemporary artists such as Andy Warhol, Claes Oldenburg, and Roy Lichtenstein to create posters for events from film screenings to operas. This initiative took art out of the Lincoln Center and into the streets, where it could be appreciated by the general public. Proceeds from the sale of prints continue to benefit Lincoln Center’s innovative cultural programming.

Richard Anuszkiewicz
1920 League of Women Voters, 1970
27.5 x 42.5”

Richard Anuszkiewicz
New York City Opera, 1968
39 x 28.5”

Allan D’Archangelo
National Collection of Fine Arts, 1968, Smithsonian Institution, Washington, DC/Opening May 1968 NCFA
47 x 32.5”

Sam Francis
National Collection of Fine Arts, 1968, Smithsonian Institution, Washington, DC/Opening May 1968 NCFA
41 x 31”

Claes Oldenburg
Double Punching Bag, 1967
42 x 23.2”

Carol Summers
XXXIV Venice Biennale, 1968/National Collection of Fine Arts
34.25 x 32.25”
Darwin Estacio Martinez

Blue chairs, 2019
Oil on canvas
20.5 x 62"
Gift of Tobey & Richard Oresman
In honor of their 50th anniversary with much gratitude for years of care
South Infusion Wait, Level 4

Darwin Estacio Martinez was born in 1982 in Manzanillo, Cuba. He is a graduate of the Professional Academy of Fine Arts “El Alba” in Holguin, Cuba and the Higher Institute of Arts, Havana and is currently a professor at the National Fine Arts Academy, San Alejandro and the Higher Institute of Arts, Havana.

Martinez has participated in exhibitions throughout Cuba and in the U.S., Spain, Germany and Holland. In 2019, his newest film works were showcased at the 13th Havana Biannual and the 25th Romerias Festival.

About Blue chairs
Martinez’s vibrantly colored work leads us into his exciting world of nostalgic imagery. He piques the curiosity of the viewer through the body language of his truncated figures. One is left to wonder what is being said between his mysterious subjects. This lack of context allows the viewer to connect with the work and apply the narratives that resonate most with them as individuals.
Since 1973, Jesús Matheus has studied the art of printmaking, both in his native Venezuela, as well as in Brazil. The linear and textural layers of his paintings and drawings reflect this graphic background.

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 Joaquin Torres-Garcia and Wifredo Lam, as well as indigenous and pre-Columbian craft and folk art, as strong influences on his geometrically minimalist artistic production.

Matheus 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.
Seth B. Minkin

*Bright Stripes*, 2019
*White Squares in Green*, 2018
Limited edition prints
24 x 24"
Exam 44 & 48, Level 4

Seth Minkin received a BS in Art from Skidmore College in 1993 and an MFA from Tufts University in 1996.

“I have been making art and collaborating with other creative makers for over 25 years. As a kid, I would draw canyon wars, create armies of stick figures, and obsessively doodle on the back of restaurant place mats. I would often sequester myself in a room and draw for hours, filling entire waste baskets with the drawings I felt didn't make the cut. To this day, I feel a special sense of purpose when I'm working and I strongly believe that art is most successful when we tap into the more spontaneous, less inhibited, adventurous nature of our youthful beginnings.” Seth Minkin
Abelardo Morell

*Flower Arrangement with Small Mirrors*, 2019
Archival inkjet print
30 x 40”
Gift of the artist/ courtesy of Edwynn Houk Gallery in honor of Elizabeth Ann McElaney

Abelardo Morell was born in Havana, Cuba in 1948. He immigrated to the United States with his parents in 1962. Morell received his undergraduate degree from Bowdoin College and his MFA from the Yale University School of Art, honorary degrees from Bowdoin College in 1997 and from Lesley University in 2014. He is the recipient of numerous awards and grants including a Guggenheim fellowship in 1994, an Infinity Award in Art from ICP in 2011 and a Lucie Award for achievement in fine art in November 2017.


His work has been collected and shown in many galleries, institutions and museums, including the Museum of Modern Art, The Whitney Museum of American Art, the Metropolitan Art Museum in New York, The Chicago Art Institute, The San Francisco Museum of Modern Art, The Houston Museum of Art, The Boston Museum of Fine Art, The Victoria & Albert Museum and over seventy other museums in the United States and abroad. A retrospective of his work organized jointly by the Art Institute of Chicago, The Getty in Los Angeles and The High Museum in Atlanta closed in May 2014 after a year of travel. Most recently, his work was included in the exhibition Ansel Adams in Our Time, at the Museum of Fine Arts, Boston. © 2020 ABELARDO MORELL

*Flower Arrangement with Small Mirrors*, 2019 is part of a joyful new series, Flowers for Lisa: A Delirium of Photographic Invention that began when Albelardo gave his wife a photograph of flowers for her birthday-an object that would be a lasting reminder of his love for her. That photograph began a journey into the splendor of the flower and through a series of optical and painterly interventions, Morell created a series of images that are at once beautiful to look at and subtly surreal.
“For this suite of fern images, I used two old ways to make pictures with ink - the cliché verre technique for arriving at the images; and photogravure for production of the prints.

“Cliché verre is a method of picture reproduction devised in 1839 by Fox Talbot - the English inventor of photography. Later in the 1850s, the French artists Corot, Millet, Daubigny and others used cliché verre. The artists applied dark ink or soot from a candle to blacken sheets, which when dry, allowed them to scratch drawings on the glass surface. The hand-drawn image on the glass plate was then sandwiched with photographic printing paper and exposed to light in the darkroom in order to come up with a photograph of the drawing.

“In my process, I applied black ink onto glass plates to draw and paint my designs. I also pressed ferns onto the still-liquid ink. In some cases, when the ink was dry, I photographed the glass plates with actual ferns resting on top of the ink to suggest other vegetative dimensions. When satisfied with the result, I scanned the glass negatives to create digital files, which in turn could be converted to allow for etching the image onto a copper plate.

“The second process used in these prints is photogravure. Photogravures are photographic images etched into copper and printed traditionally with ink. In seeking a unique way to make prints of invented imagery of ferns and water, I decided that photogravures provided the right partner to my cliché verre pictures. Something about the way a copper etching holds and transfers ink to a beautiful paper makes for the perfect translation of an elegant process that begins in ink and ends with ink.” Abelardo Morell
Daragh’s interest in fine art photography originally developed when he completed a scuba diving course in 1992, awestruck by the experience of being under water. Life under the sea seemed like another world, and he made an instant connection with the elements.

Shortly thereafter, Daragh bought a Canon camera, a thirty-year old model he still uses occasionally, and began to take photographs to convey his experiences and love of nature. Without the use of artificial light or filters, his photography aims to present the smaller details of nature that we often overlook. Daragh began exhibiting his work on the railings of St. Stephens Green in Dublin in the summer of 2002, and due to the success of this exhibition, he founded Dúlra Photography in February 2003.

A couple of years later he took on the exploration of Ireland’s rock pools which was to become ‘Jewellery Box – Ireland’s Hidden Gems’, an exhibition that travelled to Dublin, New York, Boston, Chicago, Atlanta, New Orleans, Mexico, Berlin and Dubai with the support of Culture Ireland and the Department of Foreign Affairs.

In 2013, Daragh set sail aboard the Killary Flyer to Greenland to create a new body of work entitled ‘Out of Thin Air’. Sponsored by Canon, SanDisk and the Killary Adventure Company, this collection won the FEP European Photobook of the Year award for 2015 in the Landscape category.

For the past three years Daragh Muldowney has travelled to Lake Baikal in Siberia, working on his latest project entitled ‘Beacons’. Lake Baikal is the largest freshwater lake by volume on the planet. In winter, temperatures drop to as low as -40°C enabling the locals to cross the frozen lake. Compiling images that document the beauty of the ice and the small trees that mark the road traversing the frozen lake, ‘Beacons’ was the winner of the Fine Art category of the IPA International Photography Awards 2020.

"I believe in Nature's healing power. My aim, through my photography, is to bring you closer to nature and for you to feel a sense of peace and calm while viewing my images."
Daragh Muldowney
Ilaria Ortensi

Untitled 2, from the Two Cities, 2017
Photograph
30 1/8 x 40 1/8”
CH 4 Corridor L of E. Exam Check Out

Born in Italy, Ilaria Ortensi received her MFA from Columbia University in 2015. She currently lives and works in New York City and is part of the Hercules Art/Studio Program in Long Island City. Ortensi’s work has been part of group shows in London, Berlin, Italy and the U.S. In New York her work has been featured in exhibitions at The Jewish Museum, Fisher Landau Center for Art and the Flux Factory.

Through different media and strategies, her work investigates the construction and representation of contemporary space. She uses both documentation and fiction to create images that viewers are encouraged to question. Although flat, this piece has great rhythm and dimension.

“I often work in series, creating bodies of work that highlight certain interests such as architecture, space and scale. I like to investigate the way in which spaces are constructed and how the environment shapes the times we inhabit - influencing our identities, senses and emotions. In most of my work, I employ photography which allows me to easily incorporate repetition in the art process. The recurrence of similar images or motifs is a strategy that I use to visually think about a subject. In the multiplication of similar images, I find a way to discover those differences that help me better understand the object that I’m observing or creating. This approach could also extend to other media such as sculpture, video, drawing and installation. In particular, I like to merge sculpture with photography to visually dismantle existing architectures or sites and re-organize them according to a personal order, offering alternative images that viewers are encouraged to question.”

Ilaria Ortensi
Byron Randall
_Hornet Nest & Artichoke Thistle, Honolulu, 1976_
Watercolor and ink on paper
20.5 x 14”
Gift of Laura Chrisman in honor of Jonathan Randall
Exam 20, Level 4

Byron Theodore Randall was an American West Coast artist well known for his expressionist paintings and printmaking, including a vivid use of color and line. He was born in Tacoma, Washington and raised in Salem, Oregon where he worked as a waiter, harvest hand, boxer, and cook for the Marion County jail to finance his art career.

Randall trained and subsequently taught at the Salem Art Center, product of the New Deal's Federal Art Project. When he was 20 years old, a solo show at the Whyte Gallery in Washington D.C. brought his work to the attention of _Newsweek_ and launched his professional career. That exhibit was followed by others over the years, in places that included Baltimore, Salem (Oregon), Chicago, New York City, San Francisco, Los Angeles, Philadelphia, Seattle, Indianapolis, Toronto, Montreal, Moscow, Edinburgh, Leeds, and Inverness (Scotland).

Jim Schantz

*Summer Housatonic Reflection*, 2016-2020
Oil on canvas
38 x 62”
Gift of the artist & Pucker Gallery in honor of Robert J. Mayer, MD
Pharmacy Wait, Level 3

Born in 1955 in Perth Amboy, New Jersey, Schantz has found a spiritual and artistic center in the Berkshire region of Massachusetts. Studying art in California, Maine, New York and London, he earned an MFA from the University of California, Davis.

Schantz’s landscapes are evocative and richly worked, as they masterfully capture times of day, seasons, and qualities of light that provide solace for both the artist and the viewer.

His work is included in numerous public collections, including the Berkshire Museum; The Center for Spiritual Life at Emerson College; Lowe Art Museum; Syracuse University; the Art Complex Museum, Duxbury MA; Nelson Museum, U.C. Davis; Rose Art Museum; Brandeis University; Skidmore College; Simon’s Rock of Bard College; and University of Massachusetts.

Schantz has had several solo exhibitions at Pucker Gallery in Boston. His work has also been featured in exhibitions at the Berkshire Museum, The Springfield Museum of Fine Arts, The Fuller Museum of Art, Brockton, The Albany Institute of Art and the Brooklyn Museum.
Jean S. & Frederic A. Sharf Aerospace Collection
20 models & 8 works on paper
Gift of Jean S. & Frederic A. Sharf
South Infusion corridor, Level 4

To learn more about this collection, go to: www.dana-farber.org/AudioArtTour.
“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
Andrew Sovjani is a visual artist recognized for blurring the boundaries between photography, printmaking and painting. Raised in a family of working studio artists, art making is in his blood. Sovjani has drawn from his life experiences in the scientific world and in Asia to create transcendent bodies of work that are often exceptionally peaceful.

His award-winning photographs have been shown in exhibitions throughout the U.S., Europe and Japan and are held in many public and private collections. He has won awards of distinction at many of the top fine arts festivals in the nation and was a finalist for the Critical Mass book awards in 2008 and 2016.

Andrew Sovjani’s Folding Light Studio, is housed in an old mill building in Easthampton, Massachusetts.
Identical twins, Doug and Mike Starn graduated from the School of the Museum of Fine Arts in 1985 and two years later received international attention at the 1987 Whitney Biennial. For nearly two decades, the Starn twins have been known for their conceptual work with photography that combines traditionally independent disciplines such as sculpture and architecture, most notably their Big Bambú series. Today, the Starns' works are included in the collections of the Museum of Modern Art in New York, San Francisco Museum of Modern Art, National Gallery of Victoria in Melbourne, and Moderna Museet in Stockholm, among others. The artists live and work in Beacon, NY.

For the Starns, the six-sided nature of snow crystals appears less important than the ways in which the flakes hover between one state and another. As they are being photographed, a process of the themes of nature, light, and impermanence that run through many of the Starns’ works emerge. Their series, alleverythingthatisyou, which captures snow crystals through photomicrographs, also reveals a Buddhist influence, for it is the imperfection and inherent transience of their snowflakes, with their ragged edges and missing parts, that makes them so remarkable and poignant.

“We, as viewers, are hard to impress at this stage of the game. We’ve seen snowflake photographs before; for snow to hold our attention, we must witness a quality that we’ve never witnessed before.” Mike and Doug Starn
Born in Pittsburgh, Pennsylvania in 1928, the late Andy Warhol was educated at Carnegie Mellon University and began his career as a commercial artist in New York City. In the 1960s, Warhol painted some of his most famous images— the Campbell soup cans and the Marilyns. By the 1970s, his work was exhibited in galleries and museums worldwide and he was recognized as a major figure in the art world.

Art historians have long identified Andy Warhol with the Pop Art movement of the 1960s, best known for an effort to collapse the boundary that separated popular imagery such as newspaper photographs and magazine advertisements from high or fine art traditionally associated with museum collections. In *Kiku*, Warhol collapsed this boundary by taking the image of a chrysanthemum reminiscent of popular forms of flowers in advertisements or coloring books and placing it on a set of three canvases that recalled triptychs used to represent the high subject matter of the Holy Trinity in western religious painting. Warhol then transferred color to his images through a screenprint process more commonly associated with the decoration of popular forms like t-shirts. The disorder in Warhol's images – the way the patches of pink and white color don’t quite fit inside the yellow border of the flowers – further emphasized his use of commercial techniques.
Heidi Whitman

Lost City of H, 2015
Ink, gouache, acrylic, cast shadows
18 x 16”
Gift of Friends of Dana-Farber
Exam 46, Level 4

Heidi Whitman is a graduate of the University of California at Berkeley and the School of the Museum of Fine Arts in Boston where she received a Clarissa Bartlett Traveling Scholarship for Alumni and a Faculty Enrichment Grant. Her paper constructions represent both imagined terrains and mental maps. “In my reimagined places, shape and shadow interact, invoking memory, presence, and absence.” Heidi Whitman

From There to Here illustrates the artist’s technique of hand-cutting intricate shapes from drawings in ink, gouache, and acrylic to create a matrix of roads resembling a modern city grid, simultaneously alluding to the complex processes of the mind. Evocative of spaces both seen and unseen, this paper construction directs us into the intangible landscape of shadows cast by the floating shapes. The intriguing effect is a realm that is neither here nor there, simultaneously solid and tenuous, real and imagined, finite and immeasurable.

Whitman has exhibited internationally at TAG Fine Arts in London, Kemper Museum of Contemporary Art, Kansas City; Scope Miami; The Christopher Henry Gallery, New York; Pierogi, Brooklyn, NY; Harvard College; Wheaton College; Clark University; Simmons College; and the McMullen Museum of Art. Her work is included in many private and public collections including a recently completed public commission for the City of Cambridge at Jill Brown-Rhone Park. She is currently a faculty member at the School of the Museum of Fine Arts and maintains a studio in Boston's South End.
Jon Winslow

*Snowy Owl in Flight, 2015*
*Common Loon with Chick, 2010*
Color photographs
23 x 27”
Gift of Jon & Sue Winslow in honor of Derrick Perkins & David Winslow
Exam 50 & 54, Level 4

Jon Winslow has photographed wildlife and landscapes for the past 25 years. He has been published extensively on the National Geographic website and featured in the Nature Conservancy calendar, which had a distribution of over three million copies. His loon photos have been published by the Loon Preservation Committee of New Hampshire as well as in Vermont and Michigan. The artist’s images have been used in many other publications and newspapers, and he has won numerous local awards.

Winslow is represented by Caters News Agency, which buys and distributes photos to newspapers and publications throughout Europe and Asia. He and his wife, Suzanne, own Image Arts Etc. in Portsmouth, New Hampshire and specialize in photography, giclée printing, and custom framing.
Yu-Wen Wu
Leavings/Belongings
C-prints on duralar
Paper size: 12 x 12” each
West Infusion Check In & Elevator lobby, Level 4

(Top Row, L) Leavings/Belongings: My New Country, 2019
I think often of the old country but I am grateful to be here in the new country.

(Top Row, R) Leavings/Belongings: My Old Country, 2019
These are the colors of my home country, the bright flowers, the brilliant sky, the beautiful language.

(Bottom Row, L) Leavings/Belongings: Journey, 2019
Map of doubt, map of hope, map of journeys

(Bottom Row, R) Leavings/Belongings: Colors, 2019
I tie together the multiple colors and so the strength of this, my new country
Yu-Wen Wu

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.

Artists’ Statement

In 2016 Harriet Bart and Yu-Wen Wu presented Crossings, a meditation on the forced global displacement of more than 65 million people. This was exhibited at the Perlman Teaching Museum at Carleton College, Northfield, MN.

In their research and preparation for Crossings, they became increasingly aware of the special circumstances of women and children. With this knowledge, Wu and Bart began Leavings/Belongings. This project focuses on the unique hardships endured by women and children as they flee war, famine, and face issues of resettlement. Much has been written, thousands of photographs have been taken and documentation abounds about the trauma of the refugee experience.

Leavings/Belongings, looks to the future as do the refugees and immigrants who find their way here. We know they carry few possessions. We also know from listening to and recording scores of stories, that they carry hopes and dreams for a better future for their children and for themselves. They are resourceful. They are resilient.

The hundreds of bundles that comprise Leavings/Belongings are made by the storytellers and by those who hear their stories. Cloth, old and new, from countries around the world and from our own shores have been donated to this project. Bright and colorful, some torn and worn, are part of the stories. The bundles are testimony.

Leavings/Belongings consists of anomalously shaped cloth wrapped bundles representing all that is left behind—home, family, possessions and what may be carried in migration—survival, hope, dreams.

Each working session begins with uncertainty. As the women begin to work they begin to tell their stories of fear, danger, loss and hardship in their attempts to leave their countries of origin. As the bundles are finished, we ask the women to write a story or message on their bundle. Many write of their desire for peace, hope and kindness.

This project is an opportunity to bring various refugee/immigrant communities together to make “bundles” and tell their stories of leaving their native countries and the difficulties of resettlement in the United States. If they choose, participants and their bundles are photographed and stories recorded.

Wu and Bart started this project by reaching out to non-profit organizations working with communities in their respective cities, Boston and Minneapolis/St Paul. Since then, bundle making sessions have been held in Portland, Maine; Worcester Massachusetts; Santa Fe and Albuquerque, New Mexico.

This project is motivated by our desire to call attention to global displacement.

Excerpts from Yu-Wen Wu & Harriet Bart
Friends

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.

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. In this collection, you will find works by local and regional artists as well as internationally recognized artists such as El Anatsui, Maya Freelon, Darwin Estacio Martinez, Jesús Matheus, Abelardo Morell, Doug and Mike Starn, Andy Warhol, Yu-Wen Wu and others.

Brigitte Carnochan
Anemone Bouquet, 2007
Silver gelatin print
22 x 18.25”

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. October 2021
Michael Kahn, *Connie*, 2002, silver gelatin print, 32.5 x 28.5”

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