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11TH ANNIVERSARY ISSUE

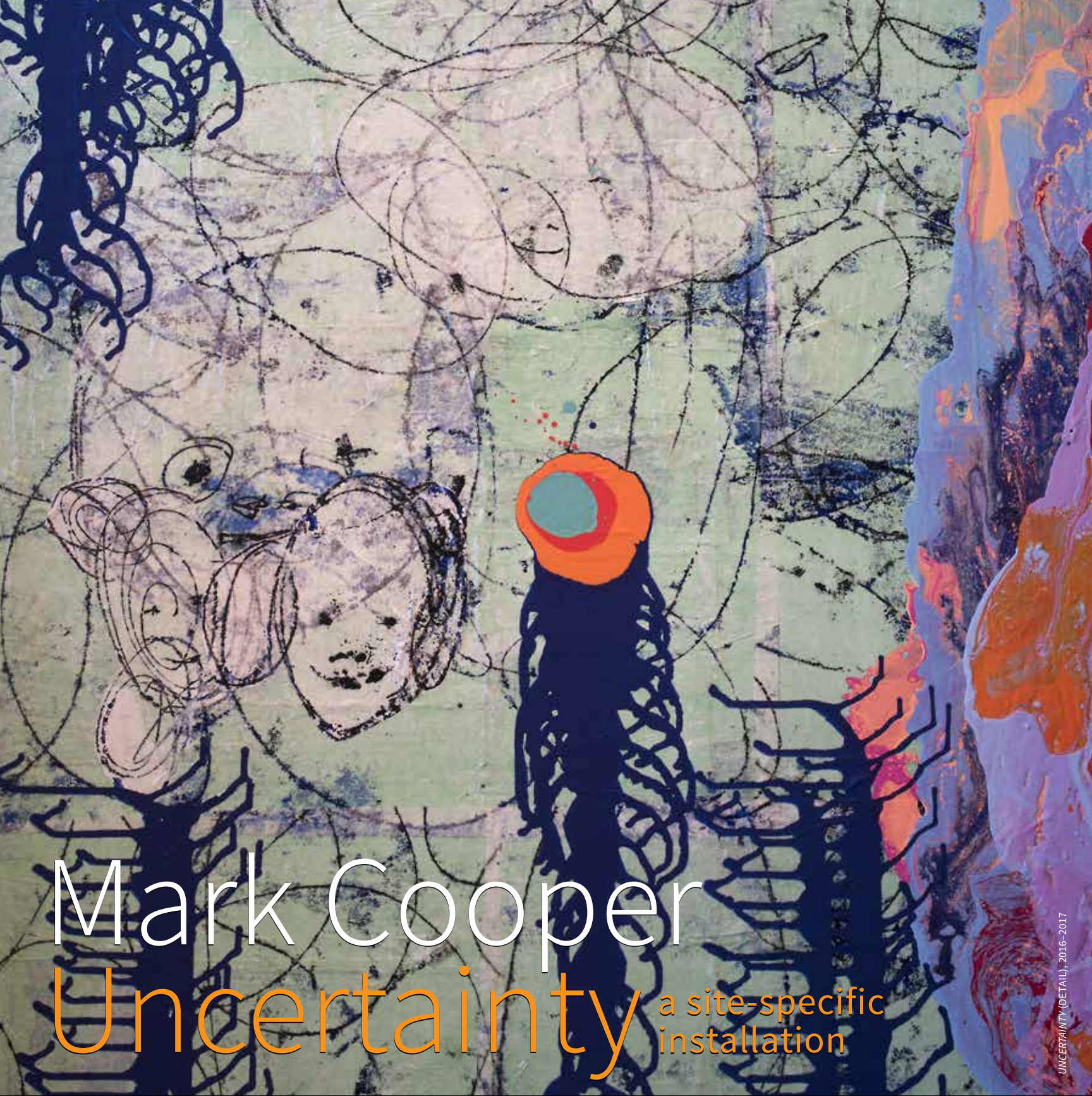
BEAUTY, HISTORY AND TRANSIENCE: THE CAA'S ANNUAL MEMBERS PRIZE SHOW

THE SYRIAN HOMELAND CONNECTION: MOHAMAD HAFEZ AT
LANOUE GALLERY AND GROTON SCHOOL | STRETCHING THE
BOUNDARIES OF PERCEPTION: SOO SUNNY PARK AT THE
CURRIER | UNLOADED AT THE ICA AT MAINE COLLEGE OF ART |
PRINTMAKING REIMAGINED AT WHEATON COLLEGE

ELEVEN FOR OUR ELEVENTH: ROYA AMIGH | DONALD BEAL |
DUKEN DELPE | HARRIET DIAMOND | RON FORTIER | ELIZABETH
GODDARD | BARBARA OWEN | JANE PARADISE | DAVID ROHN |
BRIAN WALTERS | KRZYSZTOF WODICZKO

March/April 2017

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ARTRAGEOUS!

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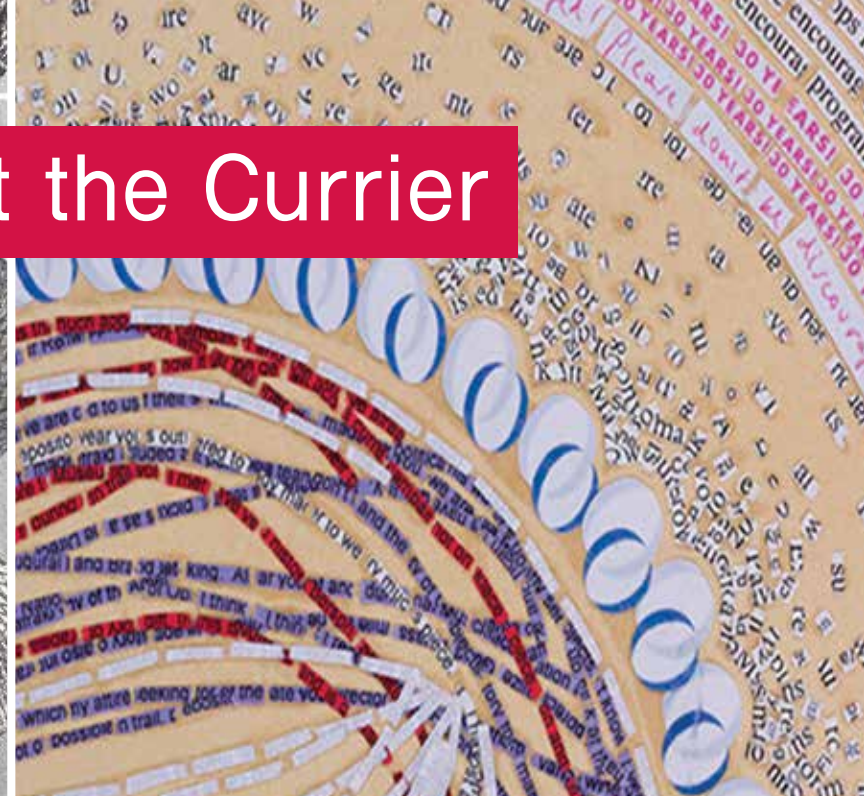
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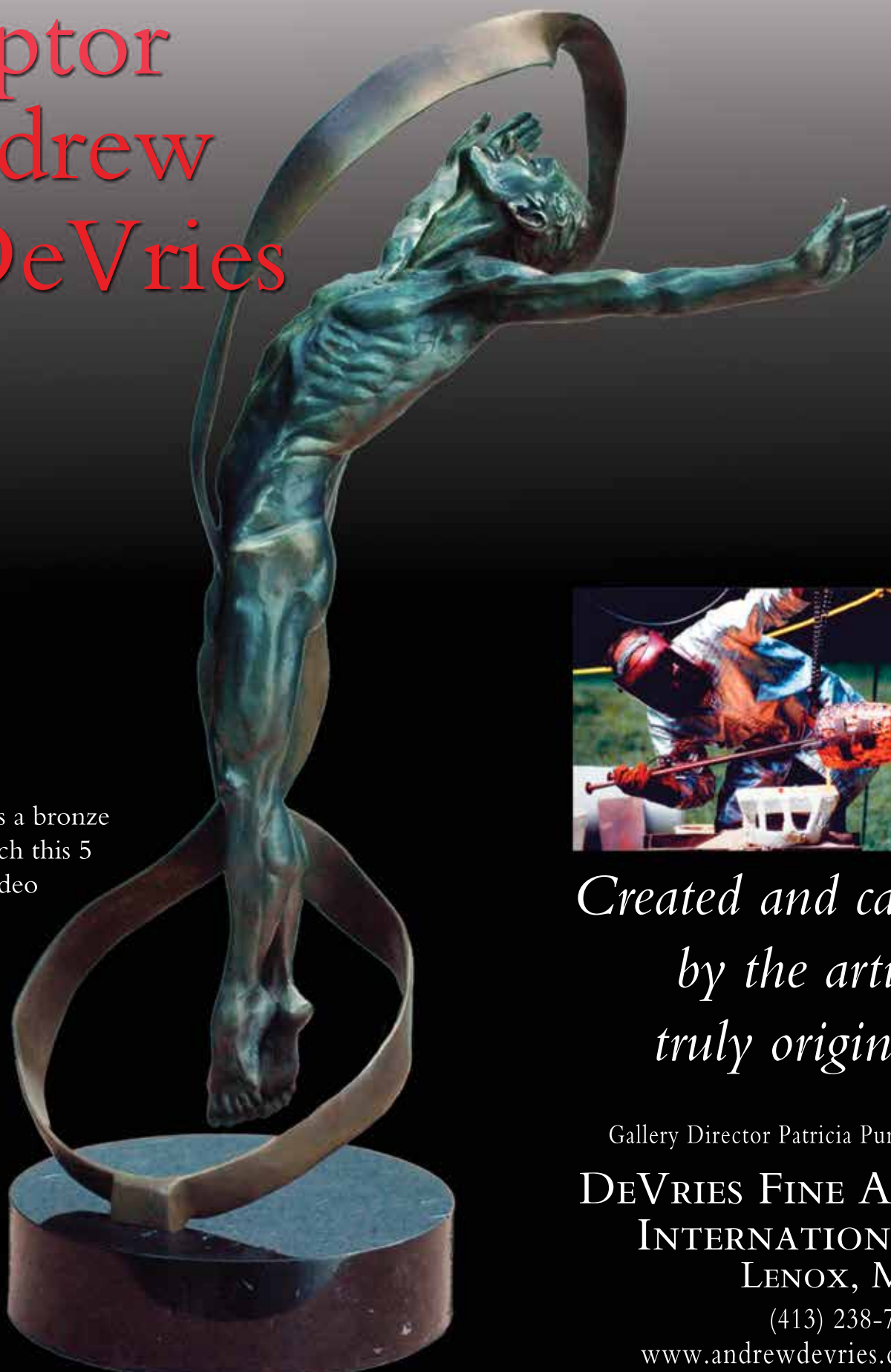


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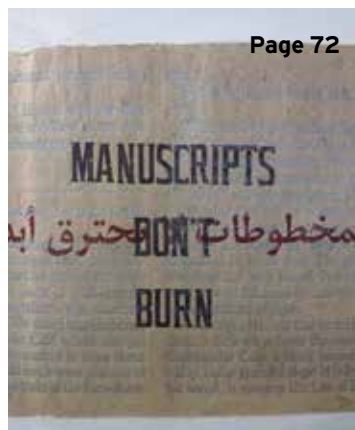
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MARCH & APRIL 2017

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WELCOME

Welcome to our Eleventh Anniversary Issue with special thanks to our readers and advertisers, all of the galleries, museums, artists and publicists we have worked with and, especially, our devoted writers whose hard work has filled our pages.

It would be an understatement to say the past few months have been an emotional rollercoaster for those living in the United States, and this has seemed especially true for its artists.

Some are addressing their emotions directly through artworks whose message needs no interpretation; others need the solitude now, more than ever, of a canvas or large installation piece to escape the everyday discourse.

We've attempted to address these feelings in compiling this issue, which continues our tradition of using the annual issue to introduce a group of artists previously not featured in these pages – including Connecticut sculptor **Brian Walters**, whom I've been trying to showcase for some time now and who is profiled by **Kristin Nord** – which we're calling, "Eleven for Our Eleventh."

This issue opens with a special pair of "Cornered" interviews conducted by **Lanoue Gallery's Gina Fraone** with Syrian-born **Mohamad Hafez**, who addresses the recent tragedies suffered in his homeland through his artwork, and **Congressman Seth Moulton**, whose office is sponsoring the showing of Hafez's work at Lanoue as well as the **Christopher Brodigan Gallery** at Groton School.

Fraone's piece is complemented by **Greg Morell's** profile of **Harriet Diamond**, whose "Driven from Their Homes" sculptures are intended to capture the feeling of being a refugee forced to escape their home country with what few possessions they can take; they're on view this March at **Northampton's Oxbow Gallery**.

South Korea-born Dartmouth professor **Soo Sunny Park** has been establishing a name for herself both nationally and internationally, with recent shows at **New Britain Museum of American Art** and the **Sharjah Art Museum** in the United Arab Emirates; **Donna Dodson** puts the spotlight on her "BioLath" exhibition on view through August 6 at the **Currier Museum of Art** in Manchester, New Hampshire, which promises to be one of the highlights of the region's 2017 schedule.

Elizabeth Michelman visited the studio of Iran-born artist **Roya Amigh**, who earned her MFA at **Boston University**, to

talk about her nomadic installations, which Michelman writes, "fold into a carry-on bag, but their whispers can fill a room."

Nancy Nesvet traveled to **Galerie Lelong** in New York City to interview **Krzysztof Wodiczko**, director of the School of Planning and Architecture at **Harvard University**, about his career and working with his Harvard students. Wodiczko's installations have played an important role in speaking out against injustice here and around the world.

Molly Hamill visited **Endicott College** to review an exhibition of photographs by faculty members **Maria Cusumano** and **Mark Towner** taken during a recent trip to India. The bright colors of "Om Tat Sat: Reflections from Mumbai to Kolkata" will warm up your late winter day and also provide insight into the minds of two artists documenting a vacation while pondering its place as art.

Lisa Mikulski, who returns to these pages after four years in Sweden, interviews Haiti-born **Duken Delpe**, whose recyclable and found object creations are headed for **Art Olympia** in Tokyo, Japan, and this year's South Shore Indie Music Festival; his work can currently be seen at **Boston's Liquid Art House** and **W Hotel**. She also previewed the **Copley Society of Art's** "Shaken and Stirred: 2017 Winter Members Show."

It's one of a number of juried shows featured in this issue; **James Foritano** took in the **Cambridge Art Association Members Prize Show** and I previewed the captivating "Wheaton Biennial: Printmaking Reimagined" exhibition being held at **Wheaton College** in Norton, Mass.

Another part of the national discussion, gun ownership, is the focus of "Unloaded," a nationally traveling show arriving at **The Institute of Contemporary Art at Maine College of Art** this spring; **J. Fatima Martins**, in previewing the show, notes that it's a serious exhibition. "It is not a show that one takes in for pure pleasure." It certainly addresses the question of what role can art play when it comes to highlighting issues of the day.

Suzanne Volmer has been keeping a close eye on recent developments in Boston's SoWa District; her profile of **Gallery BOM** and its focus on Korean artists is complemented by her profiles on Rhode Island printmaker **Elizabeth Goddard** and paper artist **Barbara Owen**.

Marguerite Serkin "campaigned" for her profile on Vermont watercolor and oil painter **David Rohn**, whose work can be

seen this spring at the **Mitchell•Giddings Gallery** in Brattleboro as well as the **Next Stage Arts Project** in Putney, Vermont.

Those craving summer will appreciate **Jane Paradise's** "Dune Shacks of Provincetown" series at the **Galatea Gallery** in March that will, along with **Laura Shabott's** profile of her, have you on the phone booking your reservations for this year's stay on the Cape.

If you're looking for an early spring adventure, consider setting your GPS for **Artists Corner & Gallery** in West Acton, Mass. after reading **Flavia Cigliano's** gallery profile on the venue that recently celebrated its first anniversary. Cigliano talked with owner **Margaret Burdine** about her decision to leap from her own artistic career as a fiber artist and photographer to overseeing the work of nearly 50 artists while establishing a community gathering spot for classes, workshops and special events.

We always aim to have our stories contain a series of "touchpoints." I asked **Ron Fortier**, who recently relocated to Portugal from New Bedford, to put together an article explaining how he not only found a new home and transported his supplies with him, but managed to secure new gallery representation overseas while maintaining his existing ones here in New England. This is one for the dreamers among us.

Artscope will be returning as an exhibitor in the Magazines Sector at **Art Basel** in Basel, Switzerland this June for the third straight year. Over the past year, we've expanded our efforts to explore the New England arts community's place in the wider international market.

This issue's centerfold winner, with an artificial intelligence theme, is **Wilda Squires' "Gold Abstract."** Thanks to our judges: **Jo Broderick**, dean of college relations and special assistant to the president at **Montserrat College of Art**; **Susan Reid Danton**, executive director, **Miller White Fine Arts**, South Dennis, Mass.; and **Vanessa Boucher**, artscope's media development associate. For our next contest, we're looking for your best original visionary and outsider art work; full details can be found in our Classifieds section.

This is an issue that was built for repeated readings; we hope you'll explore the works of our "Eleven for Our Eleventh" artists and take in a number of the spotlighted exhibitions. May we cross paths along the way....

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Brian Goslow, Managing Editor
bgoslow@artscopemagazine.com

One of the most divisive issues facing our nation today is that of immigration. Fanning the flames of that political hotbed are the raging international conflicts that are resulting in staggering numbers of refugees. Mohamad Hafez, an architect and artist currently residing with his family in New Haven, Conn., was born in Syria. With horror and tremendous sadness, he has watched from afar as his beloved homeland is obliterated by a civil war that has turned more than 11 million Syrians into refugees.

When Hafez first moved to the United States on a student visa to study architecture, he discovered that his visa was only valid for one entry. Being Muslim and having a name like Mohamad in a post-9/11 America meant that visiting home was to risk never being let back in.

He spent the next eight years in the U.S. without once seeing his homeland. Hafez coped with his homesickness by creating highly detailed and intricate miniature models of the neighborhoods he had wandered about and sketched with loving

detail as a teenager. But as time went on, Hafez began modeling the effects that the bombing was having on Syria's buildings, homes and streets as a reflection of his pain at the deep and unfathomable loss his country was experiencing.

From April 4 to April 30, Lanoue Gallery, 450 Harrison Ave., Boston, in collaboration with the office of Congressman Seth Moulton representing Massachusetts' 6th Congressional District and Harvard University's Middle Eastern Initiative, will be hosting "A Homeland inSecurity," a public exhibition of Mohamad Hafez's miniature models. Also, Hafez's "Desperate Cargo" will be on display at the Groton School's Brodigan Gallery from April 9 through May 19, with the artist talk being given in the Performing Arts Center's Black Box Theater, on March 7 at 2 pm.

What follows is a conversation between Lanoue's gallery director, Gina Fraone, and Hafez about the artwork that will be on display at Lanoue Gallery in April.

GINA FRAONE: WHAT COMPELS YOU TO CREATE SCENES OF TRAGEDY IN YOUR ARTWORK? HOW IS VIEWING ARTWORK OF BOMBED BUILDINGS A DIFFERENT EXPERIENCE THAN VIEWING PICTURES AND FOOTAGE OF THE ACTUAL BOMBED NEIGHBORHOODS IN THE MEDIA?

MOHAMAD HAFEZ:

That's a good question. People have been desensitized to what they see in the media. There has been so much coverage of carnage – it's easy for everyone to get overwhelmed and want to just "swipe" to the next article or skip that Facebook feed [on the Syrian crisis]. The media even call it "Syria fatigue." The viewer of the news can't help but say, "Oh god not one more

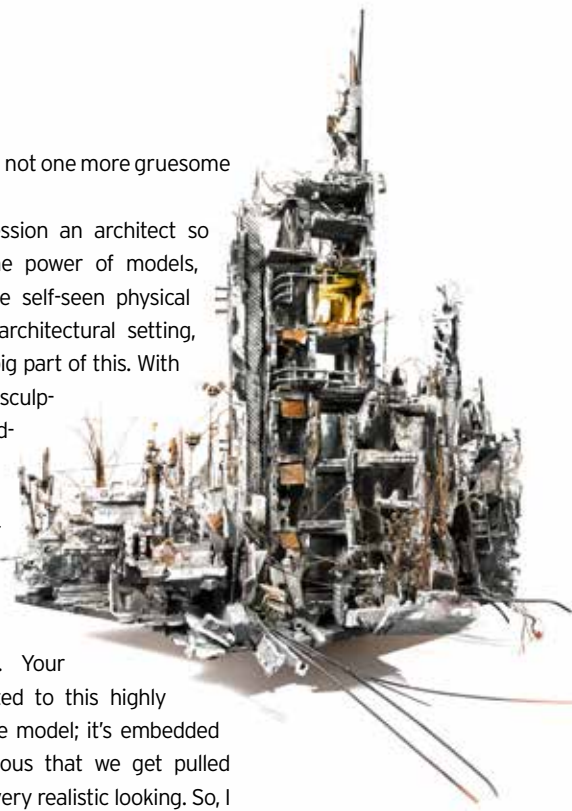
[endangered] kid, not one more gruesome shot."

I am by profession an architect so we believe in the power of models, sculpture and the self-seen physical presence of an architectural setting, and realism is a big part of this. With high detail in my sculptures of the remodeled destruction, you cannot look away no matter what your views or where you stand on the [political] issues. Your eye is so attracted to this highly detailed miniature model; it's embedded in our subconscious that we get pulled into details if it's very realistic looking. So, I realized the power of the model form early on in my architectural studies. My hope is for the viewer to consciously and subconsciously escape into the piece. If they dive so into the piece, perhaps they will forget that they are looking at a model and that a meaningful connection will be made right there. I sometimes add lights or even have smoke coming from some of the pieces so that all five senses are engaged.

THERE ARE NO HUMAN FIGURES IN YOUR ART PIECES. AND, YET, ONE GETS A STRONG SENSE OF HUMAN PRESENCE WHEN VIEWING YOUR WORK.

The human mind is so sophisticated. It fills in details that are not there. There's a hairline difference in something looking detailed artistically and something that might look kitschy, like a dollhouse for example. That's not something I am willing to risk and that's why I don't add any scale figures [to represent humans] – it would then look only like an architectural model. If the scale figures are not there, undoubtedly the human brain will then fill in that human presence.

AND YOU ALSO HAVE OTHER SIGNS OF HUMAN PRESENCE



Collateral Damage.

Baggage Series 4.





We Have Won (detail).

IN THE WORK THAT I FIND SO POIGNANT – HOME FURNISHINGS, LAUNDRY DRYING ON A LINE, SIGNS OF GARDENING, COOKWARE, TOOLS, ETC.

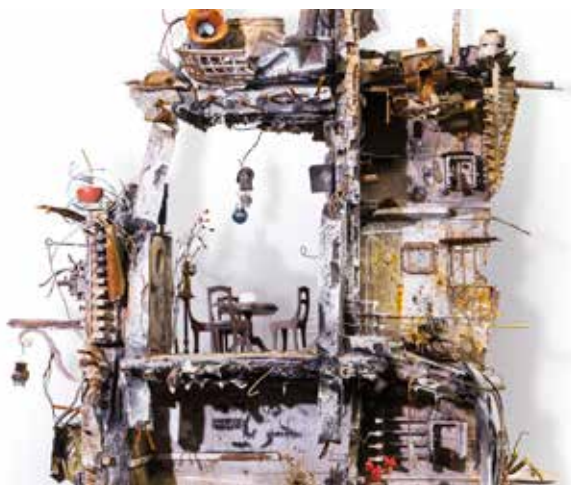
Yes, I believe that the mark that humans leave on architecture is a lot more powerful than adding a scale figure, especially if it adds to the personal story of the piece. I have also included, in some pieces, Syrian voices and city sounds I recorded during my last trip in 2011, just before the war had erupted.

It's also worth noting that these pieces are made for me first, to sort of exhale my nostalgic feelings of my home, my deep pain of witnessing the death of home. The voices, the sounds, it's an armature for me to put that memory in a capsule, in a model, at a moment in history.

HOW DO YOU FEEL DURING THE PROCESS OF MAKING THESE MODELS OF DESTRUCTION FOR A PLACE THAT IS SO PERSONAL TO YOU?

That becomes in a way a therapeutic process for me. I am not the kind of person that talks a lot about turmoil like this, and what we're feeling, but undoubtedly, the weight of the emotions is very heavy inside all of us. So indulging in high detail, in hours and months of each piece, in an ironic way alleviates that pressure inside me and even grows into an art piece. I believe that this energy that has been inside me is a real emotion that has now been embedded inside a new piece, and because it stems from real emotion, the viewer is seeing it as real emotion; they're sensing it. It's coming from real pain.

So, like I said, initially all these works are just a therapeutic process for me to get it off of my chest. None of my work is planned or drawn before I start. I will have a rough idea; sometimes I will start with a found object and design the whole scene on the spot around that found object. But no matter what, it's always all done on the spot. And that's because destruction is not planned, there is nothing that makes sense about it. And I keep having these conversations with myself, when I am making these pieces, that something might look absurd, might look foreign in the setting, that might look like it doesn't belong to the original building, so I tell myself that's fine. Because, guess what? When a bomb falls and obliterates a whole neighborhood, there's nothing that makes sense about it. And that's what I try to model in these pieces.



Baggage Series 4 (detail).

SO THE PROCESS IS THERAPEUTIC FOR YOU, BUT THEN HOW DO YOU FEEL WHEN YOU STEP BACK AFTER A PIECE IS COMPLETED AND YOU VIEW WHAT YOU HAVE JUST CREATED?

It depends. When I finished the piece called "Collateral Damage," which showed an open intersection in a city that was fully decimated, and I played the soundtrack that I had recorded from my parents' balcony before the war, the first time I played that with my wife, we actually collapsed in tears.

But then quickly after these objects become strangers to me. You might find this interesting, but I feel no sense of ownership and pride in these pieces. Once they're made, we get our first conversation with the pieces, and they leave me and I leave them in peace.

Because of the high level of detail, when I come back and visit these pieces after a month or two, honestly, it's like I am looking at the piece for the first time ever, like I had never touched it. I mean, I would remember certain areas that I worked on but most of the detail I can't even recall putting it there. So, in that sense, it gives back to me, and I look at it as though I am the viewer, believe it or not.

THIS SHOW WILL BE ON VIEW FOR A MONTH AT LANOUE GALLERY. WHAT DOES THIS EXHIBITION MEAN TO YOU?

I feel a great responsibility to use my artwork as a way to communicate on behalf of refugees who have not had circumstances as fortunate as mine. I want to use this platform that I have in the West to advocate for those that are deeply suffering. You don't risk life and limb, the life of your beloved children by crossing the sea in a flimsy flotation device in the dead of night unless the sea has become safer than the ground you are escaping. My art is a way for me to convey that refugees are normal human beings, with families and dreams and aspirations, just like any American. My art is a voice for the Syrian refugees, for Muslim Americans, for forced migrants. I understand the fear of the unknown. But I hope people will come to this exhibit, perhaps meet me and talk about my work with me, and let us find the common ground that connects us all as human beings.

CORNERED: CONGRESSMAN SETH MOULTON



Congressman Seth Moulton.

Seth Moulton, Congressman for Massachusetts's 6th Congressional District (which includes most of Essex County, including the North Shore and Cape Ann), was introduced to the art of Mohamad Hafez through Chris Mawhorter, the Middle East Initiative events assistant at the Harvard Kennedy School. The two offices began to collaborate to help Hafez find a proper venue for a public exhibition of Hafez's miniature models.

Gallery owner Susan Lanoue became aware of their efforts through mutual contacts. Moved by Hafez's message and stunned by the work's quality, Lanoue volunteered both her space and curatorial team toward the cause.

Gallery Director Gina Fraone, on artscope's behalf, conducted an email interview with Congressman Moulton to learn more about his own personal interest in Hafez's work.

GINA FRAONE: WHAT STRUCK YOU AS SPECIAL ABOUT MOHAMAD HAFEZ'S WORK?

SETH MOULTON: Mohamed's ability to capture the grim reality facing the Syrian people is moving. And his commitment to use his work as a platform for creating awareness of the Syrian Civil War is inspiring. He shows the deep humanity of the people affected by this unimaginable tragedy, and his passion and mission align with my own efforts to call on Massachusetts, and people around the world, to help these refugees.

WHY ARE YOU HOPING THE PUBLIC GETS A CHANCE TO SEE HAFEZ'S WORK IN PERSON?

Every day, Americans get just a little exposure to the atrocities occurring abroad through the media. Mohamad's art helps bring it home by immersing people in the experience. When he tells the story of how his family escaped, people feel a more personal connection to the crisis. His art may make people uncomfortable, but the public will leave with a better sense of the Syrian struggle. And, hopefully, that will inspire them to join in the national discussion on what to do about it.

HOW DO YOU FEEL ABOUT THE IMPORTANCE OF HAFEZ'S ARTWORK CONSIDERING THE CURRENT REFUGEE CRISIS?

There is an appetite across this country for taking care of people who find themselves in unfortunate circumstances. It is our responsibility, as Americans, to reasonably ensure that all people have an opportunity to live their lives to their fullest potential. This includes providing a safe haven for those who are affected by war in the Middle East. We need to distinguish between those who are running from war from those who are waging it. Mohamad's artwork and story demonstrate that difference; he shows that refugees are decent people just like us here.

HARRIET DIAMOND

AN EXODUS FROZEN IN TIME

When you walk through the doors of Northampton's Oxbow Gallery on March 2, be prepared to confront something completely different. It is the official opening of Harriet Diamond's "Driven from their Homes," an installation of over 100 ceramic figurines retreating from the horrors of wartime destruction, seeking escape and a flight from oppression in an attempt to survive and emerge into safety. It is an exodus frozen in time.

I first became aware of the work of Harriet Diamond at one of Terry Rooney's Amherst Biennials. Diamond had created a piece called "The Pit," a startling work that became affixed in my mind. In my brief capsule of the "The Pit" in the exhibit catalog, I had this to say:

"The centerpiece is a remarkable floor-to-ceiling phantasmagoria depicting the nightmare of the war machine. Entitled 'The Pit,' the highly theatrical parade of tanks, soldiers and artillery descend down a convoluted gyre of horror. It is a marvelous construction of molded clays and textured architectural walls that fall into a Dantean inferno of doom. Powerful and intriguing, this is a chasm of poignant commentary."

What is so disarming about the work of Harriet Diamond is the childlike innocence of

the artistic aesthetic contrasted with the horror of man's inhumanity to man so chillingly depicted in her highly unusual installations.

This is the first time that Diamond will have an entire gallery space to tell her tale. The Oxbow is a Northampton fringe gallery carved out of an ancient storefront. It is an artist's collective of 36 members that is democratically run and administered, and unlike many other gallery co-ops of similar nature, it has survived.

The enormous three-story brick edifice that contains the Oxbow, along with a series of apartments and four

other businesses, has been sold to Lincoln Realty, which recently signed the existing commercial tenants to a one-year lease.

The timing of "Driven from their Homes" comes with a note of strong immediacy. The plight of refugees has captured the nation's consciousness as President Donald Trump battles with the American Civil Liberties Union (ACLU), state attorneys general, the full legal system and members of Congress. They deride Trump's proposed ban on refugees from seven Middle Eastern countries as unconstitutional, unconscionable, un-American, immoral, racist, unjust

OXBOW GALLERY
275 PLEASANT STREET
NORTHAMPTON, MASSACHUSETTS
MARCH 2 THROUGH 26

Embarking.





The Long Line.

and unholy. The debate is vociferous and fuels the deep political rift in the nation and the grand divide between our two political parties.

Diamond is firmly committed to her active participation in social issues as well as in her artistic expression. She has been very busy working on this installation for over two years. Who would have imagined that the installation would open as the debate on the issue of refugees and immigration rages on the front page of every newspaper?

Of her work, Diamond stated, "I trying to place the viewer right in a series of scenes, so they can voyage along with these refugees and for a few moments be one of them. Like 'Oh, I am carrying a huge bundle on my head,' and 'Oh no! I am hurrying by dead bodies in the street and I don't want to look.'" She describes her 8- to 9-inch fired and painted ceramic figurines as, "wheeling suitcases, carrying children, talking on their cellphones. Some are near tears, some are chatting, and some are just trudging. The figures are sculpted as individuals, each with his or her own thoughts and gestures ... some are looking for their loved ones, some are running to escape, some are grieving."

Diamond's working technique is an eclectic expression of mixed media: sculpted clay, wood and latexed Styrofoam, supplemented with drawings and renderings. Additionally, many unexpected materials end up in the work that Diamond discovers while working organically. Nothing is sacred; if it serves its purpose, she will use it.

| Greg Morell



south shore
art center

LEGACY

Susan Denniston, Kelly Knight,
Anne Plaisance, Lorraine Sullivan



The Three Cent Memory (Detail), Lorraine Sullivan

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Campus Center
President's Dining Room
Free and open to the public



Pine Manor
College

SOO SUNNY PARK AT CURRIER

EXPLORING THE SPACE WITHIN



Soo Sunny Park is one of New England's most talented artists. With recent shows at the deCordova Sculpture Park and Museum and Burlington City Arts in Vermont that launched her national and international reputation, she has been awarded a grant from the National Endowment for the Arts to create new work at the Currier Museum of Art in Manchester, New Hampshire. Park's "BioLath" promises to intrigue and delight her devoted fans and stretch the boundaries of perception to reach new audiences.

Assistant Curator Samantha Cataldo and the Currier Museum of Art selected Sunny for their "Contem-

porary Connections" series. Her project, 'BioLath,' will be on view through August 6. "I am thrilled to be working with an artist like Soo Sunny Park who is visionary, collaborative and endlessly energetic," Cataldo said.

"Sunny is interested in liminal spaces, those occupying a position at, or on both sides of, a boundary or threshold. Her installation work is often made from materials that are themselves interstitial – sheetrock, fencing, plastic, glass, etc. Light is an important element of her work as well, as she thinks of it as a sculptural material that forms a part of the work.

"Her new installation for the Currier,

'BioLath,' explores a variety of liminal spaces between inside and outside, nature and artifice, sculpture and drawing, vision and perception, and light and shadows," Cataldo continued. "Park transforms metal lath (a material that is ordinarily used to lend unseen strength to walls) into self-standing, organic forms that take on biomorphic, natural associations such as human organs or glacial boulders. The hybrid title of this work derives from these forms, which are also fitted with colorful strips of Plexiglas.

"They will be suspended from the ceiling, resting against walls, and placed on the floor throughout

CURRIER MUSEUM OF ART

**150 ASH STREET
MANCHESTER, NEW HAMPSHIRE
THROUGH AUGUST 6**

Soo Sunny Park, concept model for *BioLath*, installation at the Currier Museum.

the museum's windowed Putnam Gallery. The artist has designed the installation so that shifting sources of natural and artificial light pass through and reflect off of the forms, resulting in animated wall drawings throughout the space."

Park embraces new challenges and builds viewer excitement by working with the moiré effect in "BioLath." Using overlapping layers of metal lath and a traveling light source that will generate projections on the walls, she aims to create intriguing and engaging geometric patterns. Sculptures that invite the viewer to shift their visual perspective are at the foundation of her work.

Soo Sunny Park is a rising art star. In addition to being a full-time professor at Dartmouth College, over the last 18 months, she has exhibited four major projects nationally and internationally. Never looking back or repeating herself, she is always stretching, reaching and growing as a sculptor to reach her goals.

The New Britain Museum of American Art commissioned Park's recent work "Boundary Conditions," a site-specific installation and immersive experience that closed at the end of February. The challenge for Park



was to create a large-scale floating piece from a stationary tabletop maquette. She used clear Plexiglas woven into half-inch metal mesh. The process involved problem-solving as well as trial and error to create what she called "sinuous, large, sprawling structures that transmit, reflect and refract light." The resulting sculpture transformed the space into a sea of

dancing light, reflection and shadow. Park also drew directly onto the walls, with charcoal and graphite, creating a dialogue with the light, shadows and line drawings.

In January Park closed a major international project: The 19th Sharjah Islamic Arts Festival at the Sharjah Art Museum in the United Arab Emirates. She was invited to create new work for the festival's theme of "Bunyan," which loosely translates to "structure, or man-made construction." For this project, she created "Luminous Muqarnas," an installation using playful, multi-colored cut Plexiglas, mesh steel and light.

Muqarnas is a form of architectural ornamented cupola, sometimes also called a honeycomb vault, often seen in mosques and cathedrals. Park laser-cut the Plexiglas panels with Islamic patterns that she mounted onto the small dome shapes and lit from below, projecting shadows onto the ceiling. The play of abstract geometric forms with organic shadows and light is a signature of her work.

Unwoven Light, Rice Gallery, Houston, Texas
(Photo by Nash Baker).

Boundary Conditions, New Britain Museum of American Art, New Britain, Conn. Photo credit: Jody Dole.



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IF THE SHOE FITS...

CODING AS A DESIGN TOOL AT TUFTS

It is said that every age has its own fashion expression, in pleasure, in wit and in manners. Tuft's cutting-edge exhibition, "Coded_Couture" shows fashion design as the impetus for a digital Magical Mystery Tour that boldly transgresses the traditional boundary of couturier.

This couture-collection explores the stylish language of personal adornment, albeit shaped by an imaginative cyber-technology theme, reflecting on the social impact of the interactive, smart-phone-toting, dynamic social-networking world we wake up to each day.

In this cyber-transformed world, what if we felt a sudden urge for flirtation and a tingling surge of desire for another person whom we had just met? But, we were reluctant to express that romantic attraction. Then, suppose that placed in direct contact with our skin are tiny electrical nodes directly measuring a miniscule rise in body temperature, triggering a corresponding signal relayed throughout the garment we wear, overriding our shyness to

suppress those lustful thoughts?

This unique bodice-ensemble is, in essence, a wearable bio-indicator, an ethical whistle-blower on our true emotions. This provocative sentry and the dilemma created are precisely what intrigues artist/designer Rebecca Pailles-Friedman in offering "BioWear," 2015, composed of leather, feather and electronic components.

In her "BioWear," the garment alludes to its elegant haute couture origin and resembles a pair of angel's wings, made of lush, lofty feathers cascading from the wearer's bare shoulders down to her lower back, strapped tightly against the torso. These shiny, black wing feathers quiver and flutter as you stand motionless, detecting and showing the wearer's inner state of arousal and attraction toward another person. Does this garment keep us honest to a fault? And, is this garment an unwitting guardian of the heart that would lock us out from the sanctuary of our own secret garden?

Pushing this scenario a few uncomfortable steps further, the question

becomes: will this garment trend, designed to regulate truth, lead to a new affirmation that dishonesty, jealousy, envy, hatred and all negative emotions may be automatically halted via the instant bio-feedback we wear? Are shyness and coyness to be purged as undesirable emotions?

Even the late Yves Saint Laurent, the world-famous, iconic Parisian couture designer, could not have foreseen this quantum leap ahead to an unknowable threshold of a brave new reality.

Another fashion-item in the show that also wrestles with the human psyche and human identity as a theme is a daring collaboration from Dutch designers Melissa Coleman, Joachim Rotteveel and Leonie Smelt. Their "Holy Dress," 2012, a gold-plated metal dress with commercial lie detector, shock-training dog collar, LED lights, fabric dress, custom electronics and video all take behavior modification to another level.

Through a speech-recognition system, the Holy Dress analyzes the wearer's voice stress level; when a lie

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MEDFORD,
MASSACHUSETTS
THROUGH MAY 21**



Cedric Flazinski, shoes created from responses to MyDesigner website, 2008-10, shoes constructed of leather and rubber.

Melissa Coleman, Joachim Rotteveel, Leonie Smelt, *Holy Dress*, 2012, gold-plated metal dress, commercial lie detector, shocktraining collar for dogs, LED lights, fabric dress, custom electronics, video (Courtesy of Melissa Coleman, Leonie Smelt, Joachim Rotteveel. Photo by Sanja Marusik).

is detected, the dress lights up and delivers electrical shocks through the dog-collar to the wearer, thus disciplining the wearer to be more truthful.

This punitive concept of behavior modification utilizing aversion therapy was first brought to the public's attention by director Stanley Kubrick through his 1971 British feature film "A Clockwork Orange," now considered to be a dark and satirical movie classic where law enforcement and psychiatrists deploy shock-therapy techniques to reform violent tendencies and criminal behavior for societal good.

Forty-six years later, the Dutch artists' "Holy Dress" is a timely piece that would ask us to ponder again the difference between the good and the evil of human behavior in a world filled with terrorist bloodshed. Is torture applied in the name of good or evil, a matter of mere shifting, subjective consideration?

Subjective preference is part of decisions we make daily as individuals. A Swiss artist/designer focuses his attention on the concept of branding one-of-a-kind shoe designs that are produced based on psychological and personality profiles developed by the late Swiss psychologist Carl Jung. The culled info is then fed into a computer program developed by Netherlands artist/designer Cedric Flazinski. "Mydesigner," 2008, is a shoe-shape object custom made with leather and rubber.

Flazinski's 12 shoes on display are a metaphor for personality branding. The shoes are Objects of Desire, much like glass slippers, to be beheld but never worn as ready-to-wear shoes. The shoes' genesis and design development are digital coding of personality traits.

British designer Amy Congdon's "Back Piece," 2012, from "Biological Atelier SS 2082," is composed of



embroidery, acetate scales, silicone and glass crystals. It is a wearable piece that uses tissue engineering and bio-inkjet printing to fashion scales. No natural or synthetic-blend fabric was used here as part of the design.

Setting the fundamental utilitarian purpose of clothing aside, it's clear that "couture" always yearns for something more conceptual and abstract. It was inevitable that fashion would embrace digital technology with a blending of programming coding as a design tool in stitching together a process-oriented, digital-hybrid garment that will raise issues of our existence and challenge the values we hold.

So, what does it really mean to be human, warts and all? The works of these 13 international artist/designers will give you a prophetic, fascinating glimpse that fits into four categories: biological, cultural, psychological and synergistic.

Do wear something unique that makes a statement when you strut to see this exhibition. Join others in gazing toward the horizon, for our future, like the rising sun,

burns ever so brightly. Ethereal answers about life are out there.

| Franklin W. Liu

Thompson Gallery



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A POWERFUL MESSAGE

WEAPONS UNLOADED IN MAINE

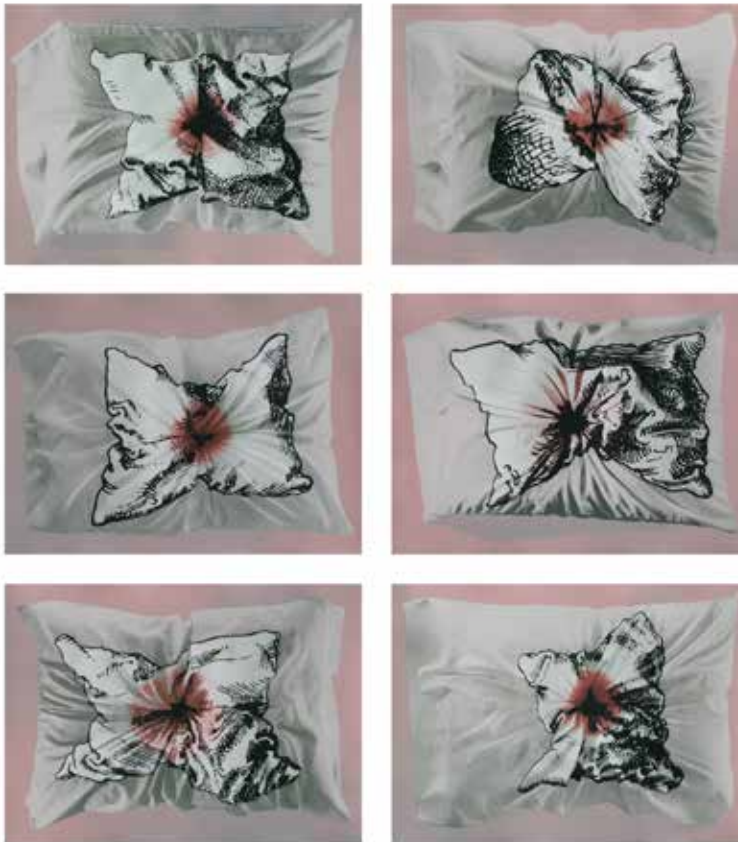
In the exhibition catalog for “Unloaded,” artist-curator Susanne Slavick writes what we already know to be true: “The American intimacy with guns has many roots, largely stemming from the culture’s glorification and protection of individualism and personal liberties.”

“Unloaded” is a traveling exhibition that, since 2015, has already been installed in six venues, the most recent presentation at the Bolivar Art Gallery at the University of Kentucky, Lexington. After its showing at the Institute of Contemporary Art at the Maine College of Art in Portland, it travels to Atlanta and Minneapolis.

The use of weapons in art is not new. Modern and contemporary artists have been taking firearms of various kinds and using them as either raw material in their artwork or as inspiration and motif subject for centuries. Some artists use firearms as tools to create a form by “shooting” objects and using the process of destruction via guns as a method to make unique visuals.

While many artists use the gun motif because it’s “cool” and it sells, there are others who approach the subject with great seriousness. These artists depict the firearm form to openly confront the anxiety over ownership and cultural violence, as well as the strange admiration that people have with weapons as symbols of power.

The most intense conversations are those surrounding guns and children, women and domestic violence. Two New England-based artists (who are not included in this exhibition but merit mention here to provide local context) come to mind immediately when thinking of this subject: Providence, Rhode Island-based John Buron, who depicts gun imagery from vintage 1950s and ‘60s decontextualized pictures of children playing with toy guns. Buron is also well-known for a hanging mixed media installation featuring the deconstructed image of a gun in black-and-white line drawing, as well as other larger prints and videos alluding to American “gun culture.” In Somerville, Mass., Yorgos Efthymiadis continues a photography series of various types of antique pistols deliberately arranged in organized patterns on top of



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**MARCH 16
THROUGH APRIL 14**

Susanne Slavick, *(Re)Setting
Sights*, 2002; screen prints on
Stonehenge; 22" x 30" each.

beautiful fabrics, tapestries and crocheted covers, alluding to the normalization and hidden reality of violence within domestic spaces.

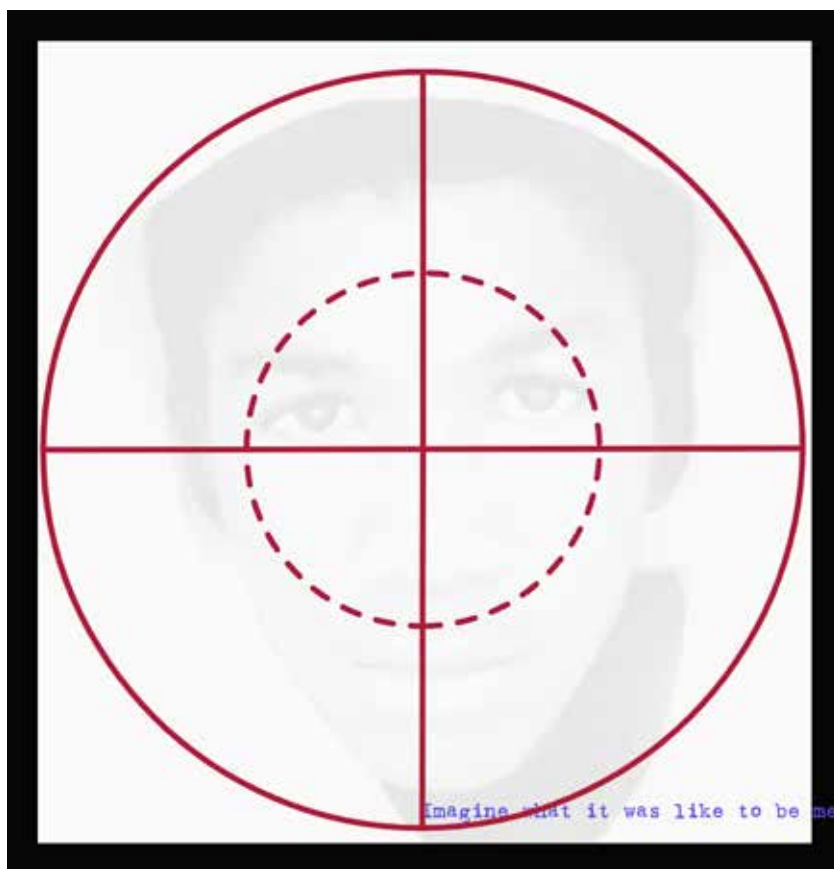
In “Unloaded,” Slavick has assembled a group of 21 artists from across the country who “visualize the power of the gun as icon and instrument, the damage it can do and how weapons might be rejected, broken or silenced.” As the title of the exhibition implies, the artwork depicts firearms that have lost their power; they either have already “unloaded” ammunition metaphorically, or they have yet to be “loaded” with bullets. The artists in “Unloaded” examine and present the “role that guns continue to play in our national mythologies, suicide rates, individual and mass murder, domestic violence and the militarization of civilian life.”

Artists Lauren F. Adams, Natalie Baxter, Nina Berman, Joshua Bienko, Casey Li Brander, Anthony Cervino, Mel Chin, Cathy Colman, dadpranks, James Duesing, Jessica Fenlon,

Vanessa German, Jinshan, Andrew Ellis Johnson, Jennifer Meridian, Adrian Piper, Don Porcella, Devan Shimoyama, Renee Stout and Stephanie Syjuco join Slavick in the show.

The most alarming works are those conveying innocence, guns as toys and the unsettling behavior of playing war or killing for fun, as well as the casual enjoyment of weapons as decoration, glamorous accessory and collectors' item. As Slavick points out in her essay regarding children and the work of Nina Berman in the series "Homeland Series: Human Target Practice, All American Day, Ft. Bragg, North Carolina, USA, 2006," "They are not terrorized; instead they are being acculturated to weapons."

Of the works referencing children, Renee Stout's "Baby's First Gun," 1998, is the most disturbing. Slavick describes the artwork this way: "Inside



Adrian Piper *Imagine (Trayvon Martin)*, 2013; TIFF formatted digital image on Hahnemühle paper; 10.43" x 10.76". Collection of the Adrian Piper Research Archive Foundation Berlin. ©APRA Foundation Berlin.

the box, a toy gun with 'ABC' stamped on its metal barrel is juxtaposed with a cutout of a girl in a pink floral dress. Below, flanked by smiley faces, is another biting caption: 'Society prepares the crime ... the criminal

commits it.'" It's impossible to not think of the 2012 massacre at Sandy Hook Elementary School in Newtown, Conn., when looking at "Baby's First Gun."

Violence as casual play is the subject of Jennifer Meridian's "A City without Guns," 2014. The sculpture is an ongoing assemblage of found sticks from trees. Tree branches and sticks are human's oldest known weapons and they continue to be used by primates during fights in the wild. Children use sticks all the time in play form to hit inanimate objects as well as each other in play-acting situations and fantasy. In this series, Meridian recognizes them as "guns" as "an indicator of both childish and adult urges, urges that may remain harmless within the imaginary but harmful in reality." The idea of "fantasy" is taken up by Jinshan, in "I also like hijacking," 2008, a photograph taken at Shanghai Airport of a plastic water rifle pointed at an airplane in the sky.

Dysfunctional weapons as decoration is the theme of Mel Chin's "Cross for the Unforgiven: 10th Anniversary Multiple" (2012), featuring the AK-47 as



Mel Chin, *Cross for the Unforgiven: 10th Anniversary Multiple*, 2012, 1 of 2, AK-47 assault rifles (cut and welded), 54"x54"x3".

a Maltese cross. In this sculpture, the AK-47 is raw material, unloaded of its potential violence, yet still containing poignant meaning. In the exhibition catalog, Slavick shares the backstory as told by the artist: "When the artist Mel Chin approached a local country store for eight AK-47s, the proprietors asked, 'What you'ens gonna do, start a war?' Chin recounted that he answered that, 'There was one going on already and I was going to make a sculpture. Deathly silence followed but they figured a way for me to purchase all eight that day. Word got around when it was done, and a sickly woman came calling on Christmas Eve through the falling snow. She had come to see the cross. I pontificated that the Kalashnikovs, a new international symbol of resistance to the West, formed this Maltese cross from the times of the Crusades, now eternally welded in opposition.'"

Lauren Adams also confronts the use of guns as decoration infused with meaning in "Granny Smith & Wesson," 2003, a photograph of a foot stool, hand-painted acrylic on appropriated fabric and furniture from the series "Domestic Disturbance." The repetition of the Smith & Wesson handgun in the footstool's covering suggests how violence is at the foundation of American culture, literally at our feet.

Guns, cultural oppression, poverty and race are the subject of Vanessa German's mixed-media work. German, who lives in Pittsburgh in one of the neighborhoods deemed "the most violent in America," is a visual artist, writer and poet who builds up sculptures with African American imagery within the American cultural context. Of German's work, Slavick writes, "'Unwhipped' shows a black child with a toy gun balanced on her head. She is a survivor. The gun's barrel has the orange tip that distinguishes it from the real weapons that rupture the lives around her."

While the black child in German's sculpture is a survivor, the one in Adrian Piper's digital image is not. Piper depicts a faded image of murder victim Trayvon Martin as target practice. In this work, from 2013, Piper invites the viewer to "step outside themselves, to identify with someone like Martin," who was only 17 years old when fatally shot by a neighborhood vigilante.

In Slavick's own work, "(Re)Setting Sights," 2002, the idea of being a target along with the cycle of violence within soft domestic spaces is the conversation. The work depicts white bed pillows with what look like red blood stains where the head had been resting. Of her piece, she writes, "Would that our aim inspire rather than inflict, nurture rather than annihilate, and question its own direction."

"Unloaded" is a serious exhibition. It is not a show that one takes in for pure pleasure. Susanne Slavick has done a superb job organizing a stellar group of artists as well as researching and writing the exhibition catalog.

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DAVID ROHN

IT'S A WONDERFUL LIFE

The paintings of David Rohn honor symmetry and unpredictability. Working in watercolor and oil for over seven decades, Rohn creates still lifes, landscapes and portraits by combining radically independent expression with the discreet laws of natural placement.

Form and the illusory play equal parts in his paintings, as does his inimitable use of light and shadow. As though imbued with a reverential gift to portray the luminescence of everyday situations, Rohn's watercolors and oils have a low frequency warmth and gentle sensitivity, echoing the varied sensibility of 19th century masters.

The drive to Rohn's house in Putney, Vermont winds up a dirt road no wider than a logging trail. Leading through stands of old trees and opening onto a towering sculpture garden created by neighboring artist Charles Ginnever, one can see why Rohn credits the Vermont landscape with many of his most enduring works.

Rohn's house resembles more a lively and serviceable home than a decorated residence. Behind the hand-pull doorbell hangs a sign with a single painted eye, reading "Door Bell: Agitate." Inside, the living room welcomes in daylight through bay windows reaching to the ceiling. The walls are lined with paintings by beloved fellow artists, among them Frank Stout, Wolf Kahn, Emily Mason, Laura Erlanger, Ernst Benkert, Keith Haring and Gandy Brodie.

Outside, below the trees, leans a small cottage straight out of Tolkien, with "Cleo's Restaurant" painted above the door. Rohn explained that he built the playhouse himself for his younger daughter. Everything about his home inspires imagination and play.

Rohn is equally comfortable in Putney and in Marseille, where he has lived and worked as a La Napoule Art Foundation fellowship recipient, and also while on sabbatical. There is a distinct identity in Rohn's French landscapes that conveys just how deeply the artist internalizes and recreates the intangible qualities of his subjects in a visceral way. The immediacy and movement of his watercolor "Vieux Port, Marseille" perfectly captures the glinting light and vibrancy of this storied coastal city.

Mitchell•Giddings Fine Arts in Brattleboro is hosting a broad exhibit of Rohn's watercolors, including "Vieux Port, Marseille." Among the works on view is, "Orange Juice and Glasses on Japanese

Platter," a 15" x 22" still life epitomizing Rohn's mastery in translating a simple scene into a piece which is at once archetypal and tender. "David Rohn: Watercolors: 1974-2016" runs from March 16 through April 23.

Born in 1934 in Ludington, Michigan to a self-described "privileged family," Rohn had little exposure to the arts as a young person. "I was a child of World War Two," he explained. "I was at the age to play soldier. The idea of being in uniform was very appealing. I went to a military school which had an astonishingly bad art program, and I started cartooning.

"I was an avid cartoonist all through high school, because as a kind of a scrawny kid at an age when athletic ability is paramount, I liked to show

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**MARCH 16 THROUGH
APRIL 23**

Fern, Fan and Black Vase,
1999, watercolor.



off. We had an excellent student newspaper, and I did cartoons for it, which was thrilling. In the summer, I did cartoons for the local Ludington newspaper. In those days, the military school newspaper would give me the blocks with the engravings. They were metal plate on a hardwood block. I had those for a long time.

"I went off to Florida Southern College because I saw that Frank Lloyd Wright had designed a major portion of the campus," Rohn continued. "I was there for a pleasant year, and did cartoons for the paper. From Florida Southern I transferred to the University of Michigan. They had to take me because I'm from Michigan," Rohn added, with a laugh. "I went into the Lit. School in the fall of 1953 because I didn't have a particular plan in life.

"That summer, a key thing happened," Rohn said. "My mother encouraged me to take a summer drawing class. Ed Herrmann from South Bend, Indiana, was a designer for Studebaker. He had a one-inch chisel brush, and he would do demonstrations. We would go out to the fishing docks. He would do a demonstration in watercolor and he would paint fairly lightly, but definitely block in the buildings.

"Then he would load up that brush with a dark blue and he would outline everything. Everything which had been sort of dark against the white paper, the tans and yellows and beiges of the buildings would leap out! I said 'Wow, this is Art power!' I hadn't thought of Art with a capital A at all. It hadn't occurred to me that you can change people's heads, because it did mine, to see that relationship leap out. I stowed that away deeply," Rohn added, pensively. "It was a real mind opener in a way that I didn't actually recognize."

As a painter, having lost an eye in childhood gives Rohn a particular understanding of perspective, depth perception and distance. He does not view this as a limitation. "It seems to me it might be an advantage," the artist said, "because I am working on a flat surface, and it's already flat for me. I perceive depth; my brain reads a lot of



Hoboken Station, 1978, watercolor.

clues. By holding your head completely still, you diminish the available clues. I fly airplanes; I am particularly good at landing. I can't play badminton because the little birdie floats; it doesn't have a trajectory that I compute, but I can catch a ball because the brain fills in, in most cases. If your head is perfectly still ... I can see the background as foreground and the foreground as background.

"I have a devotion to Cézanne, and his stitching of the 3-D percept onto the 2-D canvas. The artists of the Renaissance worked out a wonderful way to convincingly render 3-D reality: Cézanne deconstructs that system, refuses to let the canvas become just a magic window. He demands both the actual 2-D surface and the illusion at the same time. Well, for the monocular person, that play goes on all the time ... and the conflict is great material for making a painting."

For 12 years, Rohn served as professor and chairman of the art department at Windham College in Vermont. As an academic, he helped his students bring attention to regionally as well as nationally recognized

young artists. Still, Rohn has deep respect for historical figures, and speaks of great artists, living or otherwise, in the present tense.

MOHAMAD HAFEZ

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The artist's studio attaches to the main house, and predates the home by several decades. Heated by a small wood stove in one corner, there is a weightiness to the ambience here, the result of years of dedicated work. Recent oils and watercolors sit propped throughout the room, with several large works suspended high on rough walls. Every object – chair, easel, glass of water – seems to represent more than itself, being infused with the artist's creative practice.

"I'm probably too experimental in my work," Rohn concluded. "I tend to think I could paint under a couple of assumed names, because I think, 'Oh I'd like to try that' and 'I might paint a painting like that,' and then for my own sanity I'll go back and carefully draw, and paint." He added, "I do think of painting when I get up in the morning. It's really a wonderful life. I do feel that I've been given extra years, and that gets me up to work."

Rohn's work will also be on view later this spring at the Next Stage Arts Project in Putney, Vermont.

| Marguerite Serkin

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GETTING A CLEW

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"You cannot move people
Until you touch them."

– Gary O'Neil

The above quote was coined by Gary O'Neil, an icon in the advertising/marketing industry in New Hampshire for 30 years and founder of the O'Neil Griffin Bodi advertising firm, who was wildly successful because he got the bigger picture. He understood that unless you touch people's hearts, you won't accomplish the ultimate goal of change – no matter what your profession – on a deep, heartfelt level.

The current exhibition at the Lamont Gallery at Phillips Exeter Academy, "Clew: A Rich and Rewarding Disorientation," delves into the concept of touching issues, and ultimately people, on a deeper level. A multi-sensory installation, the show is unique as it simultaneously addresses the visual, the written word and music. So rich, you can scarcely take it in.

The show is an artistic collaboration that emulates the labyrinth with its confluences and unexpected turnabouts. Stepping into the gallery immediately becomes a surreal experience. Futuristic. Transformative. Ethereal. The stimulation is multi-faceted as the senses are bombarded with visual stimuli by Boston-based visual artist Deborah Barlow, while the ears experience poet Todd Hearon (an English instructor at Phillips Exeter) reading passages from his book, "No Other Gods," while the dynamic duo (and married couple) of Jung Mi Lee and Jon Sakata, musicians who teach at Phillips Exeter, provide the diverse,

acoustic accompaniment to it all.

Using overlays of music, poetry and the visual arts, these four artists give viewers and listeners new ways to see, hear and navigate a tripartite, intricately layered world. Within the setting of the gallery, all three formats intermingle freely. The experience compounds and expands into a journey of multi-dimensionality and surprise.

The work sparkles. Literally. Sometimes projectors shoot images onto diaphanous fabric that displays the work as a moving work of art. Or throws the image onto a solid, white cube in the distance where you become part of the art as you move closer to examine it. A multi-dimensional configuration on one wall holds a massive piece by Barlow, but to participate in it you must peer through opaque folds of white filmy gauze, causing shadows – with some effort on the part of the viewer – to perceive the intended result.

Deborah Barlow's stunning works bring to mind microscopic forms, or moonscapes, or simply nonrepresentational images of color, texture and scale that you can get lost in. Through an unexpected combination of pigments, metallic powders and a variety of substrates, her paintings wonderfully suggest the complexity of a multi-layered and visually rich



world. Her work has been exhibited all over North America and Europe. And yet, she said, of all the exhibitions she's ever done, this is her favorite.

Endlessly enchanted by what it became, Barlow shared that what touched her, what drew her to be moved by her artistic choice, was her attraction to the mystery and immensity of space. "I found that words couldn't capture what I was experiencing. Painting became my way of seeking intimacy with the infinite," she said.

Barlow keeps inching out beyond the commonly shared version of

Deborah Barlow, *Vapeerine*.

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HAMPSHIRE**

THROUGH APRIL 15



Clew, A Rich and Rewarding Disorientation, Deborah Barlow, Todd Hearon, Jung Mi Lee & Jon Sakata, 2017, site-specific installation.

reality. What is above and beyond our own reach? That's where she keeps heading.

So juxtapose the wonderful, large, invasive, sensual pieces by Barlow with the background sound of Todd Hearon's poetry. Snippets fill the room from a longer work from "No Other Gods," concerning the migration and diaspora over time at the Quabbin Reservoir in the Boston area. The poem's subject speaks of the wending of water, its convoluted and shapeshifting qualities are well suited to the collaborators' labyrinthian theme. Phrases float throughout the room, knitting the experience into a whole:

"...through rock & ruck & rill purl, pounce, pronounce & preen the sourceless flourish of your sundry selves, unseamed anima, antiphonal Ursprache, Ensembling in simultaneous tumult the babbling Earth's eternal tongues..."

Hearon explained the process of what moves him and what touches him in the creative process by explaining that, for this project, he viewed language as a heightened medium, self-conscious of itself, visceral and viscous, something to pull through very slowly. "And perhaps to lose a few hairs and layers of skin in the process," he said, "while very much enjoying the formal/structural component of word-playing-off-word and thereby generating sense and syntax.

"The presence and pressure," Hearon shared, "of the poet become nominal, negotiable and language itself begins to take over. That moves me."

This experience is further enhanced by concert pianists and trans-disciplinary artists Lee and Sakata, who believe that art is a practice of alterity – to introduce the alien in ourselves and to be inexorably changed by it. To be touched and changed – what is life without this?

A series of concerts took Lee and Sakata to China, South America and Europe, where they encountered exciting resonances/complications of artistic, social, cultural and political unrest that caused them to ask themselves if they were exploring and utilizing all of their capacities. They responded with a resounding "No!"

This understanding moved them to a collaboration with architects in the United States and Europe who were asking the same question. "Out of this," Lee said, "the five senses became 21, and our 'resistance,' which had been until then a single discipline, went trans!"

"Clew" helps viewers step outside of their preconceived ideas and expectations. The disorientations serve as cracks that let in the light. I viewed/listened to this experience (it's beyond "exhibition") solo, which enhanced the experience undoubtedly because there were no distractions. Ideal. It did indeed touch me and move me toward new dimensions.

You cannot move people until you touch them...

| Linda Chestney

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Top row: Luiz González Palma, *Mobius*, Photography on canvas and acrylic paint Bottom row: Dawit L. Petros, *Barella & Landscape #3*, *Act of Recovery (Part I)*, *Colorscape*, *Coordinate #27* Archival color pigment prints

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American Impressionism: Harbor Scenes

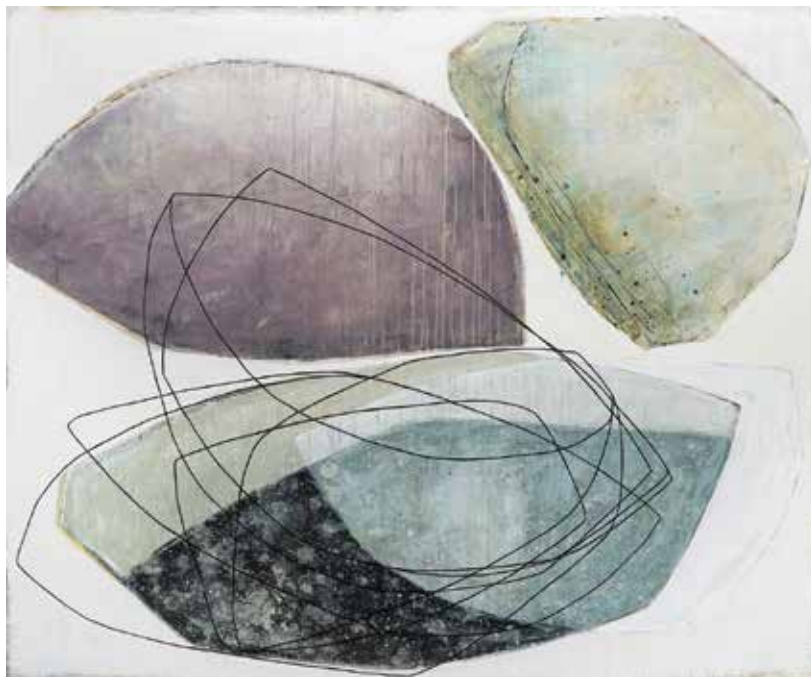


Emile Albert Gruppé, Harbor Scene, Oil on Board

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SHAKE, RATTLE AND ROLL

COSO'S WINTER MEMBERS SHOW



Barney Levitt, *17 Cups*, oil on panel, 13" x 25".

It's a pleasure to rejoin the staff at Artscope after four years in Sweden, with a review of the Copley Society of Art's 2017 Winter Members Show, "Shaken and Stirred." This year's exhibition features a range of dynamic artists and works spanning media in photography, oil, acrylic, watercolor, mixed media, pastel, graphite and scratch-board.

Seeking to provide respite to the dark landscape of winter and the seriousness of the recent political climate, the Copley Society of Art sought to provide a bit of levity for its viewing public. It serves us to remember that art has always, and will always, reflect current events and social mores while also providing an escape from them.

The Copley Society received over 180 submissions for this exhibition. That number was reduced to works by 35 artists, with winners selected by juror Mike Carroll of the Schoolhouse Gallery in Provincetown. Wishing to acknowledge the Copley Society's longstanding, integral history as a contributor to the cultural conversation in Boston, Carroll began with some very basic notions of the participants successfully completing the submission process free from unintended detractors of structure and execution. Next, Carroll evalu-

Don Dalton, *North Shore*, watercolor, 14" x 20".



**COPLEY SOCIETY
OF ART**
158 NEWBURY STREET
BOSTON,
MASSACHUSETTS
THROUGH APRIL 6

ated how each piece addressed the show's theme, and whether that could lead to a conversation in the exhibition.

Seen in its entirety, the show coalesces the premise of "Shaken and Stirred," bringing to mind ideas of a metaphorical mixology, but the works also depict notions of ebbs and flows, light and dark, humor and whimsy, chaos and tranquility. In terms of style and/or execution, pieces were selected also for the energy contained within them, or how they served as a metaphor for or connection to society or government. As Carroll explained, "No piece was actually selected for addressing the premise exactly, but one of the nice things about selecting was being surrounded by a number of artworks, many of which were in dialogue in response to a single idea. It was a great kind of a 'language space.'"

A fine example on this theme is Richard John Houghton's "Grey Geese Straight Up With Ice on The Side." Delightful in its presentation, the artist shows us a view from the tap room of Longfellow's Wayside Inn as two



geese frolic in the snow, all the while eyeing an incoming fox. Created in acrylic on board, Houghton's style of painting, which he calls "American Primitive," takes us back to a more peaceful or quaint time in our history.

Don Dalton, first prize winner, comes to the Boston show from Vermont with his dreamy depiction of an overcast day at Mt. Desert Island, Maine. "North Shore," a 14" x 20" watercolor, captures jagged rocks and the ebb and flow of coastal tide. With

washes of grey-green color, Dalton captures light and atmosphere, providing swatches of red and pink dotted here and there among the rocks of the shore. Luminescent in its effect, the work suggests both power and relief.

Second prize, awarded to Bobby Baker, takes a decided turn to the art of photography with "Yesterday," a stunning 36" x 36" black-and-white AluminArt print which captures a jumble and maze of yesterday's cameras, lenses and film.

Richard John Houghton, *Grey Geese Straight Up with Ice on the Side*, acrylic on wood panel, 11" x 14".

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Bobby Baker, *Yesterday*, photography, 36" x 36".



Laura Tryon Jennings, *Between the Sheets*, oil on linen, 32" x 42".

Third prize, won by Barney Levitt, brings us "17 Cups," oil on panel, 13" x 25". Portraying a tower of teetering porcelain teacups set upon a table against a blue sky, Levitt takes his inspiration from the Dutch Masters and the contemporary realist painters Stone Roberts, Scott Prior and Scott Fraser. Levitt's body of work centers around still life vignettes which provide the viewer much in the form of naturalist details. In doing so, he is able to manipulate the scene while providing quirky elements, lighting enhancement and titles that add a dash of humor to his compositions. "17 Cups" is a fun – if not a bit offsetting in its energy and in the weight of the objects – addition to the show.

Laura Tryon Jennings' "Between the Sheets," oil on linen, 32" x 42", has been selected as the juror's choice. Depicting a room with a seaside view, the forefront of the piece shows us a freshly departed bed, sheets pushed back. One wonders if the bedding might still be warm from its recently departed human guest. In the background are everyday objects, causing the viewer to pause and take a look around – a discarded book, paintings on the wall, perhaps of loved ones, and a slightly jumbled blanket thrown over a couch. The mid-ground is tight in composition, and perspective is manipulated to show elements slightly ajar, yet the piece hangs together very nicely and speaks to both calm and chaos.

As Carroll explained, it is now more important than ever that artists create works of art, and that the viewing public come out to appreciate them: "This is a time possibly similar to the 1950s and '60s when artists

"[ART] IS AN ESSENTIAL VOICE ASKING US TO REMEMBER THE VALUE OF THE POWER, THE STRENGTH OF KINDNESS, THE NECESSITY OF EMPATHY AND THE IMPORTANCE OF REAL ACTION."

influenced by Bohemia, countercultural ideas and altered states of consciousness believed that being an artist was a choice to live outside the mainstream, an opportunity to initiate real social change either from the margins or from new societies within society. Art can be a catalyst or evidence of these changes, but in either case it is an essential voice asking us to remember the value of the power, the strength of kindness, the necessity of empathy and the importance of real action."

The Copley Society of Art is the oldest non-profit arts organization in the U.S. and is committed to the advancement and promotion of its members and the visual arts. The organization, founded in 1879, is composed of juried artists selected by a credentialed art committee. CoSo provides artists with a gallery for exhibiting and selling their work, and a platform for engaging and educating the community.

| Lisa Mikulski

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JANE PARADISE

SHACKING UP IN PTOWN



GALATEA FINE ART
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MASSACHUSETTS
**MARCH 1
THROUGH 29**

*Mosquito Netting and
Chimney Seascape,
Provincetown.*

In the early 1900s, writers, artists and families made summer homes on the wild back shore of Provincetown, Massachusetts. Affectionately called the “dune shacks,” some were originally life-saving huts constructed in the late 1890s, but most were built in the 1920s and ‘30s out of debris and shipwrecked ruins. A cluster of these original structures exists today.

A solo exhibition by photographer Jane Paradise, “The Dune Shacks of Provincetown: Series 1,” opens March 1 at Galatea Fine Art in Boston. Gallery director Marjorie Kaye said, “These photographs are full of life and reveal [Paradise’s] intimate relationship with the back-shore landscape.” Rich images capture the artist’s stays and visits at various dune shacks over the course of a decade.

There is a rich legacy of American greats who have sojourned on the “backside,” as it is called by locals. Among many others, artists Edwin Dickinson, Marsden Hartley and Jackson Pollock; writers Mary Heaton Vorse and Josephine Del Deo; poet Harry Kemp; playwrights Eugene O’Neill and Tennessee Williams all credit a dune shack experience to a breakthrough in their art. With the weight of this legacy, it is a daunting task to create a body of work about the dunes. Independent curator Ewa Nogiec observed, “Paradise’s unique vision shows the personal nature of her images which reflect the long-term scope of her project as well as long-time roots in the Provincetown community.”

Paradise has stayed in five of the 19 dune shacks with the Outer Cape Artists in Residency Consortium (OCARC) and through public lotteries (Peaked Hill Trust and the Provincetown Community Compact.) “It is a place where my husband and I have shared welcome respites from the day-to-day chores of daily living enlivened by the day-to-day chores of living rustically without running water or indoor plumbing,” she said. “There is something elemental about having to pump your own water and lug it up to the shack. You forget how heavy water is but remember that you don’t need to drink as much as you normally do! Being in a shack reminds you how time-consuming living simply really is.”

The artist continues, "This exhibit is also very personal for me, not only because the landscape and its history is close to my heart but also because, in some sense, these images are an homage to my husband [who has Alzheimer's disease] and a celebration of our times there. It is a remembrance of more lighthearted and carefree times of years past when listening to him play the violin in the middle of the dunes, hearing the music float, laughing with friends, drinking wine, witnessing the sounds of wild animals – all of which is disappearing for my husband and I."

This first show for Paradise at Galatea Fine Art in Boston will kick off a traveling art show and book release slated for 2018-19. She is creating a book of photographs and snippets of Provincetown's cultural history and the mystique of the dune shacks.

National solo exhibits for the artist include the Griffin Museum of Photography, Artspace in Raleigh, North Carolina; Gallery Ehva in Provincetown; Boston's Simmons College and Galatea Fine Art; and Houston Center for Photography, Houston, Texas. Paradise has



On The Edge, Dunes, Provincetown.

shown at three International Biennial of Fine Art and Documentary Photography events hosted in Argentina, Spain and Germany as well as the Gallery of Photography in Ireland.

A selection of group and juried shows include the New Britain Museum of American Art, Provincetown Art Association and Museum (PAAM), Southeast Museum of Photography, Danforth Art New England Photo Biennial, Cambridge Art Association National Prize Show (Honorable

Mention), Center for Fine Art Photography (Juror Selection), Worldwide Photography Biennial (Honorable Mention) and RayKo Gallery in San Francisco.

Paradise's photographs are in the collection of the Southeast Museum of Photography and in many private collections in the United States and Europe. She is represented by Galatea Fine Art in Boston.

| Laura Shabott



Totem, Backshore, Provincetown.



Left: Shelley Reed, *Hiding (after Ward)*, 2014, oil on wood, 48-inch diameter. Right: Shelley Reed, *City Bound (after Ward)*, 2014, oil on canvas, 48-inch diameter



Arthur Fitzwilliam Tait, *On Guard*, 1896, oil on canvas, Gift of the Clapp Estate

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A CURIOUS NATURE:
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February 12, 2017 - June 4, 2017

A Feast of Beasts
February 12, 2017 - September 3, 2017

BARBARA OWEN

AN EXUBERANCE OF 3-D LINE

For Barbara Owen, whose three-dimensional paper drawings have a vibrant energy and elegance, 2016 was a productive year in terms of exhibitions, and 2017 promises to be a banner year as well. She is an artist hitting her stride.

During a recent studio visit, Owen displayed an assortment of huge paper snarls that read as luxuriant bursts of glowing color, commanding attention like a tractor beam. One of these 3-D drawings was bright yellow and glowed from within, luminous like a sun; another was creamy opalescent, and a third seemed vermillion. These giant skein-like forms were pinned into place to form a wall-hung constellation accompanied by smaller black and midnight blue iterations. The particular sightline expressed an exuberance of three-dimensional line.

Another exciting place my eyes settled during this studio visit happened to be on a stack of collage drawings piled in layers across the entire expanse of Owen's work table. Arranged one on top of another, the flattened drawings seemed to convey other, different linear stories. The sheer quantity of these smaller collages nuanced the sense of my overall first impression.

Unmistakably, Owen's work connects with the lineage of Henri Matisse's "cut-out" period when he shaped pre-painted paper with scissors, creating large works that today are admired for their lyricism of line and gesture. Regarded as the father of Color-aid, Matisse's idea to paint sheets of paper with color led to the development of the color-coded, silk-screened paper that artists use for convenience and control. He liked using painted expanses of paper to facilitate his vision. Color-aid just realized the commercial potential and developed into a product.

Owen creates with hand-painted papers also. She makes them and then stockpiles and mines the stash to create a specific palette. She then cuts the sheets of pre-painted paper she selects into ribbons. The resulting strands are then integrated into original new artworks. The artist's hand is in every stage of development from beginning to end, and that involvement gives her work a rooted sense of character. The flourish to chiffonade her papers into threads of linear arabesque creates passages of information that she assembles into visual compositions. Her artistic decisions literally expand the conversation of the genre.

As Owen discussed her work beyond the preliminary process, she took time to unwrap a painting of leafy bud-like blooms. It showed her ability to move from shapes that she has developed as narrative imagery to a sense of assimilated context. She described tracing the outlines of similar leaves from outer edge to center, carving into the paper with an X-ACTO knife as she followed the forms. Basically, Owen is shaving the representational image down to nothingness and retaining its life force. De-construction for this artist functions as a building block and is an approach that frees her to find something new, which she then can develop beyond the initial idea.

Owen's aesthetic is about flow, big or small, and her style embraces the idea of incident in art making. Several years ago, Owen showed at AS220's Project Space. That show was composed of three different media: drawing, painting and photography. Although it was integrated at points, the look of this exhibition was more about parallel play. It was an intriguing show for its beauty, but it was difficult to wrap one's thoughts around the idea that everything in the show emanated from the same artist. Since that time, Owen seems to have honed her skill sets into a unified binary conversation informing a blended approach.

She has several drawings on view – including an arching relief – in "The Variable Line: Master Drawings from Renaissance to Contemporary" exhibition that's at Newport's Redwood Library and Athenaeum (the nation's first Athenaeum) through March 5.

**BRISTOL ART
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**JUNE 1
THROUGH AUGUST 6**

Barbara Owen in her studio.





Spinning Orange I, 2016, acrylic and ink on cut paper, 41" x 21".

The show features drawings by male artists from the Renaissance period through the 20th Century and contemporary drawings by three female artists: Owen, Wendy Wolf and Deborah Zlotsky.

The show was curated by Redwood Director Benedict Leca. His wife, Leora Maltz-Leca, an associate professor of contemporary art history, art and visual culture at the Rhode Island School of Design (RISD), introduced Owen's work to him. In conversation, Maltz-Leca suggested balancing the historical portion of the exhibit that Leca was planning by adding emerging female artists, because the period covered was, by default, weighted toward men. Leca liked the idea and went on to curate "The Variable Line" to include Owen, Wolf and Zlotsky.

Leca recently updated the Redwood's Van Alen Gallery, an exceptional space that now has state-of-the-art lighting. It is here that audiences can explore the subtleties of "Variable Line," including drawings attributed to Guercino (1591-1666), "Ruggiero Seeking Angelica" by Jean-Honoré Fragonard (1732-1806), and drawings by Piranesi, Hubert Robert, William Trost Richards, Rockwell Kent and others. Beautiful in their own right, these earlier works serve as visual fulcrum to better understand contemporary choices and vice versa. The drawings of Owen, Wolf and Zlotsky definitely hold their own with the men while adding a strong contemporary perspective.

On the heels of her participation in the Redwood Library and Athenaeum show, Owen will have a solo exhibition, "Tangible Line," from March 4 through April 30 at the Lionheart Gallery in Pound Ridge, New York, and her work will be included in "Summer Dreams and Myth" from June 1 through August 6 at the Bristol Art Museum, Bristol, Rhode Island.

| Suzanne Volmer

Co|So
Copley Society of Art

**WINTER MEMBERS SHOW:
SHAKEN AND STIRRED
2.23.2017–4.6.2017**



Nancy Colella, *Ship Shapes*, detail, oil on panel



Carolyn Latanision, *The Changes of Time*, detail, watercolor

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Extra Bright, detail, pastel

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ARTISTS CORNER & GALLERY

LOCALLY SOURCED CREATIVITY

When Margaret Burdine opened Artists Corner & Gallery in January 2016, she knew what the gallery's mission would be. She wanted to build a community of artists, artisans and patrons. She wanted her gallery to be a source for local art, and a place for creative interactions offering classes, workshops, juried shows and special events. A year in, things are coming together nicely.

Combining her aesthetic vision with a sound business decision, Burdine located the gallery on the edge of a

historic district in the center of West Acton village, an up-and-coming area in the western suburbs of Boston. As with any successful real estate undertaking – from purchasing a house to situating a warehouse for Amazon – the mantra that rings true for establishing a gallery is location, location, location! “The building, located on a corner, is perfectly suited to a gallery,” Burdine said. “People drive and walk by all day, and the gallery has wonderful visibility.”

By choosing to represent many artist members who live locally – some within walking distance of the gallery – Burdine has demonstrated her commitment to the community. Integrating the gallery with numerous activities in the village's retail district and immediate residential neighborhood is a priority. At openings, she takes great pleasure in welcoming visitors who want to see art made by their friends and neighbors.

When asked what made her decide

to open Artists Corner & Gallery, owner-director Burdine responded, “My career has been as a graphic designer, and I've always gravitated towards art and design. As a fiber artist and photographer, I had been participating in local shows and events. I had become part of a vibrant community of talented local artists, and was ready to take the next step and open a gallery.”

She began her gallery with 16 artists a year ago. Today, she showcases 44 artists and artisans using a wide variety of mediums. Paintings, prints, sculpture, pottery, textiles, jewelry and fine woodworking are all represented.

In choosing works for Artists Corner & Gallery, Burdine stated that she seeks out quality and uniqueness, whether in fine art or fine crafts. An inspiring mix of abstract and representational work in all mediums is a principal criterion for the art selected, and

ARTISTS CORNER & GALLERY

566 MASSACHUSETTS AVENUE

WEST ACTON, MASSACHUSETTS

Julia Berkley, *River Clouds*, hand painted, over-painted, and commercial fabric on canvas board, 15" x 30".



Ed Franzek, *Occasional Table*, cherry wood.

a combination of traditional and contemporary subject matter is essential also. And, of course, accessible pricing for all her clients is a key to the gallery's success.

Burdine gives thoughtful consideration to displaying artwork, stating: "The gallery itself has two large window walls and is a bright and welcoming space. It has a large feature wall that was a key selling point in choosing the space, with one of the first member artists, Richard Kattman, in mind. His abstract paintings are typically on a very large scale, nearly 6 by 6 feet. This created a striking display for the gallery's grand opening."

The work of numerous artists is notable. Jane Davies' collection of six small abstracts is terrific. Only 9" x 12", these acrylic and drawing works are well-designed, show sophisticated use of color and are immediately appealing. They are successful in a small format, but conceivably could work rendered on a larger scale.

Textile artist Lyn Slade's needle felting works display careful handling of her medium and a wonderful color palette in creating organic forms. It's a struggle to fight the temptation to touch them. Two whimsical pieces, "Against the Tide" and "River Clouds," by another textile artist,



Julia Berkley, are captivating, initially because the designs and colors used are so fanciful. A closer look reveals hundreds of tiny snippets of fabric assembled to create rich, dense, imaginative compositions.

A pastel, "Blue Ridge Mountains," by Alyssa Wise Taylor, sensitively captures the atmosphere of the

Virginia mountain range. Anyone who has traveled on Skyline Drive will appreciate the artist's rendering of the low-lying fog blanketing the valleys. At 6" x 6", Bobbi Heath's tiny oil on canvas, "The Meadows," is a little gem. The artist has effectively simplified the shapes and color areas, producing a very pleasing landscape.

Ed Franzek's woodworking mastery is evident in his several furniture pieces on display. Using cherry or walnut, he has created corner tables, end tables and small occasional tables that are elegant. Two large-format photographs by Tom Briere are standouts: "Anghiari, Italy" and "Opuntia Cactus at Spring Mount" are well-composed, thoughtful compositions.

The next major event at Artists Corner & Gallery is a juried show opening on April 7, with a reception in the evening. Detailed information about the exhibit will be on the gallery's website (artistscorner.gallery) starting March 1.

Top Right: Richard Kattman, *Lilac*, acrylic on canvas, 68" x 68".
Bottom left: Tom Briere, *Anghiari, Italy*, photography, 17" x 11".



| Flavia Cigliano

HILL-STEAD'S SECRET GARDEN

CURATING CLASSIC TO CONTEMPORARY

Theodate Pope Riddle could not have foreseen that the stipulations she made in her will would pose such a challenge for Hill-Stead. It's an exquisite museum, and one of the remaining great country estates near Hartford, but until recently, many visitors have behaved as if one cursory tour was enough. It's been up to new leadership to convince its audiences that Hill-Stead remains a living, breathing entity worth exploring many times, and from many angles.

Hill-Stead began as a home for a wealthy industrialist family which moved to Farmington from Cleveland, Ohio, at the behest of their only daughter. Theodate had been drawing plans for a home on this property while she was still a student at Miss Porter's

School. When her father said he'd bankroll the project, she approached the great Stanford White, who liked Theodate's drawings enough to abide by them. As one of the country's first woman architects, she would later design a number of significant projects, among them the Westover School and Avon Old Farms School.

Some behind-the-scenes decisions – like thick walls insulated with seaweed – harkened back to her Maine Quaker forebears and assured the building would be warm in winter and cool in summer, as well as remarkably soundproof. And she decided that its interiors would be dominated by Alfred A. Pope's exquisite art collections. Even today, it's hard not to take a deep breath upon

encountering Manet's "The Guitar Player" beside the Steinway grand piano; the not one, but two, Monet "Grainstacks" in the living room; or Degas' "Jockeys" mounted under lights above the dining room mantle. Pope collected what he liked, and purchased works often before an artist had been discovered – and Hill-Stead remains a wonderful testament to one man's aesthetic tastes and pursuit of beauty.

Most visitors remember, of course, the 10 now-priceless Impressionist paintings, but there are a number of other significant collections, ranging from etchings by Dürer, Millet and Whistler to Japanese woodcuts, Chinese porcelains and eight Barye cast bronzes. One of the most charming

HILL-STEAD MUSEUM
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FARMINGTON,
CONNECTICUT
THROUGH
JANUARY 21, 2018

Hill-Stead Museum, exterior view.





aspects of this home, designed in the Colonial Revival style during Hartford's Gilded Age, was the way in which Theodate worked to create interior vignettes to show off these works to their greatest advantage.

When Theodate died in 1946, her will stipulated that the home would be preserved exactly as she left it, from the bedroom closet filled with her beaded gowns to the birdcage that contains her taxidermied parrot.

And so it has become the mission of executive director and CEO Susan Ballek to challenge public perceptions about this place through creative programming. Under her tutelage, the museum has been hosting the kind of grand events that must have made an invitation to Hill-Stead in its early days (and nights) so coveted. This house seems to have been made for soirées, elegant dinners, string quartets and song cycles, and it's a spectacular venue in which to revisit Connecticut's social history. Works by Monet, Manet and Degas sparkle under the lights at night, much as they did for the home's illustrious guests, among them Mary Cassatt and Henry James.

That these cultural explorations are tied to the Hill-Stead collections makes it possible to dig deeply into the museum's holdings and tailor its programs – from storytelling for the youngest museum goers to workshops for artists and amateur

art historians – explained Lisa Lappe, a young staffer recruited by Ballek for the task. On March 9, Hill-Stead's Live Poets Society presents Theodate's poems as well as works by Marilyn Nelson, Connecticut's former poet laureate, in Hill-Stead's library.

Pop-up mini-exhibits stationed in some of Hill-Stead's rooms also offer some elements of surprise. Later this spring, a paper sculptor's three-dimensional miniatures will be offering a modern take on the paper crafts that were embraced by women naturalists in the late 19th century. Ballek, in a telephone interview, also noted upcoming collaborative projects with the Hartford Symphony and the Goodspeed Opera Company that will explore the popular culture of Theodate's time.

Ballek has also made it a point to capitalize on the 152-acre property; it's open to the public seven days a week, offering three miles of winding trails and a restorative refuge. Hill-Stead's pastureland is once again dotted with sheep and lambs in spring – just part of the "First Sunday" offerings that are appealing to families, Lappe added.

In June, much of the action moves outdoors, as literally thousands of visitors arrive, many with picnic baskets, for the Hill-Stead Sunken Garden Poetry Festival. Rennie McQuilkin, current Connecticut Poet Laureate and a founder of the festival, said that its

great success was aided early by promotional efforts. But some 25 years later, these Wednesday evening and Sunday afternoon readings have retained a local following. In McQuilkin's mind, there is no question that people are craving "the sort of reinvigoration that poetry provides." The Sunken Garden, lovingly restored and maintained and filled with music and poetry, can make for a magical summer evening. This year's series will kick off with readings by McQuilkin and former United States Poet Laureate Billy Collins.

One evening in the series is devoted to young emerging artists. "Being selected to read is a great honor, and it comes with mentoring, introductions to other poets, and the validation that their poetry is important to the world at large," McQuilkin said.

The result of these concerted efforts has been a decided uptick in attendance and new memberships. Ballek was among the young leaders named recently by Connecticut Magazine for significant contributions to the state, and for good reason.

"Susan has brought on board what I think is a wonderful team, and we have a shared mission. A major part of my job," Lappe said, "is to make sure Hill-Stead is no longer Connecticut's best kept secret."

| Kristin Nord

Hill-Stead Museum, interior views, featuring works by Monet, Degas, Manet, Whistler and Cassatt.

MAINE'S ART SHOWCASE

GENERATIONS OF WYETHS AND MORE

The rocky coastline and the lobsters that inhabit its waters are the two treasures most tourists want to experience when they visit Maine. But there is another reason to explore the state's midsection - its art scene, centered in the Rockport/Rockland area.

Many well-known artists have lived and worked in Maine and still do. Perhaps most notable among them is the three-generation Wyeth family, whose links to Rockland's Farnsworth Museum, specializing in American art related to Maine, make it a special venue.

The Farnsworth Museum was founded by Lucy Copeland Farnsworth, the last surviving member of her wealthy family, who wrote in her will

that a building she owned on Main Street should "serve as an art gallery." It opened in 1948 with works by George Bellows and Andrew Wyeth, among others, and soon was showing such artists as Winslow Homer, George Inness, and Jamie Wyeth. In keeping with the museum's special relationship with the Wyeth family, Andrew's late father N.C. Wyeth, the noted illustrator and painter, also continues to have his work shown.

Since the early days of the museum, many nationally prominent artists whose careers are associated with Maine have come into the museum's collection, including several from New York who summer there. In 1969, Robert Indiana, known for his renditions of the word LOVE, moved to

the nearby island of Vinalhaven and became part of the museum family. So did Rockland resident and sculptor Louise Nevelson; the Farnsworth boasts one of the country's largest assemblages of her works. The museum has continued to grow its collection, which now includes significant holdings of 20th century and contemporary photography focusing on Maine.

Nearby the museum is Olson House, the subject of numerous works by Andrew Wyeth, including his well-known painting "Christina's World." (The house is owned by the Museum of Modern Art in New York.) Also, the 1850 Farnsworth Homestead in which Lucy Farnsworth lived is part of the museum's campus. Its Greek

WYETH AT 100
APRIL 15 THROUGH
DECEMBER 31

WOMEN
THROUGH JANUARY 21,
2018

FARNSWORTH MUSEUM
16 MUSEUM STREET
ROCKLAND, MAINE

Andrew Wyeth, *Her Room*,
1963, tempera on panel.
Farnsworth Museum of Art,
© Andrew Wyeth/Artists
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Revival exterior is augmented by an interior in high-Victorian style. Placed on the National Register of Historic Places in 1973, it is open to the public.

The museum typically mounts two major exhibitions a season, one Wyeth-related, along with multiple intimate exhibitions featuring thematic displays of its large collection. In addition to seasonal shows, “the Farnsworth keeps things very much alive in the off-season too,” said communications officer David Troup. “We offer new experiences to our local community which comprises a large portion of the over 60,000 people that come through our doors annually.”

Two spring shows should draw enthusiastic visitors.

The recently opened “Women,” which remains on view through January 21, 2018, spotlights works from the Farnsworth collection by an enticing collection of the country’s legendary artists. In the Roschild Gallery, women are the subject

in works by Washington Allston, Frank Benson, Milton Avery, Louise Nevelson, Will Barnet, Grace Hartigan, Robert Indiana, Philip Pearlstein, Andy Warhol, Jamie Wyeth, Alex Katz and Julian Opie. The Library Gallery hosts works by women, including Berenice Abbott, Georgia O’Keeffe, Elaine de Kooning, Beverly Hallam, Lois Dodd and Joyce Tenneson.

On April 15, the centennial of Wyeth’s birth will be celebrated with the opening of “Andrew Wyeth at 100,” a five-part exhibition that’s highlighted by “Andrew Wyeth: Maine Watercolors, 1938 - 2008,” a career retrospective of the painter’s most important Maine-themed pieces, including the study for his final work, “Goodbye My Love.”

Two associated exhibitions will focus on two of Wyeth’s best-known tempera works: his “self-portrait” entitled “Dr. Syn,” and “Her Room,” purchased by the Farnsworth in 1964 for what was then a record amount for a work of a living American artist.

“The Olson House: Photographer’s Muse,” a collection of photographs of the house made famous by Wyeth’s beloved “Christina’s World,” features work by Paul Caponigro, Linda Connor, Tillman Crane, James Moore, Bradbury Prescott, Peter Ralston, Kosti Ruohomaa, George Tice, Brian Vanden Brink and Eva Zembroski, each of whose own portfolios stand out in their profession. An exhibition of Wyeth’s Maine drawings will complete the series. The show will remain on view through December 31.

An “official” birthday celebration for Andrew Wyeth will be held on July 12 with a 3 p.m. party at the museum’s Wyeth Center. Related Wyeth centennial events and lectures will take place throughout the year; for the latest details, visit farnsworthmuseum.org.

| Elayne Clift

Elaine de Kooning, *The Living Room*, 1948, oil on paper laid down on canvas, 24" x 36" (Gift of the Alex Katz Foundation).

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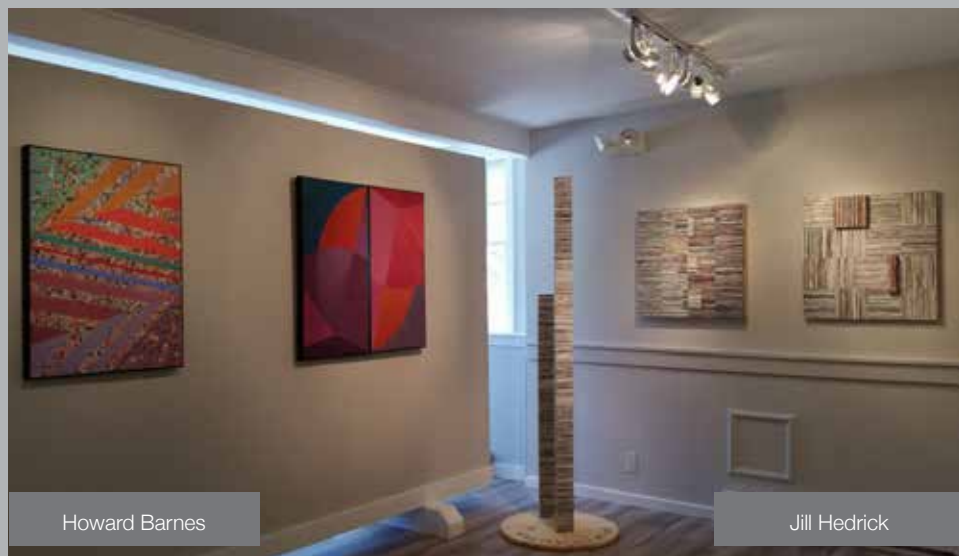
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MARCH/APRIL 2017
CENTERFOLD



Wilda Squires

ARTIST STATEMENT

My entrance into the world of abstract photography began serendipitously ten years ago. Unable to sleep very early one morning, I watched the shadows that the rising sun created within the folds of the bedroom window curtains. The longer I looked, the more I became aware of patterns that resembled things like mountains and faces. I was witnessing a new type of creation coming forth from the natural beauty of fabric so I instinctively grabbed my camera and began taking one photograph after the other, following the path of the sun as it traversed across the curtain material. I then explored the subsequent images in search of other surprises hidden within all of the shadows and fabric folds. It was at this point that I became totally enthralled with the abstract genre and the opportunity to allow my imagination to take flight.

I use common elements such as fabric, glass and flowers, coupled with directed lighting to create my abstracts. As my process has developed over the years, I have added dimension to these elements by layering multiple components, lighting them from multiple angles and enlarging segments of the original photos. The resulting images ultimately evolve into what are, for me, evocative images that reference myriad emotions, feelings and recognitions. These images also continually remind me that, even in the mundane and simple, there are extraordinary elements waiting to be discovered and appreciated, much as in life itself.

I hope viewers of my work are encouraged to insinuate their own sensibilities into my photographs, thus allowing them a much more personal experience.

IN THE CENTERFOLD:
Wilda Squires

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Artificial Intelligence contest
winner:
WILDA SQUIRES

Golden Abstract

CAA MEMBERS PRIZE SHOW

AN ANTIDOTE TO WINTER

Once again, it's time for the Cambridge Art Association's annual Members Prize Show. This year's juror, Randi Hopkins, director of visual arts at the Boston Center for the Arts, selected member artists who hail from Cambridge and beyond.

The members' inspiration comes, necessarily, from wherever they happen to be in the life of their art and in a moment of time. For visitors, likewise, our receptivity comes both from the sum of our lives and the moment we happen to visit.

My mood hankered for the rough and homemade. Not the subtle "come-hither," but the, "Hey, Bub, don't I know you from somewhere?" approach.

Iris Osterman's "Riverbank" caught my attention from both near and far, pulling me closer with its thick impasto of predominantly black, white and grey oil paints with evocative earth tones gleaming through. My canoe slid by the banks of the Charles River so close I could almost trace the infinity of energies competing for soil to root in, space to absorb light and air. From afar, it settled down somewhat but still seethed.

Halfway down the long, wide corridor that makes up most of the gallery in the CAA's Harvard Square venue, University Place, I glimpsed the kind of tree most apt to grow from the hard-scrabble soil of "Riverbank." Jane Sherrill's powerful acrylic "Looking Up" features a giant of a tree. Armored in bark with a 3-D presence, it zooms toward the sky, biceps bulging, in two hefty panels – strangely delicate but, in the aggregate, as persistent as an upended train on rails of air.

After two such "Hey, Bub!" encounters, my next mood yearned for something altogether delicate. "Chinese Witch Hazel" seemed, at first glance, to fill the



Erik Gehring, *Chinese Witch Hazel*, photography, 14" x 18".

bill with spikes of bright yellow blossoms whispering from daisy-brown centers. I asked the photographer, Erik Gehring, how he captured that perfectly white, perfectly suited background for such a dainty show on a branch. Turns out, Gehring haunts the Arnold Arboretum in both summer and winter which is, surprisingly, the season when "delicate" witch hazel blooms against a cold sky.

At the end of University Place's long gallery there's usually a surprise on the expansive wall that both stops our progress and opens up our imaginations. I wasn't at all disappointed in this regard with Gin Stone's entry, "Santa Maria's Bear." Hauled from the deep by a meticulous construction of retired long-

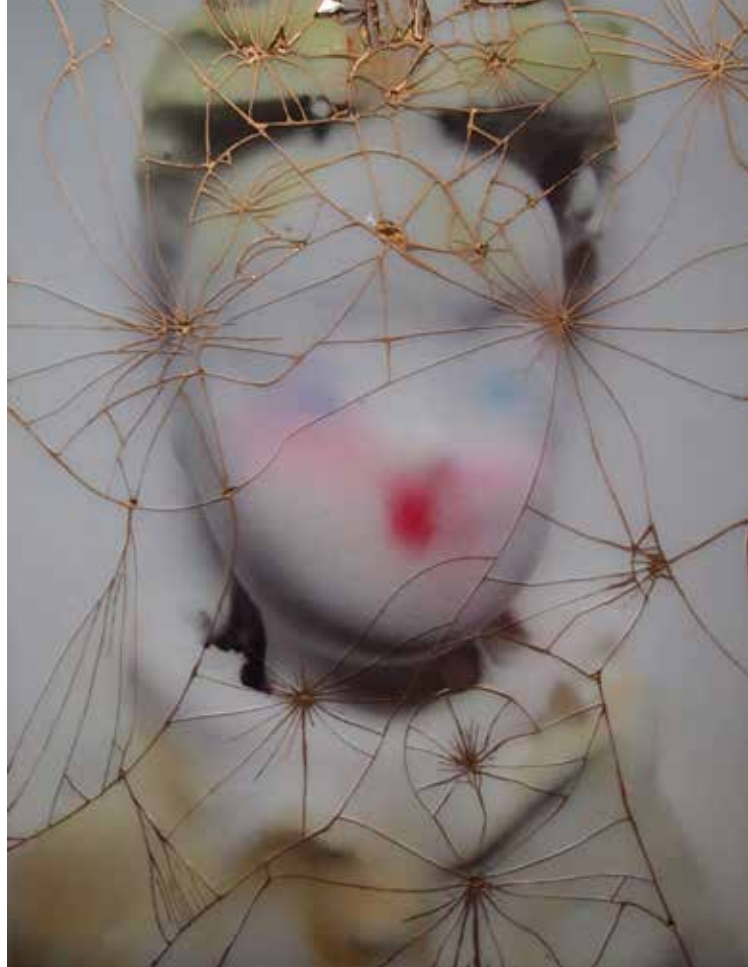
line fishing gear, this bear, mounted like a trophy, is an x-ray of musculature lying alert beneath cuddly brown fur we yearn to stroke. All probing snout, and opaque lead sinker eyes, Stone's bear looks for a hand-out – or, to dispense with the niceties, just a hand, please.

I resisted the urge to pet the work and was relieved to hurry back up the long gallery to the toothless, though no less lively, pleasures promised by two sculptures bracketing the corridor's entrance in the vast lobby. I had, of course, seen illustrations of the "Dying Gaul" before. It's an iconic Roman sculpture of an anonymous barbarian, naked, mortally wounded and all but ready to sink into the battlefield of his defeat except for the prop of one

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Jane Sherrill, *Looking Up*, acrylic on wood panel, 40" x 24".



Stephanie Todhunter, *Queen Beth (kintsugi)*, original macrophotograph backprinted onto glass, gold enamel.

stalwart arm. In a trope of daring originality, and no little cheek, Jim Banks' sculpture "Steeved Gaul" references this iconic masterpiece with a found piece of root and branch which seems to reach, with only its natural growth pattern, deep into both art history and this particular instance of Gallic spunk.

The gleam of the Dying Gaul's marble original is gorgeously, if somewhat irreverently, mimicked by layers of shiny wood sandpapered with infinite elbow grease. I look to the artist for a philosophical explanation. Obliging, Banks makes vigorous rubbing motions with his hand and whole arm while offering a disquisition on the various types and grades of sandpaper.

Across the way, I meet Kevin Duffy, the sculptor of a modestly sized piece of granite that, on first glance, resembles a melon or a bumpy squash. Only closer examination is rewarded by the lively and delicate revelation of "Entwined": hard granite has been chiseled and rubbed into the bulging curves of a cloth

package entwined with stone "string" tied in a firm top-knot.

The package bulges with mystery, and, on closer regard, seems to quake with intent to move. Perhaps the quick-silver gleam of mica or a wandering stain of iron just near the surface of this Chelmsford curbing granite lends motion to inertness. Is it a hobo's bundle laid down between journeys? Is it the tightly wrapped few possessions, both sacred and worldly, of a wandering monk? I look to Mr. Duffy for enlightenment. He makes rubbing motions with his hand and arm while talking of the different grades of sandpaper that put the gloss and mystery on this prize winning sculpture.

It's been a feast of materials and visions. So many visions – 37 to be exact, so many mediums deftly conjured to life that, as I pocket my pen and notepaper, I hear the thrumming of Lynda Fatalo's evocatively titled "In between my heart-beats" sounding from an airy confection of copper wire studded with glass beads.

As much a fine drawing as a sculpture, it's an apt symbol of the heart's well-studied anatomy with its still-mysterious reach.

I'm also reminded of the many "heart-beats" in this exhibition to which I gave undeservedly limited attention. Bring your own readiness to listen and look to those art works that speak to you.

| James Foritano

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Grant Drumheller, *Passaggiata, Shadowed Version*, 2016
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RON FORTIER

FROM NEW BEDFORD TO PORTUGAL: TIPS FOR IMPLEMENTING PLAN B

My name is Ron Fortier and I'm an American abstract painter living and working on the Silver Coast of the Portuguese mainland. After 40 or so years in marketing and advertising, I finally had the chance to do what I've wanted to do since the day I received my MFA in painting from the University of Miami.

In less than six months, I've been able to accomplish more here than in my previous five years in the States. I have booked three solo exhibitions here and two back in the U.S.. I'm represented in Portugal by Galeria O Rastro (www.galeriaorastro.com) and in Massachusetts by the Colo Colo Gallery in New Bedford.

My first solo show in Europe was at the end of 2016 at the Galeria O Rastro in Figueira da Foz, where I have a second solo show scheduled at the Centro de Artes e Espectáculos from March 2 to April 2. My first show in Germany takes place this fall at the Galerie Atelier 35 in Landstuhl.

Back in the States, I will have a solo show at the Colo Colo Gallery in New Bedford, Massachusetts from May 24 through June 13 and I'm in the process of confirming the details of another in Rhode Island.

Picasso said, "The purpose of art is washing the dust of daily life off our souls." That's a very true sentiment I think most artists will agree with. But why did we become artists? What compelled us? What keeps us going?

I received my MFA four decades ago with one intent – I needed a graduate degree to get a job teaching painting and drawing at the college level to assure a steady income in order to continue painting.

Nothing unique there. When Rene Ricard penned his seminal article, "The Radiant Child," about Jean-Michel Basquiat for Artforum in 1981, he said, "Everybody wants to get on the Van Gogh boat. There's no trip so horrible that someone won't take it."

"The idea of the unrecognized genius slaving away in a garret is a deliciously foolish one," Ricard wrote. "We must credit the life of Vincent Van Gogh for really sending this myth into orbit." Well, sometimes truth is stranger than fiction.

My trip, although not horrible, has been a journey marked by delays, necessary side trips and frustration. Yet, through it all, the quest to be a painter was tempered with a dash of optimistic aspiration.

Bill Clinton was right – it's the economy stupid! My journey as a painter was interrupted by every

economic upheaval since the Carter administration. Being married with one child brings with it both responsibility and selflessness.

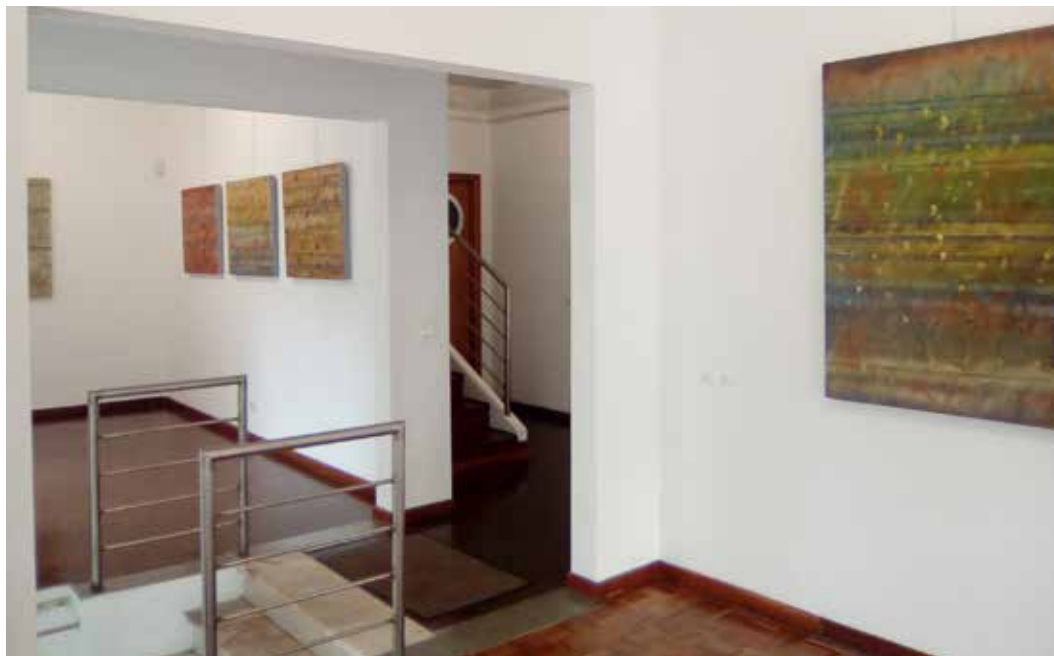
So, while I was pursuing my MFA at the University of Miami, I also picked up some advertising layout and design skills from a couple of guys who left good jobs and thought, "What the heck, I'll teach!" Those skills kept me creative and afloat for the last 40 years.

And then, last year, my 40-year-old marriage came to an end. So, now what? I took a trip to Portugal to visit my parents, who are in their 90s, and to assess where I was and where I wanted to be.

I quickly learned that my money could last much longer living there, and the lifestyle was healthy and simple. Figueira da Foz is located on the Silver Coast of mainland Portugal. It boasts the largest beach in Europe. One

RON FORTIER
FIGUEIRA DA FOZ,
PORTUGAL
RONFORTIER.NET

Galeria O Rastro.



section is three and a half kilometers wide – that's just over two miles! And even though I'm not a "fun in the sun" kind of guy – what's not to like?

My younger brother Bill, who's lived in Germany for over 30 years, was visiting Portugal at the same time. I told him about my Plan B of moving there. He took me to look for galleries and we found the O Rastro Gallery where I met the owner Rui Beja. When I moved to Figueira da Foz (actually the village of Praia de Buarcos) in July of 2016, I stopped by the gallery.

Rui remembered me. He looked at my work and unknowingly challenged me by asking me to do three large pieces similar to a series of drawings I had done a few years back.

One thing led to another, and all of a sudden I had a champion, savvy gallerist and new friend in my corner. In a very short time, I had accomplished more in Portugal than I had in the last five years when I had decided to pick up the brush again and stick to it.

I can't possibly tell you everything in this one article. But I can tell you what you need to do if you are contemplating your own Plan B.

The first thing is to ask yourself: What do I have to lose? What's the worst that could happen?

Okay, there are a lot of things that you need to consider. Yes, not knowing the language is one factor, but most Europeans speak English and many are multi-lingual.

The biggest decision, whether you're just starting off or starting over, is what possessions are you willing to part with? For me, my entire "life" was packed into four 55-gallon fiberboard barrels.

Of course, my art, tools and supplies took up a barrel or more. Hey, you can always buy clothes and other items here.

Shedding possessions was a cleansing experience. You really come to grips with what's important. So, you have to decide what to sell, recycle, give away to friends and family, or donate to Savers.



Once you're committed to moving out of the United States, the next thing to concentrate on is getting a passport and visa. I was fortunate to have the Portuguese Consular Office in New Bedford and their devoted assistance.

Next are communications and finances. There's too much to get into here but you need to get yourself a dual SIM card phone and an international bank credit card with a checking/debit account.

If you don't have any contacts in your new locale, I suggest you visit there for a couple of weeks, introduce yourself and network as much as you can. Look for an apartment where you can set up a studio.

In my case, my two-bedroom house (one for a studio) is fully furnished with linens, crockery, pots and pans and fantastic landlords. Having a studio requires supplies.

Rui introduced me to his framer who also sells canvas and paints. Great service, superior quality goods and all for less than it costs in the States.

So, now I had a place to live, an art supplier and a gallery to represent me. Now, all I had to

do was establish myself in the arts community.

You'll also need a way to make money, be it direct online sales, gallery sales, commissions and anything you need to do to pay the bills.

Playa de Buarcos.

Hope Ricciardi

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In my case, living expenses here are a quarter of what they were in the States. Germany's prices are higher, with France a bit lower, and then there's Spain, which is just a bit higher than Portugal. There's lots to learn and every day is an adventure.

But the payoff is that you can brand yourself as an international artist and it has a weird advantage – you'll perhaps gain the respect back in the States that you couldn't get before. As long as you show abroad and in the States, you'll maintain your international artist status. You'll also be more respected in Europe and oddly, finally respected back home.

No place is perfect. Not taking a chance if you have an opportunity will only bring regrets. I was told that my life changed not because I changed places but because I changed. As soon as I committed to being an international artist, things began to fall into place with two solo shows in Portugal, one in Germany and two back in the States.

Art, as romantic as it may seem, even if you insist on getting on that Van Gogh boat, is still a business. For some, it's a full-time business. For others, a part-time business. You get out of it what you put into it. Yes, there are a lot of factors depending on where you are in life at the moment.

Half of your time you're looking for sales, showing and exposure opportunities. The other half, you actually get to paint.

Poet John Berryman said, "The artist is extremely lucky who is presented with the worst possible ordeal which will not actually kill him. At that point, he's in business."

The secret is never, ever give up.

| Ron Fortier



Suzanne Moxhay

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Top Left: Paul M. Murray, *Nearing the Mark*, color photography
www.harmonichreads.com

Top Right: Gretchen Dow Simpson
Agadir, oil on linen
www.gretchendowsimpson.com

Left: Meris Barreto, *Ikebana Sleeve: Ko-Raru*, enameled bronze mesh, www.merisbarreto.com



Art featured is representative of over 120 elected artist members of ALRI.

OM TAT SAT

A COLORFUL ROAD TRIP THROUGH INDIA

Last year, photographers Maria Cusumano and Mark Towner traveled to India together and brought back the images that comprise their show now on view at Endicott College, "Om Tat Sat: Reflections from Mumbai to Kolkata."

The collection of images offers the viewer a smattering of India's bold colors and a glance at scenes from a dynamic and complicated country. Both artists are on staff at Endicott, Cusumano a fine arts faculty member and Towner the dean of visual and performing arts.

"There was a plethora of sensuous stimuli wherever I went in India. I found while there only one place where my eyes could focus during each day which deafened the constant noise, slowed the incessant bustle, cleared the mind and brought to it any semblance of calm, peace, and introspection," Cusumano writes in her artist's statement. "For me, that focal point in India was the sun."

Her image of a glowing solar orb setting behind the Mahabodhi Temple in Bodh Gaya conveys this. The globular star radiates a warm ochre, silhouetting the tall holy structure. It's an image that holds you. You can almost feel the heat of the sun on your face and the calm of the evening as daylight dwindles.

But India is rarely associated with "calm." Another image, "Peepin Sneakers," from the same temple, hints at this. Two little boys sit behind rows of adults, with their shoes off, smiling as they play on the ground.

"Morning Smog" offers another look at the sun, this time over Mumbai.

The orange sun rises through a blue and lavender sky, under which a few faintly visible rooftops of Mumbai look brushed in with watercolor paint at the bottom of the frame. The image brings to mind Armand Guillaumin's impressionist paintings, and



portrays a quiet moment you'd never guess was taken in the most populous city in India.

The 15 images by Mark Towner included in the show represent a fraction of the photos he took in India. Towner acknowledged his shifting identity (tourist, artist, journalist) and the effect it had on the photos he took: "So the viewer might rightfully ask, what image-maker role did I take on while abroad? The answer is not simple because my relationship to image-making is complex: sometimes a documentarian, sometimes a tourist, sometimes a journalist, and frequently an artist.

"However, it should be noted I was not interested in photographing the impoverished, the diseased, trash-filled streets, urban skylines with aborted high-rises, the beggars or the world's largest slums. During the editing process I came to realize I wanted to select images that were colorful and vibrant and share some of the exotic subject matter of India."

Towner's photo, "School Girls at Ajanta Caves," portrays a group of around 40 girls assembled under a tree near the historic site of 30 rock-cut Buddhist cave monuments which date from the 2nd century B.C. Tourists in their own country, you can almost hear the chatter coming from the

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THROUGH MAY 20

Top Right: *Music Festival at Rajarani Temple, Bhubaneswar*, Mark Towner.
Bottom Left: *Mahabodhi Pilgrims, Bodh Gaya*, Maria Cusumano.



bunch. Pops of bright pink, orange and green clothing punctuate the frame and contrast the sun-scorched hills behind them.

"Statue of Mahatma Gandhi," a photograph taken by Towner in Mumbai, is uniquely devoid of the colors or faces you might expect from a Westerner's photos of India. The black statue of Gandhi is made small, almost lost in the frame among the leaves and shadows of a

nearby tree in the foreground and what looks like a modern, governmental building in the background, a reprieve from the "visual smorgasbord" Towne said surrounded him at every moment of his trip.

Another vibrant image, "Khenpo and Monks at Mahabodhi Temple," shows a large group of monks clad in the iconic maroon and ochre robes, seated at the steps of this UNESCO World Heritage Site, the place where

Buddha is said to have attained enlightenment. The picture, and the show as a whole, opens a window into a world far from the snowy North Shore of Boston.

A diverse collection of images, these photographs provide a warmth that might be just the antidote you need to melt your New England winter blues.

Molly Hamill



Left: *My Ganga Wakes*, Varanasi, Cusumano.
Right: *Everything Under the Bodhi Tree*, Bodhi Gaya, Maria Cusumano.

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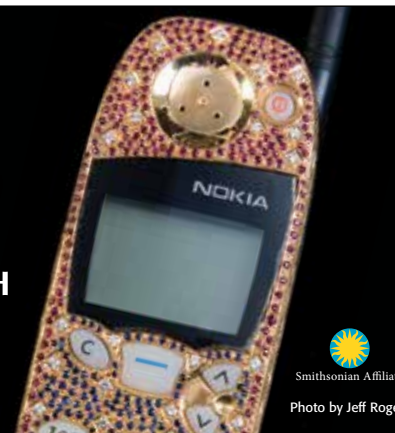
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"Still Life Lives!" features current trends in still life as an art form and also highlights work from the Fitchburg Art Museum's permanent collection. "I put works together that seem to have conversations with each other," said curator Mary Tinti, who enthusiastically met me at the door for a guided tour of the exhibit. "Things that are connected both visually and thematically."

We started in the foyer, which are lined u

included the founder Eli (1923): "Ar of a collec of objects of two "Unti show her l arts, depict ain clock, The object not arrang positioned

STILL LIFE LIVES

MORE THAN JUST A BOWL OF CHERRIES

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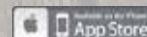
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DONALD BEAL

GO FIGURE!

Early in 2015, I was visiting the Narrows Center for the Arts in the old South Coast mill city of Fall River, taking notes for a possible review. While I was there, Debra Charlebois, the director of operations for the gallery, asked me if I might consider acting as a guest curator at some point.

The invitation was fairly open-ended. The subject of the exhibition and the artists to be included would be entirely at my discretion. I accepted the offer and proposed a show that would feature the human figure. It would ultimately be titled "The Tenacity of the Figure" and would attempt to once again affirm the resolute and primal staying power of the human form as one of central significance in artmaking.

I imagined a strong coterie of painters and sculptors to pull off my curatorial thesis. But I needed a linchpin, the key player whose involvement would help determine the selection of the rest of the group. That linchpin was an old colleague, Provincetown painter Donald Beal.

Beal told me he didn't "do themes," but that wasn't exactly true. What he meant was he didn't paint to spec – but he always did themes. From his days as an undergraduate student at the long-defunct Swain School of Design in New Bedford, where he studied with the late David Loeffler Smith, to the Parsons School of Design in New York City, from which he earned his MFA and studied with Paul Resika, to the present, Beal has done themes: the landscape, the still life, harbor scenes and seascapes,

floral arrangements, and most significantly to my eye, the figure.

Beal's influences certainly include Courbet, Cézanne and Edwin Dickinson. But the influence that resonates most definitively through his paintings is Willem de Kooning. Both are exquisite draftsmen who embrace the human figure in all its imperfect majesty, and both use color in such a luminous manner that it borders on the ethereal.

Much like de Kooning, Beal revels in the female figure. In his loaded painting "Woman and Doll," a woman in a low-cut, short dress sits on a bed, sheets in disarray, one leg tucked beneath the other. Beal has very real formalist concerns, and that painting is much about the play of light and shadow, about hard-edged triangles and soft curves, and about the romance between a vibrant green and a chalky mauve. But make no

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Winter Sky.





Invented Self-Portrait.



Woman, Guitar, Cat.



Model and Puppy.

bones about it – this is also about a polite and quiet sensuality about to explode into something else.

Both of Beal's most important mentors, Smith and Resika, were students of Hans Hofmann. The lessons of the great abstract expressionist, filtered through Smith and Resika, are dynamically evident. Beal's approach to the painting of a figure within a physical space is nourished by the clear understanding and headstrong exploitation of the "push and pull," that is, how objects, bodies and negative spaces relate on the pictorial plane.

Beal has taught at the Truro Center for the Arts at Castle Hill in Truro, the Fine Arts Work Center in Provincetown and at the University of Massachusetts, Dartmouth. In July, he will teach a one-week drawing workshop at the Provincetown Art Association and Museum.

He will exhibit in the group exhibition, "On the Shoulders of Giants," from March 4 through 25 at the Westbeth Gallery in New York City. Beal is represented by the Berta Walker Gallery in Provincetown and by Thomas Deans Fine Art in Atlanta, Georgia.

I have been familiar with the work

of Beal for more than three decades. His landscapes border on the mythological. His painting, "Winter Sky" – all black clouds and the electric suggestion of lightningstrike – almost veer into full-blown abstraction without crossing that threshold. And his best still lifes evoke Cézanne, with carefully considered compositions.

But damn – can that guy paint a figure.

| Don Wilkinson

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ELIZABETH GODDARD

PRINTS OF PEACE

In her artist statement, printmaker Elizabeth Goddard mentions that she is interested in beauty as it relates to peace, stating, "Art that is beautiful brings a great sense of serenity and joy to those who witness it; these people share their sense of peace with their communities and, by extension, with the world."

The Newport, Rhode Island-based artist is showcasing her work at three current and upcoming exhibitions. She always seems involved in a multifaceted collection of projects and goals.

A graduate of Sarah Lawrence College, Goddard entered broadcasting after receiving a Masters of Science from Syracuse University, working in a variety of capacities and winning a New England Emmy Award as associate producer of "Miller's Court" for WCVB-TV in Boston.

She went on to become the executive director of the Newport Art Museum from 2008-2015, during which time she received a fully funded competitive scholarship to Harvard Business School to study strategic planning in non-profit management. Goddard was extremely well organized to be able to complete her Harvard course work and serve as museum director of Newport Art Museum – all while creating artwork and maintaining Studio Goddard Partridge, a print studio she founded with Regina Partridge 19 years ago in a historic building in the Exchange Street Loft Complex in Pawtucket, R.I.

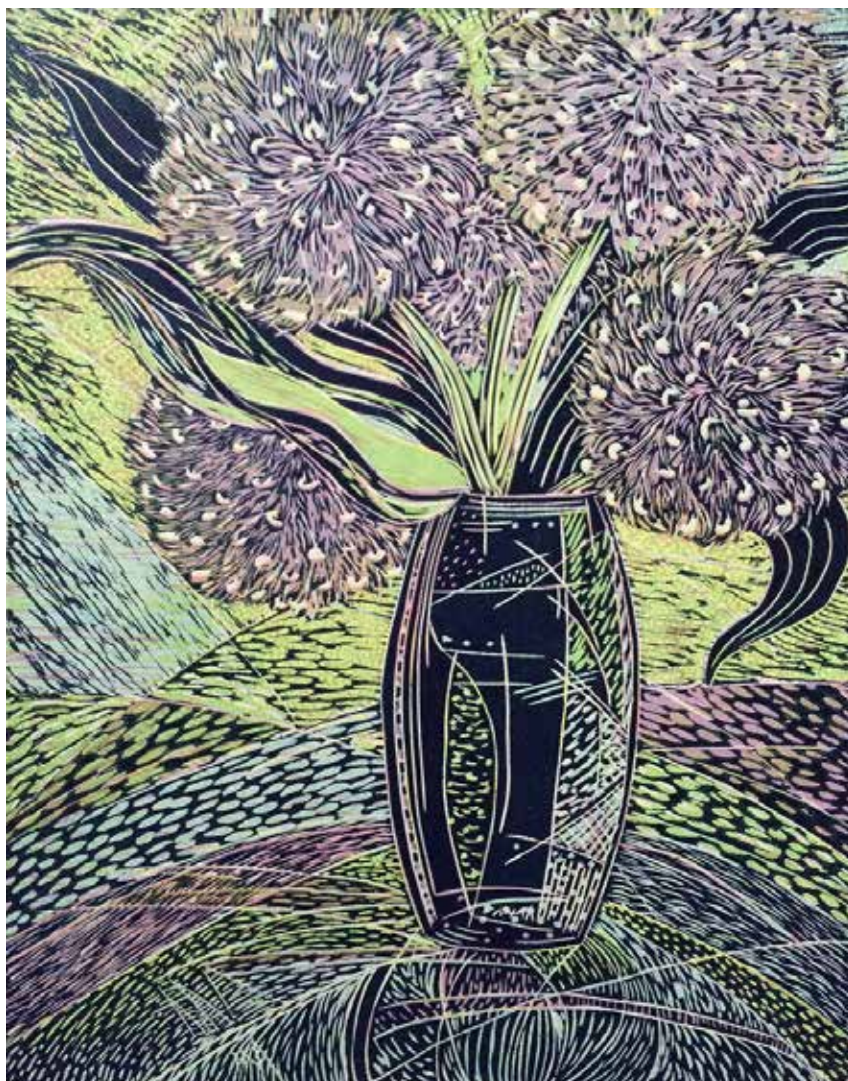
While she has a working home studio in the garage of her well-maintained Victorian house in Newport, Goddard enjoys the feeling of working at Studio Goddard

Partridge because being situated in an artist complex imparts a comfortable sense of shared purpose, the gentle momentum of which fuels her productivity.

She likes the relational idea of having others nearby and enjoys the conviviality of occasionally breaking from work to perhaps share lunch or a brief conversation before going back to the task at hand. (Goddard

considers a print shop environment perhaps more social than the solitary pursuit of painting.)

In April, Goddard will have a two-person show with Partridge at the Providence Art Club's Dodge House Gallery. "Lay of the Land" will include woodcuts by Goddard and monotypes and pastels by Partridge in a visual conversation about landscape.



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APRIL 2 THROUGH 21

Distilled Life-1, 2016
Multi-plate color woodcut
14" x 11".



Fall, Fort Wetherill, Jamestown, 2016, Monotype with gold ink, 18" x 24".



Winter Wave Beats Upon the Shore, 2006, Monotype with gold ink, 18" x 24", (Boston Athenaeum, 2012 purchase).

Two of Goddard's hand-sewn, print-based collages will be display from March 19 through May 28 as part of the "Visions/Revisions" exhibition featuring members of the Print-makers' Network of Southern New England (PNSNE) at the Center for Contemporary Printmaking (CCP) in Norwalk, Conn.

The show's title, "Visions/Revisions" is a contrivance meant to trigger inspiration for the show and unify the result in terms of packaging the exhibit. Framed recent prints by PNSNE artists, created outside of the constraints of organized portfolio specifications, will be displayed.

Goddard's more recent "Comfort Code: Waste Not-Want Not" was sourced from segments of test proofs she saved from another work, "Distilled Life," which will be displayed alongside it. Both have roots in her childhood.

"Mother taught me to sew; my father taught me to work in wood," Goddard said. "I learned Morse code as a child [to] signal his ship with a large mirror [as it left Newport]. This quilt represents ... some of my family heritage."

"Distilled Life," like many in her

catalog of prints, is presented within the traditional framework of multi-block color woodcut. The artist's prerogative, in this case, is for the layers of colors to function texturally. The vase of flowers in the scene relates a calm domesticity and peace.

In contrast, "Comfort Code: Waste Not-Want Not," as the revisionist counterpart, elaborates upon the thrift associated with quilt making. The sewn print collage is structured as a tumbling block design, and beyond that looks not unlike M.C. Escher's labyrinths. It is also reminiscent of parlor games from the Victorian era.

While Goddard was working at the Newport Art Museum, Catharina Slautterback, curator of prints and photographs at the Boston Athenaeum, who had been following her work for some time, contacted Goddard, not on museum business, but to ask to see her prints.

The result of the portfolio review led to Boston Athenaeum purchasing eight Goddard prints with a range of subject matter

and handling. Two of these can be seen in the "New England on Paper: Contemporary Art in the Boston

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MARIAN ROTH, *Inside the Geodesic Dome, #1 (detail)*, 2016, camera obscura color photograph - 2017 Summer Program faculty member
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Athenaeum's Prints and Photographs Collection" exhibition that will be on view there from April 6 through September 3.

The "Winter Wave Beats Upon the Shore" and "A Playful Sea II" prints are distinguished by the prism effect of the sky and the movement in the waves, which Goddard seems to fracture in places – creating an effect reminiscent of broken pottery evocative of the China Trade – and then embellishes with gold ink. These seascape prints project a contemporary handling while showing the assimilated sensibility of historic maritime painting. Their narrative is imbued with a strong sense of place.

"For me, creating a landscape or still life ... is about more than defining what is known; it is about internalizing a space and recreating it as a place beyond," Goddard notes in her artist statement, describing her technique and subject matter. "By using flattened shapes, heightened color, textured marks, and the linear elements of pen and ink in my prints, I am able to set the stage for a highly personal view of the natural world."

| Suzanne Volmer

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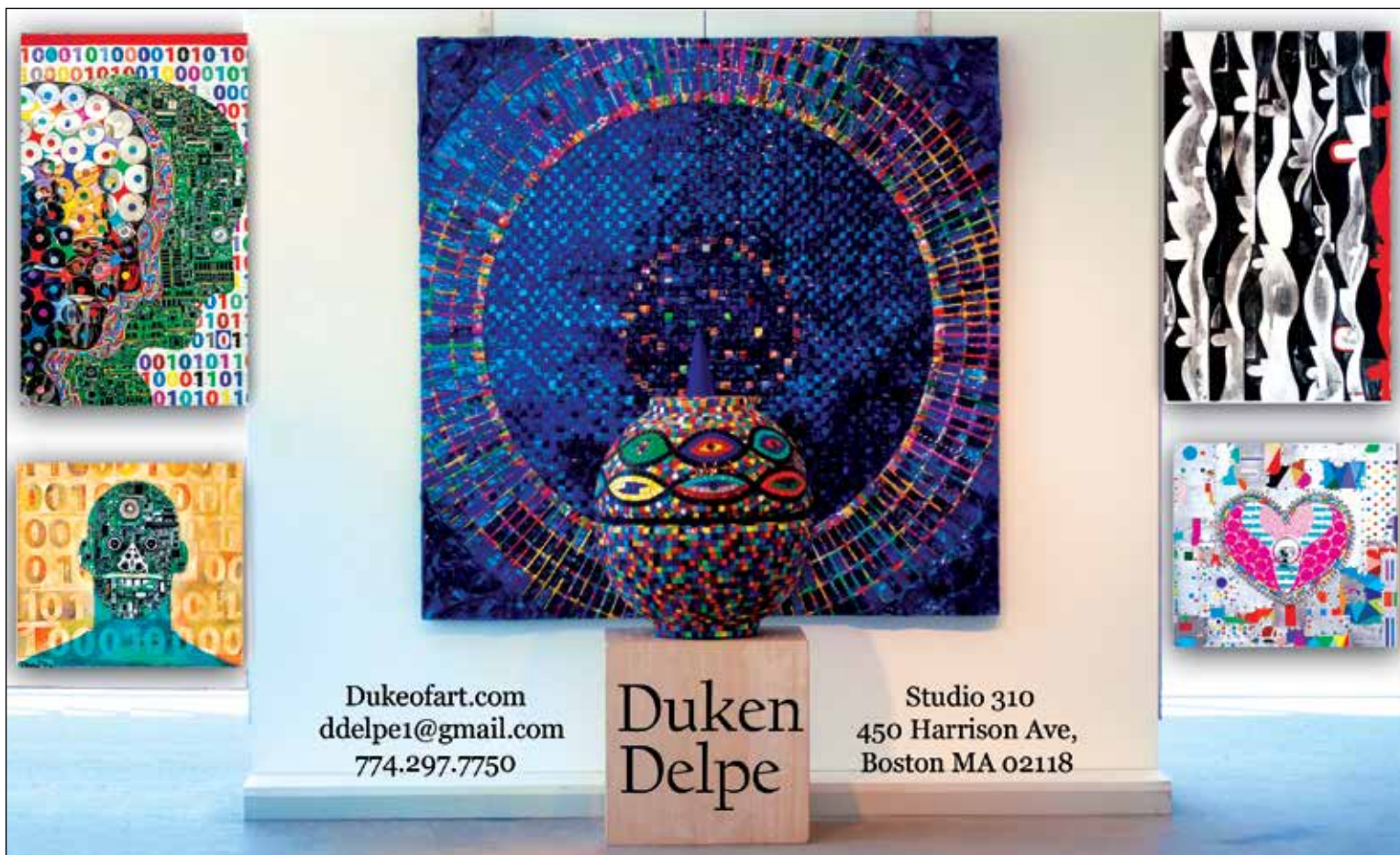
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ROYA AMIGH

IMAGINATION MEETS MEMORY

I first met Iranian artist Roya Amigh on a July afternoon in a converted horse barn in Ghent, New York. I was visiting the open studios of Art OMI, an international artists' residency in the Hudson River Valley. The sweaty bodies and the mid-day heat were overwhelming, so I ducked into a dark stall to catch my breath. As my eyes adjusted, the scanty light revealed clouds of paper scraps – white, pale pink and rusty yellow – enmeshed in threads that stretched from floor to ceiling and across shadowy corners of the room. Next to a debris-strewn kitchen table stood the artist herself, at ease with her work.

Amigh came to Boston University from Tehran in 2010 for a second M.F.A. At first exploring luminous color under neo-expressionist painter John Walker, she soon turned to making gestural line drawings reminiscent of the Persian miniatures familiar to her childhood. Forsaking traditional drawing materials, she began to glue lines of colored thread onto translucent papers and cotton duck, building these into tenuous structures strung across interior spaces. For Amigh, these diffuse, delicate constructions are the gateways to the space where imagination meets memory, her true focus.

Her nomadic installations easily fold into a carry-on bag, but their whispers can fill a room, as at Amigh's one-person exhibition in February at the Iron Tail Gallery in Lincoln, Nebraska, "Like a Tale We Hear." She is scheduled for two more solo shows next year, at FiveMyles Gallery in Brooklyn in August-

September 2017, and at IAO gallery in Oklahoma City in January-February 2018. Amigh's work will be seen locally in "Close To Home," an exhibition next fall at the Art Complex Museum in Duxbury, from September 2017 through January 2018 – a show I have the pleasure of guest-curating.



Amigh's work incorporates texts from Persia's medieval epics and romantic poetry, her own writings, visual quotations from 15th century miniature paintings and elements of "Kheimeh Shab Bazi," an ancient form of Persian puppetry. The mythical narratives of Persian cultural identity, however, are only a surface ploy for her to explore the subject that most moves her, the anguished tales of women friends who have survived sexual assault.

Empathizing from difficult experiences in her own relationships, Amigh imports reflections and imagery from her personal diaries into her works. She composes fragmented narratives of "works within works" reminiscent of the traditional "stories within stories" she heard passed down in her family. Through these, she bears witness

to the indignities and emotional pain of women whose cultures blame and ostracize them for the crime of being female.

Each action in the studio amplifies Amigh's expressive intentions. After gluing, peeling and re-gluing sheets of cotton, lace and vellum, she rips them open and attacks them with scissors and sharp knives. She nails colored strings from wall to wall and ties together skeletal forms of hoops and sprung rods from which

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Collision Response
(Overview), 2015, mixed
media (paper, thread, strings,
wood, nails), 66" x 59" x 18".

ruffles of cloth and paper flutter in space. Whether hugging the wall, hovering in corners, or floating at waist level, her fabrications stir feelings of dissociation and disorientation.

ELIZABETH MICHELMAN:
YOU'VE SAID THAT RECREATING
YOUR DIARY IS METAPHORICAL.
HOW IS THIS?

ROYA AMIGH: When I want to make work about a specific memory, I go back to read about it in my diary, then start making specific material in relation to the feelings it brings back. I started writing a diary after a difficult event; it was the only way I could cope. The reason for writing is, I didn't want to forget the terrible time I went through and the great pain I had. Our memory can get distorted during a traumatic time. I wanted to know exactly what had happened to me. "Collision Response" was the most direct work I made about it.

"Empty Space," two years later, is not about the specific event but is about when you get close to a person but nothing is really stable, everything can explode, really. It's not under your control. When you are in the relationship, you think everything is safe, you're good, but at any moment it can explode. It was a very fragile piece, actually.

[I examine "Collision Response," a rectangular frame of string nailed to the wall, on which sit grids of sticks and struts that jut out beyond the boundaries. Semi-abstract drawings on interlocking slips of paper interrupt the open expanses of wall-space. One can make out medieval scenes: helmeted soldiers wrestling over a body, women arguing under a canopy, a half-naked man looming over a kneeling woman, angels and construction workers, and shepherds shooting an arrow toward a woman cradling a kid in her lap. Two bold vermilion passages cascade toward the center of the painting and tangentially overlap. Could they be a veiled figure fleeing from a snapping beast? The unreadable Farsi characters rippling underneath provide no clues.

Looking at "No One Goes Down," a room-sized installation, I start imagining ominous connections. A jagged constel-



lation of green strings studded with black barbs leaps off the wall. What seem to be gauntlets of birch-bark lunge out from an undergrowth of bright green knots and nets. A blue aluminum ladder ensnared in twine and torn sheeting tips backwards in a suggestive "V," as if resisting an aggressor. One can't help but shiver.]

I FIRST THOUGHT YOUR WORK
WAS SIMPLY DRAWING LIFTED
FROM PERSIAN MINIATURES. IT
WAS SO LINEAR, FLUID BUT ALSO
FRAGMENTED. BUT IT WAS A
DIFFERENT KIND OF MARK.

It's glued thread, not ink. I create, I don't "copy" – I don't want them to be stiff, I want them to carry the story, the narrative I'm interested in. The reason I eliminated the color, I didn't want to distract from the mobility and fluidity.

WHAT HAVE PEOPLE FOUND
INTERESTING ABOUT YOUR ART?

It's like meditation to them. We know there are many stories here, but it's not really necessary to read the exact story, because we can build up our own stories. People always ask, "How do you live as an Iranian woman artist in Iran. Will you be able to show these works there? Are you able to talk about sexual assault in Iran?"

DO YOU FEEL YOUR PROCESS
IS MORE GROUNDED IN PAINTING
THAN IN SCULPTURE?

I start my process with the flat surface. But I think of the space and concept when I make the drawings. In my works [in Nebraska], I changed my mind during the process based on the things happening around the space I am in and the work itself. The physicality of the space I am working in changes because of all the materials falling and spreading into the space.

CAN YOU NAME SOME ARTISTIC
INFLUENCES?

Judy Pfaff, Joan Jonas, Doris Salcedo, Louise Bourgeois, Richard Serra, Julie Mehretu, Sarah Sze, Goya – all very successful at breaking down the traditional ways of mark-making. I am very interested in how they are making a balance between their improvisational and thoughtful moments.

In a studio visit, Judy Pfaff told me that I should pursue my process based on my narrative rather than formalism. "Just paint the narrative, form comes naturally to you." That advice implied to be brave and take challenges and walk into the space without knowing about it. That stuck in my mind.

No One Goes Down (Overview),
2016, mixed media
(paper, thread, strings, tree bark,
cardboard, packing peanuts,
ladder), 77" x 65" x 36".

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KRZYSZTOF WODICZKO

PROJECTING LIGHT ON SOCIAL ISSUES

Krzysztof Wodiczko, Harvard University Graduate School of Design's professor in residence of art, design and the public domain, who also works with the Interrogative Design Group at the Massachusetts Institute of Technology (MIT), combines art and technology with emerging social issues to produce creative projects involving veterans of war, disasters and other trauma.

His artistic practice, which he calls interrogative design, incorporates sound production, projections, specially constructed robots and other forms to give the viewing and listening public an unparalleled awareness of the issues he presents, and offer an impetus to change their perspectives and future actions.

"The monument is a mission to change, in a productive versus a destructive way," Wodiczko said. He has found, in projection, a methodology that temporarily changes and makes relevant statues constructed long ago to assume the persona of a new generation, their issues and people. He has invented devices to enable people to communicate with each other and with the public, telling their stories and their histories.

This writer was fortunate enough to be able to interview him at Galerie Lelong, New York, and to discuss some of his past, present and future projects and his teaching at Harvard.

At Harvard, Wodiczko said, "my students mostly develop their own work, and I develop mine, but we confront similar issues. I do some tests in Boston, at Harvard, and in New York. I do a lot of thinking in coffee shops and planes, and I set up situations in those cities."

He is universally known for his projections, although his artistic practice involves other forms of communication. Members of the community he addresses are projected onto a statue or other architectural form, but he often includes only part of a body, as in the projection, "Ronald Reagan's Hand on the AT&T Building," (November, 1984), four days before the election.

He sees the one-handed gesture here as pledging loyalty, allegiance. That is all that is necessary in this work to capture the essence of the former president. He sees the body as a metaphor for the architecture on which he projects, noting that buildings are bodily metaphors, possessing a central core, with wings serving as arms, and the dome, a head. Supplementary fragments animate buildings; the body projected on it gives it life, makes it come alive, enabling it to literally speak.

His own history began with his birth in the Warsaw Ghetto during the Warsaw uprising. Growing up and receiving his education in Poland, he witnessed the devastation of the nation due to the destruction of the war, and observed the inability of survivors to discuss their experiences or verbally express their feelings. His work, emanating from this history, deals with memorials, veterans and survivors.

Although he is Jewish, he insists, "One needn't be Jewish to be a

survivor. To be Polish in my generation means to have suffered during the Second World War. Jewish certainly adds to the dimension, but it's not as important. 800,000 people were killed in Warsaw during the war." As a result of his membership in this generation, he deems himself a war veteran.

He told me that for every one killed soldier, seven to 10 survivors psychologically repeat that death, as was the case in Warsaw. He says the soldiers and others killed are not war veterans, but those who survived are war veterans, and their children are also veterans, like himself.

"I am actually a war veteran twice because I am a survivor of the Holocaust, even though I don't remember the war," so he deems the children of war, like himself and those who remember the war, all veterans. He went on, "I don't know how many traumatized victims are in Afghanistan. So the definition of war veteran, even



Homeless Vehicle Project (courtesy Galerie Lelong, New York).

**FOR MORE
INFORMATION:
[GALERIELELONG.COM/
ARTISTS/KRZYSZTOF-
WODICZKO](http://GALERIELELONG.COM/ARTISTS/KRZYSZTOF-WODICZKO)**



Krzysztof Wodiczko (courtesy Galerie Lelong, New York).



Nelson projected onto the statue of Abraham Lincoln in Union Square, New York City, as part of *The Veterans Project*, video and sound installation (courtesy Galerie Lelong, New York).

of urban wars, is worthy of rethinking. The situation we live through now helps us to understand the human casualties of war more. I have had direct contact with some of those refugees from Syria and Iraq and I can assure you they are war veterans."

We discussed the various ways he enables people to speak of the

voices, gestures, faces and bodies of 14 veterans of those wars. Speaking through Lincoln's mouth, in a square known for social protest, they were, according to Wodiczko, "partially themselves and partially Lincoln," with all the veterans' trauma that entails.

"My initial thought was that

was suffering melancholia. We have no proof because he could not write his memoirs, because he was killed.

"THE SITUATION WE LIVE THROUGH NOW HELPS US TO UNDERSTAND THE HUMAN CASUALTIES OF WAR MORE. I HAVE HAD DIRECT CONTACT WITH SOME OF THOSE REFUGEES FROM SYRIA AND IRAQ AND I CAN ASSURE YOU THEY ARE WAR VETERANS."

traumatic experiences impacting their lives, the mission of his work. We began with his projection onto the Abraham Lincoln statue in Union Square, New York for Veteran's Day, 2012, which was extended from a planned several nights to one month. The War Veterans' Project, (November 8-December 9, 2012) dedicated to the returned soldiers from wars in Vietnam, Iraq and Afghanistan, consisted of a video projected onto the Lincoln statue, animated with the

Lincoln was a war veteran himself," Wodiczko elaborated. "He had fought in a war before he became key in triggering the explosion of the Civil War, so he knew what war was, but he also was a war veteran because he participated in another war and in the Civil War, visiting battlefields. He was suffering some traumatic condition, we have no proof, but I think he



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But there was a sense of guilt, which is part of protection."

"Out of Here, The Veterans' Project," was shown at the Institute for Contemporary Art in Boston (2009-10) wherein the artist simulated a mortar attack in Iraq with sound and projections, with the innocent public suffering the consequences. The eight-minute video projection, full of loud sounds of blasts and chaos, and projections of light emanating from bombs, ends in an eerie silence, extending again his definition of veterans to the victims and their survivors.

In this country, our cities are unfortunately full of homeless people, many of them war or trauma veterans. Wodiczko worked in Denver with the Colorado Coalition for the Homeless, developing a vehicle for the homeless to carry their possessions and articles to sell or recycle for money.

The War Veteran Vehicle was

organized by the City of Denver during the 2008 Democratic Convention. "Almost all were war veterans, or ex-soldiers who didn't go through war, although in America, they are entitled to call themselves war veterans," Wodiczko said. "Many of them kill themselves. The largest department at the Veterans Affairs hospitals, after surgery, is psychotherapy. Those who were psychologically able to participate in the project took advantage of vehicles, shopping carts, which I developed with them.

"These homeless residents of cities are then equipped psychologically and physically to recycle and collect cans to sell. It's a very difficult job so they have to present themselves in public space as people of action with survival skills. Although only a small number of homeless people can make use of these vehicles, those people can communicate with non-homeless to

a barrage of questions – "What are you doing? What is this?" and eventually "Who are you?" – engaging in dialogue, responding and becoming instructors, actors, operators, performers and storytellers.

"When they have a specially designed vehicle, they are legitimate workers, because they have a tool that is clearly not stolen. So there is more opportunity with this equipment to be agents."

According to Wodiczko, "It is often easier to speak to someone foreign to me than to the closest person. I create ways for people to confront their desires and develop a different level of consciousness about what to do with their lives, because the agency of those people develops."

For the "Weimar Projection" (for Kunstfest Weimar, Bauhaus University, 2016), refugees from Syria, Afghanistan and Iraq spoke through

NEWPORT ART MUSEUM WINTER EXHIBITIONS

Lindsey Beal & Ron Cowie
New Light Through Old Windows
January 21 - April 16, 2017



Lindsey Beal, *The Venus Series: Figure #1*, 2014, ambrotype (wet plate collodion on black glass), 3 1/4 x 4 in.



Ron Cowie, *Where There is No Boat, I Will Put a Boat*, 2008, from series "Leaving Babylon," platinum print, 8 x 10 in., Courtesy of the Artist and Jessica Hagen Contemporary Art

ALSO ON VIEW THIS WINTER

Kate Blacklock
Looking Closely at What is Not There
January 14 - May 7, 2017

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Looking Forward, Looking Back
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AT A TIME WHEN IMMIGRANTS, OFTEN VICTIMS OF GLOBAL WAR AND VIOLENCE, ARE THREATENED IN OUR NATION, WODICZKO'S WORK BECOMES EVEN MORE RELEVANT. WE ARE ALL VETERANS, AS WE ARE ALL IMMIGRANTS WHOSE ANCESTORS CAME TO ESCAPE CIRCUMSTANCES IN OTHER LANDS.

the Goethe and Schiller statue, their bodies, faces and gestures projected onto those eminent men. Developed at Bauhaus University with about 30 students and people from outside the university, it involved social work, media and more traditional work.

"I set up various workshops and then we had two evenings of projections," Wodiczko said, describing the process that made the work possible. "What was important is that members of the family could speak in real time, so it became a vehicle of speaking in real time, making it a project of mapping, so each member became the level of Goethe and Schiller, who were those refugees."

The projection was captured with a camera and available for viewing next door. People said things from conflicting positions and points of view. Wodiczko commented on the need for such interactions: "It seems debate is no longer possible within parliamentary procedure because one party dominates, so very little can really be discussed, so the real debate and voice must be projected or exchanged outside of parliament." He emphasized that, as the last resort for the democratic process, public space still has an aura of protection as a space for telling the truth.

The mall in Washington, home of massive protests from umbrella coalitions, has made democracy very visible in Washington. Although he pointed out that "protesters speak to make the situation better, it is not enough to give someone a microphone." His projects don't lend themselves to the open mic arrangement as they require appearing, recording and developing the project over a period that often takes a year or longer. When I suggested that he could perhaps project onto the Washington Monument. Wodiczko

noted that, "after September 11, authorities lost the sense of difference between projection and projectile, so even unpacking equipment might get you into trouble."

In "Zoom Pavilion," shown first at Art Basel 2016, Rafael Lozano-Hemmer and Wodiczko developed face recognition software to bring together people in couples. They were automatically picked, determined by their position in space and their body language, using technology and psychology to pair them. When people saw their faces shown on a screen, in couples, they enjoyed it. Wodiczko noted, "We are incredibly upset at being under surveillance but our narcissism demands that someone is watching us. So protecting ourselves from the cameras is usurped by our need to be recognized. Nobody asked us if there was a record. People were drawn into this."

At a time when immigrants, often victims of global war and violence, are threatened in our nation, Wodiczko's work becomes even more relevant. We are all veterans, as we are all immigrants whose ancestors came to escape circumstances in other lands. We must all see ourselves projected upon our statues of liberty and justice and realize our responsibility to ourselves and our nation to welcome all victims, communicate with each other and treat each other with dignity. Wodiczko personifies these tenets in his projections and other work.


Wodiczko has created well over one hundred projects. He accepted the Hiroshima Art Prize in 2005 on the condition that he would try to deserve it

with future work by developing public projects to "contribute to world peace as artists," quoting the text describing the prize.

He continues his investigations into allowing people to communicate with each other, to overcome their traumatic experiences and those passed on to them, to enable us to move on to create a better world where we care for and about each other. This is the very definition of social justice, and Krzysztof Wodiczko is the epitome of a social justice artist. His next project opens in Seoul, South Korea, in July.


| Nancy Nesvet


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The Arrival, (detail) Lorrie Berry

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IT'S THE BOM

A GALLERY OF ENERGIZED CONTENT

Yunmin and Kurt Zala debuted Gallery BOM in Boston's SoWa District in November 2016 with a two-part exhibition of works by Jung Woo Cho, the highlight of which was Cho's installation, "Purity," that explored the idea of water's renewable potential and related to the artist's nuanced spiritual understanding of earth as habitat.

A series of accompanying aqueous-looking wall reliefs offered a compelling invitation for audiences to step inside Gallery BOM for a closer look and perhaps begin a conversation about the meaning behind the work. It also signaled the gallery's intentions in moving forward. Although large in size, "Purity" was intriguingly compact enough for residential placement.

Yunmin Zala is BOM's director, and her vision drives the direction of the gallery's content. She and husband Kurt attended the Art Week Miami fairs to scout for new talent this past December. The trip itself was a commitment of their diligent planning; the Zalas are collectors of contemporary art as well as gallery owners. In Miami, it was a thrill for them to see Matt Neuman's work among artists at the Scope fair, because they had purchased a piece of his work within the last couple of years at an event in Boston.

Yunmin's focus in running the gallery is to forward the work of contemporary Korean artists, and she plans on developing and re-working that synergy by maintaining Gallery BOM

as a destination of energized content. Her background includes the study of art history in Korea and course work in museum studies at Tufts University. Along with her Gallery BOM duties, she is the art exhibitions curator at The Korean Consulate General in Boston and volunteers with the Korean Cultural Society of Boston.

Her enthusiasm for the artwork she represents comes across in conversa-

inaugural show, has been scheduled to take place in Washington, D.C. at the Korean Consulate in 2017. Yunmin rightfully views the recent booking of this exhibition as an accomplishment.

Gallery BOM's second exhibition, "Full Bloom," introduced the vibrant pop art riffs of Sumin Son. These acrylic paintings on canvas comment on lux-life consumerism. The artist's visual remixes blend together influences of Roy Lichtenstein, Andy Warhol and James Rosenquist with Sumin Son's distinct perspectives on the branded allure of product culture.

Son's paintings, while expressive of the sensory pleasure implicit in bright shiny objects, hit a conceptual note by exploring cultural and personal attitudes toward abundance versus the alternatives. Yunmin was introduced to Sumin Son's work online. She followed his career for seven years before opening this gallery and having a platform to show his paintings. "Full Bloom," "I Love You"

and "Collection" were some of his most notable paintings on exhibit.

Jung Hur's artworks are featured at Gallery BOM through March 31. This exposure rides the crest of a wave of interest for the artist's work created by his recent solo show at Maine College of Art's Institute of Contemporary Art. Yunmin went to see the exhibit before inviting the artist to show in Boston. He appeared on Yunmin's aesthetic radar

GALLERY BOM
460 HARRISON AVE.,
UNIT B-7,
BOSTON,
MASSACHUSETTS



Sumin Son, *Collection*, acrylic on canvas, 59" x 59".

tions about concepts. It is the artists' stories or their underlying frameworks of conceptual meaning that Yunmin relates. As a gallery director, her vision is to nurture the careers of the artists she represents. She looks forward to providing audiences with a provocative sense of cultural immersion that showcases contemporary Korean artists. An exhibition of Jung Woo Cho's work, resulting from Gallery BOM's



Sumin Son, *Full Bloom*, acrylic on canvas, 51.5" x 51.3".



Soojin Kim, conceptual idea for upcoming show.

after a friend at the Korean Cultural Society of Boston suggested she take a look. The artist's paintings often have the signature feature of being punctuated by a motif of keyhole images, which in their multitude connect with a Zen way of thinking.

Gallery BOM will show artwork by emerging artist Soojin Kim from April 1 through May 15. The Zalas first noticed this artist's work when at an AIDS benefit auction in Boston. The installation for this show will involve green grass as one of its components.

Beyond that, Kim described the

artwork for this show as "American branded confections [which] became the memento mori of ... father [to] artist ... not just physically consumed [but] emotionally processed [as] ritual, monument and religion." The artist explained that the upcoming show is a memorial "where I can't define time and place" – the framework is about "holding memories."

At the moment, Gallery BOM is gravitating to showcasing immersive statements that explode with visual warmth. Excitement is wrapped up in Gallery BOM's focus and the precision of its artists to express fresh approaches. Yunmin Zala seems to be building bridges with each exhibition that she presents, warming audiences and collectors, and she is always available to discuss the artists she has shown, is showing, or will exhibit in the future.

Boston is evolving as an emerging market, and a significant factor in its transformation as an art hub relies on a play of diverse cultural backgrounds that are contributing to the intellectual and cultural life of the area; Gallery BOM is a part of that aspirational flow.

Yunmin Zala has prepared herself well for the challenge of running a gallery. The art she shows is a deep source of inspi-

ration to her, and she hopes other art enthusiasts and emerging collectors will feel equally inspired not only by the exhibitions mentioned, but also by those which lay ahead.


| Suzanne Volmer

Jung Woo Cho, *Purity* (installation view at Gallery BOM).



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2017 WHEATON BIENNIAL

PRINTMAKING REIMAGINED

The "2017 Wheaton Biennial: Printmaking Reimagined," featuring work by 60 artists from 30 states, Canada and Sweden, is an exciting show thanks to the many facets and techniques of the printmaking genre it presents. From traditional linocuts and lithographs to the more modern relief prints and works presented on tissue, cotton and Asian-made papers that have found a welcoming audience in the expanding craft shows and markets that have blossomed over the past decade, along with the screen prints that became such a major part of the art and culture component of the 1960s and are making a comeback, as both an advertising and political tool, plus works created in the new frontier of digital and 3-D printmaking, this show promises to be a rich experience for its viewers.

When the call for entries for the 2017 Wheaton Biennial went out in mid-August, the country's political discourse was growingly caustic, although nothing like its current state. By the time the November 15 deadline arrived, we were in a very different place. The works in this show with a political flavor remind us is that the issues that have brought out such loud passion over the past months didn't arrive on January 20; they've been bubbling underneath us for years.

The timeliness of the work, addressing issues of importance to students and the community at large, will encourage discussion among those visiting the exhibition and provide starting points in Wheaton classrooms. "There is some overtly political work – addressing police violence, for example, work that explores the environment and the body, and work that considers cultural diasporas – all of which feels very current and relevant," said gallery director and show curator, Michele L'Heureux.

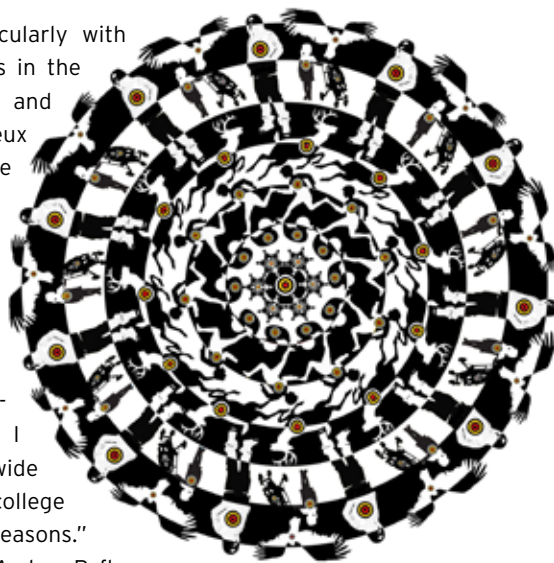
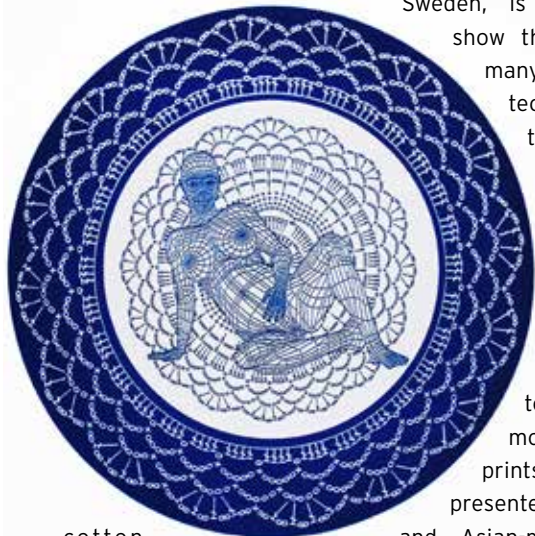
"I think these topics – and many of the other subject matter in the show – will resonate a lot with our students, faculty and staff, particularly with faculty teaching courses in the humanities, science, and social sciences," L'Heureux said. "Not only will there be plenty of opportunities for cross-disciplinary dialogue, but the show will be very handsome, with lots of work that is quite beautiful and also technically accomplished, so I think it will appeal to a wide cross-section of our college population for different reasons."

The show was juried by Andrew Raftery, a printmaker himself and a painting professor at the Rhode Island School of Design. He said he approached his review of the entries by looking through all of the images without considering any of the text, names or descriptions. "This gives me a feeling for the range of applicants and potential themes for the exhibition. A second pass is slower as I try to shape the exhibition while acknowledging excellence on many different levels." He was not surprised to find that print artists were taking on the most pressing issues of our time. "Remember Goya, Daumier, Kollwitz and Dix, and closer to our time Coe, Walker and Ligon," Raftery said. "It is an essential part of our tradition."

Asked to break down the entries between those with "a message" and those created with more traditional printmaking, Raftery noted that, "All art has a message. I am grateful to those printmakers who address the injustice that is painfully evident in our world. At the same time, I strongly believe that print artists who survive on the margins of the art world and continue to make works of great beauty and integrity are performing important acts of resistance."

L'Heureux said she was partial to Eric Millikin's portrait of Eric Garner (who died in police custody in July 2014 in Staten Island, New York) imposed on a street map (giclée on cotton paper), as well as Justyne Fischer's two woodcuts that comment on police violence.

Millikin, of Royal Oak, Michigan, calls himself, "an experimental, politically active artist," who works in a variety of mediums. His "Street Portraits" series contains, he wrote, "portraits of black Americans who have died after an encounter with our police. Each portrait is one continuous line through



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THROUGH APRIL 10**

LEFT: Linda Behar, *Untitled*, 2016, etching, relief and embossing print, 19 3/4" x 19 3/4".
RIGHT: Margi Weir, *We Are All Targets*, 2015, vinyl on gallery wall, 93" x 93".



Justyne Fischer, *Suspicious Suicide*, 2016, woodcut on volle, 50" x 68" x 2 1/2".

their city that cuts through key places in their life, death and the aftermath."

Fischer, who lives in Washington, D.C., wrote that her "Social Memorials" of "unjust events involving unarmed Black men, women and boys" acknowledge the passing of Sandra Bland, Laquan McDonald, Walter Scott, Freddie Gray, Eric Garner, Tamir Rice, Trayvon Martin and Jordan Davis, whose likeness is featured in her graphic political statements. "Each piece is meant to highlight the absurdity of each event while respectfully memorializing the human being beyond the headlines," she explained.

AWG's striking "Continuous States (Black)" features a rifle placed over a finely detailed map of the 48 contiguous states; the bluntness of the rifle outline allows the work to stand out, where other attempts to convey a nationwide feeling sometimes feel like they fail due to the enormity of the issue being tackled.

The monotype collagraph includes a toner transfer on packaging tape

that adds grit and perspective. "Grids, units, systems, proportions, repetition, labels, generic-ness, masses, standardization, power, control, society, community and the individual are some of the objects and matrix for my work," wrote AWG, who lives in Moberly, Missouri, in his submission statement. "I use the matrix to reestablish an environment so I can examine our roles within them and the dependent and independent relationships developed."

While Quebec artist Marc-André Fortier calls his work, "by nature, whimsical, witty and playful," his "Peace Over War" digital print of a shirt embroidered with guns of various shapes and sizes – with a flower power tie over it – and a background wallpaper mix of the two, is a political statement in itself.

"The way I use the digital print-making process is directly influenced by the traditional silkscreen technique," he writes. "Art in a public

space arouses inspiration, captures our imagination, and has the ability to ease our stress. It also has the power to shape our consciousness by energizing our spirit, stimulate our thinking while creating bonds between strangers, enabling children to ask questions and become more curious and aware of their environment."

David Sheskin, of Bethel, Conn., calls his work, "Artxt (or alternatively, Art that Speaks), which is the creative integration of art and text." His original digital print, "Voter Registration," created through use of Adobe Photoshop software, looks like a gigantic crossword puzzle, one that will demand its viewer stop and devote time to understanding, if not solving, its message. He wrote that the images utilize the format of a Scrabble board, "to provide a unique and/or humorous perspective on a fictional or topical subject, or alternatively, one or more people viewing one of my Artxt commentaries in a museum."

Featured Exhibition

While not defining what “it” is, Briar Craig’s ultra-violet screen print, “It Will Be Clear Soon,” suggesting a monumental understanding will soon be upon us, feels relevant to the times. Margi Weir’s vinyl “We Are All Targets” needs no explanation.

The wide range of interpretations of “printmaking” includes a video of a performance piece by Kara Dunne (Swansea, Mass.), who documented “Dress Me NYC” of printed-out paper dresses being fitted on passersby. An installation of printed signs by Dennis Peterson utilizes the familiar shape of road markers, but they have been given new directions and wordings – “So that you remember them” on a stop sign and “They weren’t really” on a yield sign, for example; he’s exploring the inner interactions of “visual communication.”

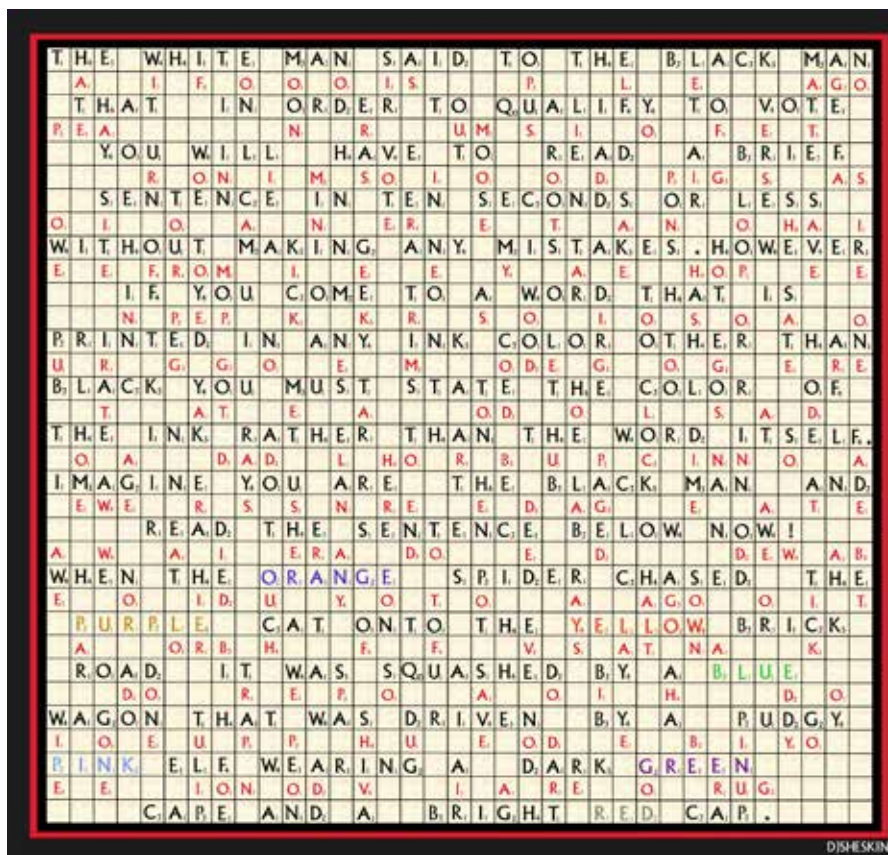
Mizin Shin’s “Virtual City” installa-

tion, featuring screen printed cubes, the result of a combination of digital and printmaking media, is intended to symbolize and examine, “the interdependency throughout societal systems by visualizing networks of relationships to approach coexistence from multiple perspectives,” she wrote. “Though each element may first seem to exist in isolation, by investigating relationships and mapping networks we can more clearly observe patterns of consequence in the context of the web of interconnectivity.”

The Wheaton Biennial celebrates the wide variety of current artists who have taken printmaking’s past and combined formats that have survived for centuries with those still in their very early stages of development, once again showing that, reversing Marshall McLuhan’s renowned statement, the message is the medium.

“Printmaking is an incredible self-renewing repository of historical methods that seems to have the ability to absorb so much that is new,” Rafferty said. “Who would have thought that letterpress, stone lithography or – in my case – copperplate engraving could continue to be compelling for the present? This can only occur if printmakers accept and integrate new technologies and approaches to making art. Fortunately, we have been doing this for at least 600 years.”

Joshua Johnson, of DeKalb, Illinois, has two works in the



DISHESKIN

Anne Luben, *The Singular Spectrological Seamstress of the West*, 2016, linocut, letterpress, silkscreen, cyanotype, cotton cloth, 90" x 42".



show. His “Nameless Deeds,” hard-ground etching with engraving, at first seems to hold a traditional printmaking tableau – until you realize the wild scene being conveyed. He certainly succeeds in his goal of creating figurative landscapes of individuals traversing a harsh, post-civilized environment. “These etchings and drawings examine one’s relationship within a society increasingly devoid of shared meaning or consequence. Detached figures are left to meander through an anonymous world, performing extreme acts of violence and debauchery,” he wrote, perhaps looking into a crystal ball.

Tony Lazorko (New Mexico) stated that the focus of his work has always been to depict the American experience, “no matter how ordinary.” His “Going Home” color woodcut is a beautiful print of a breathtaking American Southwest sunset scene divided by a huge truck driving down a desert highway.

Anne Luben’s “The Singular Spectrological Seamstress of the West,” a combination of linocut,

David Sheskin, *Voter Registration*, 2016, original digital print, 24" x 24".

letterpress, silkscreen, cyanotype and cotton cloth, at first looks like a late-1800s poster announcing an upcoming event. But if you go deeper and read the Kansas artist's work statement, you'll find a fascinating inner voyage is being conveyed through her work.

"Drawing from the fantastical sources of visual and narrative culture within county music and Western Americana, my work proposes a magical realist relationship between the embellished garment and the inflated identity," Luben writes. "Sewn charms of the Sooth Stitcher offer improbable cures to the demands of rugged isolationism through physically transformative sympathetic magic. Artifacts of this metaphysical sewing service, including quilted hyperbolic advertisements and embroidered garment fragments, suggest a mysterious figure capable of conducting transfiguration through needle and thread."

Contributing an "Untitled" etching relief and embossing print, Linda Behar wrote that her latest work, "explores a new approach to feminist concepts that are being explored by many artists: the female pose, the male gaze, and the objectification of the women's bodies."

Rachel Bruya's lithograph construction, "Meeting The Ground," uses buildings as her messenger to show how our mind tries to place meaning and understanding to all that we view. "The buildings I create are mere facades, delicately standing by the weight of the paper they are printed on ... They are constantly searching for the perfect surroundings, moving & shifting until they are comfortable," she wrote. "By depicting a place that is not clearly real or imagined, I strive to freeze the viewer in a state of inquiry and longing."

"Mermaid Parade," a lithograph by Karen Brussat Butler (Norwalk, Conn.) has a pop art, bit of Peter Max-ist feel to it, adding a warmer, lighthearted touch to the show. Similarly, Joseph Cavalieri's "Jackie in Jade," a combination of silkscreened and kiln-fired enamels on glass, is an easy sell to anyone who loves the memory of

Jackie Kennedy or Andy Warhol's tributes to her. The New York City artist has updated the "time-honored processes of painted stained glass" by incorporating silk screening techniques; his final product is set into wall-hung light boxes with internal LED lighting. It should be striking to see in person.

I found John Holmgren & Nick Conbere's "Bonnevillie #8," etching, inkjet print and chine collé work a bit haunting in the way it captures a different kind of power. The collaborative work is part of a larger "River Relations: A Beholder's Share of the Columbia River Dams" series portraying the Pacific West and Canadian west waterways. "A central theme of our project is the struggle to comprehend the implications of human constructions that drastically alter forces of nature," the Washington state-based duo's mission statement reads. "The 14 dams on the Columbia River are heralded for massive energy production and economic benefits, but they also incur environmental costs to the river basin, reducing wildlife and aquatic habitat, and impacting the lives of many in the region. Approaching the dams as both cultural phenomena and as a metaphor for large-scale intervention into nature, our project explores aesthetic responses as a means to reflect the character and ecology of the Columbia River landscape over time."

L'Heureux said the Beard & Weil Galleries began the Wheaton Biennial six years ago for two reasons: "First, to enhance our curriculum emphasizing connections across disciplinary boundaries, and second to draw broader regional and national attention to our outstanding gallery spaces and the college." Each has drawn work



from nearly all 50 states and from several foreign countries.

This has served to greatly expand the visibility of the college. "Moreover, as at least several of the final selections have been from the northeast United States, many of the artists

Joshua Johnson, *Nameless Deeds*, 2016, hard ground etching with engraving, 16" x 21 1/2".



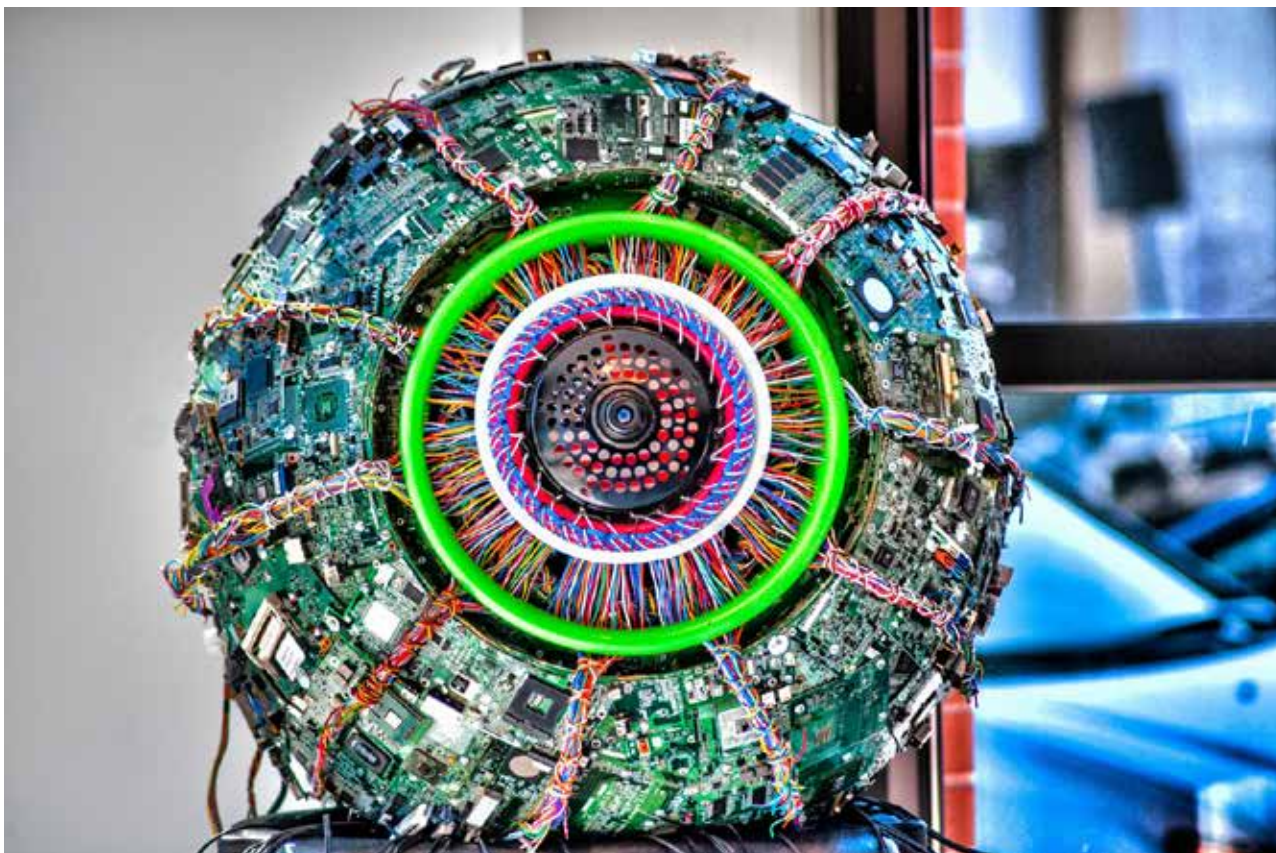
have been able to visit the exhibitions, either to deliver work, attend the opening, or view the exhibition, often with friends and colleagues in tow," she said.

Dan Wood, *Manuscripts Don't Burn*, letterpress, 18" x 24" x 1".

| Brian Goslow

DUKEN DELPE

MOSAIC OF ART AND SCIENCE



450 HARRISON AVE.,
#310
BOSTON,
MASSACHUSETTS

Artist Duken Delpe is a very busy man these days, with a spate of international and local events. In 2016, Delpe designed the main stage for the South Shore Indie Music Festival with the theme "Art Sustains Us," and he will do the same for the 2017 show. Also this year, the award-winning artist will participate in Art Olympia in Tokyo, Japan while also undertaking his long list of submissions and projects.

With a degree in chemical engineering from the University of Massachusetts, it is not the first time an artist has combined scientific and artistic vision, but as Delpe explains, he not only uses his scientific background for artistic methodology and technique, but also in the selection of his materials.

Using recyclable and found objects, he sands, shapes and weaves together thin strips of metal from aluminum cans and utilizes old computer components, combined with pigment, to create mosaic pieces of brilliant color. Much of Delpe's work – which he calls "Painting Sculpture" – runs in mid-range dimensions, about 24" to 48", although he has created large-scale pieces at 96" x 192".

Delpe considers it a challenge to create work that speaks to some of today's current social issues, and also feels it is his duty to create works which will help with the reduction of the carbon footprint upon the planet.

"Because of my background as a chemical engineer, I feel like an alchemist who transforms or creates artworks

through a seemingly magical process, turning under-appreciated, unwanted and rejected materials into precious objects and venerated relics," he said.

Delpe sees art and chemistry as two sides of the same coin. And indeed, art and science have had an enduring relationship through the ages, from exploration of ideas and theories to transformation and investigation. Both fields ask the same questions, "Who are we? What is the meaning of life? Where do we come from?" Some of the world's greatest thinkers have striven to embrace both truths, and many agree that there is a meeting between the two realities.

Albert Einstein once wrote, "The most beautiful thing we can experience is the mysterious. It is the source

Sculpture, found and recycled objects.



Duken Delpe in his studio.

of all true art and all science. So the unknown, the mysterious, is where art and science meet."

Delpe explains his work: "In chemistry, we understand that all that we are, and all that we are surrounded by, is chemically based. Art, for the living being, is also in all aspects of our life – it is an inescapable reality in much the same way chemistry is for the living. Therefore, in my artistic practice, my inspiration comes from everywhere. I feel like I am being bombarded from all angles. My inspiration is exponential and I can even say infinite ... as infinite as the universe."

Born in Carrefour, Port-au-Prince, Haiti, under the regime of Jean-Claude Duvalier, Delpe began exploring art as a child. He came to the United States in 1999 and resides in Brockton, Mass. Over the years, his artwork evolved as he first worked with traditional art supply materials and later began expanding and experimenting with found objects. Increasingly, his awareness of social conditions expanded as well and he made a decided decision to address such issues as Edward Snowden and the NSA surveillance scandal, gun violence, and digital life and death. His childhood in Haiti – being exposed to Voodoo, and his ancestors' fights and origins – also informs his work.

"Personal belongings, and personally neglected and rejected objects, are used for spiritual ceremonial purposes,

and interpellation of spirits and higher powers for good or bad actions. I see my art practice, and recycling neglected materials and pigments, as a way to make artworks similar to spiritual ceremonies to reach an exponential result or a resolution to a dislocated social tête-à-tête position."

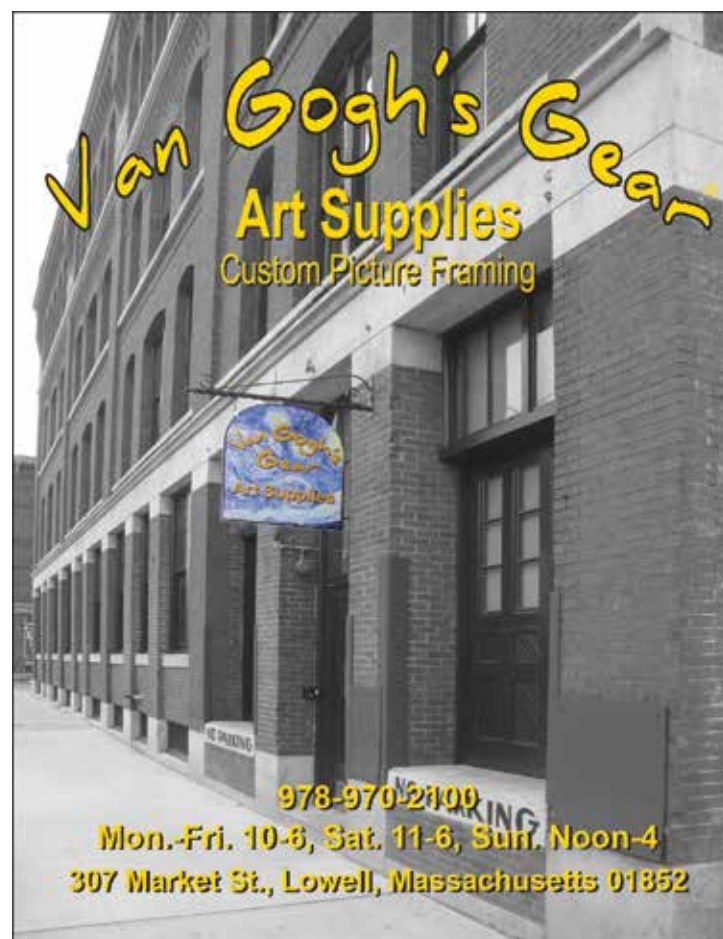
Delpe sees the challenge in bringing his message to his audience. How does one show the value of what we encounter in life? He believes that once he has isolated the subject matter for any given dialogue, the right materials present themselves. When researching and designing his work about whistleblower Edward Snowden, accused of espionage and theft of government property, "the unavoidable material that presented itself was a computer mother board. I started using that material to investigate the convolutions of digital life in our contemporary time."

Duken Delpe's work has received several awards, and one of his works is presently among the public collection at The Living National Treasures Museum in Ikebukuro, Tokyo, Japan. His was ranked #1 out of 737 artworks from the United States in the final Art Olympia International Competition in 2015.

Delpe also creates vases, pots and urns, endowing neglected pottery with new mosaic life. His

work is locally available for viewing or acquisition by visiting his studio at 450 Harrison Ave. (#310), Boston every first Friday of the month from 5-9 p.m., or by appointment, or at the Liquid Art House and W Hotel, both in Boston. For more information, visit dukeofart.com.

| Lisa Mikulski



BRIAN WALTERS

TAKING HISTORY TO HEART

Brian Walters' metal sculptures have been stored over the years behind a stand of old-fashioned lilac bushes on the Bethel, Conn. property where he grew up. Even in winter, the bushes provide a natural screen of branches and buds that protects his works-in-progress.

Within the next few days, works from his "Urban Totem" series will be loaded up and transported to Hartford's ArtSpace Gallery for a month-long exhibition that uses "Behind the Lilac Bush" as its title and its cue for collaboration.

Curated by poet Jim Whitten and more than a year and a half in the making, this show will give visitors the chance to encounter fractals, or recurring patterns of beauty that surface in nature, and sun-drenched color that will change as sunlight traverses origami sculptor Ben Parker's 90-foot sheets of rice paper. Abstract landscape painter Christa Whitten is working with a limited palette of lavender and blue hues, and their complementary colors, using a drip process that takes its inspiration from Jackson Pollock. In effect, these artists' and Walters' efforts explore the creative act as it moves from the liminal to the fully realized.

I caught up with Walters recently at the circa 1700s home where he grew up, on property that once was part of an old Yankee subsistence farm. He is only 38, but seems to have been an old soul in a young man's body for much of his life, fascinated with Connecticut's industrial history and using his training as a welder to fabricate his often intricate, poetic pieces.

"It used to be that you could wander around junk yards, but with potential liabilities, just about every junkyard in Connecticut is off limits to people who want to 'treasure

hunt,'" he explained. What was initially a matter of economics has become an artistic necessity.

"Most people don't get why I am interested in their cast-off junk," he

**HARTFORD
ARTSPACE GALLERY**
555 ASYLUM ST.,
HARTFORD,
CONNECTICUT
MARCH 11 THROUGH
MARCH 23



Urban Totem, salvaged materials, 14" x 14".



Origami, salvaged materials, in Waterbury, 8' x 11' x 13'.



Hand Hewn Burst, salvaged materials, 27" x 9" x 6 1/2".

said good naturedly, "but for the most part they are happy to either give it to me or take a few bucks for it."

Walters' grandfather labored in a factory for his full working life in nearby Danbury, and it was from this exposure and early relationship that his admiration for simple materials grew and the skills of the working man first captured his imagination. His totems harken to a time when many of Connecticut's cities were known by the products they produced, whether it was Danbury the Hat City, or Waterbury the Brass City, or Meriden the Silver City. Look closely at the elements he has combined and forged into his works, for many brim with stories.

At an exhibit in Waterbury not long ago, a group of these totems stood as sentries in the Mattatuck Museum garden, flanked by a low brick wall. Just minutes away, brick factories littered what once was a region of makers, with a workforce that ranged from tool-and-die makers to designers, and waves of immigrants who made their livings in these often-dangerous settings.

"I've got a lot of respect for the blue collar worker," he said

simply. "They have always been the country's foundation, making things, fixing things, and helping to keep our society running."

David Behnke of Behnke Doherty Gallery has been a significant mentor over the years, "helping me to see myself as an artist who welded rather than a welder who sculpts," Walters said.

At the same time, he has committed himself not only to his working life as an artist, but to devoting himself to a lifetime of studying great works. He is within easy driving range of major museums, and he has been fine-tuning the business side of his operation with sights on becoming a self-sufficient artist soon. Corporate, private and public art commissions and commissions from the film industry have been coming his way, and he is poised to take his work from New England to other regions in the United States and quite possibly Europe.



As we finished our visit, I noticed a stunning asteroid-



like sculpture in the family living room; it was made of raw steel and was part of his "hand hewn series,"

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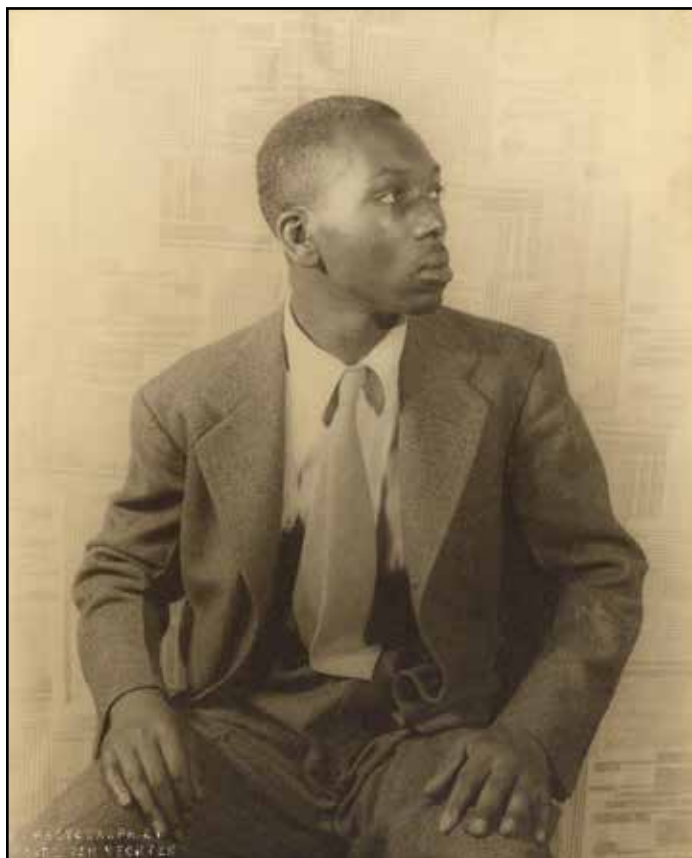
he said. The piece had been forged from metal that had been cut, shaped, distressed and sanded repeatedly. "I'm not finished with it yet," he said, but in this setting it was not hard to see how he had transformed humble materials into art that evoked the hand-hewn beams of his childhood home. It would seem that this veneration of place and history remains at the heart of his art – and

as his "True North," it will be guiding him, no matter how far afield he travels.

"Behind the Lilac Bush" will be running from March 11 through March 23 at the Hartford ArtSpace Gallery, 555 Asylum St., Hartford, Conn.

Left: Brian Walters at work in his studio.
Right: Brian Walters with Origami sculpture commissioned by the City of Waterbury, Conn.

| Kristin Nord



The Thrill of the Chase

THE WAGSTAFF COLLECTION OF PHOTOGRAPHS AT THE J. PAUL GETTY MUSEUM

THROUGH APRIL 30, 2017

PortlandMuseum.org/Wagstaff-Collection

Carl Van Vechten (American, 1880-1964), [*Jacob Lawrence*], 1941, gelatin silver print, 15/16 x 7 15/16 inches. The J. Paul Getty Museum, Los Angeles. © Van Vechten Trust

The Thrill of the Chase: The Wagstaff Collection of Photographs at the J. Paul Getty Museum has been organized by the J. Paul Getty Museum, Los Angeles.

Generously supported by Paul and Giselaïne Coulombe.

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Kathy Stark, *Checker Board Series*, at the Spotlight Gallery.

"... and the journey continues ...," mixed media works by Northeast Kingdom artist **Kathy Stark** representing the progression of her work from the 1980s to the present, will be on display through March 30 at the **Spotlight Gallery at the Vermont Arts Council**, 136 State St., Montpelier, Vermont. The five series being shown, in chronological order, are

Color Poems, White Works, Words, Collage and Checker Board. "I have been working with pattern, mark making and repetition for the past 35 to 40 years," said Stark. "I work in series, each series lasting three to six years, often with transitional pieces bridging the change."

"30 Years of Women's History," featuring fine art in all media by over



Throwing Up Bunnies: The Irreverent Interlopings of Triple Candie, 2001-2016 at the Addison Gallery of American Art.

30 area women artists in celebration of the 30th anniversary of March being Women's History Month, is on exhibit from March 1 through 31 at the **University of Rhode Island Providence Campus Gallery**, 80 Washington St., Providence, Rhode Island. "The master artists are exhibited along with some significant up-and-coming artists. The common thread of the exhibit is that this is a group of fine artists who happen to be women. More than focusing

on feminism(s) or what is the 'femaleness' of their work, the art speaks for itself and the masterful execution is inspiring. The intention is neither to break genre stereotypes nor is the work confined to those 'precious crafts' women were once relegated to work in." The show's artist reception takes place on Thursday, March 16 from 5-9 p.m. as part of the first Gallery Night Providence of 2017.

"Throwing Up Bunnies: The Irreverent Interlopings of Triple Candie, 2001-2016," which pulls together new works and a series of modified versions of past installations by the curatorial agency known for irreverent presentations that included shoddy reproductions and shows featuring fake artists, includes "David Hammons: The Unauthorized Retrospective," "Undoing the Ongoing Bastardization of The Migration of the Negro By Jacob Lawrence" and "The Workshop of the Harrogate Seven," remains on view through April 2 at the **Addison Gallery of American Art at Phillips Academy**, 180 Main St., Andover, Mass. The brainchild of art historians Shelly Bancroft and Peter Nesbett (Phillips Academy Class of 1984), the agency had a Harlem gallery that closed in 2010 to shift its focus to museum exhibitions. "Rather than find new marginalized communities for which to advocate, Triple Candie decided to start working without artists, offering up a new model that ironically had, and continues to have, more in common with artist-run organizations that similarly challenge traditional notions about art," said Addison Gallery curator Allison Kemmerer. Far from traditional, the show had found great appreciation amongst those looking way outside the box for inspiration.

Judy Volkmann, *Visionary*, at University of Rhode Island Providence Campus Gallery.



"During her lifetime, Frida Kahlo created some 200 paintings, 55 of which are self-portraits. When asked why she painted so many self-portraits, Kahlo replied: "Because I am so often alone – because I am the subject I know best," noted the call for participants for **"Selfie: An Exhibition of Self-portraits"** that runs through April 8 at The **Schelfhaudt Gallery**, University of Bridgeport, Arnold Bernhard Center, 84 Iranistan Ave., Bridgeport, Conn. Over 50 artists from around the United States responded to the call for this "special opportunity for artists to express themselves – literally!" The show was curated by gallery director Peter Konsterlie and author Dominick Lombardi.

Last year's "Cyanotypes: Photography's Blue Period" exhibition at the Worcester Art Museum was one of the region's surprise shows of 2017, gaining widespread attention. The genre gets a fresh revamping by **Gail Erwin** in her

"NICHE: Cyanotypes and Constructions" show that's on display through April 15 at **6 Bridges Gallery**, 77 Main St., Maynard, Mass. "This series started with a photograph taken in a ruined monastery," Erwin explains. "It shows four openings or niches whose original purpose can only be imagined. Perhaps they were for a sacred statue or a reliquary. The photos have been created in the 19th century photographic process of cyanotype. Digital negatives are used in printing. Twenty first century technique meets 19th century process. These blue prints defy time, making the images seem timeless."



Tony Moore, *Aperture*, Selfie: An Exhibition of Self-Portraits at Schelfhaudt Gallery.

Gail Erwin, *Open Door*, Marksburg Castle, Germany, at 6 Bridges Gallery.



Over 90 guns decommissioned through a Pittsburgh gun buyback program have been turned into art objects now on display through June 10 in **"I.M.A.G.I.N.E. Peace Now"** at the **Society of Arts + Crafts**, 100 Pier Four Blvd., Suite 200, Boston. Providence-based metalsmith and activist Boris Bally has brought together over 100 artists under the Innovative Merger of Art & Guns to Inspire

New Expressions moniker to make a powerful statement about the gun violence epidemic in America. The show "is a call to arms, hearts and hands intended especially for contemporary metal artists" with the work on display responding to, and hopefully initiating, "conversations regarding the gun violence so prevalent in American culture today."

Harriete Estele Berman, at Society of Arts + Crafts.





Courtney M. Leonard, *Breach #2*, at the Mashantucket Pequot Museum & Research Center.

"Without a Theme," an exhibition featuring approximately 20 vibrant, large-format installations from seven premier North American artists, opens on March 31 at the **Mashantucket Pequot Museum & Research Center**, 110 Pequot Trail, Mashantucket, Conn. Acrylic, mixed media, glass, sterling and organic materials constructed works by **Jeff Kahm** (Saskatchewan, Canada), **Bob Haozous** and **Russel Frye** (New Mexico), **Allan Houser** (Oklahoma), **Courtney Leonard** (New York), **Isaac Dial** (Utah) and **Joe Feddersen** (Washington) will be displayed. "We strategically immerse visitors in large, vibrant installations - letting the purpose, message and emotion

of each piece move the individual," said curator Tahnee Ahtoneharjo-Growththunder. "Our focus on color and composition - rather than theme - allows the artists' connections to their community and their purpose to speak for itself." The show runs through November 2.

"**Conceal and Reveal**" perfectly teams **Denise Driscoll** and **Kay Hartung**, whose paintings "obscure fully rendered patterns and trust what lies below to re-emerge as they scrape, carve, sand, torch, incise and otherwise manipulate their materials" for a show that opens April 16 and continues through May 7 at **Fountain Street Fine Art**, 59 Fountain St., Framingham, Mass.



Denise Driscoll, *Inner Garden*, at Fountain Street Fine Art.

Remember those mitochondria from biology class? Hartung's work blows up microscopic imagery, in the process, "creating colonies of cellular shapes that migrate, flow and multiply," pulling viewers into "the beauty of this mysterious world" of the human cell. Driscoll's shapely creations "create playful diagrams" that initiate a Rorschach-like test of the imagination where, "Physical experience intermingles with intangible ideas, world events, literature, memory and dreams."

"**Twisted Path IV: Vital Signs**," an invitational exhibition featuring artwork that reflects personal stories about tribal identity and balancing life in a complex world, opens April 7 at the **Abbe Museum**, 26 Mt Desert St., Bar Harbor, Maine. The exhibition's title is based on a traditional beadwork pattern of the same name, describing a back and forth or

meandering quality. "It is symbolic of native artists alternating between two cultures, striving to preserve historical and spiritual traditions while experiencing modern lifestyles and new art forms." The museum's mission is to inspire new learning about the **Wabanaki Nations** with every visit. "Twisted Path IV" participating artists include **Jason K. Brown** (Penobscot), **David Moses Bridges** (Passamaquoddy), **Chris Pappan** (Osage, Kaw, Cheyenne River Sioux), **Hollis Chitto** (Laguna/Isleta, Mississippi Choctaw) and **ShaaxSaani** (Tlingit), who were chosen based on the aesthetics of their work, their ability and willingness to tell stories through art, and the unique and contemporary natures of their forms.

| **Brian Goslow**

David Moses Bridges, *Etched Birchbark Box*, at the Abbe Museum.





Brattleboro Gallery Walk

March 3 & April 7

You're invited to a year-round first-Friday celebration of the arts, featuring 40 or more exhibit openings in galleries, cafes, and other venues. Many feature meet-the-artist receptions, several offer live music, and most are within a three-block area of the Victorian brick-front downtown. Monthly guide includes listings, a map, articles, and gallery ads. Hours: 5:30-8:30. Free.

Brattleboro, VT
(802) 257-2616

Joy Wallens-Penford
GalleryWalk.org

Catamount Arts Gallery

Through March 12

Arts Connect At Catamount Arts Annual Juried Members Show. Juried by Fleming Museum Curator Andrea Rosen

March 18 - April 29

Rosie Prevost: Under the Surface. Opening Reception: Saturday, March 18, 5-7 pm
Artist Talk: Friday, April 7 pm.
Hours: Daily: 1-9:30 pm.

Catamount Film and Art Center
115 Eastern Avenue
St. Johnsbury, VT 05819
(802) 748-2600
catamountarts.org



Colby College Museum of Art. Photo © trentbellphotography.

Colby College Museum of Art

Closing March 19

"Rivane Neuenschwander: Zé Carioca and Friends"

Through June 4

"Zao Wou-Ki: No Limits"

Through Sept. 3

"Graphic Matters: George Bellows and World War I"

Select Saturdays, 11am-noon

Art + Storytelling

April 12, 7pm

Lecture: Luis Camnitzer

April 13, 6pm

Live Music Celebration for "No Limits"

Hours: Tue-Sat: 10am-5pm

Sun noon-5pm

Open to 9pm on Thursdays

Museum tours Saturday at 2 pm

Free and open to the public.

5600 Mayflower Hill
Waterville, ME 04901
(207) 859-5600
colby.edu/museum

Mitchell • Giddings Fine Arts

Through March 12, Spring

Visions, a group exhibit featuring 27 gallery artists. Opening with artist reception March 16, 5 - 7pm, David Rohn Watercolors 1974-2016, a special gallery-wide retrospective of Rohn's work. Artist talk Saturday, March 25, 5pm. Continues through April 30
Hours: Wed. - Mon. 11-5pm.

183 Main Street
Brattleboro, VT 05301
(802) 251-8290
mitchellgiddingsfinearts.com



Natalie Jeremijenko. *GreenLight*. 2017. Glass chandelier, tyvek, and living plants.

Helen Day Art Center

Through April 8

Natalie Jeremijenko. This NYC based international artist will activate the galleries with past work and new initiatives focused on the environment. Through the end of September, we simultaneously present Jeremijenko's site-specific installation at Spruce Peak which explores movement, interconnectedness, and social interaction. Attend The Black & White Ball, HDAC's annual Spring Benefit at Stowe Mountain Lodge Saturday, April 29.

90 Pond St.
Stowe, VT 05672
(802) 253-8358
helenday.com

Portland Museum of Art

Through April 30

The Thrill of the Chase

The Wagstaff collection of photographs at the J. Paul Getty Museum.

7 Congress Square
Portland, ME 04101
(207) 775-6148
portlandmuseum.org/
wagstaffcollection

Shelburne Museum

Through May 7

Backstage Pass: Rock & Roll Photography features more than 300 rarely seen photographs--studio portraits and candid outtakes--of famous rock and roll stars and jazz greats from Miles Davis, Elvis and The Beatles to David Bowie, Prince, and The Beastie

Boys.

Adults: \$10

Hours: Jan 2-April 30: Wed-Sun, 10am-5pm.

6000 Shelburne Rd.
Shelburne, VT
(802) 985-3346
shelburnemuseum.org

Thorne-Sagendorph Art Gallery

Through March 26

2125 Stanley Street/Traces - explores the dynamics of hybridity within and across generations of immigrant families.

Sympathetic Vibrations:

Selected works by Rachelle Beaudoin, Janet Bleiken, Sally Bomer, Brian Cohen, Glen Scheffer, Craig Stockwell - six area artists connecting local and global issues.

Hours: Sa-We, 12-5pm, Th/Fr, 12-7 pm.

Keene State College
Wyman Way
Keene, NH 03435
(603) 358-2720
thorne@keene.edu
keene.edu/tsag

University of New Hampshire Museum of Art

Through May 19 (closed March 10-19 & April 10-20)

Closer Readings: New Hampshire Writers Respond to Art

April 21 - May 19

Reception, Friday, April 21, 2017 6-8:00 pm

MFA Thesis Exhibition and BA Exhibition

This annual exhibition celebrates the achievements of the candidates for the Master of Fine Arts degree and the Bachelor of Arts degree.

Paul Creative Arts Center
30 Academic Way
Durham, NH 03824
(603)862-3712
unh.edu/moa
museum.of.art@unh.edu



6 Bridges Gallery

Through April 15
Gail Erwin: "Niche"
Cyanotypes and Constructions.
Explores mystery in the empty
niche, the partially opened door.
Reception March 11, 2017, 7-9 pm.
April 18 - May 27
Brent Mathison: "Seeing the
Forest Through the Trees"
Reception April 22, 7-9 pm.
Photographs. Receptions are
ArtsNight Maynard events.
Hours: Tu-F 11 - 6pm, Sat 10 -
5pm.

77 Main Street
Maynard, MA
(978) 897-3825
6BridgesGallery.com

Addison Gallery of American Art

Through March 19
Taking Shape: Sculpture at the
Addison
Through March 19
Eye on the Collection.
Through April 2
Throwing Up Bunnies: The
Irreverent Interlopings of Triple
Candie, 2001-2016
March 18 - July 30
Immediate Sources: Gifts from
Frank Stella
April 1-July 30
Eye on the Collection, Spring
2017
April 22 - July 30
Frank Stella Prints: A
Retrospective.
3 Chapel Avenue
Andover, MA
(978) 749-4015
addison@andover.edu
addisongallery.org

Art Complex Museum

Through April 23
Duxbury Art Association Annual
Winter Juried Show
Rotations: Objects from the
permanent collection.
Through May 14
J. Michael Sullivan: A Magical
Narrative, photography as a
conceptual narrative.
189 Alden Street
PO Box 2814
Duxbury, MA 02331
(781) 934-6634
artcomplex.org



Arts League of Lowell

March 10 - April 23
It's About Time
We cherish and dread time, time
flies and drags. We measure
time with clocks, alarms, and
by milestones in our lives. We
tell time mechanically, digitally
and biologically. This open show
features time inspired work in
2D, 3D, video and digital media.
Sponsored by Clark Insurance
& the Arbella Insurance
Foundation.
Artists' Reception: Saturday,
March 18, 4-6 pm
The ALL Arts Center displays
work by 30+ artists in our co-op
gallery, working in all mediums:
photography, ceramics, textiles,
wood, painting, drawing, and
jewelry, plus themed exhibitions
in our main gallery.
Hours: Wed-Sat: 12-6 pm
Sunday: 12-4 pm.
307 Market Street
Lowell, MA 01852
(978) 221-5018
info@artsleagueoflowell.org
artsleagueoflowell.org

Asparagus Valley Pottery Trail
April 29 and 30, 2017
Thirteenth Annual Studio Tour

and Sale

Annual springtime studio tour of
nine pottery studios in western
Massachusetts brings you
through the beautiful Asparagus
Valley...through farm fields,
charming small towns, old factory
mills and converted barns. Visit
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The perfect New England
weekend getaway from Boston,
Hartford, NY, and beyond.
Tiffany Hilton
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www.apotterytrail.com

ArtSpace Maynard

April 19 - May 26
'Some Semblance Of'
Comeau and Carpenter
Opening Reception: April 22,
5-7pm.
March 1 - April 14
'Left Behind'
Joanne Tarlin
Opening Reception: March 11,
5-7pm
Hours: Wed-Sat., 11 am-3 pm.
ArtSpace Gallery and Studios
63 Summer Street
Maynard, MA 01754
(978) 897-9828
artspacemaynard.com

Attleboro Arts Museum

Through March 4
Invited artists share their
interpretations of Museum
holdings in Then and Now 2017.
March 4th
Annual All School Show.
March 23 - 26
Flower Show - Jewels of the
Garden.
April 8 - May 6
Each fall twenty-one women
gather on Cape Cod for an
artist's retreat. View the
creative results in Love of Place
- Works from Twenty-One in
Truro.
86 Park Street
Attleboro, MA 02703
(508) 222-2644
attleboroartsmuseum.org

Beard & Weil Galleries

March 1 - April 10
Wheaton Biennial: Printmaking
Reimagined, featuring work by
61 artists from 30 states and two
foreign countries that explores
the boundaries of printmaking,
juried by Andrew Raftery;
Opening reception: Thurs. March
2 from 5:30-8:00 p.m.
April 20 - May 12

Senior Studio Art Majors'
exhibition showcasing work by
graduating Wheaton students.
Opening reception: Thurs. April
20 from 5:30-8:30 p.m.
Hours: Mon. - Sat. 12:30-4:30
p.m.; closed March 11-19 for
spring break.

Wheaton College
26 East Main Street
Norton, MA 02766
(508) 286-5412
wheatoncollege.edu/gallery



Illustration by Hilary Knight for The
Plaza Hotel's *children's menu* (1956-
1957). Collection of Hilary Knight.
Copyright © by Kay Thompson.

The Eric Carle Museum of Picture Book Art

Through June 4
This exhibition includes 90
artworks from the Eloise
collaborations and art from the
rest of Hilary Knight's prodigious
career as a children's book artist,
poster artist, magazine illustrator,
and painter. Never-before-seen
artwork includes his 1954 trial
drawings for the first Eloise book,
two Eloise In Paris sketchbooks,
and the 1993 Eloise watercolor
for New York Is Book Country.
Also for the first time since its
infamous disappearance from
the Plaza Hotel in 1960, Knight's
original 1956 Eloise portrait will be
on public display.
125 W. Bay Road
Amherst, MA 01002
carlemuseum.org



Taking The Veil.

The Conant Gallery at Lawrence Academy

Janet Hulings Bleicken
Opening Friday, April 7
6:00 PM - 7:30 PM
Conant Gallery, Richardson-Mees
Performing Arts Center
Lawrence Academy, Groton, MA
Gallery Talk, April 9, 2017, 2:00 PM
On display through Wednesday,
May 10, 2017
Gallery hours: 8 AM - 5 PM,
Monday-Friday
**Entrance on Rt. 40
Groton, MA 01450**



Concord Art

Main Gallery
Through Mar 26, Member's Jury
2 - Collage, Craft, Drawing, Mixed
Media, Photography, Printmaking.
Juror Randi Hopkins, BCA.
April 6 to May 14, Walden: Window
& Mirror, Protest Art, c-art
installation, reception April 6, 6
-8pm, Artist's panel: April 12th,
Lecture: April 26th
Member's Gallery
March 7 to April 2, Marjorie Glick,
reception March 12.
April 4 - May 7, Wendy Gonick and
Doron Putka, reception April 6,
6-8pm.
**37 Lexington Road
Concord, MA 01742
(978) 369-2578
concordart.org**

deCordova Sculpture Park & Museum

April 7 - September 17
Expanding Abstraction: New
England Women Painters, 1950
to Now
This exhibition revises the male
narrative of abstract painting
by focusing exclusively on New
England women artists including
Maud Morgan, Natalie Alper, and
Ann Pibal.
April 7 - September 10
Let It All Hang! 1982, A Year of
Collecting at deCordova
How and why do some works
enter museum collections
and other don't? With total
transparency, this exhibition
pulls back the curtain to account
for every work acquired by
deCordova during a single year.
**51 Sandy Pond Road
Lincoln, MA 01773
(781) 259-8355
decordova.org**



Tamalin Baumgarten, *Barges Beach Fire*, 2016, oil on panel, 4" x 7".

Dedee Shattuck Gallery

Dedee Shattuck Gallery will be on
vacation January through March
of 2017 and will reopen with our
first exhibition of the season in
early April.
**1 Partners' Lane
Westport, MA
(508) 636-4177
DedeeShattuckGallery.com**



Shelley Reed, *Hitched (after Desportes)*, 2013, oil on canvas.

Fitchburg Art Museum

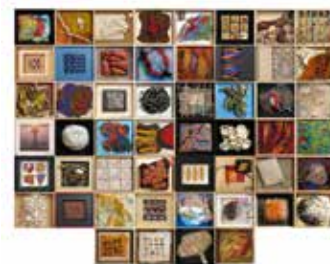
Through June 2
A Curious Nature: Paintings by
Shelley Reed
Through September 3
A Feast of Beasts
Mr. Reinford's World: opening
reception on March 12, 3 - 5pm
Ongoing
Evoking Eleanor: The Art, Life,
and Legacy of FAM Founder
Eleanor Norcross; More Recent
Acquisitions: Photography;
Global Africa: Creativity,
Continuity and Change in African
Art; Discover Ancient Egypt.
Hours: W-F 12-4, Sa & Su 11-5.
**Fitchburg Art Museum
185 Elm St, Fitchburg, MA
(978) 345-4207
fitchburgartmuseum.org**



Denise Driscoll, *Inner Garden 18*, 2016, acrylic, 40" x 30". At Fountain Street Fine Art.

Fountain Street Fine Art

March 9 - April 2
Place and Memory: Two Views.
Iris Osterman and Kathy Soles.
Reception: March 18, 5-7pm.
April 6 - May 7
Conceal and Reveal. Kay
Hartung and Denise Driscoll.
April 8 - Artist Talk 4pm,
Reception 5-7pm.
Thru May 26
Wish You Were Here! Original
postcard-sized art by artists
from around the world.
Hours: Thu - Sun, 11-5 and by
appointment.
**59 Fountain Street,
Framingham, MA
(508) 879-4200
fountainstfineart@gmail.com
fsfaboston.com**



Ellen Schiffman: *The 52 Box Project*.

Fuller Craft Museum

Through March 26
John Bisbee: Material Obsession
Through April 16
Bartram's Boxes Remix
Through June 4
Playa Made: The Jewelry of
Burning
Through June 25
Cary Wolinsky: Fiber of Life
March 18 - June 25
Living Traditions: The Handwork
of Plymouth CRAFT
March 25 - July 30
Ellen Schiffman: The 52 Box
Project
April 16 - October 1
Future Retrieval: Permanent
Spectacle
Hours: Tues. -Sun. 10am- 5pm,
Thursday until 9pm, closed Mon.
MBTA Commuter Rail to Brockton
station, then take Bus 4A.
**455 Oak Street
Brockton, MA 02301
(508) 588-6000
fullercraft.org**



Jim Holland, *Hopper's House*, 2008, Oil on canvas, Collection of Elizabeth English and Leigh Williams.

Heritage Museums & Gardens

April 15 - Oct. 9, 10 am-5 pm
Painted Landscapes:
Contemporary Views offers a
range of styles, subjects, and
approaches which, when taken
together, form an intimate and
startlingly beautiful collection
that addresses contemporary
landscape painting. Each featured
artist takes acute notice of
the physical world at a time of
heightened awareness of the

landscape and today's concerns of climate change, environmental health, conservation, and the green movement. Guest curator: Lauren Della Monica.

Heritage Museums & Gardens
67 Grove Street
Sandwich, MA 02563
heritagemuseumsandgardens.org



Línea Punteada, 2007-2014, Claudia Vásquez Gómez.

Iris & B. Gerald Cantor Art Gallery

Through April 13
Last Frontier / Última Frontera: La Subjetividad del Territorio
April 27 - May 26
Senior Concentration Seminar Exhibition 2017
The Last Frontier presents the work of Latin American artists whose work explores the concept of borders from various points of view.

Senior visual arts students exhibit a body of work they have developed through participation in the year-long Senior Concentration Seminar.
Hours: Mon-Fri. 10 a.m. - 5 p.m., Sat Noon - 5 p.m.

College of the Holy Cross
O'Kane Hall, 1 College St., Worcester, MA
Tel: (508) 793-3356
holycross.edu/cantorartgallery
Find us on Facebook and follow us on Instagram & Twitter

Lexington Arts and Crafts Society

March 12
Sam Vokey, Demonstration in Oils
Hours: 2-4, Free
March 18 - April 2
Polymer/Bead & Photography Show
Hours: Tues - Sun: 12-4 & Sa 10-4
April 8 - 23
Metalworkers Show
Hours: Tues- Sun: 12-4 & Sa 10-4
April 29 & 30
Lexington Open Studios
Hours: 11-5
April 29 - May 14
Painters & Ceramics Show
Hours: Tues- Sun: 12-4 & Sa 10-4.
130 Waltham Street
Lexington, MA 02421
(781) 862-9696
lacsma.org

Lexington Open Studios

April 29 & 30
Visit 60+ artists in their studios. Free and open to the public.
11 AM - 5 PM
130 Waltham Street
Lexington, MA 02421
lexingtonopenstudios.org

Montserrat Gallery

Observance: As I See You, You See Me
George Frary: A Borrowed Landscape
Kevin Townsend
Derek Lerner
3/20-4/15
Carol Schlosberg Alumni Gallery (23 Essex, Beverly, MA)
Reception: 3/22, 5-7 p.m.
Hours: Mon-Wed, Fri. 10am-5pm. Thurs. 10-8pm, Saturday 12-5pm.
Senior Thesis Exhibitions Weekly
March 20-May 10
Various locations, information will be available: montserrat.edu/galleries
Receptions: Every Wednesday, 5-8 p.m.
Hours: Mon-Wed. Fri. 10am-5pm. Thurs. 10-8pm, Saturday 12-5pm.
23 Essex Street
Beverly, MA 01915
montserrat.edu
(978) 921-4242 x3
galleries@montserrat.edu



Mother of God Vladimirskaya c1680.

Museum of Russian Icons

March 11 - May 21
Presenting Pondering Mary: Her Story Through Icons.
An exhibit of 38 Russian icons-sacred art-spanning six centuries. Learn how the Mother of God's relationship with her son has defined her and how the Russian Orthodox church views her complex role in salvation.
Hours: Tues-Friday 11AM-4PM, Sat-Sun 11AM-5PM. First Thurs. of the month 11AM-8PM, Closed Mondays.

Museum of Russian Icons

203 Union Street
Clinton, MA 01510
museumofrussianicons.org

Nesto Gallery

April 7 - May 12
NEW PAINTINGS: Observer Effect. Grant Drumheller.
Grant Drumheller's paintings are a painterly chronicle of public gatherings. His long views of the plaza, the beach and the promenade are filled with the characters of our time and become a repertoire of activity that marks us as social beings. Drumheller's deft brushwork energizes that activity.
Opening reception: Friday, April 7, 5:30-7:00 pm
Hours: Monday-Friday 8:30am-4:00pm.
Milton Academy Art & Media Center
170 Centre Street
Milton, MA
(617) 898-1798
milton.edu/arts/nesto-gallery

Paula Estey Gallery

MARCH: "TERRITORY," featuring Miranda Updike, Stoney Stone, Paul Kerepka and Jen Groeber.
Reception 3/10 6-8pm.
APRIL: "TWO STEVES AND A BENTLEY," featuring the collaborative genius of Steve Martin, assemblage sculptor and Steve Bentley, portrait artist. Opening 4/7 6-8pm.
A contemporary art gallery in Downtown Newburyport.
Hours: Tues - Sat 12-5pm.
3 Harris Street
Newburyport, MA 01950
(978) 376-4746
[Facebook/paulaesteygallery](https://facebook.com/paulaesteygallery)
paulaesteygallery.com

Powers Gallery

Through March 25
Diversity Works
A group show of new work, from pastel landscapes to large oil abstracts, celebrating a variety of styles and media to enhance your surroundings and build your collection. Visit the website to view artwork from our large group of artists. Home visits and museum quality framing also available.
Hours: Tuesday - Saturday 10am - 6pm.
Closed Sunday and Monday.
144 Great Road
Acton, MA 01720
(978) 263-5105
powersgallery.com

Smith College Museum of Art

Through August 13
Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii. Four floors of galleries including new Asian art and digital media galleries. SCMA's collection includes more than 25,000 artworks created from antiquity to the present day by artists from around the world.
Hours: Tu-Sa 10-4, Su 12-4.
20 Elm Street at Bedford Terrace, Northampton, MA
(413) 585-2760
smith.edu/artmuseum

South Shore Art Center

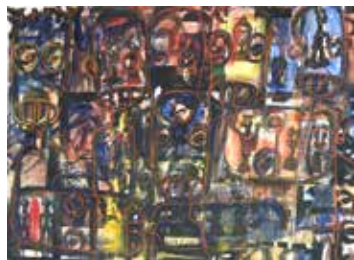
Through April 9

Legacy - Susan Denniston, Kelly Knight, Anne Plaisance, Lorraine Sullivan
DILLON GALLERY: Students of Bill Flynn- Deedee Agee, Kim Alemian, Martin R. Anderson, Ann Conte, Allison Crowe, Sally Dean, Joan Drescher, Larry Guilmette, Esther Maschio, Jan McElhinny, Anthony Pilla
MANNING LOBBY FEATURE: Anne Heywood
Apr 17 -May 28
National Juried Show - White|Black|Monochrome-Juror - Beth Urdang
Apr 21

DILLON GALLERY: Color Theories-Robert Brodesky, Sally Dean, Ray Genereux, Andrea Kemler, Judy St. Peter
OPENING RECEPTION: 6-8PM
MANNING LOBBY FEATURE: Brian Fitzgerald
**119 Ripley Road
Cohasset, MA 02025
(781) 383-2787
ssac.org**

The Umbrella Community Arts Center

March 2 - April 2
Then and Now: 34 Years, 55 Artists
Opening Reception: March 2 from 6:00 to 8:00 pm
On view during Open Studios on April 1 and 2, 2017
April 6 - May 7
Gathering Places: Annual Musketaquid Earth Month Exhibit
Opening Reception: April 6 from 6:00-8:00 pm.
**40 Stow Street
Concord, MA 01742
info@theumbrellaarts.org**



Aboudia, *Nightmare Collage*, 2016, mixed media on paper, 48" x 59".

Thompson Gallery

March 28 - June 9
Aboudia-Light & Dark
Reception: Friday, April 7, 2017, 4-7 p.m.
Gallery Talk: Saturday, May 6, 1-2 p.m.
Aboudia-Light & Dark examines Aboudia's (b. 1983 Abidjan, Ivory Coast) multi-layered paintings, suggestive of the vivid, complicated pageant of contemporary Africa. Aboudia's raw visions of Light & Dark suggest aesthetic redemption with the possibilities of transforming chaos into vitality, painful events into a renewable hope. Hours: M-F 9-4:30, or by appointment. School calendar applies.

**Thompson Gallery
The Cambridge School of Weston
45 Georgian Rd., Weston, MA
(781) 398-8316
thompsonsgallery.csw.org**

Three Stones Gallery

March 15 - May 5
Our spring show, Visual Lyrics, is evocative of the beauty and harmony of lyrical dance or an inspiring poem. Visual arts relay their own lyrical beauty and harmony in the art of three artists whose work is featured in this show: Concord residents Monika Andersson (digital mixed media) and Ilana Manolson (sculptural painting), and Paris resident Hilary Johnson (pastels). For more information: 978-254-5932 or www.threestonesgallery.com.
Opening Reception: Saturday, March 18, 6:00 - 8:30 pm
Hours: Monday-Friday, 10-6 p.m. Saturday, 10-5 p.m.
**115 Commonwealth Ave.
West Concord, MA 01742
Gallery: (978) 254-5932
Mobile: (978) 399-8611
threestonesgallery.com**



Russ Pope, *Aloha Friday*, acrylic on canvas.

University Gallery at UMASS Lowell

March 21 - April 15
Russ Pope
Who's Who?
Artist's Talk: Tuesday, Mar. 21 at 3:30 p.m. in O'Leary 222
Reception follows 5 - 7 p.m. in the University Gallery.
**University Gallery at UMASS Lowell
Mahoney Hall
870 Broadway St., Lowell, MA
uml.edu/dept/art/galleries
(978) 934-3491/3494**

University of Massachusetts Dartmouth

March 8 - April 4
Women, Art and Fibers:
Contemporary Responses to Abolition and the Journey North
Reception: Wednesday, March 8, 4-6pm, Discussion: 5pm.
Fiber art stories of the Underground Railroad.
This program is supported in part by a grant from the Dartmouth Cultural Council, which is a local agency supported by the Massachusetts Cultural Council.
Hours: M-Th 10-4, F 10-noon.
**College of Visual and Performing Arts,
285 Old Westport Road
North Dartmouth, MA 02747
Umassd.edu/cvpa/galleries
Facebook.com/
UMassDartmouthGalleries**



Abigail Tulls. *View of Lek, Netherlands*.

Williams Fine Art Dealers

Showing the very best contemporary realism and representational art from top-tier emerging and established artists.
Not Black & White: works on paper. Check our web site for specifics.
**Williams Fine Art Dealers
300 Main St., 2nd Floor
Wenham, MA 01984
(978) 944-2218
williamsfineartdealers.com**



St. Michael the Archangel, Peruvian, 1700s, From the Collection of Robert and Richard Huber.

Worcester Art Museum

Through April 9
KAHBAHBLOOM: The Art and Storytelling of Ed Emberley - first museum retrospective of one of the country's most prolific picture book artists.
Opening March 11
Highest Heaven: Spanish and Portuguese Colonial Art From the Collection of Roberta and Richard Huber -- discover this stunning private collection during its only New England visit.
**55 Salisbury Street
Worcester, MA
(508) 799-4406
worcesteraart.org**



Carmen Sasso, Leigh Hall, Melissa Shook, and Walter Kopec at Atlantic Works Gallery.

Atlantic Works Gallery

March 4 - 25

Then and Now, group show by Atlantic Works Gallery members.

Receptions: Saturday, March 4, 6-9 pm., Thur. March 16, 6-9 pm. April 1 - 28

Landscape of Memory, work by Melissa Shook, ...And Things That Remain, work by Walter Kopec, Receptions: Saturday, April 1, 6-9 pm, Thursday, April 20, 6-9 pm.

Hours:

March 2-25: Sat-Sun 1-5

April 1-28: Sat-Sun 1-5 or by appointment.

**80 Border Street
East Boston, MA 02128
(857) 302-8363**

**contact@atlanticworks.org
atlanticworks.org**

Boston Athenæum

Circulating and special collections library and fine art museum founded in 1807. Norma Jean Calderwood Gallery and select building spaces open to the public. Opening April 6: New England on Paper: Contemporary Art in the Boston Athenæum's Prints & Photographs Collections showcases prints, drawings, and photographs documenting a diverse array of artistic responses to New England's built and natural environment. Free to members, \$5 for non-members.

Hours: Mon.-Thurs., 9-8; Fri., 9-5:30; Sat., 9-4; Sun noon-4.

10^{1/2} Beacon St.

Boston, MA 02108

(617) 227-0270

membership@

bostonathenaeum.org

bostonathenaeum.org

Boston Sculptors Gallery

Through April 2

Marilyn Swett, Drift and Susan Lyman, Sculpture in the

Unmaking. Reception: March 11, 2-5 p.m. Artist's talk at 3 p.m.

Second Sunday Concert Series: March 12, 4 p.m. with John Cage Players.

Opening April 5

Christina Zwart, Pussy Tower and Christopher Abrams, Orifice and Oculi. Reception: April 22, 5-8 p.m.

April 9, 4 p.m.

Second Sunday Concert Series

April 29, 10 a.m.-1 p.m.

3D Printing Workshop

April 29, 7-9 p.m.

BEAMS Concert

April 30, 10 a.m.-12 p.m.

Creating Your Vision Dance Event

Hours: Wed-Sun 12-6, First

Fridays 5-8.

486 Harrison Avenue

Boston, MA

bostonsculptors@yahoo.com

bostonsculptors.com

Brickbottom Gallery

March 9 - April 15

Creative Crossroads: Where

MassArt & Brickbottom Meet. 28 artists who are both Brickbottom Artists' Association (BAA) Members & MassART alumni or faculty. Reception: March 12, 3-5pm.

April 27 - May 27

Myth & Magic, a BAA members' exhibition. Check website for more information.

Hours: Thursday - Saturday, noon-5pm.

1 Fitchburg Street

Somerville, MA 02143

(617) 776-3410

brickbottomartist@rcn.com

brickbottom.com

2017 Cambridge Arts Open Studios

May 13 & 14 12-6pm

Artists across Cambridge open their homes and studios offering a unique insider's look at the artists' process.

It's a wonderful way to spend the day with or even find that perfect last minute gift for the special "Mom" in your life. Preview Showcase Reception, Thursday, May 11th 6-8pm at Cambridge Art Association; catch a glimpse of all the wonders this amazing weekend will hold!

Cambridge Arts

344 Broadway, 2nd Floor

Cambridge, MA 02149

(617) 349-4381 (Direct)

(617) 349-4380 (Main)

(617) 349-4621 (TTY)

jbarry@cambridgema.gov

cambridgeartscouncil.org



Deborah Quinn-Munson, *Extra Bright*, pastel, 36" x 18".

Copley Society of Art

Through April 6

Shaken and Stirred: Winter Members' Show (Upper

Gallery), juried by Mike Carroll of the Schoolhouse Gallery, Provincetown, MA.

Small Works: Shake It Up (Lower

Gallery). At Boston Private at the Prudential Center through May 2017.

Deborah Quinn-Munson: Sparkle. Save the Date for the Fresh Paint Gala 2017 on May 4, 2017. #Bid2Benefit.

Co|So is the oldest non-profit art association in the United States, representing over 300 artist members from around the globe.

158 Newbury Street

Boston, MA 02116

(617) 536-5049

info@copleysociety.org

copleysociety.org

Galatea Fine Art

Through March 29

Jane Paradise: Dune Shacks of Provincetown, Series 1; Vanessa

R. Thompson: gob-bet; Francis Domec: The Purring of the Soul.

Reception: March 3, 6-8pm

April 1 - 30

Philip Gerstein: Wild at Heart: Works on Paper and Other

Adventures; Louise Weinberg: From Darkness, Light; Michael

Shores: Cloud Creatures and Other Delusions.

Reception: April 7, 6-8pm.

460B Harrison Avenue, #B-6

Boston, MA 02118

(617) 542-1500

galateafineart.com

Gallery 344

Through April 7

Protected Trees- New Work by Joel Janowitz

Joel's paintings and monoprints present a poetic response to

the street construction in his neighborhood. Opening April

24: Kelly Sherman: We Were Here- Stories and memories of

the Cambridge Common. The first of three gallery exhibitions

connected to Common

Exchange, a series of temporary public art projects that respond

to the historic Cambridge Common.

Hours: M 8:30-8, T-Th 8:30-5, F 8:30-12.

Gallery 344

Cambridge Arts

344 Broadway, 2nd Floor

Cambridge, MA 02139

(617) 349-4380
cambridgearts@cambridgema.gov
cambridgeartscouncil.org

HallSpace

March 25 - April 29
Joe LoVasco
Until It Feels Right
Opening reception: Saturday,
March 25, 3-6pm.
Hours: Friday + Saturday 12 -
5pm, Monday - Thursday by
appointment.

950 Dorchester Avenue
Dorchester, MA
(617) 288-2255
mbta: Red Line to JFK/UMASS

The Hess Gallery

Opening February 20
The Watchers, new paintings by
Lavaughan Jenkins. Lavaughan
gives the Nicholson Memorial
Lecture on Wed. April 12, 7pm in
the Campus Center (President's
Dining Room). Free: public
is invited. Check Annenberg
Library hours for all Gallery
hours including Spring Break.
<http://www.pmc.edu/library>.

Hess Gallery
Pine Manor College
400 Heath Street
Chestnut Hill, MA 02467
pmc.edu/hess-gallery

Kingston Gallery

March 1- April 2
Susan Alport: Exactly What I
Want
Lavaughan Jenkins: Reflections
of Power, Center Gallery
Linda Leslie Brown: Wall Holes,
Members' Gallery
First Friday Opening Reception:
March 3, 5:00-7:30
April 5 - 30
Barbara Moody: Inside/Out
Luanne E Witkowski, Burning
Desire, Members' Gallery
First Friday Opening Reception:
April 7, 5:30-8:00
450 Harrison Avenue, No. 43
Boston, MA 02118
(617) 423-4113
kingstongallery.com



MakeSpeak @ North Bennet Street School

April 6
MakeSpeak: Youth edition.
Join us for a collection of 7
presentations in 7 minutes by
local young artists, tradespeople
and craftspeople. This free event
is on April 6th at North Bennet
Street School. RSVP in advance
to reserve your seat. Organized
by the Commonwealth of Craft.
"MakeSpeak"
@ North Bennet Street School
(617) 227-0155

Lanoue Gallery

March 3 - 30
Canadian, abstract painter
Karine Léger, and introducing
bent wood sculptures by New
York artist Jeremy Holmes.
April 4 - 30
HOMELAND inSECURITY by
Syrian architect and artist,
Mohamad Hafez. Featuring
multi-media installations
inspired by the destruction
and resulting humanitarian
crisis in the artist's homeland.
Hafez creates photorealistic
three-dimensional scenes that
architecturally represent the
urban fabric of the Middle East
and serve as his backdrops for
political and social expression.
Hours: Tues - Sat: 11-6pm.
450 Harrison Avenue, No. 31
Boston, MA 02118
(617) 262-4400
info@lanouegallery.com
lanouegallery.com

National Association of Women Artists, MA Chapter

March 28 - April 23, 2017
Hills Gallery at Newburyport Art
Association
April 17 - May 21, 2018
The Trustman Art Gallery:
"Natural Force"

Art and its ability to elevate
people is what inspire
the members of NAWA's
Massachusetts chapter every
day. Apply at thenawa.org by
Mar. 15 and Sept. 15 of each year.
NAWAMA Artists will exhibit at
"Upward Trend."

thenawa.org

New Art Center

Through March 25
The Newest Romantics' artists
harness the illusive qualities
of photography and sleek lines
of architectural sculpture to
manipulate environmental
images through photography,
sculpture, video, and site-specific
installation. Concurrently, Karine
Kadiyska & Sandra Mayo explore
identity through figurative works
including sculpture, monoprint,
and collage.

Opening April 2
International Encaustic Artists
presents In Flawed Abundance,
in which artists use translucent
characteristics of encaustic
painting to express varying
subjects.

Hours: Tu-Sa 1-6pm.

61 Washington Park,
Newtonville, MA
(617) 964-3424
newartcenter.org
facebook.com/newartcenter
twitter.com/newart1977

Piano Craft Gallery

MFA First-Year Exhibitions, SMFA
at Tufts University
Group 1: March 2 - 7
Group 2: March 10 - 14
Group 3: March 17 - 28
Receptions: March 3, 10, & 17, 6-8
(free)
April 7 - 30
"Inner Direction: Lines, Bodies,
Color," paintings by Izzy VanHall.
VanHall's work is driven by her
love of movement—physical and
visual.

Saturday, April 8
DJ Yoga 5:30-6:45 (by donation)
Opening Reception 7-10 (free)
Gallery hours: Fri, 6-8 pm, Sat
& Sun 12-5 p.m.

Free and open to the public.

Piano Craft Gallery
793 Tremont Street
Boston, MA 02118
pianocraftgallery.com
facebook.com/galleryPF
artpcgboston@gmail.com

SoWa Artist Guild

March 3 & April 7
5-9 pm, the First Friday of each
month, Guild member artists
open their studios at 450
Harrison Ave. Free, and parking
available
Beverly Rippel and Charyl
Weissbach
Encaustic Art in the Twenty-
First Century, through March
25, Receptions: Sat. Feb.11 from
4-6 p.m. and Sat., March 4 from
4-6 p.m. at Francesca Fine Art
Gallery, 56 Adams St. Lexington.
Thirteen New England area
artists working in the ancient
art of encaustic painting were
selected to be in this show in
conjunction with the newly
published coffee table book of
the same name by Anne Lee and
E. Ashley Rooney.

450 Harrison Ave,
Boston, MA 02118

StoveFactory Gallery

March 31, April 1, April 2
The "Annual Spring Art
Exhibition" a juried exhibit of local
artists
Opening Reception: Friday, March
31st, 7 - 10pm
Exhibition Hours: Saturday &
Sunday, April 1st & 2nd, 11 - 5pm
April 14 th - April 16
an "Exhalation" of work; the
result of a week-long impromptu
collaboration between local artists
across disciplines.
Opening Reception: Friday, April
14th, 7 - 10pm
Exhibition Hours: Saturday &
Sunday, April 15th & 16th, 11 - 5pm
April 28 - April 30
"Serenity in Nature"
New Painting by Barbara J. Torrey
Opening Reception, Friday, April
28th, 6 - 9 pm
Exhibition Hours: Saturday &
Sunday, April 29th & April 30th,
11 - 5pm
All exhibitions are free admission,
Open to the public, handicapped
accessible.

StoveFactory Gallery
523 Medford Street
Charlestown, MA 02129
(617) 241-0130
Stovefactorygallery@gmail.com
artistsgroupofcharlestown.com

Exhibitions



Lisa, 2010, digital photograph, 30"x40".
Photo Credit: Jill Brody.

Towne Art Gallery at Wheelock College

Through March 30
Hidden Plain in Sight
Jill Brody explores the faith-based community Hutterites of Liberty County, Montana.
Hours: T-W-Th 12:00-5:00 p.m.;
Sat. 1:00-5:00 p.m.
Talk: Mar. 21, 5:30-6:30 p.m.
Reception: Mar. 18, 2:00-4:00 p.m.
Closed: Mar. 4-13.

Towne Art Gallery at Wheelock College

180 Riverway
Boston, MA
wheelock.edu/art

Tufts University Art Gallery

Through May 21
CODED_COUTURE proposes a new interpretation of couture where coding is the ultimate design tool for creating garments.
Evelyn Rydz: Floating Artifacts examines the life cycles of ocean debris - from ancient organisms, to manufactured plastic toys, then back to the ocean as floating fragments of our contemporary lives.

Hours: T-Su 11-5, Th 11-8.
Aidekman Arts Center
40 Talbot Avenue
Medford, MA 02155
(617) 627-3518
artgallery@tufts.edu
artgallery.tufts.edu



Heidi Whitman, *Game of Thrones*, Ink, gouache, acrylic, paper, cast shadows.

Wedeman Gallery at Lasell College

March 21 - April 12
Abstract Systems
Opening Reception: Thursday, March 23, 6-8 pm.
A group exhibition featuring work by Barbara Grad, Barbara Eskin, Jennifer Caine, Wally Gilbert (photographer and Nobel prize winner in biology), Jennifer Moses, Stephanie McMahon, Lisa Reindorf, Taylor Trew, Debra Weisberg and Heidi Whitman. Curated by Lisa Reindorf and Andrea Foggie Plotkin.

Hours: Tuesday-Saturday, 1-4pm.

Wedeman Gallery at Lasell College

47 Myrtle Avenue
Auburndale, MA
(617) 243-2143
wedemangallery.com



ArtProv Gallery

Thru March 18
"Henry's Kids" Current work from 30 students of Enrico "Henry" Pinardi spanning the years he taught at RIC from 1967-1995.
Gallery Night Providence: March 16, 5-9pm.

April 5 - May 20
"The HorseShow" featuring Alecia Underhill, Brian Fox, and Melissa Mason. Opening Reception: April 7, 5-9pm; Gallery Night Providence: April 20, 5-9pm.
Check website for hours, or by appointment.

150 Chestnut Street,
Providence, RI, 3rd Floor
(401) 641-5182
info@artprovidence.com
artprovgallery.com

AS220

IN THE GALLERIES | MARCH 4-25
Reception | March 4th, 5-7 p.m.
AS220 Project Space @ 93 Mathewson St.

Please Touch installation by Allison Paschke
The Reading Room:
Textures of Time installation by Liliana Fijman
AS220 Main Gallery @ 115 Empire St.

NOT Compatible
John Paul McCaughey
Two Weeks of Sunday
Douglas Breault
Open Window
New Work by Denis Wagle
AS220 Resident Gallery @131 Washington St.
Group Show
(401) 952-7037
neal.walsh@as220.org
as220.org

Chazan Gallery at Wheeler

Through March 8
Public Domains, featuring works by Sammy Chong, Elizabeth Ferrill, Robert Morgan and Brian Shure.
March 13 - April 9.

An American in Paris: Drawings by Mary Colman Wheeler.

The Chazan Gallery at Wheeler

228 Angell Street
Providence, RI 02906
(401) 421-9230
info@chazangallery.org



Adolf Dehn, *Spring in Central Park*, 1941. Watercolor on paper. Lent by The Metropolitan Museum of Art, Fletcher Fund, 1941.

Fairfield University Art Museum

through April 7
Bellarmine Hall Galleries
ADOLF DEHN: Midcentury Manhattan
Hours: Tuesday-Friday, 11am-4pm.
opening March 24
Walsh Gallery (Quick Center)
H.A. SIGG: Abstract Rivers
Hours: Wednesday-Saturday, 12pm-4pm.
Fairfield University
1073 N. Benson Road
Fairfield, CT
(203) 254-4046
fairfield.edu/museum

GALLERY 175

March 5 - April 28
Arena - Passions of the Electorate, studio photographs by Gary Duehr that recreate the intense behaviors, gestures, and expressions of people attending recent political rallies.
Gallery 175 is located adjacent to the Blackstone Valley Visitor Center in downtown historic Pawtucket. Open daily 10am-4pm.
175 Main Street
Pawtucket, RI 02860
info@gallery175.com
Gallery175.com

CLEW:
A RICH AND REWARDING DISORIENTATION
Deborah Barlow, Todd Hearon, Jung Mi Lee & Jon Sakata
January 20 – April 15, 2017

Lamont Gallery
603-777-3461 / www.exeter.edu/lamontgallery
Hours: Mon: By appointment. Tue-Fri: 9-5. Sat: 10-4. Closed Sundays & between exhibitions.
CREDIT: Image by Barlow, Hearon, Lee & Sakata



Uli Brahmst, *Fortitude*, 15" x 13", digital polaroid, 2017.

Hera Gallery

March 4 - April 1

The Feminist Opposition, an intersectional exploration of contemporary feminism's role in opposition to the current cultural and political climate.

Reception: March 4, 6 - 8 p.m.

April 8 - May 6

Wings, a collaborative exhibition featuring Uli Brahmst and Mara Trachtenberg exploring a world where Angels and other winged creatures guide us through diverse realities.

Reception: April 8, 6 - 8 p.m.

10 High Street

Wakefield, RI 02879

(401) 789-1488

heragallery@gmail.com

heragallery.org



Jay Lacouture, *Celadon Teapot*, 2015, soda vapor glazed porcelain, Courtesy of the Artist.

Newport Art Museum

Through May 14

Jay Lacouture, *Looking Forward, Looking Back*, showcases two distinct bodies of work: one assembled from pieces made over the course of his career that explore the teapot idiom, and another that brings together works from the past several years that reflect the artist's visits to China.

Hours: Tues-Sat 10-4, Sun. 12-4.

Newport Art Museum

76 Bellevue Ave.
Newport, RI 02840
(401) 848-8200
newportartmuseum.org

Providence Art Club

March 5-31

The Women Artists of the Providence Art Club, 1880.

Symposium on March 25, 9:30 am - 4 pm. Both events free and open to the public. Reservations recommended.

Gallery Hours: M-F 12-4pm, Weekends 2-4pm.

11 Thomas St

Providence, RI 02903

(401) 331-1114

providenceartclub.org



Josef Albers, *To Mitla*, 1940. Oil on Masonite. The Josef and Anni Albers Foundation, Bethany, Conn., 1976. © 2017 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York. Photo: Tim Nighswander.

Yale University Art Gallery

The museum features more than 4,000 artworks, including ancient, American, European, African, Asian, and Indo-Pacific art, as well as photography and modern and contemporary art and design.

Through June 4

It Was a New Century:

Reflections on Modern America.

Through June 18

Small-Great Objects: Anni and Josef Albers in the Americas.

Through July 9

Let Us March On: Lee Friedlander and the Prayer Pilgrimage for Freedom.

Through July 16

Modern Art from the Middle East

Through July 23

Lumia: Thomas Wilfred and the Art of Light.

Free and open to the public.

Hours: Tues- Fri 10-5; Thurs until 8pm (Sept-June); Sat-Sun 11-5.

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Jo-Ann Boback



What Will Happen When We Meet, oil/graphite/Charcoal/Canvas, 30" x 30" 2015

www.joannbobackart.com

Centerfold

Your work can be Artscope's next **Centerfold**. Work by established and emerging artists welcome. For the May/June 2017 issue we will be accepting submissions in the category of **Outsider/Visionary Art**. Send up to three images and your statement with contact information to: centerfold@artscopemagazine.com by April 10, 2017.

Submit low resolution images for review. High resolution images must be available to be reproduced up to 9" x 12" according to the orientation of the work selected. The centerfold will be selected based on visual and/or conceptual quality, by a panel of three arts professionals.

Call for Entries

StoveFactory Gallery

Call for Artists: Annual Spring Art Exhibition at the StoveFactory Gallery, March 31st, April 1st, April 2nd. Application can be found on our web site: www.artistsgroupofcharlestown.com. Application Deadline: March 8th. stovefactorygallery@gmail.com. Subject line: 2017 Spring. StoveFactory Gallery, 523 Medford Street, Charlestown, MA 02129 (617) 241-0130.

August 1 Deadline for Artist's Resource Trust (A.R.T.) Fund

Grants available in painting, sculpture, printmaking or mixed media to mid-career artists with financial need in New England and Columbia and northeast Dutchess counties, NY. Nonprofit organizations wishing to show, commission or purchase work by mature artists living in New England may also apply. Grants range from \$2,000 to \$10,000. Applications and artwork must be submitted online. Learn more at berkshiretaconic.org/ART. Deadline: August 1.

ArtSpace Maynard invites artists in all media (except video) to submit proposals for one month solo or group exhibitions for the 2017-2018 season. The proposed exhibit should be based on a unifying concept that is social, historical, philosophical, cultural, political or other. The ArtSpace Gallery is one of the largest nonprofit exhibition spaces in Massachusetts. Preference will be given to New England artists. For guidelines to go: artspacemaynard.com/proposals. Deadline: May 15, 2017

Newburyport Art Association 20th Annual Regional Juried Show, May 5 - June 3, 2017, Juried by Janis Sanders, janissanders.com. Call for Entry Details newburyportart.org. Digital submissions only. New Entry Submission Deadline: Monday, March 6, 5 pm.

Art League Rhode Island

Artists are invited to submit to our CSF Symposium Exhibit: The Integration of Art, Science and Medicine. Deadline is April 1. Exhibit runs from June 16 - August 30 at Brown University. Visit artleagueri.org for more information.

Greater Haverhill Arts Association's ART FESTIVAL 2017: Fine Arts Exhibit and Sale, September 9, 10am-4pm on Bradford Common (Bradford MA), rain or shine. Open to all: non-refundable entry fee \$40 (\$30 members); deadline September 1. Information and registration at haverhillartassociation.org.

Northeast Art Workshop Retreats: Nationally-acclaimed art mentoring workshops in all mediums and for all levels. It's art R&R: northeastartworkshops.com

SEEKING ARTISTS: Gallery 175 in downtown Pawtucket, RI is scheduling 2017 shows. No sales commission. For more information, visit: gallery175.com/about



Steven Spazuk, *Smoky Owl*, 2017, 36 x 36 inches, Fumage (soot from fire)

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