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Rose Art

Gary Bar

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GHT SCULPTO

Brandeis University

Rose Art Museum

Gary Barker

Jerry Beck

Harry Brock

Beth Galston

Pier Gustafson

Chris Hearn

Dexter Lazenby

David Raymond

EIGHT SCULPTORS

**The
Lois Foster Exhibition of
Emerging New England
Area Artists**

March 8 - April 22, 1984

Acknowledgments

While I initially organized the exhibitions of area artists myself, as the shows continued to be annual events, over the years I have worked closely with the museum's curators. This year, Rose Curator Nancy Miller has taken a part in both selecting the artists and in handling many details connected with the show. We have been assisted by the staff of the museum — Susan Stoops, registrar; Tina Grill-Sferlazzo, coordinator of Patrons & Friends, and Roger Kizik, preparator.

Carl Belz
Director

Brandeis University
Rose Art Museum
Waltham, Massachusetts
02254

The Rose Art Museum has since 1975 annually presented an exhibition of Boston and New England artists, offering painting one year, sculpture the next. The shows typically include half a dozen artists, allowing each to present a representative body of work. This is my preference, as I find frustrating broad surveys that display only one or two objects by each of a large number of participating painters or sculptors. Individual statements can be arresting, but I prefer multiple examples when I am confronted with unfamiliar material — to measure the consistency and range of an artist's creative effort, to gauge the ratio of good days to bad.

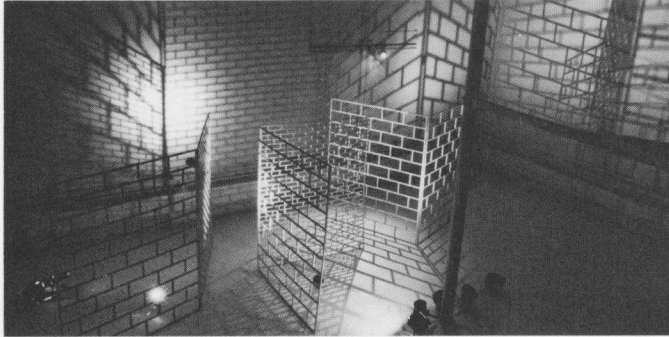
The program was initiated in part out of necessity: With limited funds for exhibitions, I felt it was natural to utilize the rich and varied resources of the Boston area art world, thereby avoiding the ever-escalating costs of packing, shipping, and insuring material from more distant parts of the country. More important, however, was the desire to provide support for our community of artists. Boston is a sophisticated town, but a small

one. A relatively small number of commercial galleries operate in the area, and while they generously support Boston artists, they are able to bring public awareness only a fraction of the work that is produced here. Thus, the aim of the Rose program has been to provide exposure for some of the rest of that work, which is why the exhibitions have tended to be eclectic in appearance and have resisted thematic viewpoints in favor of allowing a selection of individuals to speak for themselves. People in art regularly talk about discovering new talent, and they occasionally cite the Rose exhibitions in this regard. This is gratifying — as long as it is clear that the purpose of the shows is not to predict future greatness but to acknowledge a conviction in the quality and the vitality of art being made right now.

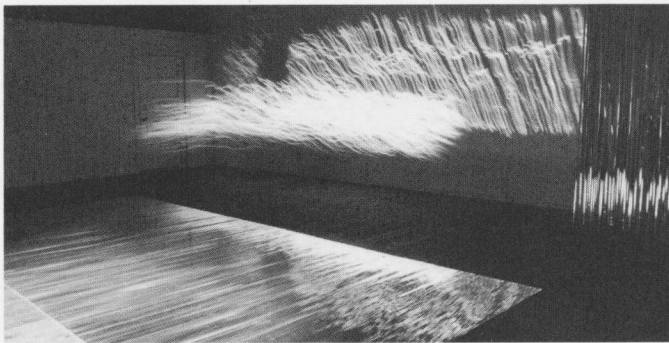
The Boston situation has changed considerably in recent years, as institutions in the area have become increasingly responsive to resident artists. This makes it harder to find new work, work that hasn't already enjoyed exposure elsewhere; so the job of curating has become tougher, but artists and audiences alike have clearly benefited from this fresh and positive atmosphere, as we've all had more opportunities to compare notes on quality in the public forum.

The Rose situation too has changed, as endowed funds are now available for our annual exhibition of emerging Boston and New England area artists. Those funds were established in honor of Lois Foster, chairwoman of the Patrons and Friends of the Rose Art Museum — because of her dedicated support of the Museum, and because of her enthusiastic commitment to new artistic ideas. Appreciating deeply that support and sharing fully that commitment, I am proud to identify these exhibitions with her name.

Carl Belz



Light Images, Installation, 1981
Center for Advanced Visual
Studies/MIT Cambridge,
Massachusetts



Lightwall, Installation, 1983
Kingston Gallery, Boston

Beth Galston

1948
Born in Los Angeles,
California

Education

1966-70
B.A., Cornell University, Ithaca,
New York
1975-77
B.F.A., Kansas City Art Institute,
Kansas City, Missouri
1979-81
M.S. in Visual Studies, MIT,
Cambridge, Massachusetts
1981-84
Fellow, Center for Advanced Visual
Studies, MIT, Cambridge,
Massachusetts

Solo Exhibitions

1981
"Light Images," Center for Advanced
Visual Studies, MIT, Cambridge
1983
"Mirror Light," Center for Advanced
Visual Studies, MIT, Cambridge
"Lightwall," Kingston Gallery,
Boston

Group Exhibitions

1975
Children's Museum, Boston
New England Aquarium, Boston
1977

"Women Artists '77," University of
Missouri, Kansas City, Missouri
1978
Spiva Art Center, Joplin, Missouri
1981
"Collaborations One," Connecticut
College, New London, Connecticut
1982
"15 Somerville Artists," Gallery 11,
Tufts University, Medford,
Massachusetts
"Festival of the Future," DeCordova
Museum, Lincoln, Massachusetts
"Browne Fund Initiative: Proposals
for Public Art," Boston Visual
Artists Union, Boston City Hall,
Boston
1983
"Major Works," New England Artists
Festival, University of
Massachusetts, Amherst,
Massachusetts

Commissions

1982
Sennott Park Playground,
Cambridge, Massachusetts

Publications

"Light Images: An Installation and
Performance," *Leonardo*, Fall,
1982.

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Light Installation, 1984
Plexiglass and projected light
The Mildred S. Lee Gallery