Earned

Women in Business and Labor

In recognition of Women’s History Month, this exhibition is about the roles of women in business and labor and their sacrifices, challenges, leadership, and innovation

Scollay Square Gallery - Boston City Hall
March 8 - April 6, 2017

Presented by Unbound Visual Arts and the Mayor’s Office of Arts and Culture

Ruth Rieffanaugh, President, UVA
Julie Burros, Chief of Arts and Culture

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*UVA Board of Directors and Council of Advisors

Support from the **Mayor's Office for Women's Advancement**

**Boston Women's Heritage Trail**

**Women's Gender, & Sexuality Studies Program (WGS) at Boston University**

**Gender & International Development Initiatives of the Brandeis Women's Studies Research Center (GaID/WSRC)**

and features a presentation and panel discussion with **Hubert H. Humphrey Fellows** from Boston University and MIT.

Exhibition curator: John Quatrale
Exhibition advisor - Brenda Gael McSweeney, PhD
Exhibition design: Alexandra Kontsevaia Peterson
Exhibition graphic design: Cait Stuff

**Thursday, March 16th 4-5 pm in the Piemonte Room (5th floor)**

Panel Discussion & Presentation on "**Global Perspectives on Women in the Workforce**" by Hubert H. Humphrey Fellows from Boston University and MIT.

**Thursday, March 16th 5-7 pm in the Scollay Square Gallery (3rd floor)**

Opening Reception with appetizers, live music by the Sherri Zhang Trio and short artist talks by Nancer Ballard, Linda Clave, Jennifer Costello, Maria Termini, Andrea Zampitella, and Tsun Ming Chmielinski

“This program is supported in part by a grant from Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administered by the Mayor's Office of Arts and Culture.”

**Mayor Martin J. Walsh**
Curatorial Statement

The art represented in this exhibition provides insights into the roles that women have played in the workforce and their sacrifices, challenges, leadership, and innovations. Personal stories and reminiscences of the struggles and sacrifices that many women, past and present, have endured are also presented. The 14 women artists in this exhibition have all thought about what it means to be a woman, an artist and a worker in today’s economy. They are sharing their art today to help tell the story of gender equality in the workplace in the hope that more knowledge will lead to more progress in the economic field of business and labor.

This exhibition provides only a glimpse into the field of gender equality but several questions and thoughts may come to mind. These questions include how do you feel about whether women have “earned” the right for more money and respect as well receive equal benefits to that of men? What changes are most needed? How should those changes come about? What successes have there been? What challenges continue to be present in 2017?

The United States as well as many other nations have a long history of women in the paid workforce and in business. But, full inclusion ‘in the world of work’ and participation has taken almost three centuries for improvements to occur and for women to begin to achieve gender equality in participation and benefits. Those successes and achievements have included higher pay, job appreciation, better working conditions, more opportunities, and increased value to their local, state and national economies. Those changes were often the result of severe hardships and sacrifices by women of all races, nationalities, backgrounds, education, and regions. They challenged laws and regulations as well as social standards and stereotypes and organized women to change public opinion. As a result of that hard work and commitment, organizations and businesses began to slowly change all across the United States and in many nations and eventually they were codified progressive measures by governments. More women have now become empowered to contribute to their personal, family and community well-beings in the United States and throughout the world. These improvements are manifested in many areas of today’s society such as the family, corporations, education, sports, healthcare, arts and culture, and the military. Despite these changes, however, the rights and health of women continue to be threatened in the United States and internationally.

Unbound Visual Arts is a local 501(c)(3) non-profit art organization, based in Allston-Brighton, that enriches the community with educational and inspiring exhibitions and programs.

John Quatrale, exhibition curator
Art List for Earned: Women in Business and Labor

1. Nancer Ballard, *Women Have Always Worked*, multi-media artist book including photography, acrylics, colored pencil, art papers, 24 x 32 inches, $500
2. Nancy Hall Brooks, *Morning Commute*, oil on canvas, 10 x 14 inches, $375
3. Tsun Ming Chmielinski, *The Anchor*, Sumi-e (ink on rice paper), 21 x 21 inches, $400
4. Tsun Ming Chmielinski, *Planning for Our Future*, Sumi-e (ink and watercolors on rice paper), 23 x 19 inches, $450
5. Linda Clave, *Soul Stirring*, acrylic on canvas, 30 x 30 inches, $1,500
6. Anita Helen Cohen, *Autumn Triptych*, watercolor on yupo synthetic paper, 13 x 30 inches, $750
7. Anita Helen Cohen, *Summer Triptych*, watercolor on yupo synthetic paper, 22 x 44 inches, $1,250
8. Jennifer Costello, Beauty in Imperfections, oil on canvas, 20 x 20 inches, $800
10. Jennifer Costello, *Between Us*, oil on canvas, 24 x 24 inches, $1,000
11. Lynda Goldberg, *Droplet*, monotype on paper, 25 x 35 inches, $850
12. Lynda Goldberg, *Family Love*, mixed media on paper, 18 x 24 inches, $400
13. Sarah Iwany, *Untitled_1*, pen on paper, 16 x 14 inches, $150
14. Sarah Iwany, *Untitled_2*, pen on paper, 16 x 14 inches, $150
17. Nhung Mackey, *We Are Together*, oil on canvas, 24 x 18 inches, $600
18. Nhung Mackey, *Working in Garden*, oil on canvas, 22 x 18 inches, $600
21. Ruth Rieffanaugh, *When the Meal is Over*, 16 x 12 inches, mixed media, $350
22. Diane Sheridan, *Her Story*, mixed media (photograph and acrylic on paper, 20 x 24 inches, private collection - not for sale
23. Maria Termini, *no. 19*, digital photograph, 16 x 22 inches, $300
24. Maria Termini, *no. 26*, digital photograph, 16 x 22 inches, $300
25. Andrea Zampitella, *Fine China*, digital photograph, 16 x 20 inches, $150

See and purchase on-line at:
https://tinyurl.com/EarnedUVA

or contact us at:
Sales@UnboundVisualArts.org or 617-6567-4278
Artist Statements

Nancer Ballard
My original inspiration for this piece was my frustration at hearing so many intelligent people claim that women only began to go to work during World War II. What about all the African Americans who have been working since this country was founded? What about all the indentured servants who paid for their way to America with years of working? What about the Lowell Mill workers? As I began to research women and work, I realized that women throughout the world have played important roles in virtually every profession or job (although sometimes their work goes by other names) from antiquity to the present. And so the project evolved into tracing the evolution and participation of women in different fields across time and cultures. I created “swiveling” pages or panels that can be turned by viewers to encourage audience interaction and to provide text to enhance the viewer’s experience without cluttering up the visual images. I learned much in constructing “Women Have Always Worked,” and I hope that everyone who engages with it, no matter how knowledgeable, walks away with some new insight or feeling to enhance or deepen their understanding of women’s work.

Nancy Hall Woods
My work springs from a variety of sources, including snapshots, news clippings, and art historical images. Many of my paintings and prints depict gatherings of people in urban settings – in cafes, at bus stops, on the street – and cast the figures in a theatrical light as players on a stage. I try to make art that lets the world in, in all its complexity, and that reflects both the ordinary and extraordinary.

Tsun Ming Chmielinski
For The Anchor: Women are the foundation of society. We are not only the anchors of our families - grandmothers and mothers, sisters and daughters - but also pillars of strength in our modern world. We are CEOs, teachers, doctors, journalists, scientists. Our contributions are widespread, and our impact deep and lasting. For Planning for our future: When women get together, we have the power to change the world. Whether we are planning a new business or a women's march, we use our invaluable perspective and experience to carry new ideas to fruition.

Linda Clave
I have been creatively collaborating with Stephanie Woods for 7 years in my series Sound in Paint, painting during live performances or sessions with musicians. During that time, Stephanie has developed her dream. She left behind her struggles as a single mom in a dreary day job where she was harassed and belittled. This latest work Soul Stirring expresses the wave of hope rising from the trance experienced from Stephanie Woods stirring of 15 Himalayan Sing Bowls. The colors express the imprint of the wave sounds overlaying and blending as they spiral into the opening of a new horizon of possibility with Stephanie active now in her career performing for individuals and groups as well as teaching and selling these magical instruments.
**Anita Helen Cohen**
For me, all of nature is art. What is a linden leaf in autumn if not Nature’s painting? Unlikely colors combine perfectly in composition and symmetrical design!
I am drawn to texture, color and form – especially details created by texture. I often see details before I see the ‘whole’, and I find it totally engrossing to get lost painting them.
Watercolors are a natural medium for me. They allow me enormous range - to create delicate, transparent flowers as well as to change textured, hard rock surfaces into softer more accessible, more feminine form.
With my recent work using yupo, the process of ‘chasing’ and ‘taming’ the paint, coaxing it toward more predictability feels magical. I allow the painting to ‘speak to me’. This is a process of discovery in which the painting and I are interactive partners, continually creating images and meaning together.

If you want, you can add the following to my statement re this particular show. "As a woman watercolor artist of 30 years, I am especially happy about this exhibit! My work has evolved a lot in this time, and I am still growing. The art environment for women certainly needs to evolve. I am honored to be a member of the National Association of Women Artists, a 125+ year old NYC organization with a chapter in MA. Our mission is to educate the public about women in the art world and support women artists so that exhibitions are as available and equitable to us as they are to men."

**Jennifer Jean Costello**
Jennifer’s use of color and creative texture lends harmoniously 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.

**Lynda Goldberg**
My work is informed by nature. To capture a moment, scene or feeling and to express it through my artwork.

My monotypes (one-of-a-kind works on paper) are inspired by nature. 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 monotype, collagraph, chine colle, stencil, stamping, and other techniques to create my work.

In my mixed media pieces, and paintings I layer and juxtapose various mediums: water soluble oil paints, printing inks, charcoal, pastel, oil pastel, graphite, india inks. It is challenging and
exhilarating to see the variations in the handling of subject matter via different mediums and also how one medium influences another.

**Sarah Iwany**
I did this series of drawings to express the way women in the workforce, myself included, sometimes feel like we're seen and not heard by our male counterparts despite our creativity and intelligence. Sometimes it feels as though my head will pop off and all that things that I feel but can't say will explode outwards. Women are seen and not heard because when we do speak up, we're bitches or nasty women or PMSing. Women are seen and not heard in that men feel they have a right to stare at us - we are seen as something to look at, to leer at, to ogle. These drawings show the shell of the ideal woman that we are expected to be, now bursting with ideas and energy and resolve.

**Nhung Mackey**
The brilliant colorful autumn leaves signifying the change of season, the street lights glowing on a snowy street, the children laughing in the field of flowers...beauties are all around us if we only notice. I'm taking my love of nature and people, trying to bring them to life on canvas, papers, wood with watercolor, oil, acrylics, enamel, and ink. I studied at several art schools including the Prestige College of Arts in Vietnam. I have also received many awards for my works there with the supports and encouragements of many friends, co-workers.

No matter where I go, what I do, painting always is my most interesting work to enjoy. It helps me to see life better, even overcome some difficult periods in my life.

**Aline Martini**
"Worker's Rights - We believe in an economy powered by transparency, accountability, security and equity. All women should be paid equitably, with access to affordable childcare, sick days, health care, paid family leave, and healthy work environments. All workers – including domestic and farm workers, undocumented and migrant workers - must have the right to organize and fight for a living minimum wage." - Women's March Mission, 2017

**Brenda Gael McSweeney**
"First International Women's Day, March 8th 1975, Upper Volta (now Burkina Faso) / West Africa:
Women marching and claiming their rights to education and cash-earning chances!"
Their robes and head-scarves say International Women's Year 1975 - in French!
"Boston Women's March, January 21st 2017, Massachusetts / USA:
Women's Rights are Human Rights - including equal opportunities in the world of work!"
I was really lucky to ace a spot on the top row of a Boston Common grandstand to shoot - amidst the 175,000 participants!
The Historical 1st-ever International Women's Day and Year, March 8th 1975 globally - a march for women's rights to education and paid work in Africa - with the history-making contemporary leading-edge of women's (& men's!) activism right here in Boston for women's rights, equity ---and dignity!

**Ruth Rieffanaugh**
Feminine strength, possibilities, exploring, grasping, absorbing, empathizing, fragile, fluid, contemplative, longing, protective, aloneness.

**Diane Sheridan**
About Her Story: There are many stories to tell. There are two I continually recall: one when my mom was a kid and would iron the neighbors’ clothes for a quarter. The other how she wanted so badly to have a home, she was determined to save money for a down payment on a house. Scarcely making ends meet on my father’s salary, she got a job as a bank teller, taking my older sister and brother every day by bus into downtown Syracuse for my grandparents to babysit (now a sight I see often when riding the T). Her real strength emerged though, when she became a widow at the age 43. With 4 kids to provide for, she was accepted to college, graduating with a business degree and worked many years in banking and retail. On top of working hard to make a living, she had many self-taught talents such as writing, painting, decorating, cooking and needlepoint. Most importantly, my mom was a loving, admired person who treasured her family most. My mom's stories are very lively and always a bit mischievous and I am thankful to have had such a creative, gritty mom and grateful for the influence she had on me.

**Maria Termini**
I have worked as a handy person for many years and have become very intimate with the tools in my tool bucket. They mean much to me. I created this series, Tool Bucket Fantasies, using things in the bucket, like hammers, paint brushes, nippers, and nails along with added bits of feminine frippery such as pearls, lace and beads. The 29 resulting collages combine the real things of work as well and the real things of my life into coherent expressive art works. Doing this series let me churn my day job into a creative expression.

**Andrea Zampitella**
The tension between attraction and repulsion, constraint and liberation, defeat and triumph motivates my work. I navigate through material remnants, destroying, and rebuilding in order to create new contexts which are reflective of my current reality as a woman and artist in a fast paced, over-saturated world. I explored the confined body in ways that were both constraining and liberating. I confined myself to reveal my own limitations, and subsequent humanity. Happy Homemaker explores the perception of women in American society. Our attire, and visual aesthetic nods back to the 1950s, when women felt the pressure to marry and live a life bound to the home to become servants to their husbands. The dominant theme promoted in the media was that women should aspire to a domestic life and not to advance their own careers. The slogan the “happy
homenker” was idealized in the media, and societal pressures kept women at home to provide for the family. In this piece we explore our notion of success and the absurdity of our ideals. The piece allows us to reflect upon how much has changed since the 1950s, and how much baggage we still hold. Within and Without Bounds explores the duality of existence. The expansiveness of the ocean juxtaposed against the sinking weights attached to a body, conjuring up references to the suicide of Virginia Woolf, the tantalizing possibility of self harm. I often find myself asking how much weight is being held based on our past, our inherited values and our traditions and not on our own beliefs? What do we lose if we let go of that weight? What do we gain? The figure draws her journey through the edge of the shore only for it to be continuously washed away by the tide. My research extends to the Victorian era, when women belonged to the domestic sphere, when the ideal silhouette at the time demanded a narrow waist, accomplished by a constricting corset that would lead to severe medical problems. While we have progressed since the Victorian era, women still carry the burden of these expectations. Within and Without Bounds speaks to expectation, imperfection, perseverance, what we willingly do to ourselves as artists, as women, and as a society. Fine China, explores the composition of improbable materials in ways that contradict their function. The piece pushes our notion about the connotation of certain materials, in this case, porcelain, and how we associate it with fragility and weakness. In Fine China, I pull together the industrial and domestic as well as the relationship of strong and delicate. I challenge the viewer to question the dichotomy of feminine and masculine, strong and weak, possible and impossible. This “balancing act” forces us to reexamine our relationships with objects and ideas physically and metaphorically.

I aim for a visual poetry, a universal story. See the two videos:

Andrea Zampitella, Without and Within Bounds and Fine China
https://tinyurl.com/AndreaZ1
https://tinyurl.com/AndreaZ2

Ellen Zellner
In modern Society, we tend to look askew at domestic work, but it is a necessity for family, society, and the world to function. Some may consider it a sacrifice made in lieu of other more prestigious work, while others view it as a means of providing essential financial support.
Artist Biographies

Nancer Ballard
Nancer Ballard is a Resident Scholar in the Women's Studies Research Center at Brandeis and Of Counsel at Dain Torpy, LLC where she practices environmental law. In 2016 she received the Juror’s Choice Award for “How I Survived the Election,” at the Tenth Beyond the Book, An Exhibition of the Book as Art Exhibition at the Boston Public Libraries. In 2013 she received the Librarian's Choice Award for “Remains of the Day,” and a Judge's Merit of Distinction Award for “Muscle Memory” in the Seventh Beyond the Book Exhibition. Her artists’ books have been exhibited at the Boston Public Libraries, Harvard University, Boston City Hall, and elsewhere.

At the Brandeis University Women's Study Research Center, she leads multi-disciplinary creative projects that combine science, humanities, creative writing, and fine arts. She is currently leading The Heroine's Journey project which examines alternatives to Joseph Campbell’s Hero’s Journey in psychology, mythology, international folk and fairy tales, literature, and contemporary women and marginalized groups. The project includes multi-disciplinary workshops for artists, writers, and students; creative writing; and art. 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.

Prior to joining Brandeis, Nancer worked as a photojournalist and arts and film critic, and taught creative writing and several interdisciplinary courses that combined humanities and fine arts. She is the author of Dead Reckoning (poetry), and her fiction and creative nonfiction, and essays have been published in numerous literary journals and anthologies. She co-wrote a children’s supplemental textbook that teaches elementary school mathematics through cross-cultural storytelling. 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.

She participated in UVA'S EPIC Strength exhibition in 2014 at the Harvard Ed Portal and Olympic SPIRIT at the Scollay Square Gallery in 2015. Her personal artist website is nancerballard.com

Nancy Hall Brooks
Nancy Hall Brooks studied art at the School of the Museum of Fine Arts in Boston and subsequently at the University of Arizona in Tucson where she received her Master of Fine Arts degree in Painting and Drawing. She has shown her work locally and nationally. Her exhibitions include one-person shows at Bromfield gallery, Willoughby & Baltic Fine Arts, the Cambridge Center for Adult Education, and elsewhere. Brooks has been awarded residencies at Blue Mountain Center and Dorland Mountain Arts Colony. She is the recipient of several artist fellowship grants from the Somerville Arts Council, most recently in 2013.
**Tsun Ming Chmielinski**

Tsun Ming Chmielinski, a member of the UVA Council of Advisors, discovered her love for traditional Chinese painting while living as a child in Hong Kong. There she was identified as an exceptional student by the late master L.S. Shaw, a professor in the Department of Fine Arts and the Chinese University of Hong Kong and one of Hong Kong’s master painters. After spending much of her childhood training in Chinese ink painting, she came to the United States in 1975 for the purpose of academic study, achieving a BA in finance, an MBA and a Masters in Communication. Tsun Ming spent the next decade pursuing a finance career, until her passion for artistic expression gradually became again the central focus of her activities.

Since arriving in the United States, Tsun Ming’s artwork has been greatly influenced by Western media and technique. The great diversity of style, medium and subject matter in her paintings today is evidence of Tsun Ming’s rich artistic and worldly experience. She has continued to study art under the guide of several teachers in the Boston area and in such major institutions as Mass. College of Art, the Museum School of the Museum of Fine Arts, Wellesley College and the DeCordova Museum School.

In addition to her constant learning, Tsun Ming also taught workshops at The Art Center in Chelmsford, Mass., teaches workshops at the Dedham Art Association, as well as private students in her studio. Her art has been shown in various juried shows throughout the New England area. She has won awards including the first prize of the pastel and drawing category in the Duxbury Art Association Winter Juried Show 2002/2003; and the third prize in 2003/4.

She is a member of the UVA Council of Advisors. She participated in UVA's EPIC at the Harvard Ed Portal in 2014, in *The Context of Community* at both the Athan’s Cafe Art Gallery in Brookline and the Harvard Ed Portal in 20015 and in *Olympic SPIRIT* at Boston City Hall. Her personal artist website is www.tmgallery.org.

**Linda Clave**

Linda Clave, of Brighton where she maintains her art studio, has been active in the annual Allston Arts District Open Studios. She also participated in UVA’s Healthful exhibition at the Honan-Allston Library Art Gallery in 2015. She has participated in many other solo and group exhibitions in the area.

Linda's artwork began as a child. She was convinced that she could draw and color a world of her making and it would be real not imaginary. Something inside told her that she could travel to ancient sites in Mexico and the Amazon or Native American places in New Mexico. Magic seemed even more real to her when at ten her father moved the family to live in Argentina for several years.

After finishing Boston University School of Arts with a BA and MFA Linda began her professional, artistic development intertwined with spiritual studies. Mythic and mystic themes inspired by primitive art, and the art of Indian miniatures contrasted with vitality of abstract expressions of de Kooning, Pollack and Kline. Linda traveled to her dreamed places: Peru, Mexico, Guatemala, Panama and Honduras. Eventually moving to Ipswich, where she developed a unique series of paintings, integrating the rigors of the minimalist reduction with the elements of nature. These
canvasses actually had Crane's Beach sand infused with color applied in layers working to choreograph nature's movement. While in Ipswich, she was an active member of Early Sites Research Society helping in archeological excavations, including a red paint burial mound of archaic origins.

In 1987, Linda returned to Boston. At this time, she had just finished several artist books using Xerox and collage. Her next step into printmaking and works on paper blended the imagery from the books with new techniques. These new techniques continued the layerings now an integral part of her development of both style and theme. Dreams and shamanism are now deeply connected to all her works. In addition, new themes of social and political concerns for the earth came with her participation in the artist group "Artist for Survival". Inspired by Joseph Beuys work as artist as showman and shaman other new forms, performance art and installation opened the dimension of direct participation and collaboration. With the 1998 exhibition,"Somaglitoglin: Art and mind Physics", a new group formed called Energy Theater providing an opportunity for multi disciplined artists to engage in energetic pure expression. Linda organized this group to perform her work the "Third Initiation". Linda continues paint and work with Energy Theater, Tabula Rosa and improve Paint and Sound. Her personal artist website is lindaclaquearts.com

Anita Helen Cohen
Anita Helen Cohen, a Sustaining Member of Unbound Visual Arts, lives and maintains her art studio in Newton, MA. With over thirty years of watercolor painting experience and a never-tiring passion for the floral world, Anita Helen Cohen captures nature’s beauty “up close” with “portraits” of rich colors and delicate forms. Her work has been exhibited in many group and solo exhibitions in Massachusetts including shows at: Milton Art Museum; Arsenal Center for the Arts; UForge Gallery; The Brush Art Gallery, Lowell; Newton Open Studios; Marblehead Arts Association Galleries; Cary Memorial Library, Lexington; Mayor’s Art Gallery, Boston City Hall. Anita Helen Cohen has been awarded by the Milton Art Museum (Honorable Mention 1998), Beacon Hill Art Walk (1st Prize 2000, 2nd Prize 1998, Honorable Mention 1997) and more recently by the Marblehead Arts Association (Judges Award 2013) and the Hyde Park Art Association (3rd Prize, 2013, 24th Annual HPAA Art Exhibit at City Hall Plaza, Boston). Her UVA solo exhibit, Anita Helen Cohen: till next Spring, curated by Ira-Iliana Papadopoulou, took place in 2014. Her personal artist website is anitahelencohenart.com.

Jennifer Jean Costello
Jennifer, a Sustaining Member of Unbound Visual Arts, grew up in Philadelphia and has been creating art for over 15 years. She attended Syracuse University in addition to receiving her MFA from Boston University. She has a strong comprehensive knowledge of the Art Market: Modern and Contemporary Art with diverse and extensive Fine Art experiences such as Operations Manager, Fine Art Consultant, Design Associate, Adjunct Educator at Museum of Fine Arts, Boston and currently sits on the board as Exhibition Committee co-Chair for National Association of Women Artists, Inc. MA chapter.

Press: Artscope 'A Woman’s Perspective' review by Don Wilkinson; Metro West Daily News 'Fountain Street Fine Art exhibit recognizes women’s talents, past and present'; American Art Review (Vol. XXVII No. 5) Oct. 2015, pg. 80 – top left image; Scout Cambridge interview with Rebecca Joy June 22, 2015 on Multicultural Arts Center Group Exhibition


**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); 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 live in Newton and summer in Rockport, MA.

For more information about my work - please visit my website www.lyndagoldberg.com , call 617.610.3943, or email me at lynda@lyndagoldberg.com. I also teach “Monotype Printing With a Press” at the New Art Center in Newtonville MA and I’d love to have you in my class.
**Sarah Iwany**  
My name is Sarah Iwany. I am originally from Bedford but I now live in Allston. I have been drawing and painting since I was little but I got more into it during my years at Boston University and added a visual arts minor to my biology major. I was a part of Street Pianos Boston 2016 and that was an incredible first experience in public art. I work full time as a research assistant at Brigham and Women’s Hospital and spend much of my free time drawing and painting when I'm not spending time with friends or out in this beautiful city.

**Nhung Mackey**  
Nhung Mackey is an award-winning artist skilled in numerous media, including watercolor, oils, enamel and acrylics on paper, canvas and wood. She successfully creates portraits, still life, and landscapes utilizing all subject matter.

She has additional capabilities in floral arrangement and jewelry design. She participated in the UVA Healthful exhibition at the Honan-Allston Library Art Gallery and UVA’s Olympic SPIRIT at Boston City Hall both in 2015.

**Aline Martini**  
Aline Martini is a professional with over 10 years of experience with a solid background in management and technology with comprehensive knowledge in consulting, auditing and digital marketing. She also has analytical and managerial performance experience in customer branches related to telecommunications, finance, electricity, car manufacturing, consumer goods industries, airlines, and others. She has highly developed communication, management, and social media and resilience skills. She holds a bachelor’s degree in computer science and a MBA in entrepreneurship from Babson College. She is the owner and a founder of Capturando Sonhos (Capturing Dreams) that stimulates people to follow their dreams by capturing photographs and sharing the stories behind them. The website is https://www.facebook.com/sonhoscapturando.

**Brenda Gael McSweeney**  
Brenda Gael McSweeney, a founding member of Unbound Visual Arts and a member of the UVA Council of Advisors, is UNESCO/Unitwin Director at Boston University’s Women’s, Gender, & Sexuality Studies Program where she teaches Gender & International Development, and is Resident Scholar at the Women's Studies Research Center (WSRC, where Research, Art & Activism Converge) at Brandeis University, both in Massachusetts, USA. She served with the United Nations for 30 years in executive positions including in West Africa and the Caribbean; in Europe heading the UN Volunteers programme; then in India as the Representative of the United Nations System and the UN Development Programme. The Government of India with the UN System designated gender equality as the UN area focus. Brenda holds her Ph.D. from the Fletcher School of Law and Diplomacy. She was the recipient of a Fulbright in Paris and awards from the Governments of Germany, Jamaica and Burkina Faso, as well as two honorary doctorates. Her research and
photography focus on female education and empowerment in Burkina Faso, and a gender perspective on livelihoods in West Bengal, India (see related papers and photographs at The Global Network of UNESCO Chairs on Gender and at brendamcsweeney.com). She initiated the UNESCO/UNITWIN Network on Gender, Culture & Development (unitwin.blogspot.com) and Burkina Faso: Gender Equality and Women’s Empowerment (equalityburkina.blogspot.com).

**Ruth Rieffanaugh**
Ruth Rieffanaugh, a founding member of Unbound Visual Arts and a member of the UVA Board of Directors, resides in Allston and maintains her art studio in Allston as well. She received a Masters in Art Education from Lesley University and a Bachelor of Fine Arts from the Art Institute of Boston. 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 Scully Gallery, the Brighton-Allston Heritage Museum and the Cambridge Art Association Galleries. She is also a member of the Cambridge Art Association and a founding member, a member of the Board of Directors and current President of Unbound Visual Arts, Inc. Her public art experience includes creating designs for several utility boxes in Boston. She has participated in UVA's Healthful at the Honan-Allston Library Art Gallery in 2015 and The Context of Community at the Athan's Café Art Gallery in Brookline and the Harvard Ed Portal in Allston both in 2015. She has also participated in UVA's Olympic SPIRIT at the Scollay Square Gallery in Boston City Hall in 2015. Her personal artist website is http://ruthriefanaugh.com.

**Diane Sheridan**
Diane Sheridan, a member of the UVA Council of Advisors, 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 have been taking photographs for as long as she can remember. She took a picture of her family which may be her first photograph taken 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. She was included in Unbound Visual Arts' Healthful exhibition at the Honan-Allston Library Art Gallery in 2015, in Olympic SPIRIT at the Scollay Square Gallery in Boston City Hall in 2015 and Freedom at the Honan-Allston Library Art Gallery in 2016.

**Maria Termini**
Maria Termini received her B.A. and M.F.A. from The Catholic University of America. She has taught at the Munroe Center for the Arts in Lexington, MA, The Eliot School in Boston, Spontaneous Celebrations in Jamaica Plain, MA, The Children's Museum, Sucre, Bolivia, The Art Institute of Boston, The Brookline (MA) Center for Adult Education, The Cambridge (MA) Center for Adult
Education, the DeCordova Sculpture Park and Museum, Lincoln, MA, and the Boston Public Schools. She has participated in numerous solo and group exhibitions. She has also received numerous awards, including The Woodrow Wilson Fellowship, The Blanche Coleman Award (twice) and was the Artist in Residence for Boston Public Schools and received awards from the Brookline Arts Council, The Boston Arts Council, The Newton Cultural Council, and Archives of The National Museum of Women in the Arts. She was also the First Night, Boston, 2013, winner of the button competition.

**Andrea Zampitella**

Andrea Zampitella attended the Massachusetts College of Art where she earned a MFA in Interdisciplinary Studies, a Bachelor of Fine Arts in Art Education and Studio for Interrelated Media (SIM). Zampitella has exhibited in galleries and public spaces around Boston including the Decordova Museum and Sculpture Park, The Rose Kennedy Greenway Conservancy, The Boston Children’s Museum, Axiom Gallery, Mobius Gallery and the Griffin Museum of Photography. Currently, she is a Library/Media Specialist at Winchester High School.

**Ellen Zellner**

Ellen Zellner, a Sustaining Member of UVA from Brookline, has been a fiber artist since the 1980's, weaving large painted, sculptural vessels, going on to design and sew quilts, and more recently, also creating fabric vessels. "As a child, I frequently accompanied my parents to the Brooklyn Museum. I seem to remember mostly tagging along, but I'm sure these visits led to a lifelong interest in art. During the 1980's, I took classes at the DeCordova Museum and began weaving large sculptural painted vessels. My friendship with a group of quilters motivated me to take up quilting. In recent years, I have been designing and sewing an increasing number of quilted wall hangings, using commercially available fabrics and inspired by paintings, drawings, other quilts, and ideas that come into my head as I am working."
Sampling of Recent Articles of Interest Related to this Exhibition

More Women in Their 60s and 70s Are Having ‘Way Too Much Fun’ to Retire

Year in Review: The Biggest Stories About Gender Inequality at Work

What’s Holding Women Back in the Workplace?

13 Ideas To Promote Female Equality In The Workplace

Women Still Feel Like They are Not Treated Fairly at Work
http://www.huffingtonpost.com/entry/women-gender-equality-work_us_55e77367e4b0c818f61a924d
Other Boston Area Events and Websites Related to Women’s History Month

Participate in a special walking tour at the Mount Auburn Cemetery in Cambridge of Women in Business and Labor on March 25, 2017. More [here](#).

Boston's Women Shipbuilders for the Navy, 1942-1945, Lecture by Polly Kienle at the Boston Public Library, March 29, 2017, 6:00 pm. More at: https://www.radcliffe.harvard.edu/event/2016-catching-the-wave-exhibition

See the photo exhibit, *Catching the Wave: Photographs of the Women's Movement*, at the Radcliffe Institute for Advanced Study through March 17, 2017, see https://www.radcliffe.harvard.edu/event/2016-catching-the-wave-exhibition

There is also a special website related to *Worker's Rights & Equality*

More about Women's History Month at [http://womenshistorymonth.gov](http://womenshistorymonth.gov/)
Women in Boston’s Labor & Business History

Did you know about Boston’s own Rosies?

Labor organizer Mary Kenney O’Sullivan (1864-1943), a supporter of the Bread and Roses Strike of 1912, worked at Denison House (93 Tyler Street), a settlement house run by women that was dedicated to improving the lives of immigrant women. She became a factory inspector for the MA Dept of Labor & Industries.

In April 1919, Julia O’Connor (1890-1972) led a successful non-violent strike of eight thousand women telephone operators who worked for the Telephone Exchange (2 – 8 Harrison Avenue & Oxford Place).

Rose Finkelstein Norwood (1889-1980), a leader of the 1919 strike, was an energetic, indefatigable union activist and organizer. Norwood was an active member of the The Women’s Trade Union League (WTUL) a national organization which united social reformers, progressive union members, and settlement house workers.

Ruby Foo (1904-50), a transplant from San Francisco, opened Ruby Foo’s Den (Beach & Hudson Streets) in 1929, where it was a gathering place for the city’s theater and sports stars. Foo was a nationally known restaurateur and a mentor to dozens of aspiring chefs.

The Massachusetts Labor Plaque (in Mass State House) by artist Meredith Bergmann commemorates women’s milestones in labor history including the 1834 Lowell mill girls "turnout" to protest wage cuts, the 1913 founding of the WTUL and the 1919 telephone operators strike.
Twenty-three year old Elizabeth Murray (1726-1785), an immigrant from Scotland, established a dry goods business (Court & Washington Streets) in colonial Boston. She was self-supporting, rare for the era, and helped other women set up their own retail shops.

Christiana Carteaux Bannister (1819-1902) was a successful business entrepreneur, wigmaker, hairdresser at 365 Washington Street and an active abolitionist in New England.

The Women’s Educational and Industrial Union (264 & 356 Boylston Street) was founded in 1877 to promote social justice and help women gain access to education and training in order to become self supporting. Mary Morton Kehew (1859-1918) an American labor and social reformer, was the first president of the Union and the first president of the National Women’s Trade Union League.

America’s first trade school, the North Bennet Street Industrial School (150 North Street), was founded in 1881 by Pauline Agassiz Shaw (1841-1917) to train Italian and Jewish immigrants in marketable skills, such as furniture making, carpentry, jewelry making, and restoration of musical instruments. It holds an international reputation for fine craftsmanship to this day.

Dubbed the “First Lady of Roxbury” for her relentless quest for social justice in her community, Melnea Cass (1896-1978) helped organize the Boston chapter of the Brotherhood of Sleeping Car Porters. As a leader in the Women’s Service Club (464 Mass Ave), Cass initiated the Homemakers Training Program which certified domestic workers so they would be assured social security and other benefits.

In 1973, the 9 to 5 Office Workers Union (5 Park Street) held its first meeting. The group was organized after an office worker’s boss walked in and said: “Well, I guess there’s no one here.”
GLOBAL PERSPECTIVES ON
WOMEN IN THE WORKFORCE

Join us for presentations by Humphrey Fellows, emerging leaders from designated countries selected by the Department of State to spend a year at BU and MIT preparing to address some of the world’s most compelling development issues.

Moderated by Cyrus Konstantinakos, Assistant Director, Humphrey Fellowship Program at Boston University

Additional remarks by Toni Pepe, Assistant Professor, College of Fine Arts, Boston University

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Vakîfbank, Turkey
Boston University

Edward Kapili
Bank of Zambia
Boston University

Hebaallah Essameldin Khalil
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Massachusetts Institute of Technology

Pakaiphone Syphoxay
National University of Laos
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Thursday, March 16th 4:00–4:50 PM
Boston City Hall 5F, Piemonte Room

Reception follows!
Scollay Square Gallery, 3F
Featuring the UVA Exhibition: “Earned: Women in Business and Labor”
Some of Today’s Issues Facing Women at Work
Add Your Own

Sex discrimination
Sexual harassment
Promotions and hiring
Women in management
Discrimination
Child care leave
Paid maternity leave
Diversity
Job bias
Pay scales & starting pay

Unemployment rates
Job dress codes
Work hours
Bonuses
Retirement & social security
Annual and hourly wages
Work schedules
Work assignments and tasks
Health & clothing standards
Treating women differently
Glass ceiling

Add Your Own HERE:
Sampling of UVA’s Past Educational Exhibits

All Things Change
Beasts of Burden
Context of Community
EPIC Strength
Freedom
Healthful
Olympic SPIRIT
Song Cycles
Temptation of the Mind and Body
Unlimited

Unbound is a local 501(c)(3) non-profit, based in Allston-Brighton, that enriches the community with educational and inspiring exhibits and programs.

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Brighton, MA 02135

Facebook.com/UnboundVisualArts
Twitter.com/UnboundArts
Instagram.com/UnboundVisualArts

UnboundVisualArts.org/Get-Involved to inquire about memberships with UVA.
On-line exhibit and sales here or
https://tinyurl.com/EarnedSales

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* John Quatrale, Executive Director
Diane Sheridan
*Karen Smigliani
*Christine Winship

* Founding Member, October 3, 2012