

Jurors Statement

Off the Wall is an exhibition program that takes its name from a phrase for the unusual, bizarre, or extraordinary. What popped off the wall this year were the works imbued with a subtle or more overt quirkiness, demanding a second look. To do so was a feat, given the work had to stand out from approximately 800 submissions leaning along literally every running foot of the hallways, side galleries, store rooms, and offices of the Danforth Museum in an astounding volume of creative output.

While no overarching theme has been applied to connect the selected works, what distinguishes their artists is a willingness to break with traditional conventions and push a given medium to an open end. Cynthia Maurice's *Almost* creates a new whole out of fragmented imagery on a cut and patched surface, suggesting correction, dissection, and hidden budding potential. In his voluptuous portrait *A Touch of Mink*, Steve Miller frames a high-resolution photograph with an absurd nod to painting's gold filigree imprimatur. And Stella Johnson compresses the layered space in her photograph *The Laundry, Crete, Greece* into a metaphor for what might cage us in or let us crow. The capacity for artist's to make deliberate gestures that resound with broader meaning across their surface, across a room, or across the larger cultural conversation—this is the power of art that cannot be denied. Recognizing and reaffirming this is the essential aim of *Off the Wall*.

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