



GALLERY NEWS RELEASE

For Immediate Release – May 20, 2005

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TUFTS UNIVERSITY ART GALLERY

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Tufts Second Annual Juried Summer Exhibition

June 10–July 31, 2005

Public Opening Reception: Thursday, June 9, 5:30–8:30pm

Medford, MA – The Tufts University Art Gallery is pleased to present its Second Annual Juried Summer exhibition celebrating the vitality of the arts in Somerville and Medford, Tufts' host communities. The exhibition includes the work of 25 artists who offer innovative perspectives and foster new dialogues through their art of varying mediums and techniques. It was juried by Amy Ingrid Schlegel, director of galleries and collections, and Pascal Spengemann, Taxter & Spengemann Gallery, New York. A public opening reception will be held Thursday, June 9, 5:30–8:30pm.

Participating Artists: Stacey Alickman · Resa Blatman · Catherine Bowen · Matt Brackett · Jan Corash · Kathleen Driscoll · Kei Egan · Jennifer Erbe · Stephanie Goode · Miriam Goodman · Alice Grossman · Milton Lau · Vincent McLoughlin · Katherine McVety · Hanna Melnyczuk · Mindy Nierenberg · David Phillips · Marilyn Ranker · John Rice · Sarah Shallbetter · Anna Shapiro · Jane Sherrill · Brenda Star · V Van Sant · Paul Weiner

STACEY ALICKMAN Alickman's gouache paintings explore the possibilities of playful personal narratives, visual puns, and elaborate doodles.

RESA BLATMAN Blatman's paintings are indebted to images of landscape and the figure in addition to a strong emphasis on organic and atmospheric forms.

CATHERINE BOWEN Bowen's close attention to physical surface and the illusion of space in her paintings encourages the viewer to compare an understood physical reality to a geometric construct of perfectly measured symmetry.

MATT BRACKETT Taken from his *We All Have Something to Do* series, Brackett's paintings use ambiguous action and metaphors from his carpentry trade to explore familial demolition and reconstruction in settings from his late grandmother's childhood home.

JAN CORASH Appropriating hand gestures from Leonardo Da Vinci paintings, Corash presents her drawings as eye charts or hand signal charts.

KATHLEEN DRISCOLL Driscoll's metaphorical installations and sculptures are sarcastic and humorous commentaries on the interactions of humans with the natural and built environments.

KEI EGAN Intrigued by spirituality, tranquility, childhood, and aviation, Egan has created magnetic board collages which explore the universe and focus on the subject of time.

JENNIFER ERBE Erbe investigates "what can just be seen" in her Polaroid photographs in which visual echoes are formed by allowing the objects to create their own personal dialogues.

STEPHANIE GOODE Part of a photo diary begun in 2003, Goode's photographs document her journey through physical and mental spaces, especially inhabited, light-suffused, and vernacular spaces.

- MIRIAM GOODMAN** Goodman's series of elevator portraits frame the picture-taking occasion in space and time—the elevator's architecture provides a visual frame and the journey up or down constrains the time in which the picture can be taken.
- ALICE GROSSMAN** Alice Grossman's photographs seem to have the hyper-real immediacy of dreams and suggest conventions of 19th-century landscape painting. The places depicted have a mysterious life of their own and are at once specific and universal.
- MILTON LAU** Lau's sculptural materials are used as metaphors for his abstracted, personal narratives—plaster for its slow, emotive qualities, and steel for its quick, crisp qualities.
- VINCENT MCLOUGHLIN** The underpinnings of McLoughlin's abstract paintings lie in the explorations of applying acrylic paint in varying viscosities and the material interactions on the surfaces.
- KATHERINE MCVETY** McVety's photographs, from her ongoing series *Out of Place*, examine the relocation and recreation of geographic space.
- HANNA MELNYCZUK** Through silkscreening images on fabric and collaging images together into larger compositions, Melnyczuk's work addresses the concepts of time, memory, interconnectedness, and transience.
- MINDY NIERENBERG** Nierenberg's mixed media works transform collected objects, papers, and scraps into a dialogue of reality, memory, and imagination while addressing issues of personal identity and social consciousness.
- DAVID PHILLIPS** Phillips' sculptures explore the framing of objects in space and alignments using natural stone and cast bronze.
- MARILYN RANKER** The imagery in Ranker's wall-relief sculpture is based on her observations of marine life along the Essex River in Cape Ann.
- JOHN RICE** Rice's large charcoal drawings present everyday objects as iconic images.
- SARAH SHALLBETTER** Shallbetter's delicate prints of enlarged, banal objects lend them a special gravitas.
- ANNA SHAPIRO** Shapiro's mixed media work addresses place, both social and environmental, through visual narratives and aesthetic abstractions.
- JANE SHERRILL** By using the American flag as subject matter to reconcile her conflicted feelings about American politics since September 11, Sherrill attempts to reclaim the flag as a symbol with personal meaning.
- BRENDA STAR** Star's recent work refers to the twisted, convoluted mapping of space. She sculpts animal parts, less weighted with historical associations than the human body, to achieve a visual experience that is sensuously appealing and somewhat disturbing.
- V VAN SANT** Inspired by Haitian voodoo, Van Sant creates "libation bottles" that offer an interpretation of contemporary spirituality and ritual.
- PAUL WEINER:** Weiner's stage-like Cibachrome photographs visualize the private creative world of artists. Illuminated with a small flashlight, his "portraits" are not digitally manipulated, though they may appear to be.

CONCURRENT EXHIBITIONS THROUGH AUGUST 14, 2005

Feeling Lucky: Recent Sculpture by Karl Stirner in the Remis Sculpture Court

Stirner selects steel plate from the scrap yards of eastern Pennsylvania to create his "essentialist" sculpture. His work thoroughly transforms ponderous material into substantial, at times luminous, burnished forms.

Samantha Simpson in the Slater Concourse Gallery: Simpson's lush landscape mural paintings on two 40-foot walls invite the viewer into her allegorical narrative with enchanting imagery and electric colors where bears lounge around decoratively like nymphs in Preraphaelite visions of Eden, and badgers drown like Ophelia.

The Tufts University Art Gallery is located in the Aidekman Arts Center at Tufts University. It is fully accessible and admission is free. Summer hours are Wednesday through Sunday, 11am-5pm. Limited free reception parking is available in the parking lot behind the Aidekman Arts Center. Parking is also available in metered parking spaces on Latin Way Road and in the parking garage at 419 Boston Avenue. For further information visit www.tufts.edu/as/gallery.