Tufts University Art Gallery
@ The Aidekman Arts Center
40 Talbot Avenue
Medford, MA 02155

http://contemporaryartcircletufts.com

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Around The Circle
Volume 3, Number 2
January 2011
The Newsletter of the Tufts University Art Gallery’s Contemporary Art Circle


The Tufts University Art Gallery is proud to be the sole New England venue and the final presenter of this groundbreaking exhibition, Seductive Subversion: Women Pop Artists, 1958-1968, which has traveled from Philadelphia, PA, to Lincoln, NE, to Brooklyn, NY, and now to Medford, MA, where it opens to the public on January 27. Reviews have appeared in Art in America, ArtNews, The Financial Times, and the Chronicle of Higher Education, as well as local newspapers. The New York Times’ critic Ken Johnson calls it “a revelatory time capsule of an exhibition” while critic Saul Ostrow, writing in Art in America, goes farther in deeming it “the rare show that encourages you to rethink an entire period...affording us the opportunity to rediscover artists and see unfamiliar work...”

The exhibition title alludes to the ways in which Pop women artists slyly attempted to balance their identities as professional artists with their culturally expected roles as wife, mother, lover, and, in some cases, as assistants to their artists-husbands.

Catherine Morris, curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, which hosted the show through January 9, observes that “much of the ribald humor that became synonymous with Pop art involved exploitive and misogynistic images of women. While the male artists of the Pop movement could easily remove themselves to a cynical distance from those subjects, women were the subject of most of that work. This exhibition looks at how women artists experimented with Pop art images, materials, and techniques, making significant contributions to the movement, despite the restrictive attitudes of the time.”

Participating Artists
Evelyn Axell
Pauline Boty
Vija Celmins
Chryssa
Niki de Saint Phalle
Rosalyn Drexler
Letty Eisenhauer
Dorothy Grebenak
Jann Haworth
Dorothy Iannone
Kiki Kogelnik
Kay Kurt
Yayoi Kusama
Lee Lozano
Marilyn
Mara McAfee
Barbro Oståhl
Faith Ringgold
Martha Rosler
Mary Wilson

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Mildred’s Lane | Renovating Walden: A Forum for Discussion and Learning
Hannah Swartz, Tufts University Art Gallery Staff

This fall’s Tisch Gallery exhibition Mildred’s Lane | Renovating Walden was a site-specific commission and a living art experiment, and in both respects a rare undertaking for the Tufts University Art Gallery. The beauty of lead artists’ Mark Dion and J. Morgan Puett’s artistic practice is that they not only craft thoughtful and aesthetic spaces, but they build environments in which people and conversations emerge and grow. During her numerous visits to the Gallery, Puett explained that visitors were not merely viewers of the exhibition, but participants in it: their bodies, their movements, and their words were components of the art and contributed to the ongoing “emergent” exhibition-as-experience. Whether their contribution was physical sketches left behind on a 30-foot long “chalkboard” or ephemeral dance movements, these activities were all part of what made up the exhibition and its memories. The visitation and participation of students and faculty during the duration of the exhibition was arguably one of the most successful aspects of Renovating Walden.

During the 10-week run of the exhibition there were over twenty-two classes held in the Gallery by eleven professors in ten departments, including English, American Studies, Anthropology, Dance, Art History, Chemistry, Economics, Architecture, Philosophy, Religion, and Fine Arts. It was wonderful to hear lectures, conversations, and analysis from students and faculty from across the School of Arts and Sciences. Many students said that they had never been to the Gallery before, yet visited numerous times during the exhibition. The Lyceum, which was situated in the first gallery and loosely designed after Ralph Waldo Emerson’s parlor in Concord, MA, transgressed the boundary of a formal gallery and became a re-envisioned 19th century salon filled with lively discussion and debate. One participant commented that, “the lyceum created a particularly welcoming space in which to meet. The multidimensional quality of the exhibit was especially exciting.”

Chemistry Professor Jonathan Kenny tangled (and then untangled) a complex web for his students, connecting Thoreau’s writings to the likes of Sir Isaac Newton and James Prescott Joule, and the Laws of Science, while Daniel McCusker’s Dance Ensemble class choreographed a piece inspired by the exhibition and Thoreau’s house. Becky Hutchinson’s Architecture class brought in their own conceptual architectural models that reinvented the notion of Thoreau’s three chairs: one for solitude, two for friendship, and three for society. With classes and discussions being held in the Gallery almost every day, the space became an alternative classroom. One professor commented that she “appreciated the gesture of transforming the gallery into a classroom, thereby continued on page 4

Thank you to our Renewed Supporters!

- Susan and Gary Aidekman
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- Mara Williams

Tribute to Adele Fleet and Lawrence S. Bacow

At the end of June, Tufts President Lawrence S. Bacow, will step down. At the same time, his wife, Adele Fleet Bacow will step down from the Tufts University Art Gallery’s Board of Advisors. The Bacows have been remarkably unified and consistent in their advocacy and support of the galleries and collection at Tufts during their ten-year tenure. Adele Bacow, who is, among other things, an accomplished pianist and the president of Community Partners Consultants, Inc., served from 2005 to 2011 on the Tufts University Art Gallery’s Board of Advisors and was a key voice in the creation of the Gallery’s first five-year strategic plan in 2005-2006. Along with Advisory Board Co-Chair, Ken Aidekman, she was instrumental in conceiving and supporting the Gallery’s Contemporary Art Circle. Launched in Boston by the Bacows at Gifford House and by Ken and Ellen Aidekman in New York at the Lotos Club in June 2008, the Contemporary Art Circle is a growing, national network of collectors, aficionados, art professionals, and Tufts alumni keenly interested in the visual arts. Since its inception, the Bacows have been “expressionist” supporters of the Contemporary Art Circle.

The Bacows have lived at Gifford House these past ten years with some of the finest works of art in the Tufts University Permanent Art Collection, which they hand-picked together on Larry’s first day in office. Some of these works include a signature stained painting by Helen Frankenthaler from 1964, a bronze maquette from 1890 by Auguste Rodin, a 1938 oil painting by Alice Neel of a Spanish Harlem block in winter (painted when she lived there), and the finest example in a North American collection of a completely intact funerary mask from the Sican culture of the northern coast of Peru (750 to 1150 A.D.). A brochure of these Collection highlights was produced for the 10,000 or so annual visitors to Gifford House as a kind of self-guided tour.

We are tremendously grateful for the Bacows’ support over the years and look forward to seeing them at EVERY Circle event in the future, since they will have so much more free time!

This semi-annual publication is produced by the Tufts University Art Gallery, designed by Jeanne V. Koles. Comments and suggestions may be directed to: Hannah.Swartz@tufts.edu or 617-627-3094.
Dia de los Muertos / Day of the Dead with Eulogio Guzman

Hannah Swartz, Tufts University Art Gallery Staff

In conjunction with the exhibition, Mexico Beyond Its Revolution and in celebration of El Dia de los Muertos or the Day of the Dead, on November 2, Professor Eulogio Guzman, lecturer in Visual and Critical Studies, Tufts/SMFA, gave a lecture entitled, “Conversations with the Past: Venerating the Dead in the Visual Arts from Pre-Hispanic Times to the Present.” The origin of this Mexican celebration can be traced back to the indigenous peoples of Latin America (the Aztecs, Mayans Purpecha, Nahua, and Totonac) and is a celebration of deceased ancestors.

Guzman spoke about growing up in Mexico City and his personal memories purchasing the iconic sugar skulls, which he coveted like a favorite toy. He explained that the cult of the dead was very present in Pre-Hispanic cultures and prominent in the gulf coast region in particular.

Guzman identified a number of the Mexican artifacts in the Tufts Permanent Art Collection as Aztec funerary offerings, and pointed out details on the sculptures that referenced both burial and Mictlan, the God of death. The event concluded with a tasting of Mexican Chocolates from Somerville-based Taza Chocolate.

Day of the Dead is a holiday celebrated by many in Mexico and by some Mexican Americans living in the United States and Canada. The holiday focuses on gatherings of family and friends to pray for and remember friends and family members who have died. The celebration occurs on November 2 in connection with the Catholic holidays of All Saints’ Day (November 1) and All Souls’ Day (November 2). Traditions connected with the holiday include building private altars honoring the deceased using sugar skulls, marigolds, and the favorite foods and beverages of the departed and visiting graves with these as gifts. The Day of the Dead is a time of celebration when eating and partying are common. Due to occur shortly after Halloween, the Day of the Dead is sometimes thought to be a similar holiday, although the two are celebrated differently. (Source: Wikipedia)

Mexico Beyond Its Revolution voted by The Boston Globe 1 of 3 best college museum shows in 2010

Sebastian Smee’s (Chief Art Critic for The Boston Globe)

Visual art picks for 2010, Dec 28, 2010

www.boston.com/ae.theater_arts/2010/12/26/sebastian_smees_picks_for_top_art_shows_of_2010/

Mexico Beyond Its Revolution Publication: $10 + $4 s&h; checks made payable to Trustees of Tufts College, send to Hannah Swartz, Gallery Administrator

“The Being (There) ”

Excerpt from Mildred’s Lane | Renovating Walden publication

Ginger Gregg Duggan and Judith Hoos Fox, project guest curators

Commemencing the building of the replica of Henry David Thoreau’s cabin at Tufts

Visitors to the gallery may ask: Where is the art? What is the art? Dion and Puetz, via Mildred’s Lane, concocted a transformative blend of past, present, social responsibility and aesthetics, in the way one might create the perfect stew. If we were to consider these elements, sources and foundations for that content and meaning, and essentially view them as ingredients in a recipe, the resulting feast might be Mildred’s Lane, a place, a space for living, learning, and learning to live. Therein lies the art.

Step 1

Let’s take Marcel Duchamp’s declaration of the Readymade as a starting point, the moment of a critical sea change in art when process took precedence over product, when idea trumped production... It is the central place of the everyday that Duchamp put forth in his Readymades that is the reason we begin this journey here. The commonplace itself, not a depiction of it, familiar from genre paintings of previous centuries, becomes the art. . . .

Step 2

Jumping ahead to another watershed moment: 1955. Robert Rauschenberg launches his life long exploration of the potential of found objects with his “combines”... He declares, “Painting relates to both art and life. Neither can be made. I try to act in the gap between the two.” But... he infers a distinction between art and life; they are not one. Yet...

Step 3

...the dean of German 20th century art, Joseph Beuys, heaped 7000 basalt bollards in front of the main building in the complex that houses Documenta. The same number of oak trees were to be planted around the city, each marked with one of these stones. As the heap of rocks diminished, the city would be foliated. This project defines social sculpture... as a means to transform society....
Mildred’s Lane | Renovating Walden continued

This exhibition and publication project was commissioned by the Tufts University Art Gallery and guest curated by c2 (curatorsquared) (Ginger Gregg Duggan and Judith Hoos Fox). The exhibition was supported by The School of Arts & Sciences, Tufts University and an award from the National Endowment for the Arts. The publication has been supported by The Elizabeth Firestone Graham Foundation, Jaqueline Fowler, and the Tufts University Art Gallery’s Contemporary Art Circle supporters.

A graduate seminar offered through the joint degree program of Tufts/School of the Museum of Fine Arts was conducted at Mildred’s Lane in Beach Lake, PA during July 2010. Six MFA candidates were selected to attend and subsequently to work on the installation at Tufts and to greet classes from Tufts and beyond visiting the exhibition. The six “Fellows” were: Fred Ata; Ani Avanian; Erik Benjamins; Leah Craig; Lisa Gross; Joanna Tam. Their participation was made possible, in part, by a gift from Patty and Michael Rosenblatt (Patty is a member of the Gallery’s Board of Advisors), and by the School of the Museum of Fine Arts.

In addition to open class sessions, lunch hour salons, and evening Lyceums, students could be found congregating in the salon space discussing subjects of many disciplines, working on their papers, and sketching the art and artifacts covering the walls from floor to ceiling. While the Gallery does not intend to maintain a Lyceum with tables and seating in the Gallery, we continually conceive our galleries’ exhibitions as alternative spaces for teaching and learning.

To learn more, visit: http://www.massculturalcouncil.org/programs/artistfellows.html

Winter Calendar of Contemporary Art Circle Events

Wednesday, March 2, 6:15 to 8:15 p.m.
Private tour of Seductive Subversion and Wine Reception with members of the Massachusetts Chapter of the National Museum of Women in the Arts
RSVP required

Circle supporters and prospective supporters are invited to meet members of the Massachusetts Chapter of the National Museum of Women in the Arts on Wednesday, March 2 for a wine reception and private tour of Seductive Subversion: Women Pop Artists, 1958-1968. This in-depth curatorial tour will be led by Tufts Director of Galleries and Collections Amy Schlegel, an art historian whose dissertation focused on the women’s movement in the arts in the United States during the 1970s. Schlegel will focus on the unique contributions and innovations made by women artists in this groundbreaking exhibition during the nascent years of “second wave feminism.”

Saturday, March 19, noon to 2 p.m.
Guided tour of the AIPAD Photography Show
Park Avenue Armory, Park Ave. @ 67th St., New York City
Meeting location TBA
RSVP required

Join us in New York on Saturday, March 19, for a guided tour of the Association of International Photography Art Dealers’ Photography Show. Approximately 70 of the world’s leading fine art photography galleries will present a wide range of museum-quality work including contemporary, modern and 19th century photographs, as well as photo-based art, video and new media at this fair.

Since one of the notable strengths of the Tufts Permanent Art Collection is 20th century photography, this tour will spotlight those dealers who represent photographers or estates that are also represented in the Tufts Permanent Art Collection. Among the 40 photographers in the Tufts Collection are: Manuel Alvarez Bravo; Dr. Harold Edgerton; Walker Evans; Larry Fink; Lee Friedlander; Frank Golhke; Danny Lyon; Dorothy Norman; Gilles Peres; Aaron Siskind; and Gary Winograd. The tour will be led by Amy Schlegel, director of galleries and collections at Tufts and will include short presentations by a handful of dealers.

I would like to become part of The Circle or renew support

Realist ($250) Conceptualist ($500) Expressionist ($1,000)
Visit www.contemporaryartcircletufts.com/support.html and follow our easy online instructions
Review of October Circle Event: Tour of Chelsea, NY Galleries

Ken Aidekman, Circle Supporter and Tufts University Art Gallery Board of Advisors Co-Chair

On a beautiful Indian summer weekend in late October, Circle supporters and friends gathered in New York for a tour of seven Chelsea galleries, selected by Rafael Risemberg, director of New York Gallery Tours. Fortunately, the timing was perfect to view a wide variety of work by significant contemporary artists. The event was organized by Tufts University Art Gallery Director Amy Schlegel, who added her insights to Risemberg’s commentaries.

Roxy Paine’s installation of welded stainless steel tubes took over the James Cohan Gallery, dripping through doorways and winding around the walls of several rooms. The contrast between cold steel with mechanical fixtures and organic branching forms was quite striking.

At Lehmann Maupin Jennifer Steinkamp’s computer-created branching forms was quite striking.

The Contemporary Art Circle’s October 24 Chelsea Tour was an opportunity to see contemporary artists pushing the boundaries of what can be done with unusual materials and techniques. Based on these shows, I suspect the art world will see increasingly innovative sculpture, more installations, greater computer creativity, and a higher level of interactivity.

Paintings Collection Assessed by Conservator for first time, thanks to NEH Preservation Assistance Grant

In December 2009 the National Endowment for the Humanities (NEH) awarded Tufts University a Preservation Assistance Grant (PAG) to support the costs of a paintings conservation survey of Tufts University’s permanent art collection of paintings. The survey, conducted by Somerville, MA painting conservator Elizabeth Leto Fulton, assisted by a team of Gallery staff and volunteers headed by Laura McCarty, Collections Registrar of the Tufts Permanent Art Collection, began in the spring of 2010 with the majority of the artworks examined in July 2010. This painting conservation survey is the first, huge step toward establishing a strategy for future preservation and conservation treatments, which the Director of Galleries and Collections and the Collection Registrar will develop in consultation with the University Gifts of Art Committee and University Advancement.

The scope of this project covered 87 paintings (approximately 40% of the paintings in the collection deemed to be the most important). The treatment reports for each art work were then prioritized according to the urgency of treatment and estimates to conserve each painting were devised.

The paintings survey was highlighted in a summer 2010 exhibition called “Open Studio.” Examined paintings were on view with their respective examination sheets, adjacent to the gallery where the survey was being conducted, and where visitors could get a glimpse of the team in action. In early October, the conservation survey project was wrapped up with a lecture on painting conservation by Elizabeth Leto Fulton, where participants were able to closely examine the paintings.

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A Tribute to Rhonda Adnan Saad (1979-2010)
Amy Ingrid Schlegel, director of galleries and collections, Tufts University

Rhonda Saad, a young and promising art historian and curator, who trained at Tufts from 2006 to 2008, was killed on September 11, 2010 in a tragic, weather-related accident while on vacation in Istanbul, Turkey. While walking through a park with her aunt and uncle, a tree fell on her and her aunt. Rhonda was killed instantly and her aunt was temporarily hospitalized. In the intervening months since Rhonda’s sudden, violent death, I have come to understand the meaning of tragedy—a completely new phenomenon that had not yet touched my life—but I cannot intellectually comprehend what silver lining there might be, ever, in losing such a person as Rhonda so prematurely. Rhonda was truly befriended and beloved by her peers and professors at Tufts, and, judging from the memorial comments posted on her Facebook page in the week following the news of her death, by everyone whose life she touched.

A 2001 graduate of the University of Virginia, where she studied Art History and Middle Eastern Studies, Rhonda was born in Atlanta but raised in Saudi Arabia, then Washington, D.C. She matriculated to Tufts in 2006, when I first met her in August, before classes started, in an interview for a graduate assistantship at the Tufts University Art Gallery. Rhonda made a lasting first impression. In fact, so much so that when the right opportunity arose a year later to invite her participation in developing what became Empire and Its Discontents (an exhibition of ten emerging artists with ties to regions formerly known as “The Orient”, a commemoration of the 30th anniversary of Edward Said’s canonical book Orientalism), I knew she would be the perfect partner.

From day one, as a graduate student at Tufts, I regarded her as a colleague, even though she might not have seen herself that way. I came to know her first as a curatorial mentee and, then, as a co-curator of “Empire and Its Discontents” (on view at Tufts in the fall of 2008—a reprise national tour is now being planned by the American Federation of the Arts, for which Rhonda was slated to take part). Her knowledge of Arabic, her father’s native language, was extremely helpful in working to bring the Arab-Israeli/Palestinian textile artist Buthina abu Milhem’s work to the U.S. for the first time as part of the Tufts two-person exhibition (with photographer Rania Matar) Contrapuntal Lines, shown concurrently with Empire and its Discontents.

Because the Tufts M.A. program in art history is so small, with just 8 to 10 new students each year, the graduate students get to know each other quite well. Nina Bozicnik (M.A. 2008), also a Tufts Art Gallery graduate assistant and Voice Your Vision! Tour program coordinator, now the assistant curator of contemporary Art at the Currier Museum in Manchester, NH, recalls that “Rhonda was one of the most beautiful and intellectual people I’ve had the pleasure to work with, and I’m saddened that the world will not benefit from her rigorous research and effusive passion for art of the Middle East. . . [She was also] a wonderful person and friend, who showed me new ways to live in this world.”

Cristelle Baskins, associate professor of Art History at Tufts, and a specialist in Renaissance Art, remarks that “I cannot recall how many times I have mentioned Rhonda by Mark Dion and J. Morgan Puett, where complexity (as Morgan says), deliberate living, in the footsteps of Thoreau, could describe the nature of the place and the activities it engenders. Its existence is outside the realm of the museum. Its sphere is within the realm of art... For the students and guests who come through Mildred’s Lane, they are immersed into a paradigm foreign to art school curricula and to their daily existence. The hope is that they bring away with them a little bit of Mildred’s Lane and incorporate it into their lives as artists, as people...

Ginger Gregg Duggan and Judith Hoos Fox, under the moniker curatorsquared, develop exhibitions of international, cross-media contemporary design and art that explore current issues in culture. They were the guest curators of Mildred’s Lane | Renovating Walden (September 9 to November 14, 2010).

Mildred’s Lane | Renovating Walden
Limited Addition Artists’ Book

This exhibition catalogue includes a collection of essays, postcards, and broadsides in the form of an artists’ book, which documents the exhibition Mildred’s Lane | Renovating Walden from the session at Mildred’s Lane to the installation at the Tufts University Art Gallery. It includes contributions from artists J. Morgan Puett and Mark Dion; curatorsquared (Ginger Gregg Duggan and Judith Hoos Fox); David F. Wood, curator of the Concord Museum; Rebecca Kneale Gould, associate professor of religion and environmental studies at Middlebury College; and project collaborators from Tufts and the School of the Museum of Fine Arts. The publication was designed by New York based designer Jeffrey Jenkins and has been supported in part by the Elizabeth Firestone Graham Foundation and individual donors.

This unique limited addition Artists’ Book is available for purchase from the Tufts University Art Gallery for $50.
“Being (T)here” continued

Step 4
In California, Robert Irwin, trained as a painter, immersed in the heroes of abstract expressionism, took a u-turn; ego and paint receded...He gave up his studio and let the itineraries of hitchhikers map his driving around the US...

Step 5
Kate Ericson and Mel Ziegler’s decade of collaborative work engages directly with the public, with the community....Through advertisements in local papers, the artists located willing partners who needed lumber to build a house, or roofing materials, or needed their house painted. In House Monument the exhibition budget at the Los Angeles Institute of Contemporary Art went to buy the lumber required to frame a house. The artists inscribed each of the 1,300 planks and boards with a quote about home or housing and stacked this impressive array in the gallery.

There
The resulting achievement is Mildred’s Lane, an idyllic compound, created over the last two decades

A Tribute to Rhonda Saad continued

Saad as an inspiring example for our MAs. As a first-year student she was in my History and Methods of Art History class. The assignment for the term paper involved choosing a senior scholar to write about. Without any hesitation, Rhonda got in contact with Oleg Grabar (eminent scholar of Islamic Art), traveled to Princeton to meet and interview him, and thoroughly enjoyed the whole experience. The poise, professionalism, and sheer joy that Rhonda brought to this task were evident in everything she did at Tufts and beyond. . . . A scholar of tremendous promise, Rhonda was certain to have made major contributions to Islamic Art History. It is a tragic loss for the field—as well as for those of us who knew her personally—that [her] career has come to an untimely end."

Ayeesha Jalal, the Mary Richardson Professor of History and Director of the Center for South Asian and Indian Ocean Studies at Tufts, offered a course in the fall of 2007 in which Rhonda tackled the thorny, some might say "oxymoronic," question of “contemporary Islamic art” in her final research paper. Jalal remembers that “Rhonda brought an energy to the classroom and was that rare student that offers a course in the fall of 2007 in which Rhonda tackled the thorny, some might say “oxymoronic,” question of “contemporary Islamic art” in her final research paper. Jalal remembers that “Rhonda brought an energy to the classroom and was that rare student that makes teaching worthwhile. I was fortunate to get to know her beyond the classroom as she made it a point to drop by during office hours to discuss her intellectual interests in art history, Muslim identity and much, much more. A sensitive, brilliant and gracious young woman, her loss has touched me to the core. She exuded in such an unassuming yet compelling manner.

Since graduating from Tufts in May 2008, Rhonda had been a doctoral candidate in Art History at Northwestern University in Evanston, IL. She had just completed her second summer of study and research in Ramallah, Palestine, and Jerusalem, Israel, and was preparing to start her dissertation. Rhonda served as treasurer for the Association of Modern and Contemporary Art of the Arab World, a contributor to Arab Studies Journal, and a teaching assistant in the Art History Department at Northwestern University.

I was extremely fond of Rhonda. She had an exuberance about life that even on my best days is hard to match. Always stylish, she was a bon vivant and a joy to be around, professionally and personally. I will always remember her easy, warm smile. She was a beautiful model in more ways than one, for us to emulate.

A memorial fund has been established in Rhonda’s name. Contributions should be addressed to:

Ms. Rawan Shawaf
C/o The Palestinian Art Court al Hoash
7 Azahra Street
P.O. Box 20460
East Jerusalem, Israel
Some of these artists experimented with then-new, industrial materials such as Plexiglas, plastics, rubber, and neon to create unique works of art that responded to the effects of mass-production. Others subverted domestic skills they had learned as young girls to create the first “soft sculpture” using fabrics, plastics, and other found objects and materials that deployed a craft aesthetic as high art. Others appropriated from mass culture, including Hollywood film, advertising, publicity photos, and commercial publishing and processes (such as screen-printing) to critique emergent popular culture and male fantasies about female desire.

Tufts University Art Gallery Director Amy Schlegel was an early proponent of the exhibition, promising in 2004 to host the exhibition in Boston when it came to fruition. For two years Schlegel and several Gallery graduate assistants provided research assistance to organizing curator, Sid Sachs, director of the Rosenwald Wolf Gallery, University of the Arts, Philadelphia, whom Schlegel has known since before coming to Tufts in 2004. Schlegel and Sachs will converse about the making of the exhibition from 5:30 to 6:30 p.m. on the evening of the public opening reception, Thursday, February 3. Several other public events are planned; please visit the Gallery’s online calendar for details (http://artgallery.tufts.edu/calendar).

Seductive Subversion, featuring 68 artworks by 22 artists, expands our understanding of Pop art to include recognized artists who have not traditionally been seen as being part of the movement while also bringing to light work by others who are lesser known and undervalued. At the same time, it broadens the definition of the movement to embrace work that more overtly reflects personal experience, adding layers to Pop art that only make it richer and more complex.

Originally organized by the Rosenwald-Wolf Gallery, and curated by Sid Sachs, additional curatorial contributions to the exhibition have been made by Catherine Morris, Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum. The Tufts presentation has been organized by Amy Ingrid Schlegel, director of galleries and collections at Tufts University. This project has been funded by The Pew Center for Arts & Heritage through the Philadelphia Exhibitions Initiative with additional support from the Marketing Innovation Program. This project was also supported by the Andy Warhol Foundation for the Visual Arts. At Tufts, this presentation is made possible in part by the Kenneth A. Aidekman Family Foundation and Edward S. Merrin.