Ruth Rieffanaugh, President, Unbound Visual Arts
John Quatrale, Executive Director, Unbound Visual Arts
Susan Janowsky, Guest Curator, Unbound Visual Arts
Carin O’Connor, Librarian, Honan-Allston Library Branch

Unbound Visual Arts, Inc.
320 Washington Street, Suite 200
Brighton, MA 02135
(617) 657-4278

UVA Exhibition Artists: Jean Askerkoff, Nancer Ballard, Tsun Ming Chmielinski, Linda Clave, Jennifer Jean Costello, Alicia Dwyer, Peg Ehrlinger, Mary Gillis, Tom Jackson, Heidi Lee, Pauline Lim, Elizabeth Geers Loftis, Susan Loomis-Wing, Elisandra Lopes, Nhung Mackey, Brenda Gael McSweeney, Nadia Parsons, Ruth Rieffanaugh, Diane Sheridan, and Ellen Zellner
Curatorial Statement

Peace in Her Time
Visionary Women Against War and Violence

Women’s voices and actions, while often unheard and unseen, have been and will forever be instrumental in conflict resolution. Peace in Her Time stands to facilitate a dialogue around women’s roles as nonviolent advocates and leaders. The exhibition takes place during National Women’s History Month for which the 2019 theme is “Visionary Women: Champions of Peace & Nonviolence.” The 2019 National Women’s History Project Honorees are peace activists, founders, community organizers, humanitarians, media hosts, CEOs, spiritual leaders, and suffragists. They are inspiring women who have championed peace and nonviolence and stand as role models to future generations of strong, powerful women. The work on display channels her spirit, her empowerment, her activism, her representation, and her peacemaking.

Pauline Lim’s paintings reflect on the current geopolitical situation and offer powerful truths with an imaginative twist. The work of Elizabeth Geers Loftis highlights Indigenous women and their underrepresentation in art forums. Peg Ehringer’s reflective portraits bring the stories of women from Syria, Russia, and India to life using painted glass and interview material. The 3D art of Alicia Dwyer speaks to women’s perpetual battle with sexism. Photographs of peaceful protest illustrate contemporary female activism. 95% of the exhibit’s artists are female-identifying, each sharing herstory.

CURATOR
Susan Janowsky

DIRECTOR  DESIGNER  ADVISOR
John Quatrale  Matthew Gorab  Brenda Gael McSweeney, PhD

EXHIBITION ASSISTANCE
Evelyn Markham, Cody Hale, Yifeng (Alice) Liu, Simong (Anson) Luo

Honan-Allston Library, Art Gallery
March 8 - April 29, 2019

Exhibit and publicity support from the Women's, Gender, & Sexuality Studies Program (WGS) at Boston University, and the Gender & International Development Initiatives of the Brandeis Women’s Studies Research Center (GaIDI/WSRC).

Presented by UNBOUND VISUAL ARTS, a local non-profit organization of artists and art enthusiasts that enriches the community with educational and inspiring exhibitions and programs.
March 30, 2019 Reception
Program Schedule

1:00 - 2:15 pm

- Live piano music by Mae Siu-Wai Stroshane
- Appetizers served

2:15 - 2:20 pm

- Welcome and Introductions by John Quatrale, UVA Executive Director

2:20 - 2:50 pm

- Artist Panel moderated by Susan Janowsky, Curator
  - Artists on the panel: Nancer Ballard, Peg Ehlinger, Mary Gillis

3:00 - 3:30 pm

- Poetry reading by Ashley Rose

3:30 - 4:00 pm

- Open time for Question & Answer with artists and curatorial & design team

4:00 - 4:30 pm

- Closing piano and songs by Maria Termini

4:30 pm

- Reception concludes
Jean Askerkoff, Sustaining Member
*Women United*
Acrylic, 20x24
$600

“For peace in our time, we must work together. Let's use power not for war but for peace. Equality, kindness, and respect for each other are needed to end divisiveness in our world.”

Nancer Ballard
*Run Like a Girl*
Photograph, 18x14
$150

“As Coretta Scott King noted, ‘struggle is a never ending process.’ Fortunately, women and girls worldwide persist in working for a sustainable, inclusive, respectful world. Pictured are girls from Natick, Mass. participating in the January 21st, 2017 Women’s March in Washington D.C.”

Nancer Ballard
*We Have Always Worked*
Mixed media, 23x33
$500

“Everywhere in the world women have played important roles in virtually every profession or job from antiquity through the present. My hope is that everyone who engages with this project, no matter how knowledgeable, comes away with some new insight or understanding that expands their appreciation of women’s work. From exuberant marches to a quiet bedroom in Newtown, CT, these works pay homage to invisible women, girls, and families affected by violence, and those working daily to combat violence and heal themselves and others.”
Tsun Ming Chmielinski, Council of Advisors
*We Are Rising*
Sumi-e, 22x16
$350

“Being a Woman, a minority woman, I face many obstacles as well as opportunities, it is hard to make it alone...the truth is that I don’t believe we have to.”

Linda Clave
*Keeping the Dialogue*
Acrylic, 30x40
$1,500

“Light that is intrinsic in all beings needs to be called out. Women are beacons for nurturing spiritual values. Staying with our feminine souls brings forth a balancing force of equal magnitude to situations under duress. This allows for the understanding of the other with clarity. We are here to join each other and grow as humanity.”

Jennifer Jean Costello, Sustaining Member
*Remove My Doubt*
Oil on canvas, 60x48
$3,000
<table>
<thead>
<tr>
<th>Image</th>
<th>Title</th>
<th>Artist</th>
<th>Description</th>
<th>Price</th>
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<tbody>
<tr>
<td><img src="89x69_to_253x738.png" alt="Image" /></td>
<td><em>Reset</em></td>
<td>Jennifer Jean Costello, Sustaining Member</td>
<td>Oil on canvas, 60x48</td>
<td>$3,000</td>
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<tr>
<td><img src="89x69_to_253x738.png" alt="Image" /></td>
<td><em>Thinking Out Loud</em></td>
<td>Jennifer Jean Costello, Sustaining Member</td>
<td>Oil on canvas, 60x48</td>
<td>$3,000</td>
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<tr>
<td><img src="89x69_to_253x738.png" alt="Image" /></td>
<td><em>Inhale and Exhale</em></td>
<td>Jennifer Jean Costello, Sustaining Member</td>
<td>Oil on canvas, 50x50</td>
<td>$1,500</td>
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</tbody>
</table>
Jennifer Jean Costello, Sustaining Member  
**Balance/Imbalance**  
Oil on canvas, 60x48  
$3,000

Alicia Dwyer  
**Battle Dress**  
Mixed media (cast of a woman's pregnant belly, cast paper, screening, fabric, artificial flowers, toy soldiers, paint, and chain for hanging), 36x58  
Not for sale

“With a nod to fashion and fascination for armor I design dress ensembles that merge classical armor and drapery to convey a feminine resistance. I'm interested in how an armored dress can translate into a metaphor of how women protect their bodies/ selves in the world. In this case, the armor is constructed over a body cast of a pregnant woman. This dress is constructed from softer materials and among the decorative flowers adorning the dress, tiny toy soldiers lie hidden in the petals.”

Alicia Dwyer  
**First Date**  
Mixed media (repurposed dress, metal, rivets, leather, hanger), 21x45  
Not for sale

Just being a woman in the world can require wearing armor. Walking into a first date can feel like going into battle; you never quite know what you're walking into and you had better be prepared. “Blending fabric and metal together creates a juxtaposition between contrasting elements of fragility and strength inherent in nature, individuals, and society.”
**Peg Ehrlinger**  
**Intisar**  
Enamel on glass, 14x12  
Not for sale

“Intisar is from Syria. Her home and mosque are in rubble, her beloved country destroyed by the ongoing Civil War. Her son is a first responder in the midst of the devastation and has seen so much death. Intisar remembers singing while her Pappa played the oud ud, a peaceful time before the bombs fell. She stays strong in the midst of the chaos, assisting others as she is able, and praying for the day the Damascus Rose may bloom again. Her gentle smile makes me wonder, would we be kinder to others if we considered the pain they hide?”

**Peg Ehrlinger**  
**Nadezhda**  
Enamel on glass, 14x12  
Not for sale

“Nadezhda is from Magadan, Russia. When gold was discovered in her hometown, Nadezhda and her family were forced into the slave labor camp to build the thousand mile “Road of Bones.” Nadezhda’s name means hope. During her years of suffering, she maintained her hope by remembering the rhythm of her Shaman’s drum foretelling a day of tranquility. Upon her release in 1950, Nadezhda married, and raised her family in her beloved Magadan. Yet the Mask of Sorrow monument is a constant reminder of the horrors she endured. The twinkle in her eyes tells me that her hope has been realized.”

**Peg Ehrlinger**  
**Priya**  
Enamel on glass, 14x12  
Not for sale

“Priya is from Nurpur, India. Her name means “beloved” in Hindi. She truly was beloved by her older brother. They were very close growing up, caring for the elephants and playing Pachisi. Every year on Raksha Bandhan, Priya made a silk and bead amulet and placed it on her brother’s wrist. In 1947, the Partition War began. Severe rioting and population movement ensued and an estimated half a million people were killed in communal violence... including Priya’s brother. Her peaceful countenance shows me that although her heart was shattered, she did not allow anger and hate to consume her.”
| **Mary Gillis**  
| **Missiles and Oil Wells**  
| Photograph, 24x24  
| $600  
| “The design that evolved from a comment made by a quilt artist—suggesting that one take a traditional method or style and turn it on its head, i.e., ‘subvert it.’ Mary decided to appropriate a type of Hawaiian quilting that is done similarly to the way paper snowflakes are cut out. Rather than using the traditional floral motif, she used the missiles and oil wells to echo that symmetry while delivering a powerful anti-war message. The cloth piece was intended initially as a banner for a local weekly peace vigil but then turned into a wall quilt, which traveled to several art exhibits, and now hangs in a charter high school in Roxbury. For this photograph of the original textile design, Mary repeated the slogans from the textile piece, as a frame for the mounted picture.”  

| **Tom Jackson**, Sustaining Member  
| **Time to Change Tryptich**  
| Photography on canvas, 36x24, 24x36, 36x24  
| $450, $750, $450  

| **Heidi Lee**, Board of Directors  
| **Self Portrait**  
| Mixed media on paper, 18x24  
| $375
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heidi Lee, Board of Directors</td>
<td>Measuring the Divide</td>
<td>Mixed media on paper, 5x7</td>
<td>$175</td>
<td></td>
</tr>
<tr>
<td>Heidi Lee, Board of Directors</td>
<td>Sacred Sinner</td>
<td>Egg tempera, colored pigment, wood, 18x24</td>
<td>$450</td>
<td></td>
</tr>
<tr>
<td>Pauline Lim</td>
<td>Oh How Will I Ever Protect You</td>
<td>Oil on canvas, 21x28</td>
<td>$1,400</td>
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</tbody>
</table>

“Sacred, is she. Holy, is she not. Within the same entity, does both (wrath, lust, pride) – exist even for a short while, alongside (kindness, humility, and self-control). The assemblage is a relatively modern form of art making, which involves the construction of scrap materials: trash, leftovers, recyclables -- into a redefined 3D structure. The egg tempera medium has been around since 1 AD. This mixed-media piece brings together both worlds.”
<table>
<thead>
<tr>
<th>Painting Title</th>
<th>Artist</th>
<th>Description</th>
<th>Size</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I Have Slain Mine Oppressor</em></td>
<td>Pauline Lim</td>
<td>Oil, acrylic, copper leaf on canvas, 22x28</td>
<td></td>
<td>$1,350</td>
</tr>
<tr>
<td>“The increasing volatility of the geopolitical situation, as well as the aches and pains of my own body aging, underscore this dilemma to me every day, which makes me seek out color and beauty, as well as the relief of laughter alongside the recognition of despair.”</td>
<td></td>
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<tr>
<td><em>Beware</em></td>
<td>Pauline Lim</td>
<td>Mixed media on canvas, 20x24</td>
<td></td>
<td>$375</td>
</tr>
<tr>
<td><em>Venus of Poland, in a Brown Dress</em></td>
<td>Pauline Lim</td>
<td>Mixed media on canvas, 22x28</td>
<td></td>
<td>$900</td>
</tr>
<tr>
<td>“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.”</td>
<td></td>
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<tr>
<td>Artist</td>
<td>Title</td>
<td>Medium</td>
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<tr>
<td>Pauline Lim</td>
<td><em>At What Point Did Her Interior Mirror Shatter?</em></td>
<td>Mixed media on canvas, 24x14</td>
<td></td>
<td>$260</td>
</tr>
<tr>
<td>Pauline Lim</td>
<td><em>Parapet</em></td>
<td>Watercolor, acrylic, collage on paper, 12x14</td>
<td></td>
<td>$350</td>
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<tr>
<td>Elizabeth Geers Loftis</td>
<td><em>Leading the Ravens Home</em></td>
<td>Oil pastel and watercolor, 38x30</td>
<td></td>
<td>$930</td>
</tr>
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<td></td>
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<tr>
<td>Elizabeth Geers Loftis</td>
<td><em>Can You Feel the Ghost Fish Passing?</em></td>
<td>Oil pastel and watercolor, 38x30</td>
<td></td>
<td>$930</td>
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</tbody>
</table>

In this colorful piece, Loftis depicts a group of Indigenous women on horses leading the ravens home against a mountainous landscape. Ravens connect the material world to the spirit world.
Women accept colors carried in the beaks of ravens. The stark black birds deliver specs of the rainbow into the outstretched hands of brightly dressed women.

“The role of women in all facets of life is a topic I return to again and again. I am especially attracted to women from more rural, indigenous cultures. I like to portray them as strong, creative individuals. They are my canvases on which I experiment with patterns and color.”
Susan Loomis-Wing, Board of Directors

We Need a Leader Not a Tweeter
Photograph, 10x8
Not for sale

Elisandra Lopes

Phase 3 Remembering
Color pencil, 9x6
$500

“I am representing and expressing peace and equality, the overcoming of conflict and injustice, and equal education for women.”

Nhung Mackey

Nature Connection
Oil, 18x24
$900

Nhung Mackey

Love
Water color, 18x18
Not for sale
Nhung Mackey
*Peace*
Ink, water color, 17x13
$350

Nhung Mackey
*Silence*
Oil, 8x9
Not for sale

Brenda Gael McSweeney, Council of Advisors
*Village and Global Women Leaders in West Africa*
Black and white SLR photograph, 16x20
Not for sale

“This photograph captures at left Habibou Ouédraogo, Women’s Leader in the village of Zimtenga, Kongoussi Zone, Burkina Faso (formerly Upper Volta) and at right, Scholastique Kompaoré, National Coordinator of the UNESCO Project for Equal Access of Women and Girls to Education in the 1970s. They are debating the challenges of gender injustice, including the subordination of women and girls and violence against them, and income inequality. They militated to implement programs in income-poor villages to lighten women's and girls' oppressive workloads, and to free up time and energy for educational and lucrative activities -- against all odds. Often the men of the Project villages were persuaded to join in to help achieve these goals in the interest of community advancement and harmony. Mme. Kompaoré went on to champion gender justice and inter-communal tranquility with the United Nations directing programs at the community level across Africa. She subsequently was President of her country’s chapter of Marche Mondiale des Femmes/World March of Women that aims to eliminate discrimination and violence against women.”
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Medium</th>
<th>Size</th>
<th>Price</th>
<th>Quote</th>
<th>Artist, Role</th>
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</thead>
<tbody>
<tr>
<td>Nadia Parsons</td>
<td><strong>Sky 1</strong></td>
<td>Oil</td>
<td>24x18</td>
<td>$600</td>
<td>“Turning to look at the sky can fill me up with strength and encouragement in times of oppression and pain.”</td>
<td>Nadia Parsons, Board of Directors</td>
</tr>
<tr>
<td>Nadia Parsons</td>
<td><strong>Sky 2</strong></td>
<td>Oil</td>
<td>28x36</td>
<td>$1000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ruth Rieffanaugh</td>
<td><strong>Somewhere Between the Present, Future and Past</strong></td>
<td>Oil on canvas</td>
<td>35x13</td>
<td>$375</td>
<td>“The world breaks everyone, and afterward, some are strong at the broken places.” – Ernest Hemingway</td>
<td>Ruth Rieffanaugh, Board of Directors</td>
</tr>
<tr>
<td>Ruth Rieffanaugh</td>
<td><strong>Finding Strength in Broken Places</strong></td>
<td>Acrylic on paper</td>
<td>22x30</td>
<td>$450</td>
<td></td>
<td>Ruth Rieffanaugh, Board of Directors</td>
</tr>
</tbody>
</table>
Diane Sheridan, Board of Directors

Protest for Peace
Photography, 16x20
$300

“The photographs are taken from Women’s Marches held over the past couple of years. It is impossible not to feel the unity, determination, concern and creative spirit of all participating. It is especially true of women carrying their words proudly, their signs of protest towards peace and justice and hopefully opening someone’s eyes and heart even the smallest bit.”

Ellen Zellner, Sustaining Member

Don’t Be A Leaf
Quilt, 44x32
Not for sale

“Women are strong, not blown with the wind, and have the ability to bring together people of all cultures.”

Ellen Zellner, Sustaining Member

The Foundation: Don’t Look Askew
Quilt, 25x24
Not for sale

“Women are the foundation of the family, the community, and society as a whole. It is the effort of women which paves the road to peace.”
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Facebook/Instagram: Unbound Visual Arts
Twitter: @UnboundArts


This program is supported in part by a grant from the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administered by the Mayor's Office of Arts + Culture.
**Jean Askerkoff**
Artist Statement - Art expresses the artist's feelings and opinions. How do we deter violence, war, and destruction? In order to achieve peace in our time, we, as artists must unite to send this message to people throughout the world.

Biography - Jean Askerkoff is a graduate of the University of Pennsylvania and currently has a studio in Allston. She has taken classes at the New Art Center, De Cordova Museum, with the late William St. George, and participated in Art New England workshops sponsored by the Mass College of Art and Design. She has exhibited at the New Art Center, New TV Gallery, Newton Public Library, Post Office Gallery in Truro, Boston Psychoanalytic Institute, Honan library, and the Copley Society. She had a solo exhibit at Hebrew Senior Life in Roslindale and has regularly participated at Open Studios in Newton and Allston. She participated in UVA's Song Cycles at the Honan Allston Library Art Gallery and in Olympic Spirit at the Scollay Square Gallery in Boston City Hall.

**Nancer Ballard**
Artist Statement - Throughout my life, I have been interested in photographing, writing, and creating art that depicts the daily efforts by women and girls worldwide to create and sustain a kinder world. Though usually uncelebrated, these women and girls are our true heroines.

Biography - Nancer Ballard is a practicing lawyer, writer, photographer, maker of artists’ books, and a Resident Scholar at the Brandeis University Women’s Study Research Center. She is the recipient of the 2016 Juror's Choice Award and the 2013 Librarian's Choice Award in the Boston Public Libraries’ Beyond the Book shows. Her recent work has been exhibited at the Attleboro Arts Museum, Zullo Gallery, Brandeis University, and Boston City Hall. She leads The Heroine's Journey Project, a website-blog-multi-media project that explores and documents life-affirming alternatives to the Hero's Journey.

**Tsun Ming Chmielinski**
Artist Statement - Painting and meditating are the two things I strive to do on a daily basis. I create beautiful images with love and a sense of humor. I want to inspire my viewers to share this feeling of peacefulness, beauty in simplicity, and serenity in my paintings. I have been living my life crossing cultures, and races, I value and owe my success in every aspect to the inspiration from other women to my life and work. I am trying to capture those precious moments in my paintings.

Biography - Tsun Ming started painting at a young age while growing up in Hong Kong. She studied under the famous Zen Master, the late L.S. Shaw, a professor in the Department of Fine Arts at the Chinese University of Hong Kong. She came to the United States for the purpose of academic study, earning a BA in Finance, an MBA and a Masters in Communication, the latter two at Bentley University and Emerson College respectively. Tsun Ming spent the next decade pursuing a finance career and raising a family. However, her passion for artistic expression gradually became the central focus of her activities again. She
has continued to study art under the guide of several teachers in the Boston area and also at the Museum School of the Museum of Fine Arts, Mass. College of Art, Wellesley College. In addition to her constant learning, Tsun Ming also taught workshops at various art centers, The Forbes House Museum, leading many painting demonstrations. She has been teaching at Foxhill Village as their regular art teacher for the past decade as well as hosting private students in her Quincy studio. Tsun Ming’s art has been shown in various juried shows and won many awards. Her paintings have been hung in major corporations and many private homes.

**Linda Clave**

Artist Statement - Light that is intrinsic in all beings needs to be called out. Women are beacons for nurturing spiritual values. Staying with our feminine souls brings forth a balancing force of equal magnitude to situations under duress. This allows the understanding of the other with clarity. We are here to join each other and grow as humanity. My paintings are improvised during musical live sessions and performances, thus capturing this integration on canvas. A visual recording in creative synchronicity, working with two dynamic forces in paint, color and sound.

Biography - Linda Clave, of Brighton where she maintains her art studio, has been active in the annual Allston Arts District Open Studios and participated in many other solo and group exhibitions in the area. She graduated from Boston University CFA with both a BFA and MFA. Her interests in metaphysics and archaeology are interwoven in her work throughout the years in symbolic abstract and energy in art expressions and performances.

**Jennifer Jean Costello**

Artist Statement - Jennifer’s use of color and creative texture is animated 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 convey a sense of motion and evoke a wide range of emotions. As I created these works I was keenly aware that every mark I made, whether it relied on my Eastern or my Western heritage, was made by one –my hand–and that the finished product would live and breathe as part of a world in which we all are tenants and that we all share. Conflict, balance, and harmony shape the vitality, form, and energy – no constraints here.

Biography - Jennifer 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, diverse and extensive fine art experiences such as having run and managed art galleries specializing in full service art advisory as investment acquisitions for private and corporate collectors. Also holding roles such as Fine Art Consultant, Design Associate, Adjunct Educator at Museum of Fine Arts, Boston and currently sitting on the board as co-VP and founding Exhibition Chair for National Association of Women Artists, Inc. MA chapter.
**Alicia Dwyer**

Artist Statement - The central theme explored in Alicia Dwyer’s work is armor. Armor protects the body in battle and Dwyer is interested in how the armored dress can translate into a metaphor of how women protect their bodies/selves in the world. With a nod to fashion and fascination for armor she designs dress ensembles that merge classical armor and drapery to convey a feminine resistance. Blending fabric and metal together create a juxtaposition between contrasting elements of fragility and strength inherent in nature, individuals, and society. Dwyer's work includes oil paintings, metal sculpture, and metal reliefs.

Biography - Alicia Dwyer studied at Parson's School of Design and graduated with honors from The School of Visual Arts in NYC. She has been living in Massachusetts for over 25 years as a working artist. She taught art at the MFA, DeCordova Museum School and privately. Dwyer has exhibited her work in solo and group exhibitions, open studios, outdoor sculpture shows, and numerous juried exhibitions. She was selected in two juried outdoor sculpture exhibits at Fruitlands Museum, Harvard, MA for which she was awarded two prizes.

**Peg Ehrlinger**

Artist Statement - I take a critical view of social, religious, political, and cultural issues through my artwork, utilizing images that promote deeper thought regarding these issues. Through my art, I strive to evoke curiosity in the viewer. My current project titled “Reflective Portraits” has the potential to invite the viewer into a space of introspection regarding how they view themselves, and how they relate to and show compassion toward others. It explores the depth and intimacy of human relationships across culture, race, and beliefs.

Portraits inspire an interpersonal connection with the viewer. My intent when creating a portrait is to instill a desire to understand the sitter’s personality, mood, and life. I want to arouse a depth of feeling and emotion in the viewer through my art. Extensive research into the historical background and cultural accuracy results in final pieces that convey the depth of the sitter’s life experiences.

My work has been inspired by interacting with the aging community and having the privilege of listening to the profound wisdom they share and challenges they have experienced. Reflective Portraits has the potential for becoming a conduit of change in promoting greater respect for our aging population and for the diversity of our cultural differences.

Biography - Peg attended Cooper School of Art in Cleveland, Ohio and worked as a Graphic Designer and Production Artist in Cleveland. Peg and her husband John moved to the Boston area in 2015. Peg currently works with the elderly, and is deeply moved by the rich wisdom and depth of experiences they share.

**Mary Gillis**

Artist Statement - 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 and 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 exhibits. As a peace activist I started making posters and the like, which developed into making a banner—which became a quilt, and so on. These days I am working mostly in printmaking and artist books.

Biography - 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 both local and national juried shows.

Tom Jackson
Artist Statement - 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 which so much historic art has pictured; landscapes that once were but will not be present in future generations. My current attention is looking at how to combine the compositional attraction and at the same time set forth clarity about the future around the corner.

Biography - Tom's first photo work was in the 1940s in a basement darkroom with the couple of vintage cameras that were already a few years old. 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 based in California and the Far East, he also filmed and photographed operational and public media, configurations and carrier operations. As Tom’s photography advanced, he began a collection of world scope images and gave widescreen presentations and slideshows for public and private entertainment.

As a long distance ocean sailor, Tom captured images in the Atlantic and the South Pacific and with Kodak helped film the Travelogue “Voyage from Tahiti” with Don Null. As a national authority on career life management, he authored a dozen books and gave lively lectures including supportive slideshows to thousands of college students in over 400 campuses in a program series entitled “Guerilla Tactics in the Job Market.” With a large collection of images covering many subjects four years ago, he decided to move from picture taking to picture making and took on new technologies for photo compositing and printmaking. Three years ago, Tom initiated a photographic project called “The Soul of the Big Machines” (also known as the Waterworks Collection) of transformative images from the Boston Municipal Waterworks a historical visual commemoration of the late 19th century steam-powered mastery of engineering which led the nation into the Mechanical Age. His work continues to interpret machines and mechanical systems in ways that add lively interpretations of this stellar era innovation and design. 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.
**Heidi Lee**
Artist Statement - Heidi Lee paints to find healing and redemption in the creative process. To her, the discipline of creating art requires brutal honesty. It is a practice that reminds her that few things in life are worth idolizing. Her goal is to invite the viewer to ask their own questions in response to the ones she hopes to present: a search for truth and hope within the context of false realities and deception.

Biography - Heidi Lee, UVA Vice-President, resides in Jamaica Plain. She is the Artist in Residence for the Common Art program, where she guides and instructs unhoused community members. She also coordinates many exhibits for the program throughout the Boston area, including Common Art’s involvement in City Heart, a citywide art exhibit and sale for homeless and low-income artists. She received her Bachelor of Fine Arts with a concentration in Painting from Gordon College and a Master of Education with a concentration in Visual Arts from Lesley University. She founded the art program at an inner city middle and high school in Hyde Park, taught there for nine years, and has since been teaching students of all ages independently. She works in mixed media, acrylic, and oils at her home studio.

**Pauline Lim**
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 increasing aches and pains of aging underscore this dilemma to me every day, which makes 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.

Biography - 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.

Elizabeth “Beth” Geers Loftis
Artist Statement - For almost thirty years, I accompanied my foreign service husband around the world, giving me the opportunity to create my art in diverse and intriguing locales. But it was the colors and images of southern Africa which inspired me most. I love pattern and shapes formed by color. Nature is my muse, and I found a never-ending supply of subjects in the people, animals, cloths, baskets, and landscape of Africa. Of late, I have been inspired by Native American Women and their magnificent homelands of western North America. With these women, I like to tell stories: many times whimsical, sometimes fantastical, and often times brooding.

Biography - Elizabeth Geers Loftis
1975 - 1979 - Studied art at Colorado State University;
2000 - 2004 - While living in Maputo, Mozambique, began using my oil pastel/watercolor-resist technique. Started showing and selling work.
2004 - 2013 - Worked as a full-time artist in Falls Church, Virginia. Received numerous awards including "Best of Show" at the Art League Gallery at the Torpedo Factory, in Alexandria, VA; Received "Best of Show" award at Falls Church Arts; Displayed work at juried shows throughout Northern Virginia.

Susan Loomis-Wing
Biography - Susan Loomis-Wing is a founding member and the Treasurer of Unbound Visual Arts. She received a Bachelor of Fine Arts 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 Office of Administration and Operations Budget Manager for Lesley University. Susan previously 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.

Elisandra Lopes
Artist Statement - Capturing the simplicity, color and texture is everything for me. As an Illustrator these three components have always been what I remember and look for when I create new artwork. It's my inspiration. I usually combine different mediums together to form a unique style and still send the message to my audience. When I draw, paint or design, it’s all about keeping it simple, intriguing and captivating. My work draws influence from everyday life, environment nature and animals. Although I have the heart for making collages and mixed medias, I also like to make interactive artwork that can be used and touchable because I want
people to be able to use more than one sense when looking at my artwork. In my artwork, I am representing phases that I experienced after being a victim of harassment years ago.

Biography - Elisandra Lopes is an artist whose work draws influence from everyday life, environment, and nature. She works mostly with colored pencils, watercolor, gouache, acrylic while having the heart for making collages. She likes to make interactive artwork that can be used by kids because in the future she wants to work with children. Elisandra, currently a senior student at Lesley University College of Art and Design is majoring in Illustration and minoring in Art Therapy. She plans to have her work displayed online and in gallery exhibitions. Three of her current pieces related to immigration are on display at the Crossing/Borders Exhibition at Parker’s Gallery in University Hall, Cambridge, MA. Elisandra also enjoys dancing, she participated in the QUEEN club, MSAC (Multicultural Student Advisory Council), Art Therapy Club, and volunteers with Lesley Community Service.

Nhung Mackey
Artist Statement - I've started to play with colors and papers when I was a little girl, just 4 or 5 years old. Since then, my life's been full of joy and happiness... My art works are inspired by the beauty of nature and people, which I try to reflect them into my paintings. It helps me to see life better, even overcome some difficult periods in my life. Like Zen practicing, when I'm painting, I almost forget everything around me, even myself, sorrow, happiness, worry.

Biography - 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.

Brenda Gael McSweeney
Artist Statement - The photograph Village and Global Women Leaders in West Africa features two visionary women militating for women’s advancement and community solidarity. Scholastique Kompaoré is a celebrated champion of education and empowerment for women and girls in Burkina Faso and across Africa and a leader in combatting violence against women. Scholastique emerged as a dynamic leader while serving as the National Coordinator of the UNESCO-UNDP-Government of Upper Volta (now Burkina Faso) Pilot Project for Equal Access of Women and Girls to Education, then as United Nations Volunteers Director of Grassroots Development Activities based in Tanzania for Africa south of the Sahara. She subsequently was Director of the UN Development Programme’s "Strengthening Civil Society Capacities to Combat Poverty," then finally was President of the Burkina Faso Division of the World March of Women promoting nonviolence and combating discrimination.

Habibou Ouédraogo was a Woman Leader for the UNESCO Project for Equal Access of Women and Girls to Education, based in Zimtenga, Kongoussi, Upper Volta (now Burkina Faso). In this function Mme. Ouédraogo led the Women's Groups in the Project's activities to mitigate the drudgery of female workloads and promote income-generating and functional literacy activities for village well-being.
Biography - Brenda began her photography in West Africa in the 70s. She was excited to be selected as the official photographer for the UN Secretary General’s drought emergency mission to Burkina Faso. She curated the “Women’s Causes around the World, Year Round" photo exhibition (2006-18) at the Women’s Studies Research Center, Brandeis University. Her work on Women of Vision has been selected by UNESCO Paris for their cultural project “Women Figures in African History: an e-learning tool" for African youth. Her Burkina photo essay was published in an e-book called Gender Perspectives in Case Studies across Continents.

Brenda Gael McSweeney, a Founding Member on the Council of Advisors of Unbound Visual Arts, is UNESCO/Unitwin Director at Boston University’s Women’s, Gender, & Sexuality Studies Program where she also taught Gender & International Development, and is an Affiliated Scholar at the Women's Studies Research Center (WSRC) at Brandeis University, both in Massachusetts, USA. She served with the United Nations for 30 years in executive capacities 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. She initiated the UNESCO/UNITWIN Network on Gender, Culture & Development and Burkina Faso: Gender Equality and Women’s Empowerment.

Nadia Parsons
Artist Statement - In her paintings, Nadia is trying to capture the grandeur, beauty, atmosphere, light, and mood of the ever-changing sky as so many emotions and concepts can be revealed in depicting the sky. She is intrigued by the majesty of the sky. To her, there are so many different aspects to capture—the lighting, the clouds, the landscape or cityscape that are available to add or not. Nadia gets excited when she sees a beautiful, yet unusual sunrise, sunset or pending storm. The ocean has lent another aspect to the drama of the sky. She has tried to capture some of the drama the sky can display especially with the water to reflect and change it. It may be a bit of a cliché, a picture of the sunrise or sunset but each is new and so different while revealing a new aspect.

Biography - Nadia Parsons, of Brighton, received her Bachelor of Fine Arts degree from Clark University. She also attended the Massachusetts College of Art and Design and The Corcoran School of Art in Washington DC. Most recently, Nadia has continued her art training at the School of the Museum of Fine Arts in Boston. She has exhibited in several group exhibits in the Boston and the Washington DC area.
**Ruth Rieffanaugh**

*Artist Statement - 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.*

*Biography - 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 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 Scollay Gallery, the Brighton-Allston Heritage Museum and the Cambridge Art Association Galleries. She is also a member of the Cambridge Art Association. Her public art experience includes creating designs for several utility boxes in Boston. She has participated in UVA’s Healthful and Freedom exhibitions at the Honan-Allston Library Art Gallery 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 and Earned: Women in Business and Labor at the Scollay Square Gallery in Boston City Hall.*

**Diane Sheridan**

*Biography - Diane Sheridan 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.*

**Ellen Zellner**

*Biography - Ellen Zellner, of 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."*
Educational and Inspiring Exhibitions and Programs
Coming Events for 2019

April 9, 2019, Tuesday, 5:00 pm - 11:00 pm – UVA fundraiser at Flatbread Pizza, 76 Guest St., Brighton, MA at Boston Landing near New Balance. Flatbread will make a donation to UVA based on its pizza sales for the evening starting at 5pm. Come for great pizza with organic ingredients and try your hand at candlepin bowling (small balls and skinny pins) and support UVA’s local art of the present at the same time. Free street parking on Guest St. and near the Boston Landing Rail Station. MBTA Bus 64 and Boston Landing rail stop. Validated $5 garage parking too behind the building.

April 9, 2019, Tuesday 6:30 pm - 8:00 pm – UVA's Sip n' Paint at Flatbread Pizza led by Christine Winship. Registrations and more information at UVASipNPaint.Eventbrite.com

May 3-5, 2019 – The 3rd Unbound Visual Arts Expo at the Prudential Center inside the Huntington Arcade, located between Center Court and the Prudential Center Green Line Station. It is also located adjacent to Barnes & Noble and the South Garden. This premier 3-day event showcases and sells UVA member artists’ work and includes live music by local musicians, a community art-making project, art demonstrations, and other fun activities. The annual City Heart Show for St. Francis House, Women's Lunch Place, and Common Art/ Common Cathedral artists who have experienced homelessness will take place on May 5th.

July 31-Aug. 21, 2019 – The Waste Land on Earth. An Unbound Visual Arts exhibition at Harvard University’s Crossings Gallery explores the consequences for the planet and its people when technology and consumerism continually expand. The artwork presents various interpretations of successful and unsuccessful efforts at environmental sustainability as well as the ramifications of making lifestyle choices that affect the viability of the planet. The Exhibition Program and Reception is August 8th from 5-8 pm. There will be a call for art from UVA members.

October 2019 – Stay tuned for the opening of the new St. Gabriel’s Art Gallery near St. Elizabeth’s Medical Center. It will be Brighton’s first designated, dedicated, enclosed, secure, and managed gallery for local art. The gallery is included in the redevelopment of the St. Gabriel’s site for 660 units of housing and the historic rehabilitation of two historic structures.

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

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