Tufts University Art Gallery
Aidekman Arts Center
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ART GALLERY NEWS RELEASE
For Immediate Release - April 22, 2005

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MFA Thesis Exhibition - May 3-22, 2005

Opening Reception: Tuesday, May 3, 5:30-8:30 pm

Gallery Talks with the artists: Wednesday, May 11, 12:15-1:00 pm / Thursday, May 19, 6:00 pm

MEDFORD, MA – An MFA Thesis Exhibition of nine artists in the joint graduate degree program of Tufts University and the School of the Museum of Fine Arts, Boston opens May 3 at the Tufts University Art Gallery. This exhibition of contemporary art is part of an ongoing series of MFA thesis exhibitions shown annually.

Artists' Statements

Lynda J. Banzi

Postmortem

Postmortem includes photo-based prints, assemblages, and installation that address mortality. Transparent images of the body and landscape offer clues to what was there; an ever-shifting referent and notion of reality. Colorful Polaroid documentation of funeral floral arrangements is exhibited as a 21st century memento mori. The work of Postmortem is autobiographical in nature, created in the wake of losing a parent.

Charlie Coolidge

Container Cottage

Container Cottage is a monument to America’s insatiable desire to consume. It is constructed of disposable containers used to transport goods to the home—bags, boxes, bottles, cans, crates, pallets, and packing material. Catalogues, magazines, and newspapers, sources of advertising and desire complete the structure. The monument is in the guise of a home which has become the epitome of America’s consumer culture.

May Ho

May Ho has been photographing men who have been flying radio-controlled planes at an airfield in Burlington, MA, since the beginning of fall 2004. “I initially stumbled upon the flying club online. I became curious about the activity and started going to the field to observe them flying. I am interested in the issues of landscape, power, and the desire and skill it takes to maneuver these model aircrafts expertly in the air. I am intrigued by the solitary nature of the activity of flying and also the need for a community that exists in both cyberspace and on the field. Boundaries are shifted as I go from being an outside observer to a part of the group as I learn how to fly.”
Kirk Jalbert  *Illusion/Elusion*
Why do outdated technologies proliferate in mainstream culture? As a member of the first generation of virtual-capable human beings, Jalbert asserts his body has grown proprioceptively comfortable with its on-screen counterpart. Interactive experiences of the past, once difficult, are now navigated with ease. Physical and mental reference points have been created. We have evolved, yet still return to earlier virtual experiences sometimes bent by the interference of distorted memory. *Illusion/Elusion* is an exploration of these nostalgic fascinations through elementary interactions with an Atari2600-based system.

Nicole Margaretten  *Convulsion Extinction*
*Convulsion Extinction* is a sonic landscape of ominous low frequencies, small narrative paintings, and a thirteen-channel telephone booth that allows traumatic or unsettling experiences to be intimately heard. Located in a dim room with horizontally layered blue and green walls, *Convulsion Extinction* is an immersion into sonic and pictorial impressions of contemporary trauma and extinction, the trauma of colonialism/imperialism, and the connections between these. This installation contains visceral traces of both the appealing and deadly.

Abraham Schroeder
Schroeder’s work is largely about the body as the substance and material of art, not just the subject. This body of work of mostly digital collages, explores the disarticulation and rearticulation of the body and its parts. They serve as meditations and puzzles, exploring and playing with the gestures and mechanics of different body parts—both the artist’s and other people’s—and recontextualizing the pieces to find new possibilities and patterns.

Ben Sloat  *Inside the Whale*
The installation *Inside the Whale* incorporates sequential images and sound. General themes include methods of belonging, the illuminating yet dehumanizing power of light, and the allegory of Plato’s Cave as a political and visual metaphor.

The work of Janelle Howington and Boriana Kantcheva will also be on view.

The mission of the Tufts University Art Gallery is to animate the intellectual life of the greater university community through exhibitions and programs exploring new, global perspectives on art and on art discourse. The gallery is located in the Aidekman Arts Center on the Tufts University Medford campus. The Gallery is fully accessible and admission is free. Hours are 11 am to 5 pm Tuesday through Sunday and Thursdays until 8 pm. Parking is available in metered spaces on Latin Way Road and in the Dowling Hall parking garage at 419 Boston Avenue. Visit [www.tufts.edu/as/gallery](http://www.tufts.edu/as/gallery) or call 617-627-3518 for more information.