FOOD
WATER
LIFE

LUCY
+JORGE ORTA

September 6-
December 16, 2012

GLOBAL
FLOWS

September 6-
November 18, 2012

The Tufts University Art Gallery at the Shirley and Alex Aidekman Arts Center is proud to premier Food-Water-Life—Lucy+Jorge Orta, the first comprehensive exhibition of work by the French wife/husband collaborative duo in the United States, from September 6 through December 16th. Better known in Europe than in the U.S. and best known as sculptors, the Ortas’ deeply engaging and witty assemblage works draw from an eclectic array of mass-produced materials from everyday found objects (such as containers, conduits, and utensils), transport vehicles, and vintage Red Cross boxes, which are humorously conjoined and combined with their custom fabric wearables, water bottles, food preserves, and Limoge ceramic plates. Video installation, sound, preparatory drawings, and flags hung outside the Arts Center and the Fletcher School of Law and Diplomacy round out this thematic retrospective of three major bodies of their work—Horticulture, OrtaWater, and Antarctica.

Guest curated by Judith Hoos Fox and Ginger Greg Duggan (c2-curatorsquared), Food-Water-Life will travel nationally through spring 2015 to the Zilkha Gallery, Wesleyan University.

Cildo Meireles, Insertion into Ideological Circuits: Coca-Cola Project, 1970, Coca-Cola bottles, transferred text, 7” each, © Cildo Meireles; courtesy Galerie Lelong, NY

OrtaWater—Fluvial Intervention Unit, 2005, Canadian maple wood canoe, steel structure, glass shelves, copper and plastic tubes, gloves, 4 buckets, 4 crates, 4 water drums, 2 water tanks, 2 light projectors, 4 flasks, copper tubes and taps, audio mp3, speakers, 24 OrtaWater bottles, 20¼” x 250” x 47½”. Courtesy of the artists and Galleria Continua, San Gimignano / Beijing / le Moulin. Photography: Gino Gabrieli

The Tufts University Art Gallery at the Shirley and Alex Aidekman Arts Center has been transformed into an innovative platform where art historical pedagogy and research meet this fall. Global Flows presents a diverse array of two dozen works of historical and contemporary art, sculpture, models, textiles, rare books, and animation selected by seven faculty from the Tufts Department of Art and Art History. Spanning some 700 hundred years and four continents, the works in this exhibition explore the effects of globalization as an ongoing phenomenon.

Exhibition design and display strategies convey the themes of Global Flows. Visitors are guided architecturally to enter the intimate gallery space at its center, which is void, the objects having been dispersed to the periphery in a circular arrangement. The objects appear to float in a deep blue environment suggestive of a body of water or the night sky. To make sense of what might appear to be a completely random assortment of objects, visitors become “explorers” as they are invited to choose from...
**Curatorial Introduction: Food-Water-Life**
Judith Hoos Fox and Ginger Gregg Duggan, co-guest curators

The work of Lucy+Jorge Orta explores the major concerns that define the 21st century: biodiversity, environmental conditions, climate change and exchange among peoples. At the same time, this work embodies the philosophy that steers their pioneering art practice, 'the ethics of aesthetics.' As heirs to the practice of social sculpture, formulated by Joseph Beuys in the 1960s, the Orta’s works are, in a sense, relics of their own function—beguiling assemblages that are the platform for the preparation of food, mechanisms that actually purify water, and elements that they created for their 2007 expedition to Antarctica and that are part of an effort to amend Article XIII of the 1948 Universal Declaration of Human Rights. The works in this exhibition are metaphors-in-action, constructions that perform the tasks of which they are emblematic.

Obviously, these humorous, jerrybuilt contraptions are not the most efficient means to purify, prepare and transport food and water, or to launch a world-wide humanitarian effort, but in their ability to actually function, albeit, awkwardly and haltingly, they gain power as works of art created to move us to awareness and action. The artists have created a unique visual language“Globalization was supposed to break down barriers between continents and bring all peoples together. But what kind of globalization do we have with over one billion people on the planet not having safe water to drink?”
–Mikhail Gorbachev

A public opening reception will take place on Tuesday, September 11 from 5:30 to 8 pm, with 15-minute spotlight tours from 5:30 to 6:30 given by Tufts students from the Gallery’s Voice Your Vision! Guided tour program. The Ortas will give a free, public lecture, to be held at the Alfond Auditorium at the Museum of Fine Arts, Boston, on October 30 at 12:30pm. A series of workshops are planned for the month of October that are highlighted on page 6.

**Contemporary Art Circle Levels of Giving**

JOIN BY SEPTEMBER 4 TO RECEIVE AN INVITATION TO OUR ANNUAL CIRCLE SUPPORTERS’ DINNER: TUESDAY, SEPTEMBER 11, 8PM

**CONCEPTUALIST { $250 }**
Tax deductible contribution $190; benefits include: subscription to our biannual newsletter; 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 in March.

**REALIST { $500 }**
Tax deductible contribution $380; in addition to the above, benefits include complimentary copies of all Tufts-produced exhibition catalogues.

**EXPRESSIONIST { $1000+ }**
Tax deductible contribution $750; in addition to the above, benefits include an invitation for you and a guest to attend our annual fall dinner with exhibiting artists in September after the opening reception.

**FUTURIST { $50 }**
Ideal for recent alums; donation tax deductible in full; benefits include subscription to our biannual newsletter

Matching gifts welcome!

**CONTEMPORARY ART CIRCLE SUPPORTER INFORMATION**

Name: ____________________________
Address: ____________________________
City: __________________ State: __ Zip: ________________
Phone: __________________ Email: ____________

I prefer to receive announcements and invitations by mail rather than by email

I prefer to waive my benefits and ask that my support be fully tax deductible

Enclosed is my check made payable to “Trustees of Tufts College”

Support of The Circle runs on a fiscal year basis (July 1 to June 30)
program launching the Contemporary Art Circle in Los Angeles, titled: “What have you done with your art, lately?” Alumni look back and forward on their adventures in art. Speakers included: Jeff Miller (SMFA94), photographer and art department chair, the Windward School, Los Angeles, CA; Owen Doonan (A86), associate professor of art history at CalState, Northridge; Ken Aidelman (A75), co-chair of the Tufts Gallery Advisory Board; Anne Troutman, artist, former architect and professor of architecture and art; and Amy Schlegel, director of galleries and collections, Tufts.

A second Contemporary Art Circle event was hosted on March 8, during Armory Arts Week in New York, when a dozen Tufts contemporary art aficionados dropped by for a casual meet-up at the Murray Hill pied-a-terre of Gallery Advisory Board member Mara Oakes Williams to discuss their favorite fairs and artists. Thank you, Mara, for hosting this meet-up!

Fall 2012 Contemporary Art Circle Event Preview

SUNDAY, NOVEMBER 17, 10:30AM

Columbia University, New York, NY

Join a private tour of the LeRoy Neiman Center for Print Studies at Columbia University’s School of the Arts, and Media Network (TEAM) to co-present a private showing of works by collaborating artists including Polly Apfelbaum, University’s School of the Arts with staff and infrastructural investments.

Kelllogg School of Management seminar continued

marketing strategy and branding, success metrics and evaluating mission-based impact, among other things. Shapiro showed how a business plan can be created from a museum’s strategic plan and explored, as part of a “financial stress test,” critical questions that revealed many challenges academic museum leaders face in negotiating the museum’s place within its parent institution. The week-long seminar concluded with TODAY’S GOVERNANCE CHALLENGES, led by David Robertson, emeritus director of the Block Museum at Northwestern, now executive director of AAMG. It focused on the many challenges academic museum leaders face in effectively engaging advisory (versus governance) boards and negotiating the museum’s place within its parent institution.

Curatorial Introduction to Food-Water-Life continued

Lucy+Jorge Orta: Food, Water, Life, published in 2011 by Princeton Architectural Press, with contributions by Judith Hoos Fox and Ginger Gregg Duggan, Hou Hanru, Ellen Luptan, and Zoe Ryan, serves as the accompanying publication. It may be purchased from www.papress.com or at the Tufts University Art Gallery.

Since 1990, the Ortas have been developing their Antarctica project consisting of the Drop Parachutes, each focusing on critical human needs for food, water, and comfort; Life Line Survival Kits, wall-mounted assemblages with similar purposes; a monumental film made during a 2007 trip that poetically transmutes us into fellow expedition participants; and the utopian Antarctica Passport that would insure free movement across all borders, available to visitors who voluntarily add their names to the petition to amend the United Nations Universal Declaration of Human Rights with a new Article 13.3, a reminder that we are all part of one precarious and fragile planet.

Jeff Miller (SMFA94) speaking at the Los Angeles launch of the Contemporary Art Circle in February 2012 about how his undergraduate education at Tufts informed his career choice to become a photographer and art educator; photo courtesy Ken Aidelman.
Global Flows continued

three suggested ‘itineraries’ (or create their own) in navigating their encounter with the objects. Each of the three itineraries—Circulating, Boundary Crossing, and Flattening—addresses globalization and its effects. These itineraries are accessed either through an interactive, conceptual map of Global Flows (developed using an open-source software created by Tufts) on a laptop at the center of the gallery, or through a printed ‘legend.’ The concept map aids visitors in making deeper connections between and among the individual works, and offers several options for different types of visitors to engage with the works on view. Audio commentaries by participating faculty and QR codes (directed to the Gallery’s website) offer more in-depth information about individual works.

Conceived of and organized by Director of Galleries and Collections Amy Schlegel with two graduate assistants, Andrea Rosen (M.A. 2012) and Lillian Sirmak (M.A., 2013), Global Flows grew out of an earlier Art History Department symposium entitled “Disputing the Global.” This day-long symposium examined the ways that art, historical research, teaching, and museological categorization has developed. The symposium presenters also discussed how their current research attempts to deconstruct the binaries (e.g., compare/contrast; western/non-western; center/periphery; tradition/innovation) that historically have structured the discipline of art history. Tufts’ professors Daniel Abramson (architectural history and theory), Cristelle Baskins (Italian Renaissance art/Early Modern Europe), Eva Hoffman (Medieval Islamic world), Ilkki Kaminski (Asian art), Christina Maranci (Armenian art and architecture), Monika McTighe (Contemporary art), and Peter Probst (African art) each have written object labels for their selections and have recorded their commentaries (which can be listened to online via the Gallery’s website).

As professor of Italian Renaissance Art Cristelle Baskins notes about the objects she chose to include in the fall 2012 teaching exhibition Global Flows. “Scholars have coined terms such as ‘transculturation,’ ‘entangled histories,’ and ‘cultural mobility’ to describe dynamic and complex intercultural exchanges in the early modern period. Visual images generated from these encounters have the ability to shake up our assumptions about a monolithic, Eurocentric worldview.” One of Baskins’s graduate students, Emily Monty (MA’13), wrote her master’s thesis on polygonal texts (in which multiple languages are presented side-by-side) and wrote the object labels in Global Flows for two such objects, one of which is a recent acquisition in the Tisch Library Special Collections, on view for the first time.

Global Flows continued

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Samuel Bochart, a French Huguenot (or Protestant), divided the Sacred Geography into two parts: Phaleg and Chanaan. Phaleg traces the dispersion of the ancestors of Noah; while Chanaan concerns the travel and influence of the later Phoenicians. Although Bochart and the Anglican Brian Walton belonged to opposing sides in the “war of religion,” the Sacred Geography displays the same scholarly ambition as the Tower of Babel. It uses both Latin and Hebrew as well as transliterations of Arabic place names, combining knowledge of languages, archaeology, theology, and geography. Major landmarks are illustrated and placed in context with brief inscriptions. For example, Mount Ararat, visited by travelers such as Boullaye le Gous, appears in the inset detail at the bottom left. An inscription records the legend that Noah’s Ark landed there. Note the attention paid to the physical elements of the landscape: mountain ranges, waterways, and palm trees. This map draws on spiritual, scientific, and utilitarian modes of knowledge in order to enable readers to make a virtual pilgrimage across time and space.

In today’s rarefied art world prints take a back seat to painting and sculpture. As judged by the marketplace, multiple editions are far less desirable than original works. But, many artists remain loyal to printmaking for good reason. For one, it helps them address a wider audience through lower price points. This allows lesser-known artists to reach potential buyers. But, it also helps established artists get their work into the hands of some of their most ardent supporters.

My interest in collecting prints grew partly out of affordability, but also out of an appreciation for the work done at the Brodsky Center for Innovative Editions in New Brunswick, New Jersey. The Center enables both established and emerging artists to create groundbreaking work in reproductive media. Judy Brodsky’s non-profit print studio fosters creativity and learning, while at the same time adhering to the highest standards of social commitment and citizenship. That’s a combination I can endorse.

The recent Boston-Jo’burg Connection exhibition at Tufts University Art Gallery told the history of Artist Proof Studio (APS), a printmaking collective conceived as a means of producing social and economic change in South Africa through printmaking. South African Kim Berman (SMFA ’89) and artist Nhalhla Xaba founded APS to train artists in print media with the goals of promoting humanitarianism and cross-cultural communication.

The printmaking process itself is inherently political. It requires collaboration between artist, master printer and staff. This inter-relationship encourages the artist to relinquish a measure of control. In the end, the artist must share credit with those who contribute their skills and experience. Cooperation is key to good results.

In the case of APS, even the concept of the studio was a brave political act. It is a place where blacks and whites are able to learn and work together under one roof. A few short years before its founding, it would have been illegal under the Apartheid system.

Historically, printmaking has been an excellent means for communication and influence. It is well suited to presenting language and graphic images. At APS artists are encouraged to use their training to educate the general public about such important issues as the threat of HIV/AIDS, tolerance toward immigrants and the preservation of native endangered animals.

For several decades, the main body of the international art world has been relatively receptive to political art. With harder economic times a reality for so many today, it would not be surprising to see a political focus return to art. Cooperatives have regained popularity among artists without gallery representation or private studio space. Reactions to a declining standard of living and perceived unfairness in society will likely emerge in artistic discourse. Reactions to a declining standard of living and perceived unfairness in society will likely emerge in artistic discourse. As it has in the past, printmaking will serve an important role in expressing dissatisfaction with the status quo and calling for political action.

Global Flows continued

Lenders to the exhibition include:

the Metropolitan Museum of Art, New York, NY; the Museum of Fine Arts, Boston; the Hood Museum, Dartmouth College, Hanover, NH; the Free Library, Philadelphia; the Houghton Library, Harvard University; the Armenian Library and Museum, Watertown, MA; the Tisch Library Special Collections, Tufts University; artists and private collectors.
Tulane University Art Gallery Director Amy Schlegel was selected to participate in a pilot five-day intensive seminar for academic museum and gallery leaders organized by the Association of Academic Museums and Galleries. At the Kellogg School of Management’s Center for Nonprofit Management at Northwestern University, Evanston, Ill., June 24 to 29, 2012. Thirty-five seminar participants from across the country were sponsored by their home institutions, with significant financial underwriting from the Andrew W. Mellon Foundation and the Samuel H. Kress Foundation.

“For me, the most exciting thing about the AAMG/Kellogg leadership seminar was the message from the Kellogg MBA program faculty that non-profit leaders should hone the same managerial skills as for-profit leaders,” Schlegel commented. “The sessions taught by Kellogg faculty took me out of my comfort zone in exciting, productive ways to think more expansively about the impact University art museums can have within the parent institution and with the general public.”

TEACHING AND INSPIRING THE NEXT GENERATION OF MUSEUM LEADERS led by Jill Hartz, director of the Jordan Schnitzer Museum of Art at the University of Oregon, Eugene, explored the educational role of academic museums and galleries, often as critical centers for interdisciplinary study on campus, and on creating meaningful learning and pre-professional experiences for students. The consensus was how critical it is to get first-year students in the door within the first week of the new academic year, before peer-groups lock into place. In response to this insight, the Tufts Art Gallery will host its first Freshman Breakfast on the morning our fall exhibitions open to the public, Thursday, September 6.

LEGAL ISSUES CONCERNING COLLECTIONS led by Linda Sugin, professor of law at Fordham University, focused on the murky legal status of many academic museum collections, a critical and timely issue in the aftermath of Brandeis University’s failed attempt to deaccession the Rose Art Museum Collection en masse. Most interestingly, she presented a legal continuum within which academic collections may fall, between capital assets, which may fall, between capital assets, which

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uncapitalized “cultural property,” held for all in trust. Most academic collections are managed somewhere in the middle of this continuum, as “instrumental property.”

COMMUNICATIONS AND TRUST BUILDING was taught by Kellogg Professor J. Keith Murnighan, author of the 2012 book Do Nothing! How to Stop Overmanaging and Become a Great Leader. This dynamic session was based on this book and focused on helping academic museum leaders understand key communications strategies that lead to greater success for their museums.

NEGOTIATIONS AND DECISION MAKING was taught by Kellogg faculty member Robert Livingston and focused on how to become a more effective negotiator through values-based leadership that engages museum stakeholders. Livingston discussed “distributive” and “integrative” negotiation strategies and a case study from the international corporate world. He showed us how to “expand the pie” so every negotiation is successful.

UNDERSTANDING MUSEUM FINANCIAL STATEMENTS was taught by Marian Powers, adjunct Associate Professor of Accounting Information and Management at Kellogg, who asked us to think about the story our budget tells about our organization. Powers contends that most directors have moved into leadership without benefit of significant management or financial training, yet they find themselves increasingly concerned with financial issues. While this session addressed the key principles of financial management, the highlight for most was “activities-based reporting” to help “tell the story” to stakeholders who are not financial experts.

APPLYING “CUSTOMER-FOCUSED” MARKETING STRATEGIES IN THE NONPROFIT WORLD was a marathon five-hour session taught by Kellogg Executive MBA Program Lecturer Rich Honack, whose research and teaching focuses on organizational management and practicing the “Nanosecond Culture.” He emphasized the need to understand the changing values, dynamics, and expectations of the generation of people that make up culture in today’s marketplace and the impact of these differences on organizational management.

THE BUSINESS PLAN AS A MANAGEMENT TOOL was taught by Tom Shapiro, a partner at Cultural Strategy Partners in Chicago who specializes in strategic planning.

continued on page 14
Welcome Our Newest Board Member, James Nadeau

In April 2012, James Nadeau joined the Tufts University Art Gallery’s Advisory Board as its newest and youngest member. Nadeau is Executive Director since 2009 of the Boston LGBT Film Festival, one of the longest-running festivals of its type in the country, held each May at the MFA Boston and the Brattle Theater in Harvard Square. He also serves as a portfolio associate at Putnam Investments in Boston. Nadeau’s strengths as an arts administrator and event planner, not to mention his knowledge of contemporary art and film, make him a welcome addition to the Gallery’s Board of Advisors, which now totals 8 people. Nadeau received a master’s degree in Comparative Media Studies from MIT and remains affiliated as Lecturer on film in the Literature Department there. In 2001, he received his BFA from Tufts/ The School of the Museum of Fine Arts, Boston. Proving that for some people there are more than 24 hours in a day, Nadeau is also an independent curator, video artist, writer, and (now) former editor of Our Daily RED, the blog of arts journal Big RED & Shiny. This is his first Board appointment.

-Amy Schlegel

Ken Aidekman Honored at Alumni Awards Dinner

On April 21, 2012 Kenneth Aidekman (A76), co-chair of the Gallery’s Board of Advisors and son of Shirley and Alex Aidekman, lead donors of the Arts Center, accepted the Tufts Alumni Service Award, for which he was nominated by the Gallery’s Board of Advisors and Gallery Director. After thanking his mother, who, he says, “listened patiently to my problems and complaints and said], ‘You don’t have to get straight A’s. Just graduate. After that you can do whatever you want,” Aidekman made some more formal remarks, excerpted here:

When I was an undergraduate, Tufts’ fine art environment was far from enriched. The opening of the Tufts University Art Gallery in 1991 was a major step in the right direction. Of course not everyone is a ‘museumgoer’ and some find crossing the threshold of a gallery somewhat intimidating. So the Gallery does what it can to get art out into public spaces.

I see myself as a cheerleader for fine art at Tufts. My goal is to tell as many people as possible that an enriched fine art environment on campus is a worthwhile goal. I’m convinced that once alumni and friends recognize how the Gallery and the Tufts permanent collection contribute to a liberal arts education they will generously support our efforts.

After all, everyone can use a thicker cortex and more synapses.

Besides helping to invigorate our brain, fine art contributes to learning in other ways: it teaches us about our own culture and the cultures of others; it conveys information through visual language that is less accessible through other means of communication; it provides a way for teachers to integrate and expand their curriculum; faculty can share their expertise with a wider audience of students and community members by curating exhibitions.

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Urban Homesteading, Foraging, and Mini H2O Talks:
Interdisciplinary Partnerships at the Tufts University Art Gallery

Dorothee Perin, Education Outreach Coordinator, and Hannah Swartz, Gallery Administrator

Few often does a museum have the chance to present an exhibition that enables them to work with farmers, water engineers, and experts in international diplomacy? The interdisciplinary nature of the Gallery’s major fall exhibition Food-Water-Life---Lucy+Jorge Orta has been an opportune platform for developing innovative on-campus partnerships.

Educational and outreach programming has been developed for each of the exhibition’s three sections on food, water, and survival. In conjunction with the exhibition’s three sections on food, water, and survival, an educational and outreach programming have been developed for each of the exhibition’s three sections on food, water, and survival. In conjunction with the exhibition’s three sections on food, water, and survival, an educational and outreach programming have been developed for each of the exhibition’s three sections on food, water, and survival. In conjunction with the exhibition’s three sections on food, water, and survival, an educational and outreach programming have been developed for each of the exhibition’s three sections on food, water, and survival.

Foraging and Horticulture Workshop

New Entry Sustainable Farming Project

The New Entry Sustainable Farming Project (NESFP), a program affiliated with the Friedman School of Nutrition Science and Policy.

Earlier this summer, with help of NESFP Program Director Jennifer Hashley, the Gallery installed two raised bed planters on Talbot Avenue, outside the Alderman Arts Center entrance. The planters, which are sprouting various types of green vegetables (lettuce, bok choi, chives, basil, tomatoes, etc.) showcase the upcoming exhibition and the work of NESFP while at the same time adding a nice touch of green to the Tufts campus. Produce from these planters will be used in one of the workshops.

Food-Water-Life Workshop Series

URBAN HOMESTEADING WORKSHOP
Tuesday, October 11, 6-8 PM

PARENTS’ WEEKEND WORKSHOP
Saturday, October 20, 2-4 PM
Visit the Gallery for 15-minute drop-in exhibition tours

URBAN FORAGING WALKING TOUR
Saturday, October 27, 11 AM-12:30 PM
Learn to forage for edible plants on the Tufts Medford campus and beyond. Led by David Craft, author of Urban Foraging: Finding and Eating Wild Plants in the City

DROPLETS: SHORT TALKS AND PERFORMANCES ABOUT H2O
Thursday, November 8, 7-9 PM
Co-sponsored by the Tufts University Art Gallery and the Tufts Institute for the Environment
Six 10-minute student presentations, 7-8 PM
Reception with refreshments and live music, 8-9 PM

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After all, everyone can use a thicker cortex and more synapses.

Besides helping to invigorate our brain, fine art contributes
What is Ubuntu? A community dialogue

Dorothée Perin, Education Outreach Coordinator, and Hannah Swartz, Gallery Administrator

However, not everyone thought that ubuntu could be applied to any situation. A debate sparked about whether it is appropriate for the Boston Celtics to use ubuntu as a rallying cry: “While the idea of ubuntu is fitting for a team mentality, I think it’s not okay that these teams take a word from a culture that is not their own without contributing to that culture.” In response, someone wrote: “But aren’t we a global community? Restricting use of such a beautiful word is not ubuntu.” This remark was tagged with 10 green dots, indicating strong agreement with this comment.

These kinds of “conversations” that occurred between strangers over the duration of the exhibition is the measure of this activity’s success. Participating in a dialogue about an exhibition can be a meaningful experience for visitors and helps them to understand the specific or larger contexts of the exhibition and enables them to personalize what they are seeing, making the experience of the exhibition itself more memorable.

Keep your eyes open for future participatory activities at the Tufts University Art Gallery!

Collection Updates

Laura McCarty, Permanent Art Collection Registrar, Tufts University

Early this year Robert and Susan Flene donated the acrylic and ink painting Silence by Barbara Poole to the Tufts University Permanent Art Collection through the School of Engineering. Silence features layered imagery, including a group of cows and a winter landscape. Of her art, Poole has said, “My work is a response to what I encounter when I travel, take walks, or visit with friends and family. Usually I paint or make small constructions; sometimes I paint only from memory; other times I use a visual reference. I let the images sift through my memory and then develop a subject for the work. Often I create the same subject in varying sizes, or different mediums to develop the idea. I like to see what happens when I continue a process until the unexpected happens. That way process begins to direct the next body of work.”

During a recent review of the small collection of Native American holdings in the Tufts University Permanent Collection, two items were identified as potential objects of cultural patrimony. At this point we have commenced the repatriation process under the Native American Graves Protection and Repatriation Act (NAGPRA) to return these objects to their tribes of origin. We have been in contact with the National Parks Service (administrators of the NAGPRA program) as well as the Hopi and Comanche tribes of Arizona and Oklahoma. Dr. Joan A. Lester, a scholar of Native American art and lecturer in the American Studies program at Tufts University, has recognized and provided insight on the two pieces, a Angwunasomtaka Kwatsi (Dance Mask) and a small dance pouch with herbs.

This summer we began a multi-phase conservation effort in conjunction with the staff of the The Fletcher School. After a conservation assessment of paintings in the Ginn Library revealed that many are in poor condition with structural and cosmetic issues, the Fletcher School appropriated funds to cover the expense of what will be a three-year project. The Gallery, as a steward of the Permanent Art Collection, is providing logistical and professional support with the removal, installation, delivery, and cataloguing of the objects during the process.

Paintings conservator, Elizabeth Loto Fulton has assisted the Gallery in several past projects and she will be providing her services again on the Ginn Library paintings. She is expecting to carry out the work during the summer and winter recesses.

This summer two paintings were delivered to Liza’s studio, which is located in the Brickbottom Building in Somerville. The Portrait of Austin Barclay Fletcher, 1938 (which hangs over the doorway in the Ginn Library) and the Portrait of Ruhl Bartlett (Acting Dean 1944-1945) were cleaned, conserved and re-installed in late August.

Barbara Poole, Silence, ca. 2005, acrylic and ink on paper. 23 x 34 inches, Gift of Bob and Susan Flene via The School of Engineering, 2012.5

Comments left by visitors on the ubuntu activity wall.
Public Art Initiative Launches on Campus
Amy Ingrid Schlegel, Director of Galleries and Collections

As part of the Tufts University Art Gallery’s new strategic plan to extend the visibility and impact of the Gallery’s exhibitions and programs to the broader Tufts community, we launched a new public art initiative in May 2012 on the Medford Campus. Approximately 50,000 visitors come to the Tufts campus throughout the year for Admissions tours alone. When combined with the on campus Tufts community of students, faculty, and staff and our neighbors in Somerville and Medford, an audience of at least 100,000 per year will now be exposed to some of the most innovative, playful, and provocative art being made in New England expressly for a specific site on the Tufts campus, and on view for a one-year period.

To launch our initiative, the Gallery invited sculptor and public artist Leslie Fry to exhibit Colossal AcornHead at a site near Professor’s Row and Latin Way, below the Tisch Library, where it appears to have fallen serendipitously from the tree overhead. Colossal AcornHead gazes upward toward the sky, oblivious to all the attention of the thousands of people who pass by the site. This bronze sculpture, approximately 5 x 5 feet, was cast in a foundry in Florida, where the artist lives part of the year, and shipped to Tufts.

Fry’s sculpture fuses natural and human forms into a magical mutation embellished with facial features inspired by ancient Assyrian, Thracian, and Archaic Greek art and other details from Medieval architecture, foliage, and fruits. Colossal AcornHead can be seen at Tufts through spring 2013, after which it will move to the DeCordova Sculpture Park and Museum in Lincoln, MA.

Raúl González III (American, b. 1976), Merced... - 2012, acrylic paint, color pencil, on plywood. 4 x 20 feet, on loan from the artist

J ust in time for the start of the academic year, a second public art project has been commissioned by the Gallery for a wall adjacent to the Campus Center on Talbot Avenue. Titled Merced... the mural-sized panel painting by Raul Gonzalez III reads in five red-bordered panels from left to right and faces uphill.

Painter Raúl González III devises satirical, engaging narrative tableaux that blend comic-book characters of his own invention with imagery derived from early 20th century Mexican popular and graphic arts. In this five-panel painting titled Merced... commissioned for this site, González sets his child-like protagonists, or “UFOs,” adrift on a stylized Rio Grande River (reminiscent of Japanese ukiyo-e prints), lead by a calavera (a skeletal spirit) — wearing a coyote mask. The Chicano artist, who grew up along the Texas-Mexico border, asks us to think about whether border crossing does in fact lead to a better life, where “life is but a dream.”

A native of El Paso, Texas, González has lived in the Boston area since 2001. He is the recipient of the prestigious Artadia Award for emerging artists and a Massachusetts Cultural Council Award in Drawing. He also collaborates with his wife, artist and SMFA graduate Elaine Bay, under the moniker dieRaul, and their 2-1/2 year old son, Raul Gonzalez IV.

To hear Leslie Fry speak about her work, dial 1-617-449-7520, then press 202.
To hear Raúl González III speak about his work, dial 1-617-449-7520, then press 203.

The Boston-Jo’burg Connection: Collaboration and Exchange at Artist Proof Studio
Amy Ingrid Schlegel, Director of Galleries and Collections

Tufts has become known for its emphasis on active citizenship, but, a generation ago, in the early 1980s, a young white woman from South Africa came to Tufts and the Museum School to pursue graduate education blazed a path for black South African printmakers. Now, in hindsight, we recognize it as the model of leadership, entrepreneurship, community engagement, and political activism that the Jonathan M. Tisch College of Citizenship and Public Service at Tufts aspires to instill in its undergraduates. Kim Berman’s story is the true subject of this exhibition but, in the philosophical spirit of South African ubuntu (or, “I am because of you”) her story is the collective story of hundreds of black youths who have been empowered by and through Artist Proof Studio (APS), the institution Berman built in Johannesburg over the past generation, which itself has been immeasurably strengthened by Berman’s allegiances to her own artistic mentors in Boston and their desire to collaborate in and learn from the radically different context of post-Apartheid South Africa.

But this story arguably could not have been told if it were not for the quasi-anthropological approach of an art historian from Brandeis, Dr. Pamela Allara, who witnessed the beginning of Kim Berman’s career as an artist-activist while both were at Tufts in the early 1980s, and has keenly observed the evolution of Artist Proof Studio since its inception in 1991. When Dr. Allara approached me in May of 2011 with the idea for this exhibition, I knew that she was the perfect person to guest curate it. Indeed, her scholarship on APS and its dozens upon dozens of protéges and graduates has been recognized nationally and internationally as the leading edge that I hope will help redefine what South African contemporary art is both within and outside of that country. While I understand that the nine or so Boston printmakers who have travelled to Johannesburg and led workshops at APS are not the only international contingency to have impacted the development of Artist Proof Studio, what is most striking about their collective contributions, at least to me, is the long-distance and non-racial community that has formed, which is truly a paragon of active citizenship, or ubuntu.

We are deeply grateful to Pam Allara for agreeing to take on this labor of love for us; and to Sonja Gandert, a 2013 Master’s degree candidate in the art history at Tufts, who served so ably as curatorial assistant on this project, memorizing dozens of names that to our ears are difficult to pronounce, much less spell, and kept us all on track.

This exhibition told the story of the special, if hidden, connection between Boston and Johannesburg, one forged through the artistic education of disenfranchised black South African youths and their Boston printmaking-mentors since Nelson Mandela’s momentous release from prison in 1990 and the abolition of Apartheid in 1994. Mandela’s call for every citizen to contribute toward forming an egalitarian society led white South African printmaker Kim Berman, who had been living in Boston since 1983, to return home to Johannesburg. More than 20 years and three artistic generations later, collaboration and exchange between Boston and Jo’burg continues to thrive.