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**ART GALLERY NEWS RELEASE**

For Immediate Release – August 11, 2005

**Contact: Amy Schlegel**

617-627-3505 (tour inquiries)

**Contact: Jeanne Koles**

617-627-3094 (public information/press inquiries)

**Tufts University Art Gallery**

Aidekman Arts Center

40R Talbot Avenue

Medford, MA 02155

[www.tufts.edu/as/gallery](http://www.tufts.edu/as/gallery)

[gallerinfo@tufts.edu](mailto:gallerinfo@tufts.edu)

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*“Am I Dressed Appropriately?”:*  
**Tufts University Art Gallery Launches National Tour of the Exhibition**  
*Pattern Language: Clothing as Communicator*  
**that Explores the Meanings of Clothing**

September 8–November 13, 2005 • Opening Reception: Thursday, September 8, 5:30–8:30 p.m.

**MEDFORD, MA** – The first exhibition to explore the creative intersection of art, fashion, and human needs and desires opens September 8, 2005 at the Tufts University Art Gallery. *Pattern Language: Clothing as Communicator*, organized by guest curator Judith Hoos Fox, will tour nationally through the spring of 2007. The exhibition includes 43 works by established and emerging artists from Germany, Italy, Spain, Honduras, Japan, England, Greece, Egypt, and the United States. The works in *Pattern Language*, which are either unique or editioned rather than mass-produced, include historical examples, contemporary objects, and new proposals, as well as interactive and wearable editions.

*Pattern Language: Clothing as Communicator* investigates clothing as a means to express and fulfill primary human needs—needs of the mind, body, and soul. The works explore the interaction of clothing, fabric, and the body as a form of communication and as a way of suggesting new relationships between individuals and the coverings that protect, occlude, and redefine our bodies. The exhibition addresses a range of important themes: our need for shelter, social connections, protection, and entertainment, our desire for self-expression, and our need to articulate our identity.

*Pattern Language* represents guest curator Fox’s ongoing interest in art as a signpost for and critique of culture. She explains: “It is exciting to make connections between fashion and art and between art and design across generations of artists; to bring together the work of ethnically and culturally diverse artists; and to show work that involves cutting-edge technologies as well as couture tailoring.”

The exhibition will travel to the Krannert Art Museum at the University of Illinois Urbana-Champaign, the University Art Museum at the University of California Santa Barbara, and the Frederick R. Weisman Art Museum at the University of Minnesota in Minneapolis.

A DVD compilation of works in the exhibition being worn or performed and a fully-illustrated 56-page catalogue with essays by Judith Hoos Fox, Robin Givhan, and Jeff Weinstein accompany the exhibition. *Pattern Language: Clothing as Communicator* press images are available for download at the Tufts University Art Gallery website at [www.tufts.edu/as/gallery](http://www.tufts.edu/as/gallery). A complete list of artists and summaries of their work is available.

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The Tufts University Art Gallery animates the intellectual life of the greater university community through exhibitions and programs exploring new, global perspectives on art and on art discourse. ■ The Gallery fosters critical dialogue through exhibitions and programs that explore fresh interpretations and scholarship on art, that provide a forum for art produced internationally by emerging and mid-career artists, and that feature new work of established artists. Gallery hours are Tuesday through Sunday, 11:00a.m. to 5:00p.m.; Thursdays open until 8:00p.m. Admission is free and the building is fully accessible. Visit [www.tufts.edu/as/gallery](http://www.tufts.edu/as/gallery) or call 617-627-3518 for further information.



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***Pattern Language: Clothing as Communicator***  
**Exhibiting Artists' Details**

**Mike Arauz** As the required “uniforms” of our culture erode—dress-down day in the corporate world, for example—Arauz’s non-hierarchical t-shirts communicate the information that particular items of clothing formerly did by simply naming the profession of the wearer.

**The Art Guys** The Art Guys subvert the capitalist practice of making consumers pay high prices for designer clothing logos and labels by charging corporations to advertise on the business suits the artists wore to public events throughout the country for a year. They presented themselves as “human billboards.” Wearing the clothing itself becomes a means for making a living.

**Joseph Beuys** Beuys’s 1970 *Felt Suit*, a symbol of Everyman, has become an icon in the art world.

**Ecke Bonk** Bonk’s *Checkett* elegantly prepares us for a game of chess—a Duchampian metaphor for life itself—at a moment’s notice.

**Cat Chow** In *Measure for Measure*—a dress made of meticulously woven measuring tapes—Chow communicates roles, restrictions, and responsibilities that have traditionally defined many women’s lives.

**Alba D’Urbano** D’Urbano’s ready-to-wear garments are subversively printed with life-size images of female breasts and genitalia. They reveal nothing about the body of the wearer and everything about our social ideals of feminine sexuality.

**Michelle Fornabai** Concerned with merging issues and structures pertaining to the body with experiments in architecture, Fornabai develops wearables that unfold to become shelters.

**Alicia Framis** With her “*Anti\_Dog*” ensembles, Framis’s Dior-inspired gowns made of bullet-proof Twaron® fabric present the dilemmas of contemporary women to simultaneously be vulnerable and sexually alluring as well as strong and independent.

**Hope Ginsburg** Entranced with the process of making felt, Ginsburg created custom mittens for her friends and their kids. Suited to the owner’s hand, the mittens stand in for the absent individual, just as Beuys’s *Felt Suit* stands in for Everyman.

**Patrick Killoran** Both Killoran’s sweatpants and t-shirts allow covert access to the body. *An Opening* permits easy entry to the most private and protected areas of the male and the female. The tiny grommet on the chest of the *Insight* t-shirt allows it to function as a camera obscura when pulled away from the body.

**Patricia Le** Le integrates the pattern of the dress into her design of the fabric, making her *Pattern Dress* self-referential.

- Issey Miyake** Form and function merge in Miyake's tubular pleated fabric that purchasers configure to become their desired garment.
- Andrew Mowbray** Mowbray explores gender, sexuality and fishing in his formal white vinyl *Bachelor's Suit*.
- Yoko Ono** As the public snips off Ono's garment in her landmark 1964 performance *Cut Piece*, her dignity and composure are threatened.
- Maggie Orth** Orth and her team at International Fashion Machine put the wearer of *Firefly Dress* in a perpetual  
**Emily Cooper** limelight. As the "smart fibers" on the diaphanous layers of fabric brush against each other, they  
**Derek Lockwood** cause the dress to twinkle.
- Lucy Orta** Orta's *Nexus Architecture X 8 – Cité la Noue* makes evident the social and physical connections between people: we are an interdependent species. Her work examines the social bonds within communities and the relationships between individuals and their environments. These connected hooded suits articulate the need for human contact and association.
- John Perreault** Perreault explores the primal substance of hair—made to protect, used to flirt.
- Jody Pinto** Using animal skins as grounds on which she draws body hair, Pinto embraces the cultish right of flagellation to explore human's ambivalence about the body. Flesh is both the source of desire and the recipient of punishment.
- J. Morgan Puett** Tartans were invented to identify family groups, to build pride, and to inflate egos. Interested in  
**Suzanne Bocanegra** redrawing boundaries, Puett and Bocanegra used U.S. census data to create two tartans for Manhattan: one based on race, the other on income, our two defining social indicators.
- Ramses Rapadas** Rapadas conflates two types of coverings—garment bags and garment—thus cleverly and explicitly stating the essential cloaking function of clothing.
- Galya Rosenfeld** Rosenfeld's work systematically explores formal problems posed by the materials themselves. Each work is a visually and intellectually constructed theorem. This gown, constructed of one continuous zipper, has many configurations, depending on the wearer's wishes.
- James Rosenquist** Like a bag containing goods, or a barrier keeping moisture from entering our homes, Rosenquist's *Paper Suit* (reissued in Tyvek®) becomes a vessel to protect our most precious selves.
- Yinka Shonibare** Shonibare's elegant, colorful fabrics and sculptures allude to issues of domination, colonialization, gender, and social role.
- Mimi Smith** Smith's *Camouflage Maternity Dress* embraces the paradoxical dualities of inside/outside and seen/unseen in clothing. Her maternity dress exposes the absurdity of the "don't ask/don't tell" policy of the military concerning matters personal and sexual.
- Emily Sontag** Sontag's *Second Skin* garment illustrates by medical terminology and body part some of the cosmetic surgical procedures that are sought after to create the ideal female physique.
- Studio 5050** Loneliness is functionalized in *LoveJackets*: When wearers of Studio 5050's two jackets approach each other, the patterns on the jackets flash. These garments express the hope of finding the "right one." *HugJackets*: When wearers embrace while wearing elegant, matching vests, their romantic ardor sets the garments aglow.
- Rosemarie Trockel** Trockel allows for the multiple identities that constitute each of us in her *Schizo-Sweater*.

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**Krannert Art Museum**

University of Illinois, Urbana-Champaign

January 20–April 9, 2006

**University Art Museum**

University of California Santa Barbara

Santa Barbara, California

July 5–August 27, 2006

**Frederick R. Weisman Art Museum**

University of Minnesota

Minneapolis, MN

October 14, 2006–January 7, 2007