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 April 12th at the Tufts University Art Gallery and runs through April 29th. This is the second of three MFA Thesis Exhibitions presented by Tufts as part of an annual series. The artists will each be present at the opening and will speak about their work.

The nine artists’ new work represented in this exhibition encompasses representational painting, painted Plexiglas reliefs, graphite drawing, experimental film, and varied approaches to installation.

Four painters -- Eunice Yoon-Seon Choi, Sammy Chong, Helena Hsieh, and Arhia Kohlmoos – each adopt very different approaches to representational painting. Eunice Yoon-Seon Choi’s large-scale Parallel Universe oil on canvas series explores tensions between the beautiful and the grotesque in invented narratives set in post-apocalyptic settings. Sammy Chong’s intimately-scaled relief sculptures depict seemingly banal scenes of people in public spaces such as train stations, shopping malls, and street corners that, when seen through multiple layers of painted Plexiglas, suggest a psychological sense of solitariness and detachment indicative of contemporary society. Through narrative self-portraits of a solitary female figure in everyday spaces, Helena Hsieh examines her place as a Chinese American woman in the history of painted representations of women. Arhia Kohlmoos’ series Totemic features allegorical portraits of herself and her sisters using conventions adapted from both Renaissance and surrealist portraiture.

Tufts University Art Gallery is fully accessible and admission is free. Gallery hours are Tuesday through Sunday, 11 am to 5 pm, and Thursdays until 8 pm. For more information visit artgallery.tufts.edu
Three artists – Amy Mae Flaherty, Jee Min Kim, and Kate Rapin – explore the widening terrain of installation art from performance, conceptual, and video perspectives. Amy Mae Flaherty’s environmental installation is based on the artist’s performative re- enactments of moments from her deceased mother’s life and accomplishments as represented by family photos and documents. While paying homage to her mother, Flaherty examines the pitfalls of resemblance and memory through reproductive media. Jee Min Kim’s video installation titled “I” contains seven monitors each displaying montages of her communications with family and friends in Korea via social media websites to explore contemporary constructions of diasporic identity. Kate Rapin’s site-specific room installation, New York Times TV Listings, consists of dozens of color-coded, hand-taped panels of printed television schedules that immerse the viewer in vibrant patterns while suggesting the structured division of time on a daily basis.

Kimberly Ruth’s experimental, multi-channel film, What’s Inside of You, explores the dynamic between intimacy and voyeurism through its editorial structure. An adaptation of Raymond Carver’s short story Gazebo, the film’s single-location and minimal plot represents the viewer through a hand-held camera as both a character in the film and a voyeur outside of it.

Heidi Hogden’s large-scale graphite drawings suite, titled 42.88°N, -88.01°W, revisits the landscape of her childhood home in Franklin, Wisconsin through the process of drawing as acts of remembering and intimacy but also of distancing and reconstruction.

GALLERY HOURS
Tuesday - Sunday 11AM - 5 PM
(Closed Mondays)

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