This past spring, 12 Tufts students gathered for a “Flash Art Collective” workshop, facilitated by visiting artist (and Tufts-SMFA alum) Avram Finkelstein. The group formed from a call for participation after the emergence of the “Black Lives Matter” movement and was inspired to consider the overlay of race and privilege in U.S. society. They worked with archival photographs taken on campus throughout the mid-20th century and one photo taken during a campus demonstration in the fall of 2014. A short text prompts questions about “who gets to feel safe?”, “who has to hide?”, and “who is erased?” Titled Invisible (see image above), the resulting public art “billboard” (sponsored by the Tufts Art Gallery, in collaboration with the Tisch College) is on view at the Campus Center through April 2016.

Similar themes resonate with And I Can’t Run, a 2013 screenprint by Hank Willis Thomas recently acquired for Tufts (on view in the Aidekman Arts Center). Thomas’ use of reflective roadside vinyl gives the image a different aura depending on the light source. It appears in natural light as a ghost-like trace, the imagery hard to discern. A flashlight or camera flash reveals another image, thus rendering the invisible visible. Learn more about this smart, conceptual photographic print and the important American artist who created it in our Museum Without Walls program.

Also in this edition, learn about two different immersive exhibitions on view this fall and a monumental art commission on the Medford campus. Be introduced to acquisitions to our permanent art collection, and to a unique contemporary art destination in Japan. Read about Frida Kahlo and the collaborative work of a Tufts professor and a former student. Uncover the research of alum Jay Greene (A88), who will visit campus in October to talk about why field trips to museums are crucial yet underrated “experiential learning” opportunities and how the Gallery is partnering with the Tufts Medical and Sackler Schools on our own “field trips” to foster visual literacy.

We invite you to visit us often—for a special event, artist’s talk, panel discussion, reception, or Sunday tour with a Gallery Guide; or, bring a friend (or date!) to one of our hands-on createDATE workshops.

Looking ahead to next year, the Shirley and Alex Aidekman Arts Center—the home of the Tufts University Art Gallery—turns 25! I invite you to send us your memories of the 1990 construction or 1991 opening. Or, simply send reflections—as alumni, parents, friends, or neighbors—about your favorite experience, exhibition, or event in the Arts Center, please email: amy.schlegel@tufts.edu.

Amy Ingrid Schlegel, Ph.D.
Director of Galleries and Collections
Tufts University
Internationally-recognized artist Shahzia Sikander (b. 1969, Pakistan, lives in NYC) was invited by the Sharjah Art Foundation in the United Arab Emirates to create a work of art for the 11th Sharjah Biennale in 2013. Sikander had visited the United Arab Emirates as a young person, during the 1980s, after the withdrawal of Britain from the Gulf region in 1971 and the end of the British protectorate that lead to the creation of the nations of the U.A.E, Bahrain, Qatar, and Oman. “Engaging the city [of Sharjah] … was a far more tactile experience,” Sikander reflected, “allowing me to dig a little deeper into the history of the place. It was not the easiest of cultures to access. It took time to establish some sort of chemistry with the place.”

Inspired by the U.A.E.’s unique geography and culture at the Strait of Hormuz in the Persian Gulf, Sikander created an immersive installation, Parallax, that is the centerpiece of a major exhibition at Tufts, on view from September 10 through December 6, 2015. Constructed from hundreds of drawings and paintings, with music and sound by composer Du Yun, abstract, representational, and textual forms coexist and jostle for domination in this 15-minute animation. Related paintings, drawings, and photographs are also included in this U.S. museum debut of Sikander’s most complex and largest work to date.

Sikander’s creative process leading to the monumental work Parallax, is explored in a forthcoming publication from Tufts, with contributions from Tufts Professor of History Ayesha Jalal, independent curator and critic Sara Raza, Amy Ingrid Schlegel, Shahzia Sikander and Du Yun. Since its debut in Sharjah, U.A.E, Parallax has been presented in
Sweden, Sri Lanka, Korea, Texas, Spain, and now in Boston at Tufts. Parallax is a profound rumination and reconsideration of the confluence of cultures and histories localized at the Strait of Hormuz, part of present-day U.A.E., and the changing power relations and dynamics that have characterized the Gulf region for centuries. The Gulf region has been called an “unimagined community” bound not by ethnic, tribal, or racial identities but “creolized” like the Caribbean, with an integrated mixture of Arab and Persian cultures. Similar to other Gulf States, 85 percent of the United Arab Emirate’s population of 9.2 million is non-citizen expatriate workers, predominately from South Asia.

Sikander made several research trips to the U.A.E. in 2011 and 2012, during which time she rented a car. She drove across the west coast of the Peninsula (facing the Persian Gulf) and then north along the tip of the Strait of Hormuz, to Ras al-Khaimah and the tip of Diba al-Fujaira. She then drove south through the Kalba, along the coast (on the side of the Gulf of Oman), then across the desert from Sharjah to Khor Fakkan several times. She said she was interested in condensing her thoughts and narration through drawing during these trips. “I though of drawing as libretto, and, in addition, driving as drawing. Driving for me was like navigating the terrain of a drawing,” she said in a 2014 interview. “As I drove, I focused on the experience of the senses, the intense heat, the bright light, the proximity to water and sand, and often on the notion of the ‘mirage.’ … Driving is less about getting to know a place—[and] becomes another type of activity, [operating] as a device to measure the displacement of scale.”
She made an unexpected discovery during one of these trips that proved to be a major catalyst for the creation of the work featured at Tufts during the fall of 2015. A chance meeting of a Pakistani caretaker of a dilapidated movie house in the desert turned into an opportunity to experiment with projecting images on a cinematic scale. “While visiting Sharjah in August 2012, I toured a dilapidated cinema in the town of Khorfakkan. The building is full of character but in a state of decay, dying a slow death. In the United Arab Emirates, where there is so much new development, this stagnating space is an anomaly. I returned to the cinema in December, when I met its sole guard. A native of Pakistan, he came to Sharjah in 1976 to help build the theatre, which was designed by architects and engineers from Karachi after Pakistani cinema architecture of the 1960s and 1970s. He, rising through the ranks from laborer to manager, had lived in the cinema since his arrival. The building is his life, his love—his existence is so intricately intertwined with it, and its imminent death will close a chapter in his life’s labour. But he spoke of it as if it were still alive and functional, unable to see the layers of dust and decay around him, a sole survivor held captive to a dream. I ended up weaving this unexpected story into my work.”

Sikander made a series of color photographs called “The Cypress, Despite its Freedom, Held Captive by the Garden” that document this encounter, two of which are included in the Tufts exhibition. In the photographs, the caretaker watches the faded screen as Sikander projects her drawings on it, “transforming the space and bringing the cinema back to life.”

Parallax has a mesmerizing effect of dramatic intensity. It opens with a full screen image described as both a pulsating, black sea and as the “white noise” static of an analog television screen. A “curtain” then descends from top to bottom, and a steady sequence of slow movements flow directionally—first from top to bottom, then from right to left (as in Arabic script), then left to right, then in circular patterns. It culminates with imagery introduced in the opening scene, “swarms” that coalesce into what she calls the six “singing spheres,” each with its own density spinning at a different rate, each seemingly calibrated to a layer of sound. Its directional, narrative flows impart an effect similar to chanting meditation, disrupted momentarily at different points by fleeting real world sounds of jackhammering or explosions, and the recitation of poetry by both male and female voices. The soundtrack, composed by Du Yun in close collaboration with Sikander, includes recitations in Arabic by three poets living in Sharjah.

—AMY INGRID SCHLEGEL
EXHIBITION CURATOR

Parallax Publication

LOOK FOR THE PUBLICATION PARALLAX IN SPRING 2016, WITH CONTRIBUTIONS FROM: AYESHA JALAL, SARA RAZA, AMY INGRID SCHLEGEL, AND SHAHZIA SIKANDER AND DU YUN
This remarkable photographic journey began in Slovakia in the winter of 1997, at the funeral of the artist’s father. Canadian photographer Yuri Dojc, who had left then Czechoslovakia as a 22-year-old when the Soviets invaded in 1968, met a Jewish woman there named Ruzena Vajnorska. She was a young girl in October 1942, when she was put on one of the very first trains out of the country and transported to the Auschwitz concentration camp in Poland. She worked there as a “kapo” (overseer) until Liberation in April 1945. After the war, she visited with other Slovakian Holocaust survivors living nearby every day. When Dojc met her as an old woman, he began to accompany her on these visits.

In 2005, British media producer and filmmaker Katya Krausova first saw some of the 150 photographic portraits of Holocaust survivors Dojc had made in a slideshow at a reunion of the 1968 Czechoslovakian diaspora in the Slovakian capital city of Bratislava. Later that year, she and Dojc embarked with a Slovakian film crew to find other Holocaust survivors in the hopes of interviewing them. Also accompanying them on these travels was a book written by Dojc’s deceased father, a retired schoolmaster, about Jewish life in Slovakia he worked on for twenty years.

One chance encounter in 2006 led Dojc and Krausova to a forgotten and abandoned school for Jewish children in the town of Bardejov, which had been painstakingly protected by a Protestant church warden.
Intermittently over the next five years, Dojc and Krausova were guided by other locals in towns across Slovakia to abandoned and repurposed buildings—some synagogues, some mikvahs (ritual baths), and to nearby woods, where overgrown Jewish cemeteries were left to the forces of entropy. Dojc photographed and Krausova documented the processes of discovery and recovery.

Numerous trips later, in 2008, Dojc and Krausova were taken to a dilapidated building in the town of Michalovce that housed books and Jewish liturgical scripts (Torahs and tefillin) from the destroyed synagogue in the town’s main square. Most of the books were stamped inside with the owner’s names. Amidst the debris, Krausova found a book stamped with the name “Deutsch Jakab.” Dojc quickly realized it had belonged to his paternal grandfather. This book is the only belonging, besides a photograph from before the War, Dojc has of a grandfather, who, with his other grandparents and the rest of his extended family, had perished at Auschwitz. Dojc and Krausova realized this book was the “last folio”—the amazing, serendipitous discovery that brought his personal quest to understand his Jewish heritage and family history full circle. Yet he told *Time* magazine in 2011, “I cannot stop. You can bet I will continue.”

An excerpt from Krausova’s feature-length film is incorporated into the photographic exhibition and tells a broader history of Jewish life in this part of Eastern Europe through Dojc’s journey. The film reflects on the tragedies and the universal losses of the Holocaust through accounts of survivors and other eye-witnesses as well as contemporary documentary footage. The feature film will screen at Tufts on October 6, during a week-long artists’ residency (see below), sponsored by the Center for the Humanities at Tufts and co-organized with the Tufts University Art Gallery.

—Amy Ingrid Schlegel

**Last Folio (the exhibition, film, and book) charts a journey in cultural memory and reflects on the universal losses of the Holocaust. Yuri Dojc & Katya Krausova will be on campus October 5-9 in an Artists-in-Residence program co-organized with CHAT (Center for Humanities at Tufts). There will be opportunities to engage in conversations about artistic process and documentary practice, culminating in new stories and student work.**

**TUESDAY, OCTOBER 6 | 7-9pm**

*Last Folio* film screening and discussion

**THURSDAY, OCTOBER 8 | 5-7:30pm**

Panel discussion, book signing, and reception

**FRIDAY, OCTOBER 9 | 6:15pm: Shabbat Service**

| 7pm: Shabbat Dinner* | 8pm: Shabbat Stories |

*Advance registration is required; a fee for non-Tufts ID holders applies.

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Related Events

**Raise the Roof** November 4 & 7PM

Local art professors Rick and Laura Brown challenged themselves—and 300 students and professionals from 16 countries—to reconstruct an 18th-century Polish wooden synagogue destroyed by the Nazis during World War II by hand, using the same tools, timber, and paint, with only archival photos for reference. *Raise the Roof* is a new movie by Yari and Cary Wolinsky that grapples with the project of reconstructing a glorious lost object and recovering a lost world along the way. Co-sponsored by the Art Gallery, the Film and Media Studies Program, and the Cummings/Hillel Program for Holocaust & Genocide Education. Followed by a reception and Q&A.*
This exhibition explores the creation and installation of a monumental site-specific art commission for the new Collaborative Learning and Innovation Complex at 574 Boston Avenue on Tufts’ main Medford campus by Boston-based artist and Tufts alum Sophia Ainslie (MFA 2001). Ainslie’s seven-panel mural, titled In Person–574, is her largest work to date and the first to use digital printing methods; it spans over 6,000 square feet and four stories of the building’s central stairwell. “Since the stairwell is so vast,” Ainslie explains in a Tufts Museum Without Walls narrative (visit: tuftsart.toursphere.com) about the project, “I wanted each wall to exist as a separate work and, at the same time, to coexist as a whole. I was interested in creating a sense of ‘disconnected connectedness’ between the floors. So, from your vantage on any floor, each panel can stand on its own, and, if you look up or down, connections between color and mark can be made that allow the eye to follow through the multiple panels.”

Ainslie’s imagery focuses on the visual continuum between interior and exterior, the microscopic and macroscopic, and diagnostic imaging technologies and the surrounding landscape. Ainslie’s work combines X-rays, territorial mappings, and sketches of places she has experienced first-hand to compose a “collage-like space.” Beginning with drawing, then extending into painting, Ainslie’s practice melds observation and imagination, and results, as she says, “in a relationship of connections and disconnections between inside and outside, mark-making against flat color, absence and presence.”

The Gallery exhibition in the Remis Sculpture Court, on view from September 10 to December 6, 2015, includes five...
“My hope is that this work triggers your imagination and pulls you in. Gets you to stop, look, and wonder ... To feel an energy and movement in the work.”

of the seven original paintings created as the basis for the site-specific commission, as well as materials related to Ainslie’s creative process, and a slideshow documenting the mural’s installation. “My hope is that this work triggers your imagination and pulls you in. Gets you to stop, look, and wonder ... To feel an energy and movement in the work.”

The commission is made possible by an endowed fund to purchase art by Tufts graduates established by Dr. Joan M. Henricks, J69, and her husband Alan Henricks. Ainslie is the inaugural recipient of funds from the Henricks endowment.

—AMY INGRID SCHLEGEL
On May 15, we lost our colleague, friend, and alum Amy Louise Brandt to acute myeloid leukemia. She was 37. She is survived by her husband Dave Arthur, two-year-old daughter Emma Arthur, mother Sue Brandt, and relatives in Michigan. Amy was a graduate of the Master’s program in art history at Tufts and my very first graduate curatorial assistant. It was during her time at Tufts that Amy decided to become a curator.

Amy was a rare blend of an art history scholar, curator of contemporary art, and a lover of 19th century French modernism. She was a Francophile and fluent in French. She studied at the Sorbonne after completing her Bachelor’s degree at the University of Michigan. She received her M.A. from Tufts in 2005 and then enrolled in the Ph.D. in art history at the City University of New York, where she earned her Ph.D. in 2011, while also working in curatorial positions at the Guggenheim Museum and the Sackler Center for Feminist Art at the Brooklyn Museum.

Amy’s interest in art of the 1980s was sparked at Tufts in a seminar she took with Tufts art history professor Eric Rosenberg. A critical reassessment of painting after the “death of painting” became the subject of her dissertation, published as Interplay: Neo-Geo Neoconceptual Art of the 1980s, by the MIT Press in 2014. In her book, she masterfully blends methodologies while focusing on the work of a loosely affiliated group of artists active in the East Village in the 1980s—whom she dubs “Neoconceptualists” —Ashley Bickerton, Peter Halley, Jeff Koons, Sherrie Levine, Allan McCollum, and Philip Taaffe, among others. She puts the East Village art and gallery scene of the 1980s into socio-historical context, then re-interprets the work of these artists through close readings of individual works, showing how their knowledge of French poststructuralist theory (recently translated into English) is manifested in their work.

Reflecting back on her professional development in 2010, Amy remarked that “working as a Graduate Assistant at the Tufts University Art Gallery had an enormous impact...I learned many skills that became integral to my future career as a curator, such as grant writing, exhibition development, and collections management. I gave my first gallery talk at the Tufts Art Gallery and juried my first art exhibition. I learned how to fine-tune label copy in order to pique visitors’ interest in a work of art. My unique, hands-on experiences at the Tufts University Art Gallery allowed me to land curatorial positions at two major museums in New York...I remain extremely grateful for the opportunity and for Amy Ingrid Schlegel’s outstanding mentorship.”

“I am honored to have befriended and mentored Amy Brandt during the past decade, while at Tufts, CUNY, and at the Chrysler Museum of Art in Norfolk, VA, where she was the McKinnon Curator of Modern and Contemporary Art since 2011. We dedicate our upcoming presentation of her exhibition Tseng Kwong Chi: Performing for the Camera to her memory.

—Amy Ingrid Schlegel

Gifts in memory of Amy Brandt will go to a college savings plan for her daughter Emma’s benefit. College America FBO Emma Arthur, c/o Lewis Webb, Kaufman & Canoles, PC, Suite 2100, 150 W. Main Street, Norfolk, VA 23510.
In mid-April in New York and in late August in Norfolk, VA, Amy Brandt’s first and last major exhibition, Tseng Kwong Chi: Performing for the Camera opened to critical and popular acclaim. The New York Times called the show an “entertaining and edifying” survey of “the brief but prolific 10-year career of one of the [1980s] more scintillating but lesser-known players.” The exhibition is touring nationally and will open at Tufts on January 21, 2016, with a public opening reception planned for January 28. In her lead essay in the accompanying book, Brandt offers some insights into Tseng Kwong Chi’s significance:

“In more than 100,000 photographs, Tseng Kwong Chi captured the cultures, contradictions, and celebrities of the 1980s. He is best known for his East Meets West and Expeditionary series, images that are strikingly formal, yet performance-based. They show the artist posing in front of popular tourist sites, such as the Brooklyn Bridge, World Trade Center, the Eiffel Tower, or Mount Rushmore, and in magnificent natural settings such as the Canadian Rockies and the Grand Canyon.

“His compositions are careful, deliberate acts of setting the stage for his own performances before his camera. Tseng uses dynamic backgrounds, bold designs, witty interactions with other subjects, and sometimes costumes and props…

“Once living in New York, Tseng thrust himself into the heart of its 1980s art and counterculture movement. He quickly became a pivotal member of New York’s downtown scene and a vital documentarian of that rich decade…

“Tseng and [Keith] Haring were close friends for 12 years, and during their time and travels together, Tseng captured more than 25,000 photographs of Haring’s ephemeral subway drawings and exhibition art. Well before 1990, when the two friends died from AIDS-related causes within a month of each other, Tseng had become known as ‘Haring’s photographer.’ Though this reputation helped him in the New York art world, it hindered recognition of his much broader talent. In a way, then, Tseng’s images of Haring’s art have inspired this exhibition, providing just a starting point for this retrospective. Considering his short career, Tseng produced a prodigious oeuvre of surprising depth and breadth—and left an indelible impact on the generation of artists who followed.”

—Amy Brandt
A huge part of the allure of visiting the international contemporary art destination of Naoshima Island on Japan’s Seto Inland Sea, several Japanese told me, is that it’s hard to get to. Three hours south on the Shinkansen (“bullet” train) from Tokyo, to the city of Okayama, then an hour by taxi or commuter rail to the port town of Uno, then a 25 minute ferry and 10 minute shuttle van ride, and you’ve arrived at the Benesse Site Naoshima, the first of six art museums all designed by renowned Japanese architect Tadao Ando and built on this sparsely populated (with just 3,323 people) and historically industrial island since 1992. I arrived at this absolutely unique contemporary art destination in mid April, just as the cherry blossom season was winding down, to discover a completely different kind of Japanese landscape devoid of Japan’s ubiquitous cherry trees. Large pines, scrub brush, and blossoming purple rhododendrons covered the island’s rounded hills down to its sandy shorelines. Naoshima is the largest of three islands (the other two being Teshima and Inujima) developed for tourism by the Naoshima Fukutake Art Museum Foundation, in cooperation with the regional government. For this contemporary art curator and art historian, Naoshima was a must-see ‘detour’ on a larger Japanese travel itinerary and had all the traits of a pilgrimage. I could not have anticipated how much the notion of pilgrimage echoed throughout my visits to the numerous art museums and art projects on Naoshima and its smaller neighboring islands.

Upon arrival at the ferry terminal (or a private dock a mile or so away), you are picked up by a Benesse House shuttle and immediately the feel of a retreat settles in. Staying on the island is not an inexpensive proposition, as there are no other hotels other than the Benesse House (a hotel-museum-restaurant complex) and the nearby extension of the Beach and Park hotels, Terrace Restaurant and Shop commissioned from Tadao Ando in 2006 to accommodate the demand from international and Japanese travelers alike. The staff is bilingual and in some cases trilingual and all signage is in the romaji script or English, so way-finding is easy. The experience from start to finish is highly structured, from the shuttle and ferry schedules, to the dining times and set menus, to the prohibition of photography at all the museums and art project sites. Some sites require you to remove your shoes, as if visiting a monastery, temple or other sacred space.
Ando’s buildings on Naoshima are designed to showcase the blue chip art collection of the Fukutake family, whose foundation has developed the island for cultural tourism, but in my opinion the art takes a back seat to the phenomenal architectural experience at each site. (The two exceptions, for me, are Hiroshi Sugimoto and James Turrell, who have collaborated closely on several projects with Ando and, in Sugimoto’s case, is a close friend.) For the cosmopolitan set, most of the artists represented in the Fukutake collection are well enough known that other equally good examples of their work can be found in collections closer to home. What makes viewing them special are Ando’s architectural envelopes.

Nowhere else than in an Ando museum (in this case, the Benesse House) would you see Hiroshi Sugimoto’s classic seascape photographs displayed in an outdoor courtyard on concrete walls! The horizon line in each image forms a panorama interrupted only by a corner aperture in the courtyard wall. That opening frames a small nearby island—in lieu of a distant horizon which does not exist in the Inland Sea—and represents a “missing” Sugimoto image. The design of this high walled courtyard at Benesse House reveals not only Ando’s profound understanding of Sugimoto’s work, and of the Japanese “borrowed landscape” tradition, but also the profound sympathy of their quintessentially Japanese aesthetics.

Sugimoto’s contrasts between bright skies and dark seas at different locations around the world are, among other things, representations of the Zen Buddhist tenets that sameness is found in difference, that the universal is embodied in the familiar. Another testament to the synergy of these two contemporary Japanese masters is the chapel-like gallery at the Benesse House Park Hotel just off the reception area that is devoted to selections from Sugimoto’s photographs of modernist architecture—including Ando’s own early Church of Light in Osaka—in which the edges of darkened architectural silhouettes blur with their crepuscular surroundings.

Ando’s unique aesthetic of hard-edged, poured concrete forms creates dramatic contrasts of light and shadow that pace the visitor’s experience of the space. He is a master of the “entrance narrative.” Obscured or hidden entrance portals, often set asymmetrically off to the side, lead to corridors that seem like dead ends but in fact are junctions in his labyrinthine designs. Interior spaces with diffused natural light alternate with, or are adjacent to, brightly lighted, exterior courtyard spaces open to the sky. Each junction where light turns to dark or vice versa offers a momentary opportunity to pause and reflect on the phenomenological—and phenomenal—spatial experience.

These principles are taken to monumental proportions at the spectacular Chichu Art Museum—an entirely subterranean space built into the top of a mountain with three underground levels devoted to just 10 works of art by three artists (Claude Monet, James Turrell, and Walter De Maria) that opened in 2010. The synergy between these three artists’ work and Ando’s architectural framing and pacing created a phenomenological experience unlike any other art museum I have ever visited. Ando is unequivocally the fourth artist featured at the Chichu. The nearby Lee Ufan Museum (a retrospective permanent collection display of this Korean-born Japanese-based Zen master artist), which opened in 2011, while smaller and sunken into its site rather than subterranean, imparts a similarly profound synergy between art and architecture.
The most recent of Ando’s projects is the smallest. The Ando Museum, “an old house infused with new life,” opened in 2013 in the Honmura district of Naoshima, a village about 10 minutes’ ride from the Benesse Site, where 100-year-old wooden homes with charred exteriors are the antithesis of Ando’s modernist concrete architecture. The modest site nestled mid-block in the midst of the village transforms the interior into a mini-retrospective display on three different levels of Ando’s best-known projects, while the design itself embodies all of his signature design principles. In addition to the Ando Museum, six “Art House” projects are scattered throughout sites in Honmura that offer a kind of scavenger hunt-walking tour. The highlights are James Turrell’s “Dark Side of the Moon” installation, housed in a simple wooden structure designed by—you guessed it—Ando, and a rehabilitated Shinto shrine on the edge of town reimagined by Hiroshi Sugimoto.

The pilgrimage would not be complete without visits to the art sites at Teshima and Inujima Islands, which can be done in one day and are connected by short public ferry rides. The highlight was the so-called Teshima Art Museum, which is not a museum displaying more of the Fukutake collection, but a site-specific outdoor/indoor art installation and engineering marvel designed by Ryue Nishiazawa in collaboration with artist Rei Naito, one of the Japanese artists favored by the Fukutakes. The experience begins at an small entrance pavilion, designed by Ando, that is nestled into the side of a hill, and proceeds with a 1/2 mile paved walkway that takes one past vistas of nearby terraced rice paddies and the sea, then into a forested area, where the Nishiazawa sculptural structure slowly emerges into view. Photography is prohibited everywhere, and for good reason. The enveloping scale of Nishiazawa’s pod-like dome is so difficult to capture with anything but the best cameras. The experience inside the dome is all about one’s intuitive perception of air, light, water, and sound. Two oval apertures in the irregularly shaped dome allow in the natural elements, including rain that collects on the floor, which subtly moves (as the floor must not be level) to connect up with miniscule holes secreting droplets of water that visitors can play with—with toes or fingers. It’s not just the kids who find this unexpected conflation of art and nature fascinating. These droplets of water, like the strings hanging randomly throughout the interior (revealing the air flow), are imperceptible in photographic images. The incredible acoustics of the space offer another dimension of wonder and engagement that simply cannot be captured in photography or video.

Elsewhere on Teshima Island, French artist Christian Boltanski chose a site on a small inlet to construct a beach-side shelter for his “Heartbeat Archive” project. A clinical, white reception room leads to a darkened space illuminated only by a series of low-wattaged lightbulbs suspended from the ceiling that pulse on and off to the pace and thumping bass of different heartbeats. The effect is disorienting initially. The longer you stay in the room, the more you realize the differences among the heartbeats. Boltanski’s Zen turn—sameness in difference. In an adjacent small room, with views of the Inland Sea, one can search a database of the auditory archive, an ongoing public art project of Boltanski’s, complete with the stories of why people decided to participate. While Boltanski’s is a permanent commission of the Benesse House Naoshima Foundation, other temporary public art projects may be on view when you visit the island. They can be explored by bike, by public shuttle bus, or by pre-arranged taxi.

Inujima is a tiny island sustained by fishing. Its one village has become the site of the “Art House” Project, curated by Yuko Hasegawa of the Tokyo Museum of Contemporary Art. New structures commissioned from up-and-coming artists and architects (mostly Japanese) have been erected on vacant lots dispersed throughout the village. A tour of all ten sites, each completely different from the next, and all delightful, can take from one to three hours, depending on your pace. All have seating and opportunities to linger and absorb the environments. I visited on a rainy day and did not see a single villager, which made the experience of peering into people’s gardens and yards feel perhaps a little less voyeuristic than it must normally be. (I hope the inhabitants are getting a nice tax break for allowing their island to be turned into an international art tourism destination.)

—Amy Ingrid Schlegel
Frida’s Garden

Frida Kahlo’s Garden (Delmonico Books and Prestel, 2015), the book accompanying the exhibition “Frida Kahlo: Art, Garden, Life” at the New York Botanical Garden in the Bronx through November 1, is a delightful read for anyone interested in an underexplored side of Kahlo’s creativity—the garden she conceptually cultivated at her familial home in Coyacan, a suburb of Mexico City, from 1929 (the year she married fellow artist Diego Rivera) until her death in 1954.

Kahlo’s deep knowledge of the botanical world, especially the native flora and fauna of Mexico, is demonstrated in the book through close readings of the works of art selected for the Botanical Garden art exhibition by Tufts Associate Professor of art history Adriana Zavala, who authored the introductory essay in the book. This knowledge is also demonstrated through a conceptual reconstruction of Kahlo’s garden at Casa Azul, the name Kahlo gave her house and interior courtyard garden, now a museum, based on archival materials there inside the Enid Haupt Conservatory, designed by a NYBG team of horticulturalists and scientists.

Zavala, together with Joanna L. Groarke, Curator of Interpretive Content for Public Engagement at NYBG (Tufts MA 2006), led a private tour of the two-part exhibition on June 3rd for Contemporary Art Circle supporters and alums. The event drew an eclectic group of 25. As exhibition co-coordinator (and a former Tufts Art Gallery Graduate Assistant), Groarke writes about the evolution of the Casa Azul and its garden in the book.

Both the art and the botanical exhibitions echo Zavala’s thesis that Kahlo was intensely interested in hybridity—in the blending of native and imported species as well as the mixing of human races. This theme is reflected in each of the gallery exhibition’s 14 paintings, drawings, and prints. Since the art on view is intimate in scale and intensely wrought, the book’s full-page reproductions allow one to scrutinize these works and to linger over them more easily than in the gallery itself. The book also includes interesting archival photos and architectural plans of the Casa Azul as it evolved during Kahlo’s lifetime, material not included in the exhibition.

The book includes a glossary of plants in the archival photos from Kahlo’s garden plan, ca. 1940, plants in Kahlo’s art, and typical Mexican garden plants with their American and Mexican common names as well as botanical name. This glossary brings Kahlo’s garden out of the archives and to life again. Complimenting this list of Kahlo’s natural “materials,” visitors to the NYBG grounds can also take a self-guided tour of plants found in Mexico, rounding out a superb day-long visit to the Botanical Garden.

—Amy Ingrid Schlegel

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CONCEPTUALIST ($250-$499)
Benefits include: invitations for you and a guest to special events in Boston, New York City, and other cities such as Los Angeles or Miami; discounted prices on exhibitions; publications hosted by Tufts; passes to contemporary art fairs such as The Armory Show in New York City in March.

REALIST ($500-$599)
In addition to the above, benefits include complimentary copies of all Tufts-produced exhibition catalogues.

EXPRESSIONIST ($1,000+)
In addition to the above, benefits include an invitation for you and a guest to attend our annual fall dinner with exhibiting artists in September after the opening reception.

VISIT OUR WEBSITE:
http://artgallery.tufts.edu/getInvolved/artCircleJoin.htm
**New Acquisitions**

**Francisco Goya (Spanish 1746-1828)**  
**Three prints from the Tauromaquia (Bullfighting) Series**  
**Etching and aquatint on paper, gift of Sylvan Barnet and William Burto**

Undertaken during a break from creating the Disasters of War series, the Tauromaquia offered Goya an opportunity to document the bullfight. The artist had a long fascination with this element of traditional Spanish culture, so much so that, in a painting from the late 1790s, he depicted himself dressed as a bullfighter. First published in 1816, the Tauromaquia series is comprised of 33 works that tell the story of the dramatic and violent spectacle that took place in the ring. These wonderful gifts are from Fletcher Professor of English Emeritus Sylvan Barnet, author of the popular edition A Short Guide to Writing About Art, and his long-time partner William Burto (1921-2013).

**Miska Draskoczy (American, b. 1975)**  
**Flourescent Tree, 2013 (pictured below) and Spring Tangle, 2013**  
**From the Gowanus Wild series**  
**Gift of Tepper Takayama Fine Arts and Miska Draskoczy, A98**

Miska Draskoczy, a 1998 graduate of the program between the SMFA and Tufts University, has donated two photographs from his Gowanus Wild series to the University. The series is comprised of images of the Gowanus Canal, a contaminated Superfund site near the artist’s home in Brooklyn. The images were exclusively shot at night. The darkness and lack of human activity force the viewer to focus on the plants and animals that have thrived in the area despite the contaminated environment.

The Gowanus Wild series has been exhibited at the Brooklyn Public Library, the Vermont Center for Photography, and several other New York Venues. Draskoczy’s Gowanus Wild series was recently highlighted in the New Yorker magazine and in The New York Times, which called the images “documents of a vanishing world.”

Look for these two photographs in the Talbot Avenue lobby of the Aidekman Arts Center this fall.

**Hank Willis Thomas (American b. 1976)**  
**And I Can’t Run, 2013**  
**Screen-print on photo-reflective vinyl mounted on aluminum, ed. 5**  
**Printed at the Lower East Side Printshop**

This spring, we purchased And I Can’t Run, a screenprint on photo-reflective vinyl by the important mid-career New York-based artist Hank Willis Thomas. Thomas’s work often includes the manipulation of vintage photographs and advertising images to explore themes of gender, class, and race in America. Using historical content and images Willis challenges perceptions of contemporary American popular culture.

Look for this work on view in the Talbot Avenue lobby of the Aidekman Arts Center and in our Museum Without Walls mobile app: (tuftsart.toursphere.com).
This exhibition presents an honest look at people with Neurofibromatosis Type 2 (NF2). Artwork from Nathalie Trytell, Kristina Diaz, Ryan Camarda, Phil Kral, Rachel Mindrup, Anne Noble, Keisha Petrus, Shannon Drummond Wachal, Jessica Cook, Jessica Stone, Leanna Scaglione, Michael Smith, Christina Baldoni, Jacqueline Murphy, and Crystal Voye.

Smith was awarded the U.S. State Department Medal of Arts, given by Hillary Clinton in 2012. Her work has been exhibited throughout the world, including solo shows at the Museum of Modern Art, New York, the Whitney Museum of American Art, the Walker Art Center, and the Museum of Contemporary Art, Los Angeles.

Look for this print on view in the Talbot Avenue lobby of the Aidekman Arts Center this fall.

—Laura McDonald
Senior Collection Registrar
Jay Greene (A88), the 21st Century Professor of Education Reform at the University of Arkansas, studies the educational value of visual and performing arts field trips. He will be speaking at Tufts on October 19th in a lunchtime event co-sponsored by the Tisch College of Citizenship and Public Service, the Gallery, the departments of Art History, Education, and Political Science, the Eliot-Pearson Department of Child Study and Human Development, and Museum Studies. Greene noticed—as have I—that teachers often choose recreational places, like amusement parks, as a “reward” for performing on tests or finishing projects. Historically, however, field trips have provided alternative learning environments and are important to students whose parents may not have the financial means or time to take them to museums or performances.

The opening of the Crystal Bridges Museum of American Art (founded by Alice Walton and sponsored by Walmart) in Bentonville, Arkansas in 2011, presented Greene with an opportunity to design a rigorous and novel study to test a hypothesis. Using a typical medical research approach, Greene’s team created “treatment” and “control” groups from 11,000 Arkansas 3rd through 12th grade students selected via a lottery system. Treatment groups received free transportation, admission to the museum, and guided sessions with museum educators. Greene found the benefit to disadvantaged populations was two to three times greater than the average benefit. He also found that students who participated in tours at the museum were 18% more likely to bring their families back using the free coupons that all participants received.

Greene’s study provides evidence that cultural field trips yield critically thinking citizens with increased historical empathy and higher levels of tolerance. It is important to consider this new data in conjunction with current standardized test results. The research also suggests that investing in cultural exposure primes students for future cultural consumption. If a lack of “cultural capital” is one of the missing pieces to improving social mobility and academic success, then early exposure to museums through field trips may be a key factor in bridging the achievement gap.

The Tufts University Art Gallery will soon be able to test whether Greene’s theory also works with older students. Thanks to an Intramural Innovations in Education grant from quantitative metrics have shaped K-12 education policy over the last three decades. But the data-driven reforms have made limited progress. The gap between the highest achievers and the lowest—mainly students of color and low SES (socioeconomic status) backgrounds—still remains. Narrowing this “achievement gap” is on every urban superintendent’s priority list.

However, increased testing and time spent on math and reading is not enough to meet the varied needs of students. I witnessed this first-hand during my dozen years as a teacher in the public education system in Massachusetts.

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the Tufts Medical School, the Gallery is collaborating during the 2015-16 academic year with Drs. Robert Kalish (TUSM) and Li Zeng (Sackler School of Graduate Biomedical Sciences), both on the Chinatown campus, on a pilot “field trip” program for graduate students in the Health Sciences. We will engage a corps of faculty, first-year medical students, and Ph.D. candidates in “learning to look” exercises using works of art from the Tufts Permanent Art Collection and other art on view on the Medford campus. This training involves methods developed specifically for medical professionals by ArtsPractica consultant Alexa Miller, or what she calls “Aesthetic Attention.” Both clinical reasoning and scientific discovery rely on using data gleaned from careful multi-sensory observation and interpretation of multiple cues. Using art to develop visual literacy skills can improve the ability to critically observe, diagnose, and recognize patterns. Our hope is that viewing art in groups will foster professionalism, humanistic thinking and teamwork, all critically important skills and attitudes in the practice of medicine and science. Looking at art can introduce the subjective and intuition into what is traditionally viewed as objective analysis, by inviting ambiguity and room for play. Developing these skills helps to increase accuracy and clarity in clinical settings with patients. Our pilot will also test how well these skills translate to the laboratory research setting.

In our group/class visits program at the Tufts Art Gallery, we are faced with the same dilemma that many of the public schools that Greene and others have worked with—it is difficult to quantify the results of experiential programs. Documenting and capturing data on standardized tests in math and reading is easy; documenting improved visual literacy and impact on patient care is more difficult. Combining the resources and expertise of both the Health Sciences campus and the Tufts Art Gallery will undoubtedly spark new connections and new data collection methods, but it will also afford new ways of looking and of learning from each other. These are some of the benefits of cross-disciplinary collaborations. It is my hope that these “field trips” not only increase cultural consumption, but also visual literacy, patient care, and scientific research.

—Elizabeth Canter, Gallery Educator and Academic Programs Coordinator

Senior Exhibits Designer Doug Bell received the Tufts’ Presidential Distinction Award for 2015 in the category of “The Agent of Innovation Award, for creating new paths to excellence.” Congratulations Doug!
Tufts University Art Gallery is located on Tufts University’s Medford Campus in the Shirley and Alex Aidekman Arts Center, on Talbot Avenue, off College Avenue, next to the Granoff Music Center.

HOURS
Tuesday to Sunday, 11AM-5PM
Thursday until 8PM

The Gallery is closed to the public on Mondays, University holidays, during Thanksgiving, winter and spring breaks, and during the summer months. Self-guided tours of works of art on the Medford campus are offered 24/7 through the Gallery’s Museum Without Walls program; visit: tuftsart.toursphere.com.

The Galleries will be closed:
Wed., November 11
Thu., November 24–Sun., November 29
Mon., December 7–Wed., January 20

ADMISSION
All exhibitions and events are free, open to the public, and fully accessible.
Suggested donation: $3.

TUFTS SHUTTLE
A free shuttle is available between Davis Square (by the Citizen’s Bank ATM) and the Campus Center. Exit the rear of the Campus Center on Talbot Ave. Proceed left to the Aidekman Arts Center, on right.

GPS
Enter address 40 Talbot Avenue (Somerville for Garmin; Medford for TomTom)

PARKING
Parking is free (and no pass is needed) after 5pm and during special daytime events in the lots surrounding the Aidekman Arts Center, off Lower Campus Road.

Free day-time visitor parking is available in the Jackson Lot, (look for the colorful GALLERY PARKING banners off Lower Campus Road). Park at the rear of the lot, against the Jackson building, in the marked visitor spots. Parking is limited to two hours.