As a new year and a new semester begin, we welcome you to another exciting series of contemporary art exhibitions, public programs and events at the Tufts University Art Gallery that promise to extend winter—or at least its appearance in the form of ice and snow—well into May.

Our main exhibition in the Tisch Family Gallery, Seeing Glacial Time: Climate Change in the Arctic, was inspired by “Telling the Climate Justice Story,” an Urban and Environmental Policy and Planning course that Tufts Chemistry Professor Jonathan Kenny taught in the fall of 2012, along with several student TAs. This interdisciplinary course exposed students to the issues surrounding human-made global climate change and climate justice, examining how the ill-effects will be borne mostly by women and people of color. As Kenny has said, “We know that science alone cannot sway public opinion about global warming…. What are needed are compelling narratives that reach beyond the rational to the emotional, which ultimately control individual and collective action.”

Moving from the premise that all images are narrative, Seeing Glacial Time harnesses the visual potential of the Arctic. Using the ‘real’ time of photography, photo-based painting, and video, these images show us how geological time is recorded in the landscape. Eight contemporary artists look deeply and intuitively at the polar landscape, specifically the inhabited region of the Arctic, and wonder how artists can stir emotions, heighten awareness, and perhaps quietly spark some action in viewers.

Tanja Softić: Migrant Universe, our featured exhibition spanning the Koppelman Gallery and Remis Sculpture Court, is another kind of glacial accumulation. Softić is both a printmaker and a drawing maestra whose beautiful and compelling work is simultaneously personal and universal. By drawing and mono-printing, she creates a kind of palimpsest on the paper’s surface, an accretion of lines, symbols, signs, and forms that are like Rubuses of her multi-layered memories. A native of Sarajevo, Yugoslavia, she has been an exile, then a stateless person, and now is a resident of the U.S. and professor of art.

If you like what you see (or not!), please drop me a line and let me know. Our temporary exhibitions and educational programs, including our newest outreach program, our Museum Without Walls mobile website, are funded through the School of Arts & Sciences, a handful of generous donors, notably the Aidekman Family, and the Massachusetts Cultural Council. We would love to add your name to our growing group of supporters to help us achieve even bigger and better things in the near future!

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Director of Galleries and Collections,
The Shirley and Alex Aidekman Arts Center,
Tufts University, amy.schlegel@tufts.edu

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Seeing Glacial Time: Climate Change in the Arctic

JANUARY 30 TO MAY 18, 2014; TISCH FAMILY GALLERY
PUBLIC OPENING RECEPTION: THURSDAY, JANUARY 30, 5:00 TO 7:30PM

Subhankar Banerjee
Olaf Otto Becker
Resa Blatman
Diane Burko
Caleb Cain Marcus
Gilles Mingasson
Joan Perlman
Camille Seaman

Seeing Glacial Time examines how eight contemporary artists employ the “real time” of photography to visualize the largely imperceptible, gradual changes in “glacial time” from the bellwether Arctic region. Most of these artists have gone to extreme lengths—and distances—to capture and create their imagery. Some utilize scientific and appropriated photography as source material, while others depart from documentary traditions to create expressive images suggestive of a melancholic Sublime. This timely exhibition of paintings, photographs and a video installation introduces Boston audiences to artists who have not been seen before in the area or have created new work for this occasion.

Subhankar Banerjee
Selections are from Subhankar Banerjee’s Oil and the Caribou photographic series, shot in the Alaska Arctic National Wildlife Refuge, and Even the Climate series, taken in the Verkhoyansk Range in Siberia, the coldest inhabited place on Earth. They focus on the impact of climate change on indigenous Arctic communities’ subsistence way of life and on migratory wildlife in the early 21st century.

Olaf Otto Becker
A selection of “straight” photographic diptychs from the German artist’s Under the Nordic Light: A Journey Through Time project (originally published as a book in 2005 with a second edition in 2012) documents traces of subtle change in the Icelandic landscape from identical vantage points and weather conditions over a period of ten years, thereby capturing the “mood” of a quintessential landscape in flux.

Resa Blatman
Painter Resa Blatman appropriates digital images of glaciers, icebergs, tree branches, and other natural forms and then intricately constructs “unnatural” landscapes at once fractured and hyper-realistic. Part of her Changing Environment series, these sensuously painted relief constructions project into the viewer’s physical space, grab our attention, and aim to evoke a “metaphorical sound like the poetic violence of an iceberg cracking.”

Diane Burko
Veteran landscape painter and photographer Diane Burko travelled to both the North and South Poles in 2013, and to Iceland and Alaska in recent years. Her representational paintings and aerial photographs of “extreme landscapes” are informed by historical and contemporary scientific images yet guided by her intuitive search for the edges of representation and an expression of geological time.

continued on page 4
Caleb Cain Marcus

Selections from Marcus’s Portraits of Ice series blur the boundaries between painting and photography and upend commonplace representations of glaciers as awe-inspiring, forbidding landscapes. Long-exposure, low-horizon photographs of glacial landscapes from Norway, Iceland, and Alaska reveal the signature appearances of these icy terrains created over the millennia and situate us as viewers, precariously in the foreground.

Gilles Mingasson

Selections from this French–born, Los Angeles–based documentary photographer’s year–long, 2008 project The End of Shishmaref tell the story of an endangered way of life for a western Alaskan Arctic island village, whose inhabitants are considering the prospect of relocation before scientists predict the island’s disappearance due to global warming by the year 2017.

Joan Perlman

A meditative 10–minute video installation shot in Iceland, What Remains is a visual elegy to the melancholic beauty of melting ice. The Los Angeles–based artist has been visiting the country since 1995 and made this work through multiple trips to a glacial lagoon and other sites off the North Atlantic ocean. Rather than capturing the panoramic majesty of Iceland’s glacial run–off in enormous waterfalls and raging rivers leading to the ocean, Perlman’s ruminative video hones in on the remnants of that trajectory, the melting of glacial ice in salt waters.

Camille Seaman

Camille Seaman photographs icebergs and glaciers in both the North and South Pole regions from the decks of icebreakers, usually under overcast conditions to achieve the most neutral record of their distinctive appearances. She fosters a human connection in the present with the ancient ice as a living, breathing, transmutable material, expressive of her belief in the oneness of the natural world rooted in her Native American heritage. As freeze–frames of glacial time, Seaman’s photographs mark in human time the disappearance of the time capsules that are icebergs.

Image Credits for Seeing Glacial Time:

Subhankar Banerjee, Caribou Migration I, from the series Oil and the Caribou, 2002, Digital chromogenic print, 86 x 68 inches, Collection Lannan Foundation, Santa Fe, NM; Olaf Otto Becker, Öræfajökull glacier tongue, Iceland 07, 1999, Archival pigment inkjet print, 24 x 28 ¾ inches, Courtesy of the artist; Resa Blatman, In Memorium, 2013, (detail) Oil on panels; glitter on laser–cut PVC, 33 x 70 x 2 inches, Courtesy of the artist; Diane Burko, On the Crevasse, 2013, Color photograph, 40 x 60 inches, Courtesy of the artist; Caleb Cain Marcus, Fjallsjökull, Iceland, Plate I, Pigment fiber prints, 45 x 56 inches, Courtesy of the artist; Gilles Mingasson, The End of Shishmaref (Alaskan Arctic Circle), 2008, Print, 16 x 20 inches, Courtesy of the artist; Joan Perlman, What Remains, 2013, BenQ projector and media player, Courtesy of the artist; Camille Seaman, Breaching Iceberg – Greenland, August 8, 2008, Epson Ultrachrome archival pigment inkjet, 24 x 36”, Courtesy of the artist.

SEEING GLACIAL TIME IS ORGANIZED BY THE TUFTS UNIVERSITY ART GALLERY AND CURATED BY DR. AMY INGRID SCHLEGEL DIRECTOR OF GALLERIES AND COLLECTIONS AT TUFTS.
Tanja Softić’s *Migrant Universe* series is a “visual poem” exploring themes of exile, longing, translation, and memory from the worldview of an immigrant. As an immigrant to the United States from Sarajevo, Bosnia and Herzegovina, when it was part of the former Yugoslavia, Tanja Softić is fascinated by questions of cultural identity and cultural belonging on an intellectual level, but she continues to experience and feel reality as an exile acutely. As she states: “I have transitioned through three citizenships in addition to one period of being a citizen of no country. In both my new and old countries, outdated notions of national and ethnic identity and belonging continue to shape the politics and the society.”

Softić’s prints, drawings, and paintings combine images of natural and human-made structures with drawings based on appropriated visual material: medical and botanical illustrations, maps and charts, manuscript illuminations and comic art. Her work addresses concepts of cultural hybridity, chaos and memory. The images in *Migrant Universe* suggest an awareness of simultaneous dimensions. For example, maps and star charts represent conventional interpretations of scale and distance, their fidelity assured only within accepted systems of perceiving and organizing of space. Softić is interested in what they may become when layered upon each other in visual conversations with other elements in the drawing. In *Migrant Universe*, the drawings function as a rearrangeable continuum of maps, landscapes, and portraits of memory and identity.

Softić says, “The visual vocabulary of the *Migrant Universe* drawings suggests a displaced existence: fragmented memories, adaptation, revival, and transformation. Because I do not live and work within the comfort or boundaries of the culture in which I first learned to observe, interpret and engage the world, I have the arguable privilege of having lived more than one life. My memory is my virtual self and, paradoxically, my most authentic self. Yet, memory is a process that involves erosions and accretions that occur with any reconstructive, interpretative or artistic act. One reconnects with what has been broken, fragmented or overlaid. Remembering becomes an act of reconstruction, where one works with what is there and tries to visualize what has been lost. Because each act of memorization necessarily involves interpretation, there can be no objective recollection.”

Softić is Professor of Art and Chair of the Department of Art and Art History at the University of Richmond, Virginia. Her work is included in numerous collections in the United States and abroad, among them the New York Public Library, the Library of Congress Print Department, and the New South Wales Gallery of Art in Sydney, Australia. She participated in the 12th International Print Triennial in Krakow, Poland and won a first prize at the 5th Kochi International Triennial Exhibition of Prints, Ino-cho Paper Museum, in Kochi, Japan in 2002. Recently, she completed print projects at Flying Horse Press, Tamarind Institute, and Anderson Ranch’s Patton Printshop. Softić is also a recipient of the Pollock-Krasner Grant, National Endowment for the Arts/Southern Arts Federation Visual Artist Fellowship, and Soros Foundation–Open Society Institute Exhibition Support Grant.
The Slater Concourse is the Tufts community art gallery located in the Aidekman Arts Center operated by the Tufts University Art Gallery. It is a highly trafficked exhibition space dedicated for use by Tufts students, faculty and staff whose proposals to organize small, focused exhibitions are selected to take place on a monthly basis throughout the academic year.

**JANUARY 17–FEBRUARY 7, 2014**
*Documenting Inequity in Greater Boston*
Over the course of five weeks during the fall 2013 semester, the students enrolled in the Program for Narrative and Documentary Studies researched and told stories about inequity in the greater Boston area.

**FEBRUARY 10–28, 2014**
*Bangladesh: Documenting Dhaka*
Tufts students in the Program for Narrative and Documentary Practice collaborated with students at the Pathshala Media Institute to document issues facing the rapidly expanding and increasingly stressed megacity of Dhaka, Bangladesh.

**MARCH 3–31, 2014**
*Tufts and SMFA Studio Art Exhibition*
A selection of multi-media artwork from students of Professor Patrick Carter’s Fall 2013 classes.

**APRIL 1–30, 2014**
*The ExCollege 50th Anniversary*
The Tufts University Experimental College celebrates 50 years of innovation in Higher Education.

**The Camera’s Coast Remix: 15 Takes on an Exhibition**
**MAY 6–18, 2014**
**PUBLIC OPENING RECEPTION:**
**TUESDAY, MAY 6, 5:00–7:30PM**

In May, students in the Tufts Graduate Program in Museum Studies Exhibition Planning Course will use late nineteenth and early twentieth century photographs of coastal New England to open *The Camera’s Coast Remix: 15 Takes on an Exhibition*. This show will present several interpretive strategies to examine the art and work of such artists as Nathaniel L. Stebbins, Henry G. Peabody, Baldwin Coolidge, Emma L. Coleman, and Fred Quimby. These pioneering photographers documented years of great social and economic change through a close look at life along the coast from fishermen’s shacks to summer hotels. Captured in these images is a glimpse into that past.

Image courtesy of Historic New England
If you have not already checked out Museum Without Walls, the Tufts University Art Gallery’s mobile tour program of works of art on the Medford campus, you can access it at http://tuftsart.toursphere.com and either choose a specific work or choose an itinerary. Begin your self-guided tour with the help of multi-media stops highlighting key works from the Tufts’ Permanent Art Collection and works on temporary loan sited both indoors and outdoors. For regular Museum Without Walls visitors, it is time to check back in and experience the two most recent additions to the tour, Isamu Noguchi’s Worm Stone (1982) and James Rosenquist’s Sister Shrieks (1987). Here is a sneak peak:

Isamu Noguchi (American, 1904–1988); Worm Stone, 1982; Granite; 2000.31, gift of Harold Greisman; Photo: © Toru Nakanishi

Isamu Noguchi was born in Los Angeles in 1904. His career as a sculptor began in his teens, under the instruction of Gutzon Borglum, best known for carving the monumental portraits at Mount Rushmore. During 1927, Noguchi spent six months as a studio assistant to Constantin Brancusi, from whom he learned new techniques for carving wood and stone. Brancusi’s abstract geometric sculptures, such as the dramatically pared-down *Beginning of the World* (1920), had an impact on the young Noguchi, who had begun to shift away from figurative sculpture.

Noguchi was a prolific sculptor throughout his life. At age seventy-eight he made this sculpture, called *Worm Stone*, during a period when he was experimenting with smaller forms. The form is mysterious yet uncanny; is it a carved or a natural object? Noguchi only minimally altered some of these rocks and boulders. It’s hard to see how he might have altered the overall form, while it’s clear that perfectly round holes were mechanically carved through to create deep pockets of shadow, negative voids that contrast sharply with the exterior, lighter-toned ovoid stone form. The work’s title and circular voids cut through the rock suggest a small cave, den, or shell; the presence and absence of living things as well as the temporality of life cycles. What sort of creatures are suggested by the tunnels? The work’s title can offer a hint. Do these look like passageways or is this object a type of dwelling?

Our Museum Without Walls mobile tour program will guide you through the visual attributes of Noguchi’s work and discuss his carving process. It will also explore other contexts in which he lived and worked. For example, you will learn about difficulties that Japanese-Americans like Noguchi faced during the 1940s and also about his long-time friendship with inventor and designer Buckminster Fuller (1895–1983), whose work is also on display nearby on the entrance level of Tisch Library.

– Gabriel Quick, M.A. 2015

continued on page 8
American painter and printmaker James Rosenquist is renowned for his juxtapositions of mass media images that comment critically on American consumerism. Regarded as one of the leaders of the American Pop art movement of the 1960s, Rosenquist appropriated images by mechanically repainting, combining, and layering them for his finished works.

Rosenquist moved to New York City from Minnesota in 1955 and studied painting at the Art Students League of New York. Abstract Expressionism was the dominant mode of painting in the United States at the time. At the end of the 1950s Rosenquist worked as a billboard painter at the New York–based Artkraft-Strauss Sign Corporation. This experience informed his Pop paintings. Since then, Rosenquist has produced paintings and prints imbued with the imagery of advertising: heaps of spaghetti and other foods, automobiles, airplanes, and other machines, and smiling women with garish-colored lipstick. The bombardment of commercial imagery has a cacophonous, jarring effect.

In this limited edition lithographic print with mono-printing (unique, hand-printed) overlay, the artist pushes his Pop art strategies to a new level of abstraction. Several enormous Calla lilies explode off the bright red ground, yet are pushed back to the surface by a cut-paper collaged pattern that reveals hints of a female face.

The Museum Without Walls stop on Rosenquist’s Sister Shrieks will guide you through the process of experiencing this work and provide historical context to situate this artist among the Pop generation of the 1960s.

- Gabriel Quick, M.A. 2015

The Museum Without Walls mobile site and tour program, highlighting works of art from the Tufts University Permanent Art Collection and public art projects sited at locations across the Medford Campus, is open year round:

Indoors: Mon.–Sun., 9am to 5pm
Outdoors: 24/7

This mobile app was developed with partial support from the Massachusetts Cultural Council.
**JANUARY**

**Thursday, January 30**

11am

Spring exhibitions open to the public

**Thursday, January 30**

5:00-7:30pm

Public Opening Reception

6:00pm

Curatorial walkthrough of Seeing Glacial Time with Amy Ingrid Schlegel, director, Tufts University Art Gallery and exhibition curator

*Tisch Family Gallery

6:30pm

Artist’s walkthrough with Tanja Softić of Migrant Universe

*Koppelman Gallery

**FEBRUARY**

**Sunday, February 9**

3:00-4:00pm

Walkthrough of Seeing Glacial Time with Jack Ridge, Tufts Professor of Earth and Ocean Sciences and glacial geologist.

**Thursday, February 20**

5:30-7:00pm

Printmaking and creative writing workshop, in conjunction with Tanja Softić–Migrant Universe.

RSVP to: dorothee.perin@tufts.edu

*Remis Sculpture Court

**Wednesday, February 26**

12:15-1:00pm

Curatorial Walkthrough of Seeing Glacial Time

Refreshments provided

**MARCH**

**Sunday, March 9**

3:00-4:00pm

Walkthrough of Seeing Glacial Time with digital media artist Jane D. Marsching, associate professor, Mass College of Art and co-editor of Far Field: Digital Culture, Climate Change, and the Poles

Space is limited.

Please RSVP to madeleine.delpha@tufts.edu

**Saturday, March 15 to Sunday, March 23**

Tufts’ Spring Break

GALLERY CLOSED

Group visits are available by appointment; contact dorothée.perin@tufts.edu

**APRIL**

**Thursday, April 3**

6:00-7:30pm

See Glacial Time Keynote Address by Artist Diane Burko, “Polar Investigations”

Co-sponsored by the Tufts Institute for the Environment

Alumnae Lounge, Aidekman Arts Center

RSVP to madeleine.delpha@tufts.edu

**Wednesday, April 9**

12:15-1:00pm

Curatorial Walkthrough of Seeing Glacial Time

Refreshments provided

**Sunday, April 27**

Last day of Tanja Softić–Migrant Universe in Koppelman Gallery

**Monday, April 28 to Sunday, May 4**

Koppelman Gallery closed for installation

**MAY**

**Tuesday, May 6**

5:00-7:30pm

Public Opening Reception, Museum Studies Certificate Program exhibition entitled The Camera’s Coast Remix: 15 Takes on an Exhibition

**Saturday, May 10**

11:00am

Guided tour of the Frieze Art Fair, New York

RSVP required by April 30; contact Madeleine Delpha for more information, madeleine.delpha@tufts.edu

**Sunday, May 18**

Tufts’ Commencement

Last Day of all spring exhibitions

**Monday, May 19 to Wednesday, September 3**

Galleries closed for the summer

**JUNE**

**Wednesday, June 25**

Contemporary Art Circle event in San Francisco

Contact Madeleine Delpha for more information, madeleine.delpha@tufts.edu

*TUFTS UNIVERSITY ART GALLERY © Spring 2014*
During the summer of 2013 Art Collections Registrar Laura McCarty and Digital Collections Archivist Susanne Belovari unraveled the provenance of one of the most intriguing objects in the Permanent Collection, the bronze *Despair* by Auguste Rodin. The sculpture was gifted to Tufts in 1967 and since then it has not left the Medford/Somerville campus. A small brass plaque that had been attached to the stone base of the sculpture read "Gift of Mr. and Mrs. Carl J. Gilbert—Brought from the Rodin Atelier by Mrs. Abigail Adams Homans, mother of Mrs. Carl J. Gilbert." The objectives of McCarty and Belovari’s research were to establish a history of ownership, identify a casting date, and confirm its authenticity. The research revealed a fascinating story that starts with a young girl called Hitty.

Born in 1879, Abigail “Hitty” Adams was the youngest child of John Quincy Adams II (1833–1894), himself the great-grandson of President John Adams and Frances Crowninshield Adams (1839–1911). She was raised in the Boston area and at the age of 15, with the death of her father and the illness of her mother, she came under the guardianship of two uncles—Henry and Brooks. At the time, American historian and writer Henry Adams was living the life of a globe-trotting widower, spending summers in Paris and winters in Washington D.C. Ten years earlier, in 1885, his wife Marion Hooper Adams (known as Clover) had been found dead of an apparent suicide. Although he never remarried, Adams did embark on a close relationship with Clover’s friend, Elizabeth Cameron. Like Henry, Elizabeth was from a family with strong political connections and she, too, traveled frequently to Paris. Their relationship is well documented in the correspondence that the pair exchanged over a period of almost 40 years.

In 1894 Hitty wrote to her uncle suggesting that she might travel with Clover’s brother, Edward Hooper’s family, to the Washington area, where she hoped to stay at his house. She received the following response:

Dear Hitty

I am enormously pleased that one of my own nieces should at last think it worthwhile to make me a visit. Come along and stay for a month! Never mind waiting for the Hoopers! I am pretty stupid and the place is pretty dull, but I guess we can have a good time.

Affeely ys

Henry Adams

In her book *Education by Uncles* (published in 1966), Hitty went on to say “Poor man, he little realized what he was letting himself in for and that from that time up to his death, twenty three years later, I should be continually popping in and out of his house.”

Henry Adams had recently become aware of the French artist Auguste Rodin (1840–1917) at the Chicago World’s Fair in 1893, where two works in bronze were displayed, a single *Burgher of Calais* and the *Bust of Dalou*. Adams quickly became instrumental in introducing Rodin to American buyers and eventually established a personal rapport with the artist. On August 30, 1895 Henry wrote to Elizabeth Cameron “I am going, as a last resort, to Rodin and try to buy one of his small bronze figures. They are mostly so sensually suggestive that I shall have to lock them up when any of the girls [his nieces] are about, which is awkward; but Rodin is the only degenerated artist I know of whose work is original.”

Later, Adams traveled to the 1900 Paris Exposition Universelle, where Rodin mounted an

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exhibition of his work at the Pavilion de l'Alma that featured everything from drawings to works in plaster and bronze. Here, Adams bought the marble Psyche for his niece Louisa Hooper, now in the collection of the Museum of Fine Arts, Boston. The exhibition at the Pavilion de l'Alma marked the first time that Rodin displayed a working version of his posthumous masterpiece *The Gates of Hell* (completed posthumously). The monumental door was based on Dante's *Divine Comedy* and had been commissioned by the French government in 1880. Ultimately, Rodin worked on the Gates for 37 years. Although it was to have been finished in 1885, it was not cast until 1919—two years after the artist's death.

Given the difficulty presented by their massive size (over 20 feet high) and the fact that the clay models dried and crumbled over time, the artist began to preserve the models for individual figures in plaster and bronze. The Tufts bronze, based on a figure originally called *Shade Holding Her Foot* (known as *Despair/Désespoir* after 1900), may have been one such component. The figure appears to have been conceived first in sketches of the early 1880s then underwent several changes before being incorporated into the *Gates of Hell* by about 1890. The *Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, volume 1, published by the Musée Rodin in 2007, includes images and descriptions of several different versions of *Despair/Désespoir* and although each sculpture features the figure of a woman holding her foot, each version is slightly different.

McCarty and Belovari quickly identified a version of the sculpture (in the collection of the Musée Rodin) cast in 1902 that appeared to be similar to the Tufts bronze in form, size, and markings. Coincidentally, 1902 was also the year that Elizabeth Cameron and Henry Adams helped Henry Lee Higginson broker a deal with Rodin for the purchase of two marbles and three bronzes—the first substantial group of Rodin's sculpture for an American collection. As soon as they identified 1902 as a possible casting and purchase date for the Tufts bronze, Archivist Susanne Belovari began poring over the bound volumes of the Letters of Henry Adams found in Tisch Library Special Collections. The search was fruitless. Given that fewer than half the letters to and from Henry Adams had been published, Belovari's research expanded to include a search of the Adams Family Papers in the archives of the Massachusetts Historical Society. There, in the microfilm reels of unpublished letters from Elizabeth Cameron to Henry Adams, Belovari was able to piece together the details of the purchase of *Despair/Désespoir*.

On February 8, 1902, from Paris, Cameron wrote to Adams: "I must begin another letter at once to tell you what I forgot yesterday. Which is that I ordered your *Désespoir* (femme) from Rodin the other day when I went to visit to see him...He had so many new things—at least new to me and says that he is in the working mood and that things are going splendidly. But Mr. Higginson's bronzes have been a little delayed for some technical reason I could not quite understand, I suppose it doesn't matter." Several weeks later, on March 31, 1902, Adams sent a letter to Cameron authorizing her to withdraw $5,000 francs from a trust fund (presumably Abigail's) to pay for his bronze and to take it away with her. However, it would not be until October 7, 1902 upon completion of the three Higginson Bronzes, that Adams (who was then in Paris) reported to Cameron that all four bronzes were finally packed and being shipped to America. In 1907, Adams's niece Hitty married the Boston lawyer Robert Homans (1873–1934) and eventually *Despair/Désespoir* passed from Hitty to her daughter Helen, born in 1913. Helen Amory Homas was active in medical research at the Harvard School of Public Health during WWII. She went on to a life dedicated to public service and was awarded an honorary degree by Tufts University in 1976. She married Carl Joyce Gilbert, a U.S. Trade Representative and the chairman of the board of Gillette Safety Razor Company and in 1967 the couple gave the Rodin bronze to Tufts University.

In September 2013, McCarty and Belovari forwarded copies of the letters and documentation to the Comité Auguste Rodin in Paris, which corroborated the findings with their own research. A photograph of the authenticated Tufts bronze will be included in the forthcoming *Catalogue Critique de l’Oeuvre Sculpté d’Auguste Rodin* (Critical Catalogue of the Sculptural Works of Auguste Rodin).

- Laura McCarty

**August Rodin, Désespoir, Grand Modèle**, bronze with green patina, Signed "A. Rodin" on the base, conceived circa 1893, this bronze edition was foundered in April 1902, AI45000, gift of Mr. and Mrs. Carl J. Gilbert
FOOD WATER LIFE---
LUCY+JORGE ORTA is a major multi-media exhibition organized by the Tufts University Art Gallery touring the United States until the end of 2015. It is now consigned to tour to four university art museums across and one additional venue is still available for fall 2015. The exhibition focuses on major themes in today’s world: biodiversity, the environment and international relations.


The exhibition was organized by the Tufts University Art Gallery, Medford, Massachusetts and curated by c2, a curatorial partnership between Ginger Gregg Duggan and Judith Hoos Fox that develops exhibitions of international, cross media contemporary art that explore current issues in culture and design.

70 x 7 The Meal, act XXXIV was a collaboration between Mural Arts and internationally renowned, Paris–based artists, Lucy+Jorge Orta. This 34th in the Orta’s ongoing series of ritual meals staged throughout the world gathered a diverse group of people around a communal table to meet, discuss and debate the politics of food production and the role heirloom foods can play in creating a healthier ecology and food system.

TOUR ITINERARY
(as of December 2013)

Fall 2012
Tufts University Art Gallery
Medford, MA 02155
September 6 to December 16, 2012

Winter 2013
Zilkha Gallery
Wesleyan University
Middletown, CT
January 22 to March 3, 2012

Winter–Spring 2014
Herbert F. Johnson Museum of Art
Cornell University
Ithaca, NY
January 25 to May 25, 2014

Fall 2014
Ben Maltz Gallery
Otis College of Art and Design
Los Angeles, CA
August 16 to December 7, 2014

Winter–Spring 2015
Richard E. Peeler Art Center
DePauw University
Greencastle, IN
February 5 to May 7, 2015
Emancipating the Past: Kara Walker’s Tales of Slavery and Power
From the Collection of Jordan D. Schnitzer and His Family Foundation

Kara Walker is one of the most widely known contemporary African American artists today. Her radical engagement with issues of race, gender, and sexuality and the media has won her international acclaim since the mid-1990s. The projects presented in this exhibition will display the range of approaches she has taken to subject matter, historical narrative, artistic media and technique, and the complexities and ambiguities of racial and historical representation.

Walker’s selection of media is both aesthetic and conceptual. Though mainly celebrated for her provocative, large-scale wall installations composed of cut-paper silhouettes, Walker’s work in other media is equally strong and expands on many powerful themes. This exhibition looks carefully at Walker’s selected projects in different media to emphasize the interface between technique and concept in her prints.

By highlighting the obscure references and old-fashioned techniques of Walker’s artistic process, Emancipating the Past: Kara Walker’s Tales of Slavery and Power From the Collection of Jordan D. Schnitzer and His Family Foundation will illuminate the underpinnings of Walker’s work with the aim to make her provocative approach accessible to a diverse audience.

This retrospective of prints, featuring works from the series Emancipation and Harper’s Pictorial History of the Civil War, as well as selected other prints, videos and a wall silhouette, is organized by the Jordan Schnitzer Museum of Art, University of Oregon, Eugene, from the Portland, Oregon–based collection of Jordan D. Schnitzer.

Jumbo: Marvel, Myth, and Mascot

In the fall of 2014 Tufts University will celebrate the 125th anniversary of the arrival on campus of our mascot Jumbo the Elephant with the unveiling of a life-size bronze statue on the main quad by Carmel, CA-based sculptor Steven Whyte and an exhibition at the Tufts University Art Gallery entitled Jumbo: Marvel, Myth, and Mascot, curated by Tufts Professor of Art History and Museum Studies Andrew McClellan.

Jumbo came to Tufts as a gift from P.T. Barnum, one of the University’s founding trustees. Jumbo arrived posthumously in 1889, a few years after he was killed in a railroad accident and subsequently prepared for display by the noted taxidermist Henry Ward of Rochester. Jumbo was the centerpiece of the campus natural history museum (now Barnum Hall) until a fire burned the building and its contents in 1975. Jumbo lives on as the Tufts mascot and we aim to commemorate his arrival in grand style in the fall.

The exhibition will be the first of its kind to narrate Jumbo’s life story from star of the London Zoo to college mascot by means of original images (posters, couriers, photographs, etc.) and artifacts drawn from public and private collections in the U.S. and Canada. A fully-illustrated book will accompany the show. The exhibition is comprised of three sections: Jumbo as Marvel will be devoted to Jumbo’s journey from Africa to college mascot by means of original images (posters, couriers, photographs, etc.) and artifacts drawn from public and private collections in the U.S. and Canada. A fully-illustrated book will accompany the show. The exhibition is comprised of three sections: Jumbo as Marvel will be devoted to Jumbo’s journey from Africa and his rise to celebrity at the London Zoo. Section two focuses on Jumbo’s purchase for Barnum’s circus, “The Greatest Show on Earth,” and his transformation into a larger-than-life “mythic” creature and household name. The final section documents his tragic death in a train accident and afterlife in popular culture, as the centerpiece of the Tufts natural history museum, and as beloved college mascot.

EXHIBITIONS WILL RUN SEPTEMBER 4-DECEMBER 7, 2014.
A PUBLIC OPENING RECEPTION WILL BE HELD ON WEDNESDAY, SEPTEMBER 10 FROM 5 TO 8PM. PLEASE SAVE THE DATE.
FALL 2013 RECAP: London Frieze Art Fair Tour

On Saturday, October 19, a group of 25 alums living in London met up with Tufts Director of Galleries & Collections Amy Schlegel for a tour of the 13th annual London Frieze Art Fair in Regent’s Park. Schlegel was invited by the Tufts Office of Alumni Relations and the London Tufts Alliance to lead the tour through this commercial art fair of some 80 international galleries representing contemporary artists. Schlegel designed the tour to focus on eight dealers representing a cross-section of the contemporary art world, and looking in depth at the work displayed by one artist at each dealer’s booth.

We visited the Vilma Gold Gallery of London first, where we looked at the work of one of the only Boston-area artists showing at the fair, the experimental filmmaker Luther Price. This artist is based in the suburb of Revere, MA and was a finalist for the ICA Boston’s Foster Prize in 2013. He works with "found" 16 mm film stock, from the 1960s and 1970s, which he then manipulates physically by burying it in the ground or by scoring the surface to create a palimpsest of color and texture. He has been creating short films the duration of a 16 mm roll of film for decades but has only recently come to the attention of the art world.

Other stops on our tour included: Hauser & Wirth, London, where the “YBA” (Young British Artist of the 1980s) Ron Mueck was debuting a new mixed media sculpture called Woman With Shopping (pictured at left), a tour de force of hyperrealism and a confounding use of scale, in this case, smaller than life size. Mueck’s work commands close looking and everyone was utterly mesmerized. We then visited Barbara Weiss Gallery of Berlin to look at the innovative sculptural work in bent Plexiglas by the German artist Bertha Fischer.

The only Tufts alum exhibiting at the fair, Omer Fast (A95), a resident of Berlin since 2001, debuted his new four-channel video about sex workers in Los Angeles at Arratia Beer of Berlin. The New York Times previewed Fast’s newest work the week before the Fair, so you can check this article out if you want to know more about this controversial project, which involves increasingly complex storytelling and editing by this major video artist. Another recent video by Fast, 5,000 Feet is the Best, was on view this fall in the Boston area at the Rose Art Museum of Brandeis University.

The next stop was at the young gallery Formalist Sidewalk Poetry Club of Miami, which featured a live, immersive computer simulation using consumer VR (virtual reality) headsets by Ian Cheng, a young American artist living in New York. Two VR headsets networked together (see image on front cover at top right) allowed visitors to create an interdependent “bond” through their head movements, which appeared on the screens in the headphones as well as on flat screen monitors for other fair visitors to experience more vicariously.

We also stopped by The Third Line of Dubai, UAE, one of the handful of galleries from the Middle East participating in the fair, to look at the work of Iranian-born, San Francisco based artist Ala Ebtekar, who was on hand to talk about his work in person. We then visited the Alison Jacques Gallery of London to see the work of veteran textile sculptor Sheila Hicks, an American expat living in Paris, who has had a good deal of belated attention in the U.S. in the past two years. Finally, we stopped by The Modern Institute of Glasgow to see a new mixed media wall installation (comprised of an embroidered banner and arrowheads) by the British conceptual artist Jeremy Deller, the U.K. representative to this year’s Venice Biennale.

UPCOMING CIRCLE EVENT IN NEW YORK ON MAY 10:
Tour of the Frieze Art Fair, New York, on Saturday, May 10 (time TBA) RSVP required; please contact Madeleine Delpha, madeleine.delpha@tufts.edu for more
CONTEMPORARY ART CIRCLE LEVELS OF SUPPORT

Futurist ($50-$249)
Ideal for recent alums

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 exhibition publications hosted by Tufts; passes to contemporary art fairs such as The Armory Show in New York City.

Realist ($500-$999)
In addition to the above, benefits include complimentary copies of all Tufts-produced exhibition catalogues.

Expressionist ($1000+)
In addition to the above, benefits include an invitation for you and a guest to attend our annual fall dinner with exhibiting artists.

Matching gifts welcome! Tax deductibles vary based upon donation.

Visit http://artgallery.tufts.edu/getinvolved/artCircle.htm to make your donation or make a check payable to "Trustees of Tufts College" and mail to: Tufts University Art Gallery; Aidekman Art Center; 40 Talbot Avenue; Medford, MA 02155.

ABOUT THE CONTEMPORARY ART CIRCLE

The Contemporary Art Circle is a national network of supporters of the visual arts at Tufts. The Circle is dedicated to sustaining the Tufts University Art Gallery as a producer of and destination for leading-edge contemporary art exhibitions and publications. Circle events foster critical looking at contemporary art and provide a forum for dialogue among professionals and aficionados alike. Participation in The Circle is open to anyone, regardless of one's professional status in, or affiliation with, the art world or the University.

CONTEMPORARY ART CIRCLE SUPPORTERS

Susan and Gary Aidekman
Ellen and Ken Aidekman
Shirley Aidekman-Kaye and Ben Kaye
Hope and Mel Barkan
Sylvan Barnet
Margery Bendetson
William Blethen
Nina Bozicnik
Diane Burko & Richard Ryan
James and Joanne Cohen
Elizabeth Cutler
Abbie L. Dean
Elizabeth and John Edelglass
Ruth Fields

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Nancy Holt
Jeanne and Scott Koles
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Laura Roberts and Ed Belove
Patty Rosenblat
Reed Shimberg
Orna Shulman
Barbara and David Slater
Amy Sommer
L. Parker Stephenson
Mara Williams
Rachel and Brett Wollam

An electronic invitation will be sent out to all on our Circle mailing list in early April. Cost is $30, which includes all-day admission to the fair and a 90-minute curated tour similar to the one offered in London.
Plan Your Visit

Tufts University Art Gallery is located on Tufts University’s Medford Campus in the Shirley and Alex Aidekman Arts Center, next to the Granoff Music Center.

Hours
Tuesday to Sunday, 11am-5pm
Thursday until 8pm
Closed Mondays and major holidays
Closed for Spring Break: Saturday, March 15-Sunday, March 23

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
Free day–time visitor parking is available. Look for the colorful “Gallery Parking” banners off Lower Campus Road. Park in the rear of the lot between the two white Arts Center signs. Parking is limited to 2 hours.

Group and Class Visits
Our free, discussion–based tour program fosters directed looking and critical dialogue using VTS (Visual Thinking Strategies). Visit our website to learn more. To book a tour email: dorothee.perin@tufts.edu.