Tufts Fourth Annual Juried Summer Exhibition
May 31 – July 29, 2007
Public Opening Reception
Thursday, May 31, 5:30–8:30 p.m. · Music by the Ken Field Trio

Medford, MA – The Tufts University Art Gallery is pleased to present its Fourth Annual Juried Summer Exhibition celebrating the vitality of the arts in Somerville and Medford, Tufts’ host communities. Twenty-three artists who either live or maintain studios in Medford and Somerville are included. Participating artists are: Elaine Bay; Meg Birnbaum; N. Noon Coda; David Colombo; Brian Corey; Jesa Damora; Kate Gakenheimer; Randy Garber; Jane Goldman; Raul Gonzalez; David Harris; Bradford Johnson; Veronique Latimer; Joan McCandlish; Rachel Mello; Greg Mencoff; Sandys Moore; Riki Moss; Mary O’Malley; Tina Riedel, Geoffrey Stocking; Sarah Wentworth; and Barbara Zeles. This year’s exhibition was juried by the Tufts University Art Gallery, Amy Ingrid Schlegel, Ph.D., director of the galleries and collections, and curated by Rachael Arauz, Ph.D., an independent curator and art historian from Somerville, MA who recently curated the exhibition Keith Haring: Journey of the Radiant Baby.

Elaine Bay (aka PRINCESSDie) is a member of the Somerville-based art collective theMiracle5. She transforms found materials into sculptures that mix religious connotations with dark humor.

Meg Birnbaum’s nostalgic sepia-toned photographs revive the mystery, magic, and wonder of childhood summers by using natural light and a plastic toy camera.

N. Noon Coda relates her art objects to the “whispered hints of poetry.” The diminutive sculptures, made from objects that are meaningful to the artist, tell the stories of her life, history, and loves.

David Colombo’s droll flora and fauna etchings (some of which he hand-watercolors) are composed without the use of perspective. Imaginary plants and animals are stacked like little toys on a table.

Brian Corey’s black and white drawings layer ink and acrylic on wood to explore the composition of man-made structures, biological systems, and abstract ideas (such as what a thought looks like as it travels through the body).
In Jesa Damora’s drawings and prints of bold, single flowers and teeming gardens, the wildness of nature is a metaphor for our inherently untamed spirit.

Stained glass artist Kate Gakenheimer displays a series of stained glass panels based on vintage Japanese textile prints. She has restored Louis Comfort Tiffany windows and the windows at Boston’s Trinity Church.

Randy Garber combines traditional printmaking techniques with unique surfaces and mixed media. Based on a personal experience with auditory distortion, the works explore the shifting, difficult nature of communication.

Jane Goldman calls herself a “lyrical realist” inspired by imagery from the natural world of flora, fauna, and weather. The Tidal Pools watercolors are metaphors for the rich tapestry of life’s origins.

Raul Gonzalez is a member of the Somerville-based art collective theMiracle5. In his Moneyland series of paintings he explores the personalities of his fellow group members by designing oversized currency filled with coded imagery and language.

David Harris’ color photographs feature abstracted details of rusted metal found in construction sites throughout Boston. He explores the accidental images embedded in natural surfaces.

Bradford Johnson’s paintings based on historical photographs explore the effect of photography on memory. They balance the documentary nature of photography with expressive brushwork and other traces of the artist’s hand.

Veronique Latimer’s encaustic paintings encapsulate layers of images from fragments of family photos and natural elements, with a muted color palette to suggest the hazy depths of memory and ancestral history.

Rachel Mello’s relief paintings are influenced by her study of architecture and theater. Boston-area locales are painted then cut into silhouettes, casting intricate shadowy patterns on the wall.

Greg Mencoff’s small, wood relief sculptures are delicately balanced studies of the materials’ formal qualities and are based on the Japanese philosophy of “all things to center.”
In **Joan McCandlish**’s photographic studies, plant material seemingly floats within saturated fields of color. The works contain silhouettes of the photographs’ original subjects that have been altered by the digital imaging process.

**Sandys Moore**’s moody canvases layer daubs and swaths of oil paint to create an imaginary landscape that is part natural and part dream. The transformative effect of light is a key element in the works.

Sculptor **Riki Moss’** installation *The Paper Forest* is made of abaca pulp, reed, nests, and wood. The individual sculptures resemble abstracted natural forms that capture tensions between transformation and stasis and light and shadow.

**Mary O’Malley**’s intricate ink on black paper drawings teem with hybrid natural elements. Inspired by the “wild side” of nature, the artist creates imaginary landscapes of fecund abundance.

**Tina Riedel**’s collage-like digital photographs deconstruct the recognizable surface image and recombine elements to reveal a deeper meaning.

**Geoffrey Stocking**’s acrylics on canvas are studies in color relationships that create pictorial depth on a two-dimensional plane.

**Sarah Wentworth**’s installation *The History of Art (abridged)*, with its empty frames, wrapped packages, and unpainted canvases, symbolizes the vastness of the field of art history and suggests its significant influence on today’s artists.

**Barbara Zeles’** installation *Flirtation* consists of repurposed tin ceiling parts that have been manipulated by the artist to suggest fallen stars. Each metal form shows the effects of time and modeling differently.

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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. Summer hours are 11am to 5 pm Wednesday through Sunday. 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 Tisch 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](http://www.ase.tufts.edu/gallery) or call 617-627-3518 for more information.