The Waste Land On Earth?

Crossings Gallery, Harvard Ed Portal
July 31 - August 21, 2019

Unbound Visual Arts, Inc.
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Exhibition Credits

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Presented by Crossings Gallery at the Harvard Ed Portal. The Harvard Ed Portal is a collaborative partnership involving Harvard, the Allston-Brighton community, and the City of Boston. The Ed Portal is the Allston-Brighton community’s front door to Harvard’s educational, arts, wellness, and workforce and economic development programs.

UVA Exhibition Artists
Agusta Agustsson  Madeline Lee
Lani Asuncion  Pauline Lim
Nancer Ballard  Susan Loomis-Wing
Jennifer Jean Costello  Amy McGregor-Radin
Nancy Crasco  Michael McLaughlin
Gary Duehr  Michaela Morse
Mary Gillis  Ruth Rieffanaugh
Lynda Goldberg  Alexandra Rozenman
Muriel Horvath  Diane Sheridan
Tom Jackson  Jeannie Simms
Amy Kelly  Olia Tsetniva
Elizabeth Lapides  Gulumhan Huma Yildirim
### Table of Contents

**Curaturial Statement**  
5

**Artists (in Order of Appearance)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Jean Costello</td>
<td>Terre Merre</td>
<td>5</td>
</tr>
<tr>
<td>Gary Duehr</td>
<td>McVanitas 1-3</td>
<td>6</td>
</tr>
<tr>
<td>Michael McLaughlin</td>
<td>Charleston Chew</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Rivka in Autumn</td>
<td>7</td>
</tr>
<tr>
<td>Madeline Lee</td>
<td>Fences</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Container deCompostion</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Hidden Creatures in the Landscape</td>
<td>8</td>
</tr>
<tr>
<td>Elizabeth Lapides</td>
<td>Coal Ash</td>
<td>9</td>
</tr>
<tr>
<td>Pauline Lim</td>
<td>Thaddeus Barlett’s House, Skinnerville View</td>
<td>10</td>
</tr>
<tr>
<td>Tom Jackson</td>
<td>BC Arctic Series</td>
<td>10</td>
</tr>
<tr>
<td>Alexandra Rozenman</td>
<td>Forgotten Bedroom</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Life Has Many Layers</td>
<td>11</td>
</tr>
<tr>
<td>Nancy Crasco</td>
<td>Did you know that?</td>
<td>12</td>
</tr>
<tr>
<td>Agusta Agustsson</td>
<td>Melting Ice, Rising Seas</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>World on Fire</td>
<td>12</td>
</tr>
<tr>
<td>Michaela Morse</td>
<td>Dirt</td>
<td>13</td>
</tr>
<tr>
<td>Jeannie Simms</td>
<td>Under the Sun 2</td>
<td>14</td>
</tr>
<tr>
<td>Susan Loomis-Wing</td>
<td>Phoenix Inky</td>
<td>14</td>
</tr>
<tr>
<td>Muriel Horvath</td>
<td>Tree on Tea Bag</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Nudibrachs (series)</td>
<td>19</td>
</tr>
<tr>
<td>Amy Kelly</td>
<td>Hope is the Thing With Feathers</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>War Bird</td>
<td>15</td>
</tr>
<tr>
<td>Ruth Rieffänaugh</td>
<td>E-Male Walking in the Park</td>
<td>16</td>
</tr>
<tr>
<td>Diane Sheridan</td>
<td>Recycle Earth</td>
<td>16</td>
</tr>
<tr>
<td>Mary Gillis</td>
<td>A Compendium of Trash</td>
<td>16</td>
</tr>
<tr>
<td>Olia Tsetniva</td>
<td>On the Threshold to Seamlessness</td>
<td>17</td>
</tr>
<tr>
<td>Lani Asuncion</td>
<td>Human Garden</td>
<td>17</td>
</tr>
<tr>
<td>Nancer Ballard</td>
<td>ECO-Panes</td>
<td>18</td>
</tr>
<tr>
<td>Gulumhan Huma Yildirim</td>
<td>Go de’Mieux</td>
<td>18</td>
</tr>
<tr>
<td>Lynda Goldberg</td>
<td>Summer Findings II</td>
<td>19</td>
</tr>
<tr>
<td>Amy McGregor-Radin</td>
<td>Connecting Lives</td>
<td>19</td>
</tr>
</tbody>
</table>

**Biographies**  
21

**Statements**  
25
Does it spark joy?

In the face of chaotic clutter in our homes, Japanese organizing guru Marie Kondo instructs us to mouth those words to each object we encounter. Address a jade vase or a yard sale ratchet set and really we are addressing the *kami*, or divine life, embodied in each object. No joy? Kondo advises we respectfully toss it to the curb.

Modernity delivered cheap goods that made consumers feel rich and the accompanying throwaway attitude still delivers a kind of freedom. Why care when you can throw it away? However, this cavalier attitude toward the production of stuff, followed by swift disposal, has turned parts of our world into wasteland. Kondo’s approach soothes individuals’ symptoms, but does not resolve the underlying collective illness.

The artists featured in *The Waste Land On Earth?* respond to a world shaped by this mindset of disposability. Their work reflects on our complicated relationships to the culture of stuff, the impact systems of production and distribution have on our shared landscape, and our changing relationships to the natural world.

In this exhibition several painters depict urban landscapes around Boston, both gritty and lush, and incorporate found material scraps to provide texture and a physical dimension to their works. Others conjure portentous emotional landscapes borne of environmental catastrophe. One artist skewers fast food culture through art historical parody; another explores how the categories labeled “dirt” can be fluid, even as the language confers set values on those it describes.

A number of artists have transformed discarded materials and objects into provocative imagery. Others explore how humans’ relationship to the natural world continue to evolve in response to technological advances, urban development, and environmental stresses. Some offer visions of alternative futures, where the earth and all its inhabitants can thrive. Several works speak directly to the links between consumer desire, environmental degradation, and exploitation of vulnerable communities—the disposable among us.

Collectively, the artists and their work justify the question mark in the title of this exhibition. Their thoughtful and imaginative practices suggest we do not have to accept the damning statement: *The Waste Land On Earth*. Rather, we can imagine other, healthier futures, let those visions spark joy, and fight together to bring them to life.

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**Jennifer Jean Costello**

*Terre Merre*

Oil on canvas

$1,000

“Terre Merre” is an expression synonymous with Gaia or Mother Earth. In this conception “Nature” is not a source of material for production, but the beginning and end of all life and culture.
Marketers initially pitched *disposability* as the ultimate sign of abundance. Fast food served in disposable packaging was a way for millions to feel rich.¹

Gary Duehr inserts McDonald’s iconic, instantly recognizable packaging materials into compositions constructed of fine linen, pearls, silver platters, and a skull, the traditional elements of 17th-century Dutch vanitas still lifes. The parody turns on the genre’s stern focus on mortality and “the transience and vanity of earthly achievements.” Nothing quite shouts *carpe diem* like a Big Mac.

Michael McLaughlin works in the style of the Photorealists of the 70’s and 80’s who produced wonderful picture surfaces that astonished viewers.

In his words, he uses “a variety of marks and applications on the surface . . . that fool the eye, present a tactile abstraction of reality or simply exist on the picture plane itself. They are the drivers of the work. Sometimes they can stand alone, a swipe of random color in a corner for example, or sometimes the marks are interdependent as with the group that eventually yield the image of a car bumper.”

In Charleston Chew McLaughlin captures a field of tall grasses surrounding an expanse of asphalt, typical of auto-based office or manufacturing parks. An abstract mix of colors and found materials from the landscape surround the inner image, adding texture and dynamism to the otherwise static scene.

In Rivka in Autumn a red shopping cart, emblematic of the strip malls that drive suburban life, is stashed in the side yard of a residence. It looks cast off among other little-used material, including a series of 40lb sacks and a small camper van. It is a strange combination of stuff Americans accumulate in side yards and sheds over the years.
Reclaimed Landscapes

**Fences (top)**
Oil painting
$512

**Container deComposition (bottom)**
Oil paint, plastic foam, canvas
$1,512

**Hidden Creatures in the Landscape (middle)**
Oil paint, plastic mesh, dried leaves
$1,468

**Madeline Lee**

**ARTIST STATEMENT:** These paintings capture the Somerville ArtFarm, a former waste incinerator and transfer site, which now aspires to become a community-visioned sustainable commons. The images of ArtFarm mix notions of landscape and contamination to question how places are made and acknowledge the messy, undefined, and temporary qualities of our surroundings.
Many are fearful of what continued stress and degradation of the earth will wreak. These artists depict such prophecies.

**Elizabeth LaPides**

**ARTIST STATEMENT:** To create this image I blended snapshots of coal ash ponds and spills from Duke Energy coal plants in North Carolina against a background of burnt California landscape caused by PG&E mismanagement. By juxtaposing these locations I hope to bring attention to interconnection of our energy structure. That is, pollution on one side of the country has specific consequences on the other side.

The environmental disasters I depict cannot accurately be called “prophetic futures.” I build them from photographs of spills, pollution, and fires that have already happened.

For example, the coal ash spills depicted here occurred during Hurricane Florence. Coal ash contains mercury, arsenic, lead, and other extremely toxic metals, all of which has since seeped into the Cape Fear river, North Carolina, local water supplies, and the Atlantic Ocean.

The pollution our society generates is not isolated. This photographic collage reflects that reality.
Prophetic Landscapes

Pauline Lim
Thaddeus Barlett’s House, Skinnerville View
Oil on canvas
$565

**ARTIST STATEMENT:** I am a fear-driven person. I am always freaking out about the fact that we all have to die, so a lot of my paintings have to do with the frustration of being trapped in a mortal existence. The degradation of the environment underscores this dilemma to me every day, and makes me seek out color and beauty, as well as the relief of laughter alongside the recognition of despair.

Tom Jackson
*BC Arctic Series*
Digital photograph
$399

**ARTIST STATEMENT:** Contemporary art has an obligation to alert viewers to the developing situations that threaten the physical environment so much historic art has depicted; landscapes that once were but will not be present in future generations. My current work offers a vision of the future if we do nothing.
Alexandra Rozenman

No people are visible in Alexandra Rozenman’s barren landscapes, but these places bristle with unanswered questions.

The impending crash between locomotive and piled furniture in Forgotten Bedroom provokes questions and provides no answers. It is such a strange situation. We can imagine the wreckage to come, but can do nothing.

Life Has Many Layers is much quieter yet evokes an equally strong sense of recent loss. Where has everyone gone? Will they return?

Forgotten Bedroom (top)
Oil on canvas
Price upon request

Life has many layers (below)
Oil on canvas
Price upon request
Historically, quilters used scraps of material to create intricate, sometimes unexpected patterns for bedding covers.

The industrialization of fabric production reduced its cost enabled women to buy fabric to custom tailor the clothes they made for family members. This tailoring produced scraps they could later use for quilting.

Artists Agusta Agustsson and Nancy Crasco work in that tradition to create meditations on the impacts of climate change on the earth.

**Nancy Crasco**

*Did you know that?*

*Quilt*  
*$3,800*

**Agusta Agustsson**

*Melting Ice, Rising Seas*  
*Quilt*  
*$1,500*

*World on Fire*  
*Quilt*  
*$1,500*
“Trash,” writes historian Susan Strasser, “is created by sorting.” That is, no thing is inherently trash; an object becomes trash only once someone discards it, having perceived it to have little value—at least to them.

Through much of the 19th century, most people in the United States adhered to an ethos of reuse and repair. Trash referred to material someone had thrown out, but did not necessarily connote an absence of value. She continues:

“People in different social categories—rich and poor, old and young, women and men—sort[ed] trash differently in part because they ha[d] learned skills [for reuse and repair] differently” (Strasser 10).

However, people have used the word to confer negative values associated with trash on individuals of low social standing, and on cultural items, ideas, or objects of poor quality.

Similarly, trash’s close cousin, dirt, has many connotations that play on its primary definition as loose dust and grime whose presence makes something unclean.

Morse’s work explores how language propels the values associated with dirt through short communications.
Jeannie Simms

*Under the Sun 2*
Fabric, rope, cyanotype chemistry
Private collection, NFS

**ARTIST STATEMENT:** For the past two years I have worked in the small village of Sant’Alessio in Aspromonte in Calabria, Italy; a mayor and community that proactively supports refugees and asylum seekers.

I created 30-foot fabric cyanotype panels as a collaborative community art project in the summer of 2017, using discarded domestic objects from people who had abandoned their furniture and possessions when they moved away.

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Susan Loomis-Wing

*Phoenix Inky*
Fountain pen & ink
$1,500

**ARTIST STATEMENT:** "Phoenix Inky" is a 3' by 4' reflection on the polarizing discourse about the environment. In 2012, I found this canvas on the side of the road in Brighton, MA, marked by a large with a painted "X." I wondered why someone discarded this perfectly sturdy canvas. Was it a completed work of art or had someone become frustrated?

Recently, I pulled this junked canvas from my basement. Through patience and dedication I made the canvas whole.
Transformations

**Muriel Horvath**
*Tree on Tea Bag (left)*
Watercolor
$65

**Amy Kelly**
*Warbird (right, top)*
Copper sculpture
$1,400

*Hope is the Thing with Feathers (Blue Book)*
Artist book,
handmade paper,
feathers, bones,
ribbon, ink
Private collection,
NFS

**Artist statement:** Since childhood I have been captivated by the intricacies of the ecosystems that surround me. I am still driven by that curiosity in my art. My work is an unabashed observation of the natural world that I love. With it, I hope to reveal the often hidden processes that exist in the natural world which are so illuminating to me and create reasons for others to love, care for, and respect nature in their own ways.

**Artist statement:** Birds have served as symbols of our ideals such as hope, peace, and freedom. In this work I used feathers, bones, ribbon and ink to transform a small book made of handmade paper into a tribute to these creatures. The book tells the story of the birds depicted in the small sculpture.

As the destruction of natural habitats and the global environment continues, what does the loss of these species symbolize for humanity?
These artists used found and recycled materials to create imagery about the earth and how we live on it.

Ruth Rieffanaugh

*E-Male Walking in the Park*
Mixed media
$50

Diane Sheridan

*Recycle Earth*
Recycled materials
$175

Mary Gillis

*A Compendium of Trash*
Artist book
$200

*artist statement:* Waste of resources is an issue that I've been aware of since childhood. And for about ten years now I've been photographing trash. I try to make an interesting composition—if someone is attracted to look at the photo maybe they will become more aware of the problem. Each of the 12 pictures in this book is captioned with a synonym of 'waste.'
Changing Relationships to Materials

**Olia Tsetniva**

*On the Threshold to Seamlessness*

Mixed media on canvas

$2,500

**ARTIST STATEMENT:** The artificial world has become our natural world. Humanity now runs on a field of plastic, swims in an ocean of chemicals, and finds comforts in a forest of towers. Our ecosystem has become alien yet somehow our organs continue to function. The perimeter between artificial and natural has been irrevocably penetrated. The landscape, impregnated by machines, exhales a melody of exhaust, as the sun set reveals a toxic atmosphere.

**Lani Asuncion**

*Human Garden*

Performance

The *Human Garden Series* focuses on the impacts of urban development on communities, native habitats, and people’s relationships to each other and the environment.

Such urbanization often results in isolation and alienation of people from the environment and each other.
These artists use their work to illuminate connections between consumer culture, manufacturing practices, and the destruction of environments, communities, habitats, and species.

**Nancer Ballard & Nick Constentino**

*ECO-panes*
Multi-media (photographs, paints, transfer, collage, text, sewing, etc)
Private collection, NFS

**ARTIST STATEMENT:** This large-format interactive sculptural artist book juxtaposes natural, found, and human-made art media and objects with prose, poetry, and scientific texts to explore twenty-five interconnected facets of man-made climate change and their impacts on our oceans, earth, weather and atmosphere, plants and animals, people, and the future of our human built environment.

**Gulumhan Huma Yildirim**

*Go de'Mieux*
Website and QR code

**ARTIST STATEMENT:** This project is a call to sustainable consumerism and is designed as a shopping website. When viewers click on the products, they encounter disturbing facts about their production. The name *Go de'Mieux* is a reference to the megacorporation in Andrew Stanton's animated sci-fi film Wall-E. Each product refers to different social problems such as child labor, conflict, environmental disaster, and animal abuse.
Muriel Horvath

*Nudibranchs (series of 8)*

Gouache and watercolor

$50 each

Nudibranchs are soft-bodied, marine gastropod molluscs noted for bright colors and “striking forms.” There are at least 3,000 known species of nudibranchs, many with names to match their unique combination of forms and colors. These include clown, marigold, splendid, dancer, and dragon.¹

ARTIST STATEMENT: I chose to work with Nudibranchs because they are useful at measuring the impact of climate change in the ocean. Their short life span, particular eating habits, and rapid reproduction rates make them highly sensitive to changes in their ocean environments. By depicting them, I hope to bring attention to these colorful, beautiful, and unique creatures, and to show them as indicators of our rapidly changing world.

Imagining New Futures

**Lynda Goldberg**

*Summer Findings II*

Monotype & Chine Colle

$650

**Amy McGregor-Radin**

*Connecting Lives*

White line woodcut

$175
Biographies

**Agusta Agustsson**
Agusta began making quilts as a painting major at Massachusetts College of Art. Concurrently she created silkscreened posters which received local, national and international recognition at the Graphic Workshop. Many of her pastel landscapes are in numerous corporate collections. She worked as an art teacher for 22 years. The Museum of Fine Arts, Boston acquired one of her quilts in 2017.

**Lani Asuncion**
Lani Asuncion earned her MFA in art with a concentration in video and sculpture from the University of Connecticut in 2011. She is currently a Studio Manager of the Media Arts Department and Continuing Education Instructor in video and animation at the School of the Museum of Fine Arts at Tufts University. Her work has been screened in Another Athens Film Programme with SNEHTA shown at SUPERMARKET Independent Art Fair in Stockholm, Sweden with Interviewroom11. Her work was recently shown and performed live during ILLUMINUS Boston 2017. She is an artists-in-residence alumna of Caldera Arts Center, Elsewhere, Santa Fe Art Institute, Vermont Studio Center, and Bilpin International Grounds for Creative Initiatives in New South Wales, Australia. In 2016 she was a recipient of the Dame Joan Sutherland Fund grant from the American Australian Association, and Assets for Artists grant from MassMoCA.

**Nancer Ballard**
Nancer Ballard is a practicing lawyer, writer, maker of artists’ books, and a Resident Scholar at the Brandeis University Women’s Study Research Center. Her other recent projects include Time, Meaning-Making and the Construction of Narrative, and How We Are Changed by The Things That Don’t Happen.

Nancer is the author of Dead Reckoning (poetry), and has been published in numerous literary journals and anthologies. Her artist’s books have appeared most recently in Beyond the Book VII and Beyond the Book VIII at the Boston Public Library. She has an MFA from Bennington College in Creative Writing and Literature and has studied bookmaking with Anne Pelikan of the School of the Museum of Fine Arts Boston and with Carol Barton at the Haystack Mountain School of Crafts in Deer Isle, Maine.

**Caitlin Bowler**
Caitlin Bowler is a researcher and writer with a longstanding interest in art, design, and sustainability. She recently joined ICF Next as a user experience researcher after doing curriculum development at Harvard Business School. She is particularly interested in the links between environmental and social neglect.

She received her BA from Williams College in History and Art History and her MCP from the School of Design at the University of Pennsylvania.

**Jennifer Jean Costello**
Jennifer Jean Costello, a UVA Sustaining member, attended Syracuse University in addition to receiving her MFA from Boston University. Bringing 10+ years experience having run and managed art galleries specializing in full service art advisory as investment acquisitions for private and corporate collectors. Her comprehensive knowledge of the Art Market: Modern and Contemporary Art lends harmoniously as an Art Administrator and Exhibition co-Chair for National Association of Women Artists, MA.

**Nancy Crasco**
Nancy Crasco is a BFA graduate of the Rhode Island School of Design. Nancy also earned a Master’s degree at Lesley University in Cambridge, MA. She has been working in fiber since 1968, actively exhibiting her work nationally and internationally since 1975. Her work is often based on the intricacies of nature, using imagery attained through the use of various printing processes, including linoleum, gelatin plate, and a photocopier, in combination with stitching and embroidery. Nancy has extensive teaching experience in both public and private education, and lectures about her work to various groups interested in fiber art processes. She is a member of the Cambridge Art Association, Studio Art Quilters.
Association and the Surface Design Association, for which she is currently a co-representative for the Massachusetts/Rhode Island Chapter.

Gary Duehr

Gary Duehr has been chosen as a Best Emerging Artist in New England by the International Association of Art Critics, and he has received an Artist Grant in photography from the Massachusetts Cultural Council. His work has been featured in museums and galleries including the Institute of Contemporary Art, Boston, MA; MOMA PS 1, Exit Art, Umbrella Arts, and New York Arts, New York, NY; Gallery Tsubaki, Tokyo, Japan; SKC Gallery, Belgrade, Yugoslavia; and Museo Nacional de Bellas Artes, Havana, Cuba. Past awards include grants from the LEF Foundation and the Rockefeller Foundation.

His public artworks include a photo installation funded by the Visible Republic program of New England Foundation for the Arts, and a commission from the MBTA (Massachusetts Bay Transit Authority) for a permanent photo installation at North Station.

Duehr has written about the arts for journals including ArtScope, Art New England, Art on Paper, Communication Arts, Frieze, and Public Culture. Currently he manages Bromfield Gallery in Boston’s South End.

Mary Gillis

Mary Gillis is a certified public accountant, who began quilting in mid-career because she already knew how to sew from making clothes as a teenager. She studied with Kathleen Weinheimer, a Bridgewater, MA quilt artist, whose classes and encouragement changed Mary’s life. What had been a casual hobby became an important means to artistic expression. In recent years she has also begun making artist books and learned solarplate printmaking. In addition to quilt design, classes Mary has studied color theory and two-dimensional design at the School of the MFA, and artist books and printmaking at Boston University.

She is a member of Unbound Visual Arts and has exhibited through UVA as well as local and national juried shows.

Lynda Goldberg

Art has always been an important part of my life. It allows me to share my love and wonder of nature and life with others.

I have exhibited in New England in both solo and group shows, and have received numerous awards. My work is in many corporate, private, and non-profit collections in the U.S. and abroad.

I am a member of the: National Association of Women Artists (NAWA); The Art Connection; Monotype Guild of New England (MGNE); Nature Printing Society (NPS); Unbound Visual Arts (UVA); Brickbottom (BAA), Newton (NAA), North Shore (NSAA), and Rockport (RAA) Art Associations. I split my time between Newton and Rockport, MA.

Muriel Horvath

Muriel Horvath is a visual artist who lives and studies in Boston. As a child, Muriel traveled in South America and Europe with her family, experiencing a variety of ecosystems and noticing relationships to nature that were informed by a region’s culture. During her senior year in high school, she undertook a year-long independent study in art and biology, culminating in a solo show. She is currently a 3rd year combined degree student at The School of the Museum of Fine Arts and Tufts University, majoring in both Fine Art and Environmental Studies. She has experience in drawing, watercolor, screen printing, bookbinding, and fiber arts. In the Fall of 2018 Muriel solo-hiked The Long Trail through Vermont to further immerse herself in the landscape of the Northeast.

Tom Jackson

Tom Jackson is a UVA Sustaining Member. His first photo work was in the 1940s in a basement darkroom with the couple of vintage cameras. A seed was planted, and it took root. For over six decades his main work has produced a number of full-scale careers: computer pioneer and software designer including graphic design of interfaces, web designs, marketing materials, training, and presentations. As a Navy test pilot, he also filmed and photographed operational and public media, configurations and carrier operations.

Three years ago, Tom initiated a photographic project called “The Soul of the Big Machines” of transformative images from the Boston Municipal
Waterworks. New work concentrates on using digital photography to capture provocative images of the changing landscape of our nation and the world as we confront dangerous forces of social and environmental change.

Amy Kelly
Amy Kelly, of Brighton, is a Sustaining Member of Unbound Visual Arts and was part of the first Unbound Members Exhibition at the Harvard Allston Education Portal Art Galleries from May - August, 2013. She completed the requirements for her BFA with honors from the Massachusetts College of Art and Design. While at MassArt, she was Vice-President of the Adult Student League and curated and participated in two exhibitions. She also attended Boston University’s College of Fine Arts.

Amy Kelly is a graduate of the Massachusetts College of Art and Design. Her mission as an artist is to reveal the light that is found in the darkness, to celebrate the imperfect and the intangible. The majority of her art is based in the classical tradition of oil painting, but also includes a variety of mixed media as well as sculptural work in bronze.

Elizabeth Lapides
I have spent the past 6 years of my life dedicated to environmental sustainability. I fully believe in voting with your dollar and have focused my lifestyle around living in harmony with nature. I spent 5 years living off the grid in California, growing my own food, raising my own meat, and researching climate change, pollution, and conservation. To me, sustainability means living within the means of the planet, not taking more than we need, and leaving space for others. Humans are intrinsically tied to this earth, and through my art I explore how humans have impacted the earth and how the earth in turn will impact us.

Madeline Lee
Madeline Lee is a visual artist interested in using design and creativity as methods for translation and communication across disciplinary boundaries. She is an interdisciplinary Tufts University graduate of Architectural Studies and Environmental Studies, and enjoys exploring the intersections of food systems, urban studies and studio art.

Pauline Lim
Pauline Lim was born in Clarinda, Iowa and graduated cum laude 1984 from Phillips Academy, Andover, MA. She was graduated A.B. magna cum laude from Harvard College, 1988. She now lives and works at the Brickbottom Artists Building in Somerville, MA. Pauline participated in the UVA Healthful and Song Cycles exhibitions at the Honan-Allston Library Art Gallery in 2014 and 2015, the Olympic SPIRIT exhibition at Boston City Hall's Scollay Square Gallery in 2015 and Temptation of the Mind and Body at the Harvard Ed Portal in 2016. Her UVA solo exhibition: "Why Can't it Last Forever? was at the Athan's Café Art Gallery in Brighton.

Susan Loomis-Wing
Susan Loomis-Wing is a founding member and Treasurer of Unbound Visual Arts. She received a BFA with a concentration in Graphic Design at the University of Massachusetts Amherst, an MBA from the University of Phoenix Greater Boston campus, and a Master of Arts in Interdisciplinary Studies from Lesley University. She currently lives and works in the Boston area, as Assistant to the VP of Administration and Budget Coordinator for Lesley University and is also a PhD candidate in Educational Studies at Lesley. Susan served on the Board of Trustees of the Cambridge Women’s Center, and the Brighton-Allston Historical Society Board of Directors. Fervor for art and community continues to permeate in all of her service.

Amy McGregor-Radin
Amy McGregor-Radin is an artist from Needham, MA. She creates bold and playful white line woodcuts. She teaches at the Eliot School in Jamaica Plain, MA and at the Dartmouth Cultural Center in Dartmouth MA.

Michael McLaughlin
Michael was born and raised in Everett, MA. Beginning in 1975, he studied for a year at the School of the Museum of Fine Arts, Boston. He spent the next year at the Massachusetts College of Art, then finished his studies at Salem State University where he received his BFA. He worked for several years in the commercial art field and his main clients were the marketing departments for NYNEX, New England Telephone and Western Electric.
He has shown at the Van Ward Gallery in Algonquin, Maine and was chosen to participate in the International Juried Show at the Beacon Gallery in Boston, where he received Honorable Mention. In October 2018 he was part of a two person show at Salem State University entitled “A Sense of Place.”

**Michaela Morse**

In addition to being an accomplished two-dimensional artist, Michaela became a well-versed seamstress through self-study and her mother’s instruction, and went on to study Apparel Design in the University of Minnesota’s College of Design. While there, her work was exhibited in the 2017 Patagonia ‘Worn Wear’ Sustainable Fashion College Tour, the 2017 ‘Instinct’ University of Michigan Apparel Design Fashion show, and the 2017 ‘Imprints’ Student Design Showcase with the Weisman Art Museum. She has also worked as a freelance costume technician for VStar Entertainment Group, a division of Cirque du Soleil.

Last fall Michaela transferred to the SMFA at Tufts University and is now concurrently pursuing a BFA in Studio Art and a B.A. in a self-designed Interdisciplinary Study that intersects Environmental, Cultural, and Visual and Critical studies.

**Ruth Rieffanaugh**

Ruth Rieffanaugh, a founding member and a member of the Board of Directors and current President of Unbound Visual Arts, resides in Allston and maintains her art studio in Allston as well. She received a a BFA from the Art Institute of Boston and an MA in Art Education from Lesley University. She is also licensed in Massachusetts as a Teacher of the Visual Arts. Ruth is currently a Digital Teacher at TechBoston Academy in Dorchester, MA. She was previously the Director of the Dorchester Alternative Youth Academy and taught drawing at the Boston Architectural College. Ruth has exhibited in numerous local and regional galleries, including the Lesley University Gallery, the Copley Society Gallery, Boston City Hall’s Scollay Gallery, the Brighton-Allston Heritage Museum and the Cambridge Art Association Galleries. She is also a member of the Cambridge Art Association.

**Alexandra Rozenman**

Alexandra Rozenman is a Sustaining Member of Unbound Visual Arts. Moscow born, both classically and conceptually trained, Alexandra Rozenman brings a canny and charming mysticism to her life and art. In her work she creates her personal and often surreal world, where shapes, colors and images are often utilized like words in a story.

Rozenman came to America from Moscow, Russia with her parents as a political refugee. Living in the Soviet Union she studied with well-known dissident artists and was a part of the Moscow alternative cultural scene of the 1980’s. She holds a Masters degree from the School of the Museum of Fine Arts in Boston. Beginning in 1989, her work has been represented nationally and internationally. In 2006 she was awarded a MacDowell Foundation Fellowship. In 2010 Rozenman opened her own art school, Art School 99.

**Diane Sheridan**

Diane Sheridan, a member of the UVA Board of Directors, has been a resident of Brighton since 1985 and graduated from Framingham State University with a degree in Fine Art. She has been involved with art and photography in the community since high school and has been taking photographs for as long as she can remember. She took a picture of her family, which may be her first photograph, around the age of 5. She’s worked at many of Boston’s great institutions including Boston University Photo Services and the Museum of Fine Arts. She is now in early retirement and is thrilled to be part of the Unbound Visual Arts community.

**Jeannie Simms**

Jeannie Simms’ works are rooted in photography and the moving image. She scours history and contemporary situations, contesting accepted perspectives and proposing new narratives with interests in language, labor, citizenship and migration. Her work on Same Sex marriage was featured on BBC World News America television program. Past shows include the Currier Museum, the Provincetown Art Association & Museum, the Society for Cinema and Media Studies, The Museum of Modern Art (MoMA), San Francisco Camerawork, International Film Festival Rotterdam, Courtisane Video and New Media Festival in Belgium, the ICA in London, the ARS Electronica Center in List Austria, the Museum of Fine Arts, Boston, the Alternative Film Center in Belgrade, Serbia and Montenegro, Los Angeles County Exhibitions (LACE) and the Tufts University Aidekman Art Gallery. She completed a residency at the Fine Arts Work Center.
in Provincetown, Massachusetts and received a film commission from the Nara International Film Festival in Japan. Simms has been funded by Art Matters, The Cambridge Arts Council and a Daynard Faculty Travel Fellowship from the SMFA. She is the Director of Graduate Studies and a Professor of the Practice in Photography at the School of the Museum of Fine Arts in Boston at Tufts University.

Olia Tsetniva

Olia is a graduate student in Interdisciplinary Art at SMFA at Tufts and is originally from Moscow. She received her Bachelor’s degree from the British Higher School of Art and Design with a major in Graphic Design and Illustration, 2010-2014, Moscow, RF.

Gulumhan Huma Yildirim

Gulumhan Huma Yildirim received a BA in Social Anthropology from Istanbul University and MAs from Harvard University and University of Massachusetts, Boston. She is now working towards her MFA from the School of the Museum of Fine Arts at Tufts University.

Artist Statements

Agusta Agustsson

My fiber work is influenced by my work as a landscape artist. Almost every day when I take the time to look there is something poignantly beautiful to see. It might be the sun striking a cloud formation or the texture of leafless trees climbing a mountain. I don’t want to express a vista in my work, but rather those clear, almost painful moments of sight. I want to evoke the natural world, not render it.

In the summer of 2017, I reached a turning point in my textile work. For a number of years, I played with the nine-patch block, exploring the poetry of the square. For a while it was enough to evoke sensations through the interplay of color, value and pattern. But, most of the creativity took place in the initial design stage. I wanted a way to use textiles more spontaneously, to experience surprise and wonder throughout a project.

I experimented with ways to make the end result less predictable. Concurrently, I was creating collages. I decided I needed to treat my textiles the same way I made my collages. It was time to take the risk of making an ugly work.

Working in a more spontaneous manner also allowed me to respond to an event such as the eclipse or the impressions left by a walk in the woods. Sometimes I work just by putting pieces together, cutting and rearranging them. Other times I use a sketch or photograph as inspiration. With my new manner of working there are always surprises as the quilt top comes together.

Lani Asuncion

Lani Asuncion uses video, performance, sculpture, and landscapes to survey how disparately cultures meet and mix to negotiate experiences of loss, transformation, and belonging. Storytelling is at the core of her practice, Asuncion evokes the human drama of post-colonialism and cultural globalism through her body of work Pineapple Girl and BLOODLESS performance series. By using her body and the camera she is able to navigate landscapes and recall personal stories that are
constructed into abstract narratives used to explore her identity as a multicultural, biracial woman. Blending digital media with elements of nature Asuncion constructs interactive environments, like that in her HUMAN GARDEN series to present alternative perspectives on conversations around green spaces and urbanization.

**Nancer Ballard**

This large-format interactive sculptural artist book juxtaposes natural, found, and human-made art media and objects with prose, poetry, and scientific texts to explore twenty-five interconnected facets of man-made climate change and their impacts on our oceans, earth, weather and atmosphere, plants and animals, people, and the future of our human built environment.

**Jennifer Jean Costello**

Jennifer’s use of color and creative texture is animate from the natural world and her heritage of both Eastern and Western influences. Jennifer derives inspiration for her oil and acrylic paintings of a wide variety of subjects, which she hopes conveys a sense of motion and evoke a wide range of emotions. Featured works in Boston College Office of Marketing Communications, Morgan Stanley, Worcester Polytechnic Institute Collection, Aetna Lighting Corporate Collection, Richard Flood Educational Services LLC and several Private Collections.

**Nancy Crasco**

My initial exploration of traditional American quilting techniques has evolved with the introduction of printing processes and fiber construction techniques from Asia. I print on fabric using various processes: the computer and/or copier, linoleum blocks, or the gelatin plate process. A study of the construction of pojagi, a type of Korean silk wrapping cloth, has allowed me to explore a layering of materials between translucent layers of silk organza. The resultant works are transparent and light, and move in the slightest current of air.

I have always been inspired and motivated by the natural world, and especially by the problems associated with the use and misuse of our natural resources, the effects of which are not always apparent to the naked eye. My content arises with my concerns for the effect of environmental changes on our planet.

**Gary Duehr**

In a parody of 17th-century Dutch still life vanitas paintings, which both celebrated the luxuries of upper class prunktijlven (Dutch for “ostentatious still life”) and warned of life’s impermanence, “McVanitas” is a modern American version, juxtaposing a middle class Big Mac and fries against traditional elements such as candles, fine linen, a skull, grapes, pearls and a silver platter—all set in an Edenic landscape full of hope and renewal. The contrast is dramatic.

The Big Mac itself functions as a moral on the ephemerality of sensory pleasures, as witnessed in the documentary Supersize Me. Such mingling of class and privilege takes on a new spin in the era of Trump and his Versaille-like Fifth Avenue Tower where he indulges in fast food.

**Mary Gillis**

My first step into making art was in photography. I had taken pictures for over thirty years with my fully-manual Nikkormat camera, and subsequently also got into digital. I am most attracted to black & white, but recently have been moving more into color. I especially like taking pictures around the city: people out and about, and shots of everyday sights that become abstract images.

I had also begun making quilts, which I started because I already knew how to sew. One of my teachers, Kathy Weinheimer of Bridgewater MA, made me realize that understanding about color theory and composition were important considerations, and she encouraged me to think of what I was doing as art. I gradually moved from making bed and crib quilts to making pieces meant to hang on the wall—some that were juried into national quilt or art exhibits.

Several years ago I took course at Boston University in making artist books—something that intrigued me for many years. It brings together my love of reading and libraries along with my desire to make things. The books can be awkward to show in a gallery, so in 2014 I taught myself HTML, CSS and a little javascript—and made a website for the books.

After admiring artist books for a long time, in 2012 I took a class at Boston University with Lynne Allen who is primarily a printmaker but is also a fine teacher of making books. We made fourteen books in six weeks!
The 'Moby Dick' book was my final project for the class, and that summer was juried into a show in Pittsfield, MA in connection with their 'Call Me Melville 2012' celebration. In 2014 I went to the Penland School in NC for a two-week workshop concentrating primarily on books as three-dimensional spaces. Kathy Steinsberger, a book artist, and Sarah Glee Queen, an architect, taught that workshop.

Lynda Goldberg
My work is informed by my love of nature in all its forms. I am distressed that our human presence and our overuse of the environment and its natural resources is causing its destruction.

My monotypes (one-of-a-kind works on paper) focus on nature and my fascination with it. I start with an idea or feeling which I express in textures and colors using natural and manmade found objects. I am a tactile person, always touching things and feeling their texture. Because I am a printmaker I see an item's potential by how it might appear after color and pressure have been applied.

I use leaves, grasses, ferns, seaweed, eggshells, metal objects, meshes, string and other items. These objects are themselves inked and placed on an inked plexiglass-glass plate, then a damp piece of paper is placed on top and the whole thing is run through a press.

Muriel Horvath
Today we are so far removed from the natural processes that surround us on this planet that we often end up treating the species and systems that make up our ecosystems as disposable, like the goods we buy, despite the fact that we are so reliant on them for survival.

Since my childhood, I have been captivated by the intricacies of the ecosystems that surround me, and I spent much of my time exploring, collecting and documenting in forests by my home in New Hampshire. I am still driven by that curiosity in my art. My work is an unabashed observation of the natural world that I love. With it, I hope to create reasons for others to love, care for, and respect nature in their own way. In studying the environment through both an academic and an artistic lens I create work that both informs and excites the viewer, inspiring their curiosity. I aim to reveal the often hidden processes that exist in the natural world which are so illuminating and educational to me.

Tom Jackson
Contemporary Art has an obligation to, among their other aims, bring forth work that alerts viewers to the growing situations that threaten the physical environment from which so much historic art has pictured; landscapes that once were but will not be present in future generations. My current attention is looking how to combine the compositional attraction and at the same time set forth clarity about the future around the corner.

Amy Kelly
Her mission as an artist is to reveal the light that is found in the darkness, to celebrate the imperfect and the intangible. The majority of her art is based in the classical tradition of oil painting, but also includes a variety of mixed media as well as sculptural work in bronze. Amy's current work focuses on portraits of death and decay. Through a variety of media she seeks to capture the elegance of the decomposition process. In addition to paint she incorporates materials that have complimentary characteristics to the subjects she observes. She is trying to capture the moment between something's life and the transition to its new purpose, from the singular to the universal. She would like to create an existential snapshot of the lesser traveled paths of the human psyche. She is interested in celebrating the beauty of the imperfect. She believes the closer something gets to non-existence, the more evocative it becomes.

It is her intention to unearth the light in the darkness, to find the beauty of dissension, of destruction, to reveal the quiet beauty that exists only at the very center of chaos. Her work is about celebrating the imperfections and finding the warmth in frailty and fatality. She constructs spaces from memory, observation and imagination to convey an emotional experience. She hopes to give the intangible a visceral experience by stressing free distortion of form and color. Her work seeks to open a new perception to the viewer, one that resonates within in a way that erases the separation between ourselves and our surroundings.

Elizabeth Lapides
I have spent the past 6 years of my life dedicated to environmental sustainability. I fully believe in voting with your dollar and have focused my lifestyle around living in harmony with nature. I spent 5 years living off the
grid in California, growing my own food, raising my own meat, and researching climate change, pollution, and conservation. To me, sustainability means living within the means of the planet, not taking more than we need, and leaving space for others. Humans are intrinsically tied to this earth, and through my art I explore how humans have impacted the earth and how the earth in turn will impact us.

**Madeline Lee**

These paintings capture the Somerville ArtFarm, a former waste incinerator and transfer site, which now aspires to become a community-visioned sustainable commons. The images of ArtFarm mix notions of landscape and contamination to question how places are made, and acknowledge the messy, undefined, and temporary qualities of our surroundings.

**Pauline Lim**

I am a fear-driven person. I am always freaking out about the fact that we all have to die, so a lot of my paintings have to do with the frustration of being trapped in a mortal existence. The increasing aches and pains of aging underscore this dilemma to me every day, and make me seek out color and beauty, as well as the relief of laughter alongside the recognition of despair.

Lately I have been obsessed with Old Master paintings, so I’ll start on a painting with the intention of emulating Holbein or Vermeer, but then I get dissatisfied with the overall effect—“this looks like bad hotel art!”—and start adding three-dimensional items to the surface. Mosaic techniques satisfy my compulsion to always be busy. I try to pick activities that are fun, restful or refreshing, and that also satisfy my need to always be productive. I’m sure it comes from my driven, expectation-laden upbringing. Being Korean, my parents wanted me to be a Nobel-Prize-winning doctor. I graduated from Harvard, where I majored in studio art, so I’ve always felt sheepish that I wasn’t some successful superstar. I’ll never live up to their expectations, so I’m compensating by creating as fast as I can.

In my work I started off exploring the themes of dreams and illness. Then I was drawn to Medieval and Renaissance images of saints. I also like playing with scale—giant cat heads on human bodies, or tiny humans intermingled with items on a tabletop landscape. Basically, I just create paintings that I would want to see—that recognize the truth and folly of our existence, that are visually stimulating, perhaps gorgeous, frequently funny.

**Susan Loomis-Wing**

"Phoenix Inky" is a 3' by 4' reflection pertaining to the current polarizing discourse about the environment. Around 2012, I found this canvas on the side of the road in Brighton, MA with a painted "X." I wondered why it was discarded since it was a perfectly sturdy canvas. Is it art by itself or did someone become frustrated? Most recently, I decided to pull this piece from my basement and make it whole. An object that started as trash can become beautiful and meaningful if given patience, dedication, and care.

**Amy McGregor-Radin**

Connecting Lives stresses humanity’s connectedness. Together we can accomplish a great deal.

**Michael McLaughlin**

The Photorealists of the 70’s and 80’s produced wonderful picture surfaces, executed with exceptional verisimilitude that astonished the viewer (as intended most of the time) and in conjunction with the chosen subject matter, generated a visceral level of familiarity and recognition.

Hopefully with my work I can utilize some of the imagery and subject matter that they exploited and at the same time explore further the nature of the two dimensional picture plane. What interests me are the variety of marks and applications on the surface, whether they are meant to fool the eye or present a tactile abstraction of reality or simply exist on the picture plane itself. They are the drivers of the work. Sometimes they can stand alone, a swipe of random color in a corner for example, or sometimes the marks are interdependent as with the group that eventually yield the image of a car bumper.

The urban landscape being chosen as the main subject matter of the work is based on my own familiarity.

**Michaela Morse**

For a long time I focused on investigating the environment which is most immediate to our bodies, thinking of the textiles we clothe ourselves in daily and how they come together to weave a greater social and cultural fabric. After formally tackling this inquiry
through the study of apparel design, I was led to experience cultures beyond my own through language development and travel in South America. Finding myself in Boston now, the investigation has translated to exploring environments both inside and out of the body. A consideration of the resources, both human and natural, used for textile production now looks at the cultivation of food—an even more basic human necessity that we not only know internally, but have developed the knowledge to implement globally.

How do we relate to these many environments today? What impacts do our bodies have on the greater Earth body? How do we communicate across this anthropological tapestry? It is questions such as these that I seek to address in my work, from its research to realization. As it grows, and myself along with it, I hope not to work in isolation, but to engage others and share in relating to these vast environments.

**Ruth Rieffanaugh**

Working with concepts is about ideas, for Ruth these concepts and ideas emerge as enigmatic imagery. Drawn from personal experiences, her work grapples with the very personal yet universally personal – that nameless realm of feelings that blend the passionate and pleasurable, the angst and anguish, the uncertain and unsettled – often evoking a moment in time, a meaningful place, a despairing loss or a sudden discovery.

**Jeannie Simms**

For the past two years I have worked in the small village of Sant’Alessio in Aspromonte in Calabria, Italy; a mayor and community that proactively supports refugees and asylum seekers. I created 30-foot fabric cyanotype panels as a collaborative community art project in the summer of 2017, using discarded domestic objects from people who had abandoned their furniture and possessions when they moved away.

**Olia Tsetvina**

The artificial world has become our natural world. Humanity now runs on a field of plastic, swims in an ocean of chemicals, and finds comfort in a forest of towers. Our ecosystem has become alien yet somehow our organs continue to function. The perimeter between artificial and natural has been irrevocably penetrated. The landscape, impregnated by machines, exhales a melody of exhaust, as the sun set reveals a toxic atmosphere.

**Gulumhan Huma Yildirim**

I am an interdisciplinary artist. My work is informed by the traditional Turkish illumination technique known as tazhib, the art of painting floral and arabesque designs and decorating manuscripts through the application of gold.

At the School of the Museum of Fine Arts, I began a significant conceptual departure from the traditional illumination art I made previously, as I discovered new ways to infuse social awareness into my work. I deal with the notion of cultural history, memory, and contemporary identity which I integrate with imagery from traditional illumination art in experiments with video, sculpture, printmaking, animation, and installation. One of my recent multi-layered works addresses the notion of a private and sacred space. While it provides a space for anyone who needs privacy, this work also attempts to complicate the conversations around Muslim stereotypes whom many associate only with “terrorism” or the menacing “other”. I also acknowledge the neglect of broader categories of the “other,” in particular, the overlooking of refugees and immigrants, in my work.
Project Sources

Gulumhan Huma Yildirim
Go de’Mieux

Images and sources for De Beers


Images and sources for Hershey’s


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**Images and Sources for Luxury Bags**


