The Mills Gallery at Boston Center for the Arts is pleased to present **AMALGAM** and **Different Kind of Monster**, two exhibitions featuring artists from the BCA Studio Building, guest curated by editor, art writer and curator Evan J. Garza. This project is the first in a new annual series of guest curated exhibitions of BCA Studio artists. The exhibitions will be on view from January 22 to March 7, 2010 at the BCA’s Mills Gallery. The opening reception, free and open to the public, will be Friday, January 22 from 6 to 8 pm.

**On View: January 22 – March 7, 2010**  
**Opening: Friday, January 22, 6 – 8 pm**  
**Artist Talk: Guest Curator, Evan J. Garza, and Selected Artists: Wednesday, February 17, 6 – 8 pm**

**AMALGAM**

Featured artists include: **Leika Akiyama, David Lloyd Brown, Ken Clark, Aileen Erickson, Lazaro Montano, David Reichert, Robert Rovenolt, and Sophie Truong**. The BCA Artist Studio Building is a diverse collection of artists working with an equally varied multitude of influences, subject matter, and medium. Therefore the work on view in **AMALGAM** is made from several pieces, fragments, sources, and found objects to reflect the construction of a single thing from many parts. The emphasis on studio practice and its effect on resulting work is reflected in the presentation of ephemera from the studios of selected artists, installed throughout the gallery alongside original works. These items offer clues as to how—or where—these works emerged. Additionally, several exciting and unforeseen connections between artists are explored throughout the space.

The brightly colored assemblages of Japanese-born **Leika Akiyama**, which feature an assortment of dolls, feathers, ponies, and other sweet found objects, reveal our immediate associations with stuff, while pulling common objects out of context.
Leika Akiyama presents his Triplet Series, a collection of works specifically made for this exhibition, whose drawn circular images are inspired by genetics and bred from a vocabulary of cut paper stencils, also displayed here.

David Lloyd Brown's kinetic sculptures of Ken Clark, whose rotating helix compositions spin in complete silence when moved by the viewer. Also on view by Clark will be Three shades of a carpenter, a brilliant two-sided mercury vapor neon.

Aileen Erickson collects and arranges an array of found sea glass, coral, and other objects, often displayed together in interior settings, and then paints intimate still life representations of these improvised compositions.

Lazaro Montano's work is interested in information and associations with meaning, and his works on paper feature meticulous pools of doodles and colorful shape patterns collecting in intricate patterns. A series of color dot grids by the artist—with colors organized as words would be in a paragraph—reveal unique associations with language, echoed by a common phrase installed on a wall, just as it is in the artist's studio.

The featured assemblages of David Reichert combine antique photo methods with canvas stretchers originally belonging to the late Hans Hoffman, evoking rich histories of Provincetown and the cyclical narrative of art making.
On view for the first time, the collages of Robert Rovenolt feature fantastic compositions on a two-dimensional plane, and his sculptural assemblages—executed here with torn upholstery fabric, wood, and other found objects—are highly imaginative and engaging accretions of detritus.

Also making use of used objects is Sophie Truong, whose featured works—including a large quilt of sewn “to-do” lists from an entire year—are created from hundreds of discarded teabags.

Interested in varied representations of animals, BCA Studio artists Rebecca Greene, Kathleen A. Kneeland, and Miriam Shenitzer occupy the EXIT Room gallery with works that are not immediately anthropomorphic, but firmly recall a human spirit. Marked by imperfect yet refined compositions, the three women in Different Kind of Monster explore issues of fear, identity, and the human condition through a cast of common animals and monsters depicted in peculiar and endearing ways.

An installation artist, Rebecca Rose Greene uses cardboard to adorn mannequins with masks...
and sculptures in the form of various creatures, making for humorous and uncharacteristic results.

Rebecca Rose Greene

The drawings of Kathleen A. Kneeland, featuring two very different birds, are executed with rough and jagged scratches of colored pencil on paper that delicately reveal both warmth and fear.

Kathleen A. Kneeland

The pigs and sheep of Miriam Shenitzer are equally as haunting, made with incomplete pools of watercolor and paint. Her subtle works on paper impart a human tenderness to otherwise meek creatures, inviting viewers to question what is truly a beast.
Miriam Shenitzer

About the Curator:
A native of Houston, TX (b. 1982), Evan J. Garza is Editor-at-Large for New American Paintings and Curator at Villa Victoria Center for the Arts in Boston's South End. He is a contributing writer and critic for ART PAPERS, Art Lies, and Glasstire.com, and he was the weekly “Museums & Galleries” columnist for The Boston Phoenix from 2008 – 2009. His work has been published internationally, including a recent contribution to a book on Chinese multimedia performance artist Han Bing, published in Beijing. He has organized several exhibitions nationally and was recently selected as a finalist for the inaugural Art Writing Workshop, a collaboration between the International Association of Art Critics/USA Section (AICA/USA) and Creative Capital | Warhol Foundation Arts Writers Grant Program. Garza received his B.A. from the University of Houston.