

ART GALLERY NEWS RELEASE

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Tufts University Art Gallery
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**MFA THESIS
EXHIBITION**

May 3 – May 20, 2007

Public Opening Reception: Thursday, May 3, 5:30-8:30pm

Gallery Talk with the Artists: Thursday, May 10, 6:00pm
Voice Your Vision! Guided Tour: Saturday, May 19, 2:30pm

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 the final in an annual, ongoing series of MFA Thesis Exhibitions presented by Tufts.

Michele Brodie *Hunter, Gold Hill, Oregon*



“Landscapes recall the memory of a personal and cultural past. They transmit memories from one generation to another and create a space in which past and present are woven together, enduring and ephemeral. Often our most intimate relationships with place are imprinted during childhood. By photographing individuals in the

environment of their early childhood forts or special places, I am using landscape to recall pieces of our childhood past and recover the connection between physical space and the complex social relationships associated with that place. The portraits act as storytellers, reflecting the passing of time and the fragmented space between perception and reality. These photographs explore themes of history, memory, fantasy and escape, and reveal the significance of landscape as a critical agent in the formation of culture and the development of our own social and personal identities.”

Erin Carey *Power Plume I*

“My video installation *Passager Momentané* explores a ‘neo-flaneur’s’ guide to the urban landscape. Close observations of the built environment reveal constructed moments of awe, wonder, and contemplation, as well as hints of uncertain dread and violence. A kaleidoscopic journey of momentary amnesia and schizophrenic noise through our media-saturated urban environment infuses the fabric of the rider-flaneur’s psychic experience.”



Jeanne Evans *Able series*



“The “Able” series began when I took my father on vacation. He requires a wheelchair because he can’t walk too far or for any length of time. I began thinking about how people end up in a wheelchair, either from a physical defect, an accident, or physical limitations. I also thought about how they do things that people without limitations take for granted. I imagined how inconvenient life becomes when one day you stand up right and the next you’re in a wheelchair. Things that you use to be able to reach are suddenly out of reach. Doors that you could open easily are now a struggle or impossible. The second floor of a home is now inaccessible without an

elevator to help you. Some will find themselves spending their days and nights looking for that miracle to put life back the way it was.”

Emily Diehl *Untitled*



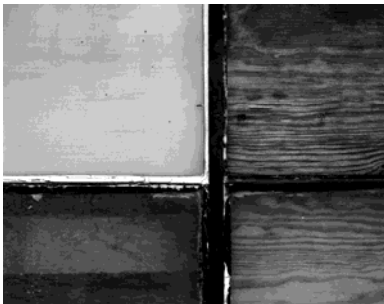
“I am currently working on a group of paintings that depict modernist interiors and buildings. Some of the paintings depict specific buildings or places that are specific, and in other cases they are of images and others are taken out of context and altered. Parts of the paintings remain abstract and reference Color Field or Hard-Edge painting, historical references to my suspicion of depicting illusion and the relationship between the painting as object and the image of the painting. More importantly, the paintings address current discourse on utopian and modernist concerns of developing a better future and a more efficient world.”

Thomas Doran *Regenbogen*

“My approach is one of restraint. Straightforward, pared-down materials are supported, stacked, piled, painted, and crumpled so that they may become vocal in their own modes. These specific objects exhibit or imply their own particular response to gravity, light, and wind. They retain their old familiarity without eclipsing new possibility. They divide space, occupy ground and declare themselves open or closed as forms. Sensual, intellectual, political, linguistic, geographical, autobiographical and historical forces advance and retreat throughout the body of work.”



Kyna Jones



“I look for accidental art, finding beauty where it was never meant to be, celebrating the simplicity of a gesture that mean nothing at all, made by someone whose name will never be known. I am looking for a different way to make a photograph to translate my personal experience with a space, to make a record of another kind of truth.”

Sara Jones *Sally's Room, eight months from now*

“I examining my relationship with a family house in Memphis, Tennessee and am challenged to remember it completely. The act of painting, assisted by photography, allows me to introduce forces of my choosing, and reflect on the inevitable decay and deterioration of both the structure of the house and the structure of my memories.”



Justin Life *Dec 7 2060 6:30AM (Mural Study)*



“In my drawing I imagine an internal projection of my own body and that of others during the last moment of consciousness. This event is a conglomeration of military, religious, and natural disasters. Anonymous beings explode and implode, there is no distinction between viewers and participants or between the inner and outer world. I imagine myself in this moment and create a narrative that shows the body's disintegration and joining with its surroundings. I use the mural format to heighten the visual impact of the piece and create a body-to-body reaction with the viewer.”

Dawit Petros *Proposition 1: Sign, Churchill River, Hudson Bay*

Ultima Thule – “This project links my travels to the austere and remote landscapes of Churchill, Canada and Badwater Basin in Death Valley, California with the glacial topography of Mount Kilimanjaro in Tanzania, Africa. The project takes multiple forms; a reflecting pool, video installation, photographs, text and a wall painting. These objects address the space between form, location and language. By displacing space (through mirroring, mixing, and interaction of multiple media), the composite reconfigures received notions of fixity and periphery.”



This video is an attempt to embody, reconfigure, and re-present a small sample of the constituent voices that converse in my autobiographical narrative. Historical texts are reconstituted through the utilization of indeterminate processes, in an effort to unsettle the fixing tendencies produced by language. This gesture recognizes the limited originality of the performative self and the insufficiency of representation, in light of our capacity for self-knowledge.

Keith Sullivan *Dasein*



Benjamin Tiven *The Implication Arrow #4 (Hotel Alexandre)*



This installation maps an architectural proposal from 1784 (the *Cenotaph for Isaac Newton* by Etienne Louis Boullée) onto the lives of the 20th century mathematician André Weil and his sister Simone, a philosopher and political activist. Boullée’s cenotaph proposal was a huge, spherical, outdoor planetarium illuminated by sunlight. This installation reworks that idea into two adjoining rooms, one housing a video projection about the two siblings, the other a planetarium whose stars are illuminated by the light from the video.

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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 is located **in the Aidekman Arts Center** on the Tufts University **Medford** campus. The Gallery is fully accessible and admission is free. Hours are 11am to 5 pm Tuesday through Sunday and Thursdays until 8 pm. **Free daytime visitor parking** is available in the two parking lots off Lower Campus Road. Parking passes must be obtained at the front desk of the gallery and displayed on your dashboard. Free event parking is available without a pass in the lot behind the Aidekman Arts Center, off Lower Campus Road. Visit our website: www.ase.tufts.edu/gallery or call 617-627-3518 for more information.