

Leslie Bostrom
Sean Foley
Beth Galston
William Hosie
Henry Kaufman
Brian Knep
Mary Lang
Sandy Litchfield
Toru Nakanishi
Gil Scullion
Al Souza
Sandy Winters

**The 2004
DeCordova
Annual
Exhibition**

Beth Galston



Born in Pasadena, CA. Received an M.S. in Visual Studies from the Massachusetts Institute of Technology, Cambridge, MA; a B.F.A. from Kansas City Art Institute, Kansas City, MO; and a B.A. from Cornell University, Ithaca, NY. Lives and works in Somerville, MA.

Recent solo exhibitions at Christopher Brodigan Gallery, Groton School, Groton, MA; Boston Sculptors Gallery, West Newton, MA.

Participated in group exhibitions at Art Complex Museum, Boston, MA; New Art Center, Newton, MA; NAO Project Gallery, Boston, MA; Concord Art Association, MA; a collaboration with Prometheus Dance, Boston Center for the Arts, MA; David Broudo Gallery, Endicott College, Beverly, MA; The Gallery @ Green Street, Boston, MA; Institute of Contemporary Art, Portland, ME; Rothschild Gallery, Cambridge, MA; Stone Quarry Hill Art Park, NY; Acacia Gallery, Gloucester, MA; Gallery Bershad, Somerville, MA; a collaboration with Bennett Dance Co., Emerson Majestic Theatre, and Boston Center for the Arts Cyclorama, Boston, MA; Starr Gallery, Newton, MA.

Luminous Garden #2 (Night Meadow)
(detail), 2004

Urethane resin, LEDs, steel and brass
wire, electronics and fans,
15'9" x 21'9" x 5', Lent by the Artist

In fairy tales, we often encounter the enchanted garden. A very early example is the Garden of Eden, and two more recent versions include the poppy fields in *The Wizard of Oz* and the giant's garden in Oscar Wilde's sad Christian fable, *The Selfish Giant*. By virtue of its cultivation, the garden represents a safe natural haven and in this way differs from its ancestor, the wilderness. This safety may be deceptive like the poppies Dorothy encounters, but this only reveals that enchanted gardens transform all who experience them. Beth Galston's *Luminous Garden #2 (Night Meadow)* is clearly enchanted. The flowers glow, attracting us with light rather than smell. They thrive in an underworld as the only points of illumination and beauty. We feel that we will be transformed by this dark grace, even if we know not how.

— GF

One of the earliest art experiences I remember (although I didn't identify it as art at the time) was a visit with my father, a biologist, at his laboratory. I was probably eight years old. To keep me occupied, he set up a series of glass flasks with colored chemicals in them. I spent the day mixing colors by pouring the liquids from one flask to the next, and viewing the changing luminous colors through the transparent glass containers. I vividly remember the magic of this moment and how fascinated I was to be immersed in a world of light, color, transparency and motion. In each of my installations I try to capture this sense of magic and enchantment; to create a place that invites viewers in and leads them on a journey, delighting the senses and provoking the imagination.

— Beth Galston

