TWO NEW SPRING EXHIBITIONS OFFER STARKLY CONTRASTING PERSPECTIVES FROM THREE ESTABLISHED ARTISTS WHOSE WORK AND LIVES SPAN COUNTRIES AND CONTINENTS. ARTISTS TSENG KWONG CHI, JORGE TACLA, AND MARCELO BRODSKY PRESENT US WITH DISTINCTLY COMPELLING, EXISTENTIAL IMAGES AND WORLD-VIEWS.

Hong Kong-born photographer Tseng Kwong Chi (1950-1990) immigrated to New York via Vancouver, Montreal, and Paris, and arguably became the preeminent documentarian of the high life of New York City’s downtown scene and Keith Haring’s street art during the 1980s, before passing away at age 39 of AIDS in 1990. While residing in New York during the 1980s, Tseng traveled extensively throughout the U.S., Europe, South America, and Japan, pursuing both his own fine art photography and his work as a commercial photographer.

Jorge Tacla (b. 1958) and Marcelo Brodsky (b. 1954) are two preeminent Latin American artists working internationally, whose art has been profoundly affected by their young adulthood living under authoritarian dictatorships in Chile and Argentina, respectively. Tufts’ two-person exhibition of their work, UPHEAVAL, features recent works that explore the after-effects of dictatorship, traumatic events, and social rupture. Brodsky explores the historical arc of the international civil rights’ movements of 1968 through a conceptual photographic installation, whereas Tacla creates paintings and drawings that are pictorial ruminations on catastrophe and the psychology of trauma. We are grateful to Dr. Peter Winn, professor of history and Latin America studies, for lending his expertise to this exhibition.

At the Tufts University Art Gallery, we believe there is no substitute for first-hand encounters with original works of art. Providing this experience to our visitors is at the core of our mission. We hope that you will think of us as both a hub of activity—a good place for meeting up with friends—and as a continuing or alternative educational resource that enhances your life.
This photograph is likely the first in Tseng’s East Meets West series and marks his artistic transformation from Joseph Tseng (his birth name) to Tseng Kwong Chi (his Chinese name) and the adoption of the “Mao suit” as his signature artistic guise. Scheduled to meet his parents, who were visiting New York from Vancouver, for dinner at Windows on the World, the World Trade Center’s elegant top-floor restaurant, Tseng realized he did not own the required suit and tie. He threw on the closest thing in his closet: a Zhongshan or “Mao” suit that he had bought at a thrift shop in Montreal. Upon entering the restaurant, to Tseng’s surprise and that of his family, he was treated like a dignitary.

Tseng’s pleasure in masquerade, and his interest in exploring identity, led him to drop his Western name, Joseph, in favor of his Chinese name. He attached to the suit a photo ID badge and began photographing himself in a variety of locations throughout New York City, the United States, and abroad.
A year or so after his arrival in New York from Canada (via Paris), and armed with his Mao suit and his performer’s charm, Tseng insinuated himself into the exclusive gala reception for *The Manchu Dragon: Costumes of the Ch’ing Dynasty, 1644–1912*, an exhibition of the Costume Institute at the Metropolitan Museum of Art. Organized by Diana Vreeland, the show brought together 150 lavish imperial robes worn by emperors and empresses of the Ch’ing dynasty. The reception, known as the “Party of the Year,” was attended by more than 600 guests at $300 per ticket. As Tseng wandered around the gala with his tape recorder, his assistant Dan Friedman snapped photographs of him standing beside major figures from the worlds of art, politics, and fashion.

In this image from the *Costumes at the Met* series, attendees Andy Warhol, Belgian-born film-and-television actress Monique van Vooren (at left) and other members of Warhol’s circle, are interviewed by Tseng (at right, holding a tape recorder and microphone). Warhol was a famously laconic, towering art-world personality who exerted a strong influence on younger New York artists, including Tseng and his friends, until his sudden death in 1987.

In this project, Tseng lampoons the extreme political conservatism of the Moral Majority party, which was founded by evangelist Jerry Falwell in 1979. Tseng convinced the key figures of this fundamentalist Christian group and their Republican allies—who espoused anti-immigrant, anti-gay, anti-feminist, and anti-abortion views, such as polemicist William F. Buckley and Falwell himself—to be photographed in front of a wrinkled American flag pinned to a sheet of plywood. When the sitters asked Tseng about the dismal-looking flag, he replied that it was meant to look as if it were blowing in the wind. As a gay Chinese man and immigrant, Tseng appeared for this project in the guise of a sympathetic photojournalist by shedding his Mao uniform in favor of a genteel seersucker suit.

Conservative author, television host, and editor William F. Buckley Jr. (1925-2008) was the Right’s dominant voice during the Cold War years. In 1955 he founded the *National Review*, a political magazine that proved instrumental in rallying the conservative movement in the U.S. and in allying libertarian and republican goals. An advocate of Senator Joseph McCarthy’s extreme anti-communism, Buckley also promoted the laissez-faire economics that became integral to conservative politics.

Images from the *Moral Majority* series were published in the *Soho Weekly News* article “Right Face: The Conservative Cast in Focus,” November 10, 1981. Tseng was a freelance photographer for the *Soho Weekly News* from 1978, when he arrived in New York, until the paper closed in March 1982.
Although performance photography formed the bedrock of Tseng’s artistic practice, he was also an accomplished portraitist. While on assignment for various magazines including Vogue Italia, Tseng created his Portraits of the Artists series. Portraying both illustrious figures and newcomers to the scene at pivotal moments in their careers—including long-time friend Keith Haring, Andy Warhol, Jean-Michel Basquiat, Francesco Clemente, Eric Fischl, Peter Halley, Grace Jones, McDermott and McGough, Julian Schnabel, and Philip Taaffe—Tseng posed them amid their works in highly stylized studio settings. In this series, Tseng’s personal friendships are interwoven with his aesthetic goals.

Street artist and muralist Keith Haring (1958-1990) arrived in New York City from Kutztown, PA in 1978, the same year as Tseng, and the two young artists became fast friends. Over the course of the next decade, Tseng took over 25,000 photographs of Haring and his work. As Haring’s career took off, Tseng traveled with him, photographing him installing murals and exhibitions in cities around the world. This portrait of Haring lounging in his spacious studio was taken at the height of his career, less than two years before his death. Both artists died of AIDS-related causes within a month of each other in 1990, maintaining their close friendship until the end.

*Keith Haring (New York), 1988, from the Portraits of the Artists series*
*C-print, printed 2015, 30 x 30 inches, Courtesy Muna Tseng Dance Projects, Inc., New York*
Marcelo Brodsky | Jorge Tacla: Upheaval presents recent works by two leading international artists that explores the after-effects of dictatorship, traumatic events, and social rupture. This two-person exhibition features work by photographer Marcelo Brodsky (b. 1954, Argentina) and painter Jorge Tacla (b. 1958, Chile). Both artists came of age during their countries’ periods of political violence (1966-84 in Argentina, and 1973-90 in Chile), when dictatorships responded repressively to the social justice movements that grew out of 1960s protests by committing wide-scale human rights abuses.

Brodsky, based in Buenos Aires, is best known as a photographer whose practice focuses on the physical and psychic effects of civil and human rights abuses during Argentina’s Dirty War (1976-83). His Tufts exhibition explores the historical arc of the international civil rights’ movements of 1968 in a conceptual installation comprised of altered photographic images, sound, and text.

Brodsky has also been commissioned to create a public art “billboard,” in collaboration with Tufts students, on the Tufts’ Medford campus as part of the Gallery’s Museum Without Walls program, that will be unveiled on April 28 and remain on view for one year.

Jorge Tacla, based in New York, creates paintings and drawings that are pictorial ruminations on catastrophe and the psychology of trauma. Tacla’s paintings feature images of destroyed urban and architectural forms that serve as metaphors of civil and human rights abuses during the dictatorship of Chilean President Augusto Pinochet (1973-1990) but also of the ending of Pinochet’s authoritarian regime through various forms of civil disobedience. Selections from Tacla’s Hidden Identities painting series are pictorial meditations on social rupture, and his ink and graphite drawings explore existential ruminations related to trauma, time, memory, and exile.

Marcelo Brodsky | Jorge Tacla: Upheaval is organized by the Tufts University Art Gallery, in cooperation with the Tufts Latin American Studies Program.

—Amy Ingrid Schlegel

A symposium featuring both artists will take place on Thursday, March 10th at 5pm in the Remis Sculpture Court. Co-organized with the Latin American Studies Program at Tufts and sponsored in part by the School of Arts & Sciences Diversity Fund, and the Tufts Consortium on race, Colonialism, and Diaspora, the symposium will feature Brodsky and Tacla in discussion with Peter Winn, Tufts Professor of History and an expert on Argentina and Chile.
Arceo Brodsky’s *I Pray with my Feet* (2014) narrates the story of three central characters who worked to connect civil and human rights movements in North and South America: Abraham Heschel, Martin Luther King, Jr., and Marshall Meyer, who was an important figure to Brodsky during his youth in Argentina. “Meyer helped the families of the victims [of political persecution and disappearances]” Brodsky has said; he “visited the prisons, helped parents look for their missing children. Among them, he helped my parents, Mauricio and Sara, look for my missing brother Fernando.” Brodsky describes the triptych as two mirrored images facing each other around an axis point.

1965
In the left image, the Reverend Martin Luther King Jr. leads thousands of non-violent demonstrators on the now-famous 1965 March from Selma to Montgomery, Alabama, a 54-mile, five-day non-violent protest action leading up to the passage of The Voting Rights Act of 1965 in August. To King’s left (second from right) is Rabbi Abraham Heschel. At this march, Heschel uttered his memorable phrase, “When I walk with Rev. King, I pray with my feet.” Brodsky has identified a number of other demonstrators in white ink on the photo’s surface.

1984
In the right image, based on a photograph by Alicia Segal, Meyer speaks at a rally to remember the Uprising of the Warsaw Ghetto, in Buenos Aires, Argentina, in 1984, a few months after the return of democracy to Argentina. As a leader of the Jewish community in Argentina, Meyer also worked on fostering inter-faith dialogue and was a human rights activist during that country’s Dirty War and after, when he was the only foreigner appointed to Argentina’s National Commission on the Disappearance of Persons.

1955
In the center image, a young Marshall T. Meyer (at right), a Brooklyn-born rabbi who became a leader in Argentina’s human rights movement during that country’s Dirty War (1976–1983), is photographed studying with Polish-born New York Rabbi Abraham Heschel at the Jewish Theological Seminary in Harlem, New York City. Brodsky has said that “Heschel’s teachings combined religion and action, the Bible and the newspaper.” Both Heschel and Martin Luther King preached at their respective New York City seminaries just one block apart from each other in Harlem. Brodsky finds symbolic significance in the fact that King taught at the Union Theological Seminary at 121st Street and Broadway and Heschel taught at the Jewish Theological Seminary at 122nd Street and Broadway. “There is a ‘mirror’ between them, a relationship that created a whole concept of ecumenical action toward human rights,” Brodsky says. This photograph was taken in 1955 by well-known Magnum photographer Cornell Capa. After completing his religious training in New York, Marshall Meyer was sent in 1958 to Argentina and founded Seminario Rabinico Latinoamericano in Buenos Aires to train conservative movement rabbis for all of Latin America.

Coda | 1984-2014
TUFTS UNIVERSITY is proud to be lending its monumental Frank Stella sculpture, Bogoria, to The Polin Museum of the History of Polish Jews in Warsaw, where it will be included in the exhibition “Frank Stella and the Synagogues of Old Poland” from February 18 to June 20, 2016. The exhibit examines the architecture of Polish synagogues through artistic and historic objects. Stella became inspired by the construction of these buildings through black and white photographs he had seen in the 1959 book Wooden Synagogues by Maria and Kazimierz Piechotka and, in 1970, he began working on his Polish Village Series.

Frank Stella (American, b. 1936), Bogoria, 1971, From the Polish Village Series, Metal and polychrome, 88 x 108 x 5 in., Gift of the artist in memory of his father, Dr. Frank Stella, A31, M34 on the occasion of the 50th reunion of the Class of 1934 at Tufts University School of Medicine, 1986.016, © 2014 Frank Stella/Artists Rights Society (ARS), New York, Photograph by Steve Briggs
One of Stella’s largest projects, The Polish Village Series (comprised of more than 130 works) marked an important transition in the artist’s career as his work began to shift from two dimensional paintings to three-dimensional forms. He was attracted to the building techniques and geometric shapes evident in the images of the synagogues. He translated those ideas into sculpture through the use of hard edges, sharp angles, and industrial materials such as cardboard, wood, metal, Masonite and felt. Each object bears the name of the town where the synagogue stood before it was destroyed during the Nazi occupation of Poland during World War II. Several variations of each construction were ultimately created as the artist began each piece with a geometric shape inspired by a specific synagogue which was then realized through drawings and maquettes before culminating in the final design.

While on display at The Polin Museum, Tufts’ Bogoria will be presented within the context of several other variations of the same construction, thus giving viewers the opportunity to see the concept as it progressed. Measuring 7 x 9 feet, Tufts’ massive etched-aluminum sculpture underwent cleaning and conservation treatment by Rika McNally Smith during the summer of 2015.

The Polin Museum, which opened its doors in 2013 on the site of the Warsaw Ghetto, was founded by the Association of the Jewish Historical Institute of Poland, the City of Warsaw, and the Polish Ministry of Culture and National Heritage. The Museum celebrates the history and culture of Polish Jews through permanent displays, temporary exhibitions, educational programming, and research.

—Laura McDonald, Senior Collection Registrar

**new acquisitions**

**SANTIAGO MEDINA (COLOMBIAN, BORN, 1965; LIVES IN MIAMI)**

**INFINITY, 2015**

*Edition 5 of 7, Stainless Steel, 24 x 12 x 10 inches, Gift of Santiago Medina, A15P*

Santiago Medina is both an artist and a doctor based in Miami. Born in Colombia, Medina received a medical degree from the Institute of Health Sciences, CES University in Colombia and trained in radiology at Washington University Medical Center. He received a master’s degree in public health from the Harvard School of Public Health. Since 2003, he has been co-director of the Miami Children’s Hospital Department of Radiology’s Division of Neuroradiology.

Medina trained with renowned artists Dora Ramirez, Libe de Zulategui, Sonia Hidalgo, Abdon Romero, and Nilda Maria Comas. He maintains studios in Miami, Pietrasanta, Italy, and Medellin, Colombia. He is known for his highly-polished stainless steel monumental public works and smaller, indoor sculptures, such as Infinity, now on view in the Tisch Library, entrance level. Medina says that the “the sculpture is inspired by the infinite number of knowledge quests that humans have and the importance of universities that pursue the answers.”
Two Gifford Beal paintings were received last winter as gifts to the Tufts University Permanent Art Collection from the artist’s estate. Born and raised in New York, Beal attended Princeton University and went on to study with William Merritt Chase and Frank Vincent DuMond.

Gifford Beal had a strong connection to Massachusetts and spent many summers on Cape Ann near Gloucester and Rockport. One of the recent gifts, Shoreline with Deer, was painted at Crane’s Beach in Ipswich.

Beal’s paintings can be found in many major American collections including the Art Institute of Chicago, the Cleveland Museum of Art, the National Gallery of Art, the Phillips Collection, and the Metropolitan Museum of Art.
A portfolio of 13 photographs by Brookline-based artist Rania Matar from her L’Enfant-Femme project and book (forthcoming in spring 2016 from Damiani Editore) were accessioned to the permanent art collection in 2015.

Matar, who is originally from Beirut, Lebanon, visits the Middle East regularly. Nine of the portraits in the portfolio were made there between 2011 and 2013; the rest are of subjects living in Brookline and Watertown. For this project, Matar photographed girls between the ages of 8 and 13, on the cusp of becoming young women.

Matar says "my aim is to focus on our common humanity. [This project] is about being a girl, growing up, coming to terms with womanhood, femininity, and one’s own identity in the fullest sense of the term—all universal milestones in a young girl’s life, no matter where she is from."

Noted youth author Lois Lowry, who contributed an essay to Matar’s book, writes that "I think these girls have been schooled, as I was, by an age-old culture that teaches them to practice desirability… Whatever the decade, or century, it is the same longing to be alluring in some not-fully-understood way… Freud pointed it out: that this is a time for forgetting traumatic past stuff, in order to move forward. What does the child who has grown up in a refugee camp have to put behind her? Is it the same, ever—can it be—as the things that may inhabit the soul of the girl with the canopied bed? We can’t know. Those are their secrets."

Selections from Rania Matar’s Forgotten People series were featured at Tufts in the fall of 2008 in the exhibition "Contrapuntal Lines: Rania Matar and Buthina Abu Milhem."

Rania Matar, Clara, 8, Beirut, Lebanon, 2012, image courtesy and copyright of the artist.
classroom connections

23 Professors, 20 Future pre-K-12 Teachers, 15 Doctors, 2 Artists-in-Residence, and 1 Calligrapher

THE FALL WAS VERY BUSY WITH EDUCATIONAL PROGRAMS AT THE GALLERY WITH 38 FACULTY MEMBERS FROM A VARIETY OF LIBERAL ARTS AND ENGINEERING DEPARTMENTS BRINGING THEIR CLASSES TO WORK IN AND WITH THE EXHIBITIONS. MOST OF THESE COLLABORATIONS WERE DEVELOPED AND CO-TAUGHT WITH LIZ CANTER, GALLERY EDUCATOR, AROUND A PARTICULAR SECTION OF THEIR CURRICULUM, INTEGRATING CLOSE-LOOKING, VISUAL LITERACY, AND THEMATIC CONNECTIONS. THIS BRIEF ROUND-UP CAPTURES SOME OF THE SEMESTER’S HIGHLIGHTS.

ART + SCIENCE MASH-UP

Microbiologist Benjamin Wolfe (pictured at right) was Canter’s co-host for an art + science “mash-up.” Over wine and carefully selected cheese, faculty explored the possibility of close looking as it pertains to visual and artistic literacy and in scientific research. Canter led the group through a discussion of Shahzia Sikander’s Epistrophe, using Visual Thinking Strategies (VTS). Wolfe shared slides of his research samples and highlighted the uses of growing and studying fermented foods and different types of mold, such as the ones that grow on the variety of cheeses sampled. Uncanny parallels between the slides and the surrounding images emerged the larger the group observed the juxtaposed images.

TRAINING IN THE ART OF OBSERVATION

In October, we embarked on the first stage of our pilot program with the Tufts Medical School and the Sackler School of Biomedical Research. Consultant Alexa Miller, founder of ArtsPractica, facilitated a workshop for 15 doctors and scientists from the Boston and Maine campuses. For many of the attendees, this was an eye-opening experience. The connections between developing observation skills in the Gallery as a way to improve clinical care and to prevent misdiagnosis became clear. Studies from Harvard Medical School’s Training the Eye course and Yale Medical School’s Enhanced Observation Skills curriculum provide quantitative evidence to support the value of this work. We are excited to test out the strategies gleaned from this workshop as groups of faculty bring their students to the Gallery in the second phase of the grant. We are developing evaluation tools to support the anecdotal evidence that we have already seen. The goal is to identify whether these exercises impact the ability of medical and health sciences students to make more detailed and nuanced observations in their clinical and scientific work and if students perceive an increased confidence and value in making these observations.
ARTFUL THINKING IN CURRICULUM DEVELOPMENT

Future pre-K-12 art teachers in the M.A.T. program visited us to investigate the Artful Thinking approach to curriculum development. This program, developed by Project Zero at the Harvard Graduate School of Education, identifies its Thinking Routines into six categories: reasoning; questioning & investigating; observing & describing; exploring viewpoints; comparing & connecting; and finding complexity. Each of these “thinking dispositions” provides a different entrypoint, allowing students to delve into the art in a very visible, interdisciplinary way. Canter modeled three of these protocols and students worked in groups to develop their own lesson plans incorporating one of the Artful Thinking routines.

The other pre-service teachers became the students as they taught their lessons incorporating an artwork in the Gallery.

createDATE CALLIGRAPHY

In conjunction with artist Shahzia Sikander’s keynote talk on October 15, we teamed up with the Arabic Studies department to co-host a createDATE highlighting the use of calligraphy in art.

LAST FOLIO ARTISTS-IN-RESIDENCE MEET WITH STUDENTS

In early October, filmmaker Katya Krausova and photographer Yuri Dojc spent a week as artists-in-residence at the Center for Humanities at Tufts (CHAT). Here the artists participate in a mock press conference with Nan Levinson’s Intermediate Journalism class. Students then took the information gleaned to pitch story ideas and their individual slant on their class blog.

—Elizabeth Canter, Gallery educator and Academic Programs Coordinator

slater concourse

THE SLATER CONCOURSE GALLERY IS TUFTS COMMUNITY GALLERY AND IS OPEN BY PROPOSAL TO CAMPUS GROUPS, FACULTY, STAFF, AND STUDENTS. EXHIBITIONS ROTATE MONTHLY AND ARE AWARDED ON A BIENNUAL BASIS.

JANUARY 18 TO FEBRUARY 26
Access to Palliative Care and Pain Medications in Kenya
Students from The Institute for Global Leadership Sofia Augustine-Adams, Menglan Chen, Kathleen Marchand, Elizabeth Mealey, Nicholas Pfosoi, Zhou Zhuangchen

MARCH 1 TO 31
Nothing Major
Adrienne Sacks (A16) curates the culmination of Tufts University’s class of 2016 studio art minors.

APRIL 1 TO 30
Place and Placemaking Seminar
A student project from Anthropology 0186

MAY 1 TO 30
The IGL at 30
Institute for Global Leadership celebrates its 30th anniversary

JUNE 1 TO AUGUST 15
Imagination’s Labyrinth
John Galante, Tufts’ alumnus, reveals the creative urban landscape of Buenos Aires
Museum Without Walls: Two Years On

Two years after its launch, our web app Museum Without Walls has connected nearly 4,000 visitors to works in the Tufts University permanent collection sited on the Medford campus. Stories, images, videos, and sound take viewers deeper into thirty diverse works. From West Africa to China, about Tufts’ famous mascot or Dine Medicine Men, by local art collectives or celebrated contemporary artists, Museum Without Walls brings the art at Tufts out of the Gallery and into the hands of visitors. Viewers are enticed by questions posed on each Museum Without Walls label, such as: “What allows certain groups to be more visible than others?” and “Why is this acorn so big?”

This semester, we are excited to highlight two new stops—previous visitors can return to find something new and new visitors will have an even more enhanced experience. Visit tuftsart.toursphere.com!

**Masaaki Sato (American, b. Japan, 1941)**

*The Big Apple No. 43, 2006*

Stainless Steel, on Loan from the Artist, L2015.1

On view in the Tisch Library

**Francisco Goya (Spanish 1746-1828)**

*Prints from the Tauromaquia (Bullfighting) Series*

Etching, burnished aquatint, and drypoint on paper

Gift of Sylvan Barnet and William Burto, 2015.01-2015.04

On view in the Aidekman Arts Center

Left to right:

No 12: *Desjarrete de la canalla con lanzas, medias-lunas, banderillas y otras armas* (hamstrung by the mob with spears, half-moons, flags and other weapons)

No 15: *El famoso Martincho poniendo banderillas al quebro* (The famous Martincho putting flags to jog)

No. 23: *Mariano Ceballos, alias el Indio, mata el toro desde su caballo* (Mariano Ceballos, alias the Indian, kills the bull from his horse)
THE CONTEMPORARY ART CIRCLE
The Contemporary Art Circle is a growing, 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.

FUTURIST ($50-$249)
Ideal for recent alums; donation tax deductible in full.

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 dinner with exhibiting artists.

Learn more
http://artgallery.tufts.edu/getInvolved/artCircleJoin.htm

Parallax Publication
Keep your eyes on our gallery bookshelf in early 2016 for the publication of Parallax, with contributions from: Tasneem Zehra Husain, Ayesha Jalal, Amy Ingrid Schiegel, and Shahzia Sikander and Du Yun. Find it at: http://artgallery.tufts.edu/exhibitions/publications.htm
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:
Sat. March 19–Sun. March 27
May 23–September 7

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
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.

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.