

Battle of the Sexes Revisited

The Sexual Harassment Volley of Today

Presenting the issues to encourage and facilitate a healthy dialogue.

Honan-Allston Library Art Gallery
300 North Harvard Avenue
Allston, MA 02134
March 10 - April 27, 2018



Jennifer Jean Costello, *Give and Take But Love Remains*, oil on canvas



Ruth Rieffanaugh, President, Unbound Visual Arts

Unbound Visual Arts
320 Washington Street, Suite 200, Brighton, MA 02135
617.657.4278

UVA exhibition artists: Jean Aserkoff, Audrey Banks, Romani Berlekov, Si Chen, Tsun Ming Chmielinski, Linda Clave, Jennifer Jean Costello, Elle Cox, Joanne Desmond, Peg Ehrlinger, Francis Gardino, Adric Giles, Susanna Hilfer, Wendy Holmes, Tom Jackson, Amanda Kidd Schall, Heidi Lee, Yanni Li, Pauline Lim, Susan Loomis-Wing, Elisandra Lopes, Brenda Gael McSweeney, Nadia Parsons, Connie Pemberton Glore, Jeffrey Powers, Mick Provencher, Ruth Rieffanaugh, Edward Sokoloff, Mary Vannucci, Christine Winship

March 10th, 2018 Program:

1:00 - 2:00 pm - Live piano music by Mae Siu Wai Stroshane and appetizers

2:00 - 2:05 pm - Welcome by Ruth Rieffanaugh, President of Unbound Visual Arts

2:05 - 3:05 pm - Q&A program with 11 artists and the exhibition team, (Brenda Gale McSweeney, PhD, Si Chen, Emily Friedlander, Alexandra Kontsevaia, and Lauren McLean) introduced by John Quatrale, curator and UVA Executive Director

Artists: Audrey Banks, Romani Berlekov, Linda Clave, Jennifer Jean Costello, Peg Ehrlinger, Amanda Kidd Schall, Elisandra Lopes, Nadia Parsons, Mick Provencher, Edward Sokoloff, Mary Vannucci

3:05 - 3:30 pm - *“Boy’s Clothes For Lent: gender, sexuality, and the spiritual dimension of cultural resilience” - a dialogue in verse at the intersection of gender, sexuality, and mental health* By Brittany Burke with music by Elliot Keeler

3:30 - 4:00 pm - Slideshow by three international fellows in the Hubert H. Humphrey Fellowship Program at Boston University.

4:30 pm - reception closes

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) and the Hubert H. Humphrey Fellows Program.



UVA fine art exhibitions feature local artists, an independent curator, and an exhibit designer. With exhibitions related to cultural and social themes, UVA offers a learning experience for all audiences.

Freedom | Healthful | Unlimited | Song Cycles
EPIC Heroism | Olympic SPIRIT | Beasts of Burden
Context of Community | Temptation of the Body & Mind
Earned: Women in Business and Labor

To learn more: unboundvisualarts.org/search-exhibitions

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A 501(c)(3) non-profit charity and educational corporation. Based in Allston-Brighton, MA. Incorporated Oct. 2012



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.



Curatorial Statement

Battle of the Sexes Revisited: The Sexual Harassment Volley of Today

This exhibition is about how treating females differently than males oftentimes results in many forms of sexism, harassment, and assault. The art presents many of the “battle of the sexes” issues to encourage and facilitate a healthy dialogue about these forms of discrimination.

Misbehavior as a result of one’s sex, sometimes sanctioned by law or custom, occurs in the family, at work and school, while socializing, while being in the community or just about anywhere. Though unwelcome physical contact has been recognized as illegal for some time, that behavior persists and results in abuse, assault and rape in every country. Non-physical behaviors have also been illegal in many nations as well, but those actions remain pervasive in many forms and in many arenas. But, what was once accepted as just “boys being boys” is now being challenged by the law and by women, declaring #MeToo.

The realistic and abstract fine art presents different subjects and emotions from the United States and the world to encourage the audience to interact and reflect on gender roles as reflected in public and personal interactions.

The exhibition takes place during Women's History Month, for which the 2018 theme is “Nevertheless she persisted: honoring women who fight all forms of discrimination against women.”

John Quatralle, curator

Brenda Gael McSweeney, Ph.D, Advisor

Exhibition Assistance:

Si Chen

Emily Friedlander

Alexandra Kontsevaia

Lauren McLean






Battle of the Sexes Revisited





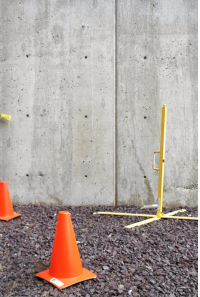
Artwork Information

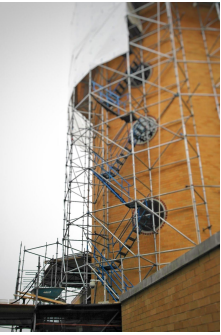



To see the artwork and purchase online at
www.unboundvisualarts.org/product-category/battle-of-the-sexes-revisited/









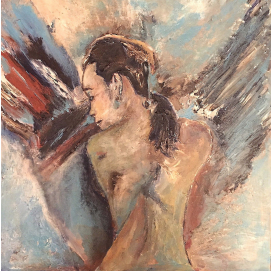


Or contact us at Sales@UnboundVisualArts.org or 617-657-4278


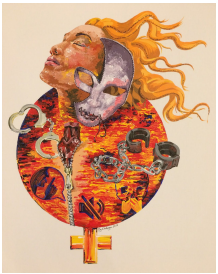



	<p>1. Jean Aserkoff, <i>Escape</i>, mixed media on paper, 28 x 23 inches framed, \$650 <i>Equal opportunity.</i> <i>We are strong, prepared, and ready to lead.</i></p>
	<p>2. Jean Aserkoff, <i>Follow Me</i>, mixed media on canvas, 19 x 21 inches framed, \$600</p>
	<p>3. Jean Aserkoff, <i>Women United</i>, acrylic on canvas, 24 x 20 inches unframed, \$600</p>


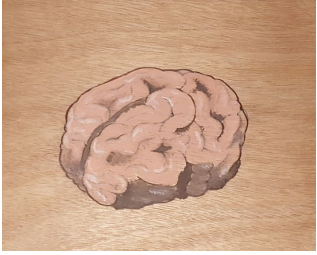



	<p>4. Audrey Banks, <i>Mother</i>, oil on canvas, 36 x 36, price upon request <i>Thoughts are distracted from their source, prevented from inclusive depth while under the guise of detachment</i></p>
	<p>5. Romani Berlekov, <i>Dreams</i>, acrylic on canvas, 20 x 16 inches, \$160 <i>I am a dreamer, and a lover of the natural world an observer, a conduit, a purveyor</i></p>
	<p>6. Romani Berlekov, <i>Options</i>, acrylic on canvas, 24 x 18 inches, \$400</p>
	<p>7. Si Chen, <i>Under Construction_1</i>, digital photograph, 8 x 10 inches, \$150 (3 for \$250) <i>The construction sector, long dominated by males, continues to be the scene of many acts of sex discrimination and sexual harassment. – John Quatrale</i></p>
	<p>8. Si Chen, <i>Under Construction_2</i>, digital photograph, 8 x 10 inches, \$150 (3 for \$250)</p>

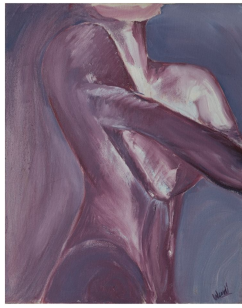
	<p>9. Si Chen, <i>Under Construction_3</i>, digital photograph, 8 x 10 inches, \$150 (3 for \$250)</p>
	<p>10. Tsun Ming Chmielinski, <i>I told You So</i>, Sumi-e (ink and watercolor on rice paper), 22 x 20 inches, \$400 <i>Relationships and partnerships between males and females do not always result in sexism.</i></p>
	<p>11. Tsun Ming Chmielinski, <i>After the Storm</i>, Sumi-e (ink and watercolor on rice paper), 23 x 19 inches, \$400</p>
	<p>12. Linda Clave, <i>They are in therapy! Working it out</i>, acrylic on canvas, 30 x 30 inches, \$1,500 <i>Love and relationships are top issues in Life. So, therapy allows one to step back into the deeper issues that either support love or keep us back from its expression. The greatest joy is feeling oneness. The hardest issues are really feeling and hearing each other. "Working it out" lets the emotions find a healthier expression and accepting the freedom that allows both to grow. The Heart when listened to knows the way.</i></p>

	<p>13. Jennifer Jean Costello, <i>Give and Take But LOVE Remains</i>, oil on canvas, 36 x 48 inches, \$2,200 <i>Conflict, balance and harmony shape the vitality, form and energy -- no constraints here.</i></p>
	<p>14. Jennifer Jean Costello, <i>Our Birthright</i>, oil on canvas, 26 x 26 inches, \$1,000</p>
	<p>15. Jennifer Jean Costello, <i>UNITED</i>, oil on canvas, 36 x 26 inches, \$1,200</p>
	<p>16. Jennifer Jean Costello, <i>Cross Cultural Boundaries</i>, oil on canvas, 38 x 26 inches, \$1,200</p>
	<p>17. Jennifer Jean Costello, <i>Until</i>, oil on canvas, 38 x 38 inches, \$1,500</p>

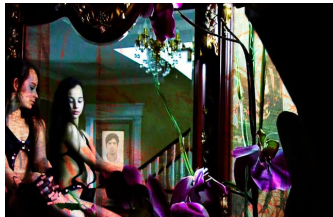
	<p>18. Jennifer Jean Costello, <i>YW-United</i>, oil on canvas, 38 x 38 inches, \$1,500</p>
	<p>19. Jennifer Jean Costello, <i>Prudence</i>, oil on canvas, 20 x 20 inches, \$800</p>
	<p>20. Elle Cox, <i>"I do not work for you,"</i> digital photograph, 13 x 19 inches, \$300 <i>A crying girl ties knots in her coils and stares in her mirror. Her hair is kinked and matted, with rubber bands stuck with static electricity. With a melaninated hand, she grabs a hold of her knot and rips it from her head. With a scream, she reaches— A crying girl, sipping kool-aid, leaning back with hoodoo smoke, looks him in the eyes and says, "No."</i></p>
	<p>21. Joanne Desmond, <i>Out-of-the-Ashes</i>, mixed media on wood panel (paper, wire, ink, thread, wax), 10 x 10 inches, \$200 <i>So much of the past is encapsulated in the odds and ends. Most of us discard more information about ourselves than we ever care to preserve. Our recollection of the past is not simply distorted by our faulty perception of events remembered, but skewed by those forgotten.</i></p>

	<p>22. Peg Ehrlinger, <i>Meissa</i>, enamel on glass, 14 x 12 inches, private collection - not for sale</p>
	<p>23. Peg Ehrlinger, <i>Freedom-of-Venus</i>, 16 x 12 inches, acrylic on canvas, \$5,000 <i>This painting contains symbols, elements, and quotes reflecting the years of manipulation, control, and silence from which we are breaking free.</i></p>
	<p>24. Emily Friedlander & Lauren Mclean, <i>Office Scene</i>, mixed media, private collection - not for sale</p>
	<p>25. Emily Friedlander & Lauren Mclean, <i>Restaurant Scene</i>, mixed media, private collection - not for sale</p>
	<p>26. Francis Gardino, <i>The Pigs</i>, digital photograph, 36 x 12 inches, \$240 <i>In the movie Battle of the Sexes, Bobby Riggs (Steve Carell) is a self-described "male chauvinist pig" for his belief that men were superior to women in many areas, including sports. The term was popular in the 1960's and 70's. – John Quatrale</i></p>

	<p>27. Adric Giles, <i>Resignation</i>, Gouache, Pen, Wood, 8 x 10 inches, \$200 (full series \$500) <i>Illustration is at the foundation of all art. The doodler is tapping into an ancient part of the reptilian brain and literally pushing the ancestral desire into an impulsive expression.</i></p>
	<p>28. Adric Giles, <i>Resignation_2</i>, Gouache, Pen, Wood, 8 x 10 inches, \$200</p>
	<p>29. Adric Giles, <i>Resignation_3</i>, Gouache, Pen, Wood, 8 x 10 inches, \$200</p>
	<p>30. Susanna Hilfer, <i>Cambridge-Boston Women's Rally, Jan. 20, 2018_1</i>, 10 x 8 inches, \$150 (2 for \$200) <i>We the People of New England marched and rallied on Cambridge Common to show that Women's Rights are Human Rights and Human Rights are Women's Rights. – John Quatralle</i></p>
	<p>31. Susanna Hilfer, <i>Cambridge-Boston Women's Rally, Jan. 20, 2018_2</i>, 10 x 8 inches, \$150 (2 for \$200)</p>



32. Wendy Holmes, *Lady*, oil on canvas, 17 1/2 x 21 inches, private collection - not for sale
This painting portrays a time in my life when I felt that the only purpose I had was my body. I felt it important to show how it felt when the men I was working with in my life only looked at my body when speaking to me.
In society, women can be seen as just bodies; no face, no opinion, no mind, no personality...just objects.




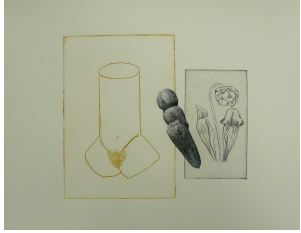

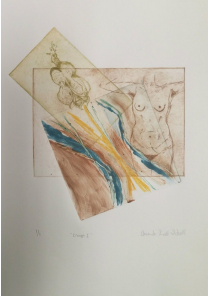
33. Tom Jackson, *The Girls Club*, digital photograph, 17 x 21 inches, price upon request
In terms of the physicality that art is often drawn to: in language acts, physical acts, historical practices, and often recovered memories, there are to be sure countless representations of sexual interactions, but perhaps only literature can clearly describe the subject in terms that are consistent with the psychological shockwaves that seem to be central to our current me too movement of shock anger, victimization and betrayal.



34. Tom Jackson, *Screenshot*, digital photograph, 17 x 21 inches, price upon request



35. Tom Jackson, *OK Molten AKVIS*, digital photograph, 17 x 21 inches, price upon request

	<p>36. Amanda Kidd Schall, <i>Prude I</i>, mixed media, 16 x 20 inches, \$300</p>
	<p>37. Amanda Kidd Schall, <i>Prude II</i>, mixed media, 20 x 16 inches, \$300</p>
	<p>38. Amanda Kidd Schall, <i>Prude III</i>, mixed media, 16 x 20 inches, \$300</p>
	<p>39. Amanda Kidd Schall, <i>Enough I</i>, mixed media, 16 x 20 inches, \$300 <i>Enough is a series of mixed media prints that explores themes of female sexuality, power, reproduction, and objectification.... Inspired by the #MeToo campaign and the women's march, this series is a response to the times we are living in. Robert Rauschenberg said, "The artist's job is to be a witness to his time in history." I have taken this to heart. From yogurt commercials to Harvey Weinstein, we are force fed the ideology that to be a successful woman we must be a fit, light-skinned, career-driven mother, who rarely stops smiling. Enough.</i></p>



40. Heidi Lee, *Rebirth*, oil on canvas, 36 x 24 inches, \$850
Freedom to face the truth.
Freedom to stop protecting the perpetrator.
Freedom to not damage one's own soul.
Freedom to end the distractions.
Freedom to finally do what is right for you.
Freedom to breathe.
Freedom to shut off self-resentment.
Freedom to love again.
Freedom to heal.
Freedom to rebirth.



41. Yanni Li, *Untitled_1*, digital photograph, 8 x 10 inches, \$150 (2 for \$200)
This series portrays the fact that sexual misbehavior can occur in any situation and location. – John Quatrone





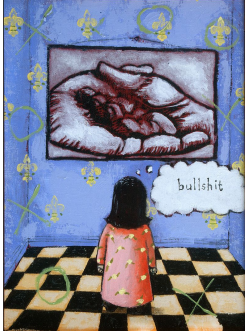


42. Yanni Li, *Untitled_2*, digital photograph, 8 x 10 inches, \$150 (2 for \$200)

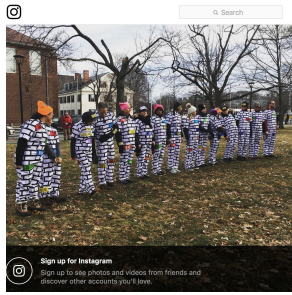


43. Yanni Li, *Untitled_3*, digital photograph, 8 x 10 inches, \$150 (2 for \$200)



44. Yanni Li, *Untitled_4*, digital photograph, 8 x 10 inches, \$150 (2 for \$200)

	<p>45. Pauline Lim, <i>I Have Slain Mine Oppressor</i>, oil, acrylic, copper leaf on canvas, 22 x 28 inches, \$1,675</p>
	<p>46. Pauline Lim, <i>Beware</i>, mixed media on canvas, 20 x 24 inches, \$425</p>
	<p>47. Pauline Lim, <i>Girl Confronts Depiction of Marriage</i>, oil on canvas panel, 13 x 16 inches, \$625</p> <p><i>The stories from the #MeToo movement are all too familiar. Even at age 51 and firmly ensconced in marriage, I find myself in uncomfortable situations because I have been "too nice" and worried about hurting men's feelings, rather than being firm about my boundaries and risking offense. It's hard</i></p>
	<p>48. Pauline Lim, <i>All Wrongs Will Be Righted</i>, oil on canvas, 20 x 24 inches, \$850</p>
	<p>49. Susan Loomis-Wing, <i>Freedom of Body Inky</i>, fountain pen, ink, and watercolor, 38 x 25 1/2 inches, private collection - not for sale</p>



50. Susan Loomis-Wing, *Women's March in Cambridge, Jan. 20, 2018*, digital photograph, 10 x 8 inches, \$150
We the People of New England marched and rallied on Cambridge Common to show that Women's Rights are Human Rights and Human Rights are Women's Rights. – John Quatralle



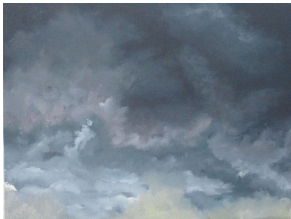


51. Elisandra Lopes, *Phase 3 Forgetting*, color pencils on paper, 5 x 10 inches, \$500
In each painting, I've incorporated the following key terms: fear, remembering, silence, strength, forgetting and forgiving.




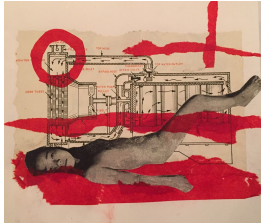



52. Elisandra Lopes, *Phase 2 Remembering*, watercolor on paper, 9 x 6 inches, \$500



53. Brenda Gael McSweeney, PhD, *Artist-Activist Suzie in her Ouagadougou Courtyard*, color SLR photograph, 8 x 10 inches, private collection - not for sale
This photograph captures both the Women's History Month 2018 theme, Nevertheless She Persisted—and within our combating Sexual Harassment/Violence Against Women focus, the struggle against Female Genital Mutilation. It also reflects the global nature of these challenges. Suzanne "Suzi" Ouedraogo, an award-winning Burkinabe painter,

	<p><i>educator and activist describes the incredible obstacles she battled—including her male counterparts defacing her paintings—to practice her profession. She portrays humanity's bestiality through images of animals—these paintings personify the horrors of Female Genital Mutilation.</i></p>
	<p>54. Nadia Parsons, <i>Intimidating</i>, oil on canvas, 18 x 24 inches, \$550</p>
	<p>55. Nadia Parsons, <i>Powerless</i>, oil on board, 18 x 24 inches, \$550</p> <p><i>The sky connects us to the world and beyond. It lets us sense the enormity and grandeur of the universe. As we observe the sky, we can become acutely aware of how small we are in contrast to the vast scale of the universe. We also have an opportunity to appreciate our importance as it coexists with fears of our own insignificance.</i></p>
	<p>56. Connie Pemberton Glore, <i>The Disparagement of Venus</i>, oil on canvas, 29 x 25 inches, \$900</p> <p><i>Images elucidate the truth, which is otherwise so often shy and fugitive.</i></p>

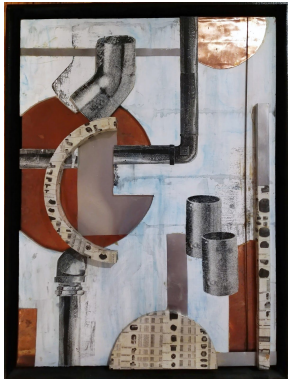
	<p>57. Connie Pemberton Glore, <i>Predator</i>, oil on canvas, 24 x 36 inches, \$900</p>
	<p>58. Connie Pemberton Glore, <i>Possession</i>, oil on canvas, 28 x 38 inches, \$1,200</p>
	<p>59. Jeffrey Powers, <i>Untitled</i>, acrylic on canvas, 16 x 12 inches, \$400</p>
	<p>60. Mick Provencher, <i>Her Cooling Flow</i>, collage, 14 x 14 inches, \$225 <i>Layers of papers, paint and images lead the viewer to create or imagine a story, a mood and/or flavors.</i></p>
	<p>61. Mick Provencher, <i>Long Gone</i>, collage and mixed media, 11 x 14 inches, \$250</p>



62. Mick Provencher, *Tatted He & She*, collage, 14 1/2 x 11 1/2 inches, \$275



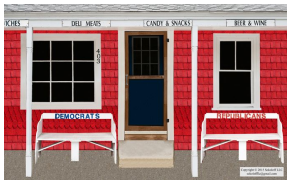
63. Ruth Rieffanaugh, *Making Connections*, mixed media, 9 x 12 inches, \$50
This work represents connections – connections on all levels – the conscious, the subconscious the mental, physical, emotional and or spiritual. These are webs that weave societies, and individuals; the copper pipes are a metaphor for these connections.



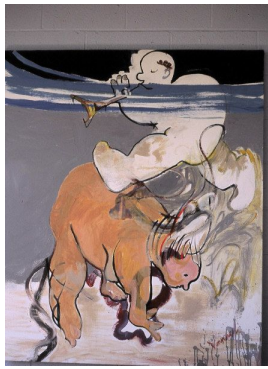
64. Ruth Rieffanaugh, *Missed Connections*, pipe collage, 19 x 26 inches, \$400



65. Ruth Rieffanaugh, *Ingredients*, oil on canvas, 19 x 8 inches, private collection - not for sale



66. Edward Sokoloff, *Pleasant Lake, General Store, Harwich*, 36 x 36 inches, digital photograph collage, \$1,500



67. Mary Vannucci, *Untitled*, acrylic paint on canvas, 48 x 55 inches, \$2,000
... this style, I thought is well used as a funny image showing an angelic image of a man...overleaping an over-sided women who has possibly bent over to avoid him. The nudity of a swimming in water scene, is drawn in a simple playful way...as it is not to be taken seriously...



68. Christine Winship, *2 White Kittens*, watercolor on paper, 14 x 11 inches, \$200



69. Christine Winship, *3 Kittens, 4 Bowls*, watercolor on paper, 14 x 11 inches, \$200
..... a reflection on the animal kingdom and how many animals, even at their first steps, establish some sort of dominance between each other.

Unbound Visual Arts (UVA), incorporated in 2012, is the only community-based 501(c)(3) visual arts non-profit organization in Allston-Brighton. UVA enriches the community with educational and inspiring exhibitions and programs. UVA has over 140 artist and art enthusiast members. The organization has organized over 60 curated exhibitions related to cultural and/or contemporary social themes with a learning experience with interpretation for the audience. These exhibitions feature local fine art by living artists and an independent curator and exhibition designer. Past thematic exhibitions, which can be seen at unboundvisualarts.org, have included *Rejuvenation*, *Beasts of Burden*, *Context of Community*, *Earned: Women in Business and Labor*, *EPIC Heroism*, *Healthful*, *Olympic SPIRIT*, *Song Cycles*, *Temptation of the Mind and Body*, and *Unlimited*. UVA also organizes and presents and participates in other art-related events, such as the City Heart Art Show and Sale and the Fine Art Expo at the Prudential Center, Allston and Brookline Open Art Studios, the annual Mardi Gras and Carnival Celebration of the Arts, and other art learning experiences. UVA has organizational memberships in the Americans for the Arts, New England Museum Association, and MASSCreative and has received competitive grants from the Boston Cultural Council and the Brookline Commission of the Arts. It also received a Massachusetts Cultural Council (MCC) Festivals Grant to support its annual Mardi Gras & Carnival Celebration of the Arts.

Artist Biographies & Statements

Jean Aserkoff

Artist Statement - Equal opportunity. We are strong, prepared, and ready to lead.

Biography - Jean Aserkoff maintains her art studio in the 119 Braintree Arts Building in Allston and regularly participates in the Allston Arts District Open Studios and the Newton Open Art Studios. She also regularly shows her work at the New Art Center and the Danforth Museum. She is a graduate of the University of Pennsylvania and the Massachusetts College of Art and Design and has taken art classes at the New Art Center and Danforth Museum. She was included in Unbound Visual Arts' *Song Cycles* exhibition at the Honan-Allston Library Art Gallery in 2014 and in *Olympic SPIRIT* at the Scollay Square Gallery in Boston City Hall in 2015.

Audrey Banks



Artist Statement - Thoughts are distracted from their source, prevented from inclusive depth while under the guise of detachment. 'Objects' in physical space only serve to map and breakdown, simplify and communicate true reality. True reality in itself is not a construction of infinite, disparate elements. It is one thing. It is the axiom. Sigh. Story of our lives.

Biography - I have been called curious, social, loud, quiet, disarming, understanding, loving, overactive, introspective, strong, crazy and round. I am often compared to a sloth and my classmates have taken to referring to me as "the force of nature." I am very content with everything. I was birthed, loved, raped, I fell in love, went through puberty, got into college, and grew up. And now I am here. Nice to meet you.

Romani Berlekoy



Artist Statement - I am a dreamer, and a lover of the natural world an observer, a conduit, a purveyor

There is a particular, subtle magic in the first few hours after daybreak.
I find my zen here

Divinity flickering in the first rays of golden sunlight through the branches of the forest ~
Sacredness shimmering atop the waves as they caress a naked shoreline ~

Holiness bursting in the buds of the early
spring light....

An ephemeral meditation.

I grab my canvas, brush and paints, and walk along the edges of the early morning with you...

Biography - Romani Berlokov is an unofficial member of the group of local 'outsider' artists in the Boston area, and you can find her on any given day on the streets of Boston, painting and selling her creations. Like so many other friends and colleagues, she is completely self-taught, and continues to exuberantly experiment and learn. Her journey of creation is that of her own evolution.

Romani has been drawing and creating as far back as she can remember, and added oil painting and water colors to her repertoire during her teens, and more recently begin experimenting with acrylics, soft pastels and mixed media. Creating has long been, and continues to be, an amazing meditation which produces pure and joyful manifestations in the physical realm.

Flowers and trees, the ocean and Mother Nature herself, is her "Zen," for it is the gifts of nature which inspire a flow within her that longs to be expressed and shared.

Romani says her works are created to share and reconnect to the beautiful world around us, bountifully providing to the observer, a reminder of the sheer beauty and subtle grace which is often overlooked in the rush and bustle of our modern society.

Based in a realist orientation, with a touch of whimsy and a nod to romanticism, her style is a presentation of simplicity, elegance, grace and truth.

Si Chen

Biography - Si Chen is an artist who engages in installation, sculpture and digital painting. She now lives in Boston and studies at SMFA at Tufts University. There, she absorbs the acute issues such as environment to form installation, sculpture and digital painting, subsequently refining her own visual and conceptual vocabulary that emerged through her focus on the points of intersection between sculpture and space. Her personal artist website is <http://sichen.creatorlink.net>

Tsun Ming Chmielinski



Biography - Tsun Ming Chmielinski 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 and in *The Context of Community* at both the Athan's Cafe Art Gallery in Brookline and the Harvard Ed Portal in 2015. Her personal artist website is www.tmgallery.org

Linda Clave



Artist Statement - Love and relationships are top issues in Life. So, therapy allows one to step back into the deeper issues that either support love or keep us back from its expression. The greatest joy is feeling oneness. The hardest issues are really feeling and hearing each other." Working it out" lets the emotions find a healthier expression and accepting the freedom that allows both to grow. The Heart when listened to knows the way.

Biography - Linda Clave has been an artist from her first drawing of feathers on a chalkboard at two. Her passion was accelerated with the skills that she developed during her BFA and

MFA at BU CFA. But what can be called the chi or the innate spiritual essence in ancient artifacts gave her the inspiration that set her on her path ever since in her Life and in her Art. Her current series of paintings "Sound in Paint" celebrates the union of the two mighty forces of awakening sound and color.

Jennifer Jean Costello

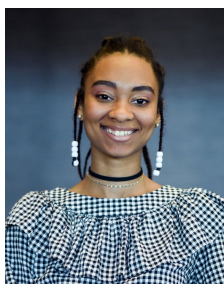


Artist Statement - As I created these works I was keenly aware that every mark I made, whether it relied on my Eastern or my Western heritage, was made by one hand--my hand--and that the finished product would live and breathe as part of a world in which we all are tenants and that we all share.

Conflict, balance and harmony shape the vitality, form and energy -- no constraints here.

Biography - Jennifer Jean Costello attended Syracuse University in addition to receiving her MFA from Boston University. She has 10+ years experience running and managing art galleries specializing in full service art advisory as investment acquisitions for private and corporate collectors. Her comprehensive knowledge of the Art Market: Modern and Contemporary Art lends harmoniously as an Art Administrator and Exhibition co-Chair for National Association of Women Artists, MA. Her personal artist website is www.jenniferjeanart.com

Elle Cox



Artist Statement - A crying girl ties knots in her coils and stares in her mirror. Her hair is kinked and matted, with rubber bands stuck with static electricity. With a melaninated hand, she grabs a hold of her knot and rips it from her head. With a scream, she reaches—
A crying girl, sipping koolaid, leaning back with hoodoo smoke, looks him in the eyes and says, “No.”

I am a Black woman that feels. I feel pain for my people and pain for myself. Sitting right against the edge of climax, I step inside that uncomfortable landscape of objectification, commodification of the black female body, and violent sexuality. With a glance, you revel in my beauty, yet are met with the uncomfortable fate of being in control of me. From this uncomfortable duality, my work is a comment on sexuality, pain, realization, and ownership.

Stepping into a crowd of hooded faces of illusionary pearl, she claps her hands against hypocrisy. Singing slave spirituals and drinking lemonade, she kisses the air. Her hair whips against the faces of her once dominators, screaming, “And here I am!”

Through photography and performative works and using myself as my subject, I step outside the realm of the watcher and allow the domination to overcome me. Only through the physical connection to the suffering can I recognize my identity. This identity, which is a journey of feminism and Blackness, follows the life of that crying girl.

A crying girl, wiping away tears, sings lullabies to Africa, tying gold into her naps.

Biography - From her youth in Houston, Texas, Elle Cox has followed the path of an artist. Elle's passion in writing and theater progressed to visual arts with her acceptance to the High school for Performing and Visual Arts, where her art career began to flourish. Elle has shown work in the Contemporary Arts Museum of Houston, the Jung Center, the Community Artists' Collective Gallery, YoungArts affiliated exhibitions in Miami, the Kennedy Center in D.C., and has work owned by acclaimed Art collectors. She is a 2017 YoungArts Finalist and US Presidential Scholar in Visual Arts and is currently studying Art and Psychology at Lafayette College in Easton, PA. Her personal artist website is ellecox.weebly.com

Joanne F. Desmond

Artist Statement - So much of the past is encapsulated in the odds and ends. Most of us discard more information about ourselves than we ever care to preserve. Our recollection of the past is not simply distorted by our faulty perception of events remembered but skewed by those forgotten. “The memory is like orbiting twin stars, one visible, one dark, the trajectory of what’s evident forever affected by the gravity of what’s concealed.” - Kinsey Millhone I find myself continually curious about the relationship between memory and emotion as connected with the sensitivities of time, place, and familial attachment. The notion of hiding, covering-up, obscuring the truth – the reality of who we really are at any given moment in time – has always intrigued me. Discovering what lies beneath the surface of someone or something is what I pursue.

Biography - Joanne Desmond maintains her art studio at the Lydia Pinkham Studios in Lynn, MA. She received a B.A. in Art from the University of Massachusetts/Boston with a concentration in printmaking and photography, a Master of Education (M. Ed.) in Arts & Learning from Endicott College, Beverly, MA, and a Master of Fine Art (M.F.A.) from the Massachusetts College of Art & Design, Boston, MA. She serves on the board of the Monoprint Guild of New England. She has exhibited widely including a solo exhibition at Berkshire Community College, and group exhibitions at the Fitchburg Art Museum, the

Newburyport Art Association, the Nave Gallery, the Bromfield Gallery, the Brickbottom Gallery, and the Boston Printmakers 2013 North American Print Biennial. Her personal artist website is <http://joannefdesmond.com>

Peg Ehrlinger



Artist Statement - Art extends far beyond the realm of technique, expertise, and medium. More fully, it exists in how the artist sees, feels, and interacts with the world. The success of art is based on the depth of feeling and emotion aroused in the viewer. "Freedom of Venus" contains symbols, elements, and quotes reflecting the years of manipulation, control, and silence from which we are breaking free.

Biography - Peg attended Cooper School of Art in Cleveland, OH and worked as a Graphic Designer and Production Artist in Cleveland, OH. 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.

Francis Gardino



Artist Statement - "What is Real Art made of?" Did Andy Warhol initiate a perpetual Rorschach artistic validity test with his Campbell Soup Cans? Or Jim Dine's Hearts and Hammers? Are my images of old tin buildings and rows of Jeeps really "works of art"? How about my photos of manhole covers and dog paw prints? If they're muddy or old and rusty, are they then transformed into wabi sabi artistic objects? After studying and photographing thousands of acres of weeds and mountains of rusty rubble and worshipping in the highest sanctuaries of contemporary art, I would say "Absolutely YES." Common items are not always appreciated.

Great Photos don't all have to be of far away Egyptian pyramids as those photographed by Frick or the mountains of Ansel or of the Beatles of Linda. Rusty rebar looks fine and yes, can be monumental too! Likewise there are times in the course of our lives, public grandiose spectacles can occur locally and cause millions of people to visit like the 4th of July Boston Pops concert and fireworks. They come to us. When the grand arrives, why not see it and capture it?

Biography - Francis Gardino, of Brighton and a member of the Council of Advisors for Unbound Visual Arts, received his Bachelor of Fine Art in Painting from the Massachusetts College of Art and Design. He is a member of the Allston Arts District Open Studios, the

Photographic Resource Center at Boston University and the Marblehead Art Association. He has participated in many solo and group exhibitions throughout Massachusetts. His personal artist website is www.frangardino.com

Adric Giles

Artist Statement - I cannot escape the act of illustration, it simply takes control of my hands and commences doodling. I have given up on trying to fight it, and I am only recently beginning to accept it. You will find me at parties at a table, drawing on a piece of cardboard or a paper towels. In every math class I've ever taken I am in the corner, focused intensely on shading with a ball-point pen. Standing back from a painted canvas with a sharpie marker in my hand, whispering "Don't do it, don't do it" as I lurch forward and start cross-hatching - this is all just something I have recently come to terms with.

Illustration is at the foundation of all art. The doodler is tapping into an ancient part of the reptilian brain and literally pushing the ancestral desire into and impulsive expression. Drawing is like crazy freeform jazz, full of risks and controlled chaos. The supreme drawer finds a simplification of detailed structures and processes, boiling our perceptions down to a single arabesque line. Hand-drawn lines can give the illusion of depth, it can capture the likeness of the world around us. The most complex human emotions can be clearly defined with a simple drawing.

From cave drawings to adobe illustrator, drawing is the universal language.

Biography - Adric Giles graduated from Lesley University and lives in Somerville, MA.
2014 Group Exhibition, Engendered, Atlantic Works, 80 Border Street Boston, MA (curated by Samantha Marder)
2014 Group Exhibition, MONDO FIASCO (live performance), Mobius Gallery 55 Norfolk Street Cambridge, MA (curated by Tinderbox)
2012 Screening, "Jophaboia," Brattle Theater 40 Brattle St, Cambridge, MA / Unit B Gallery 500 Stieren St, San Antonio, TX (IPFF Film Festival)
2012 Group Exhibition, I've Been This Way Before: A Masquerade Benefit for Mental Illness, The Cambridge Theatre 820 Massachusetts Ave (curated by NAMI Massachusetts)
2011 Group Exhibition, MUTATIONS "What Are We Becoming?" PhilaMOCA 531 N 12th St Philadelphia, PA (curated by Chernobyl Collective Arts)
2010 Group Exhibition, PhylaMYTHOS, PhilaMOCA 531 N 12th St Philadelphia, PA (curated by Chernobyl Collective Arts)
2009 Group Exhibition, Baby It's Cold Outside: Feminism in Art, Washington Street Art Center, Somerville, MA (curated by EL Putnam)

2009 Group Exhibition, POST THIS: Rock Posters of the 90's and Beyond! Space 242 / 242
E. Berkeley Street, Boston, MA
2008 Screening, "The Pits" Danse Macabre International Horror Film Festival 1068
Featherstone Crt ON Canada
Curatorial projects:
2013 Cheap Thrills, What We Talk About When We Talk About Us, Allston, MA
2008 Art: Happening, Lily Pad Gallery, Cambridge, MA
2007 Boston Illustration Showcase, Lily Pad Gallery, Cambridge, MA

Susanna Hilfer

Biography - Susanna Hilfer received most of her art training through adult and community education classes. A self-described "adult ed junkie," she has taken courses in drawing, painting, collage, graphic design, landscape design, print-making, natural building, and ceramics.

Inspired by nature and natural forms, Susanna endeavors to show rawness and simplicity in both her two-dimensional work and her ceramics. Her pottery is all hand-built, using a low-fire terracotta clay distinctive for its rich earthy color and its somewhat rough texture. In many of her pieces she leaves a large portion of the clay unglazed, or minimally glazed, to highlight the clay's natural properties. Susanna does her ceramics work at Mudflat Studios in Somerville, Massachusetts. Her work has been on display at the Mudflat Open Studio & Pottery Sale as well as at the Linden Ponds Art Gallery in Hingham, Massachusetts. She also sells greeting cards with images of her water color paintings, viewable at www.chasingsquirrels.com

Wendy Holmes

Artist Statement - "Lady" portrays a time in my life when I felt that the only purpose I had was my body. I felt it important to show how it felt when the men I was working with in my life only looked at my body when speaking to me. In society, women can be seen as just bodies; no face, no opinion, no mind, no personality...just objects.

Biography- One of my favorite memories is holding a camera while in a tree stand looking down at a pack of wolves circling me because they thought I was dinner. I was more excited about getting the perfect camera shot than fearing for my life.

Wendy has been in the television/film business for 10+ years. As a media specialist with a vast degree of experience she has worked on many projects such as: *wildlife videos, The TV Show Rescue 911, 3 small budget films, and several PBS specials*. Wendy has been an artist since she could hold a crayon. She spent most of her childhood finger painting. Wendy

currently resides in Boston with her 11 year old daughter. Her personal artist website is <http://wendysartroom.com/about>

Tom Jackson

Artist Statement - The first challenge was to get my thinking around a supercharged issue, with many constituencies and opinions across classes, populations and social norms, with no fixed visual vocabulary. Groped, shamed, touched, felt, kissed, raped and more do not fit into a convenient physical lexicon short of pornography.

In terms of the physicality that art is often drawn to: in language acts, physical acts, historical practices, and often recovered memories (I used the term nightmare in one of my images), there are to be sure countless representations of sexual interactions, but perhaps only literature can clearly describe the subject in terms that are consistent with the psychological shockwaves that seem to be central to our current movement of shock anger, victimization and betrayal.

I felt the clearest way was to present situations that could be understood as having the potential to trigger the imagination to the potential for sexual malpractices.

I also felt that the depictions should not be too smooth and crafty, and opted for less finish and more of the rough side artistically.

Amanda Kidd Schall

Artist Statement - Enough is a series of mixed media prints that explores themes of female sexuality, power, reproduction, and objectification. The prints are layered with drypoint etching, monotype, chine collé, and embroidery. I often use flora and fauna to reference the human body and isolate body parts so they become objects. There are no skin tones or other identifiers of race so all audiences can relate to the images. Inspired by the #MeToo campaign and the Women's March, this series is a response to the times we are living in. Robert Rauschenberg said, "The artist's job is to be a witness to his time in history." I have taken this to heart. From yogurt commercials to Harvey Weinstein, we are force fed the ideology that to be a successful woman we must be a fit, light-skinned, career-driven mother, who rarely stops smiling. Enough.

Amanda Kidd Schall combines monotype, chine colle, drypoint etching, and linoleum block printing to create spontaneous, multi-dimensional works. Using these techniques, she creates mixed media prints that explore themes of femininity, sexuality, elevating everyday scenes into dynamic works of art. Amanda collects source material everywhere she goes, from snow drifts to dried puddles. An alumnae of Clark University, Amanda is an internationally-recognized professional art framer, in addition to teaching printmaking classes

at her alma mater as an adjunct professor. Amanda's work has been displayed in the Worcester and Fitchburg Art Museums, as well as in many galleries regionally. She lives and works in Worcester, Massachusetts.

Heidi Lee

Artist Statement -

Freedom to face the truth.
Freedom to stop protecting the perpetrator.
Freedom to not damage one's own soul.
Freedom to end the distractions.
Freedom to finally do what is right for you.
Freedom to breath.
Freedom to shut off self resentment.
Freedom to love again.
Freedom to heal.
Freedom to rebirth.



Biography - Heidi Lee, a board member of Unbound Visual Arts, resides in Jamaica Plain. She is the Artist in Residence for the Common Art program, where she guides and instructs the participants seeking sustainability through the creation and selling of their art. She coordinates regular exhibitions for the program throughout the Boston area, including Common Art's involvement in City Heart, a citywide art fair and sale for those affected by homelessness and poverty. She established the art department at

Boston Trinity Academy during her over nine years teaching there to inner city students from the Boston region. 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.

Yanni Li

Biography - Yanni Li is a Chinese artist, fashion designer and musician who works primarily in graphic arts. Li's work is based on the reflection of globalization on people's mindsets and contemporary ideologies. Li uses the language of graphics to create an open dialogue on cultural appropriation, cross-cultural misinterpretation, consumerism and corporate monopoly. Her artwork initiates a conversation with the audience and arouses their contemplation on the social issues that permeate our daily life. Currently living in the US, Li holds an MFA degree from School of The Museum of Fine Arts at Tufts University. Her personal artist website is <https://www.nikili.club/>

Pauline Lim

Artist Statement - I was raised to be a "nice" girl, and as the daughter of Korean immigrants, my number-one mandate was to look as pretty as possible at all times. At the same time, I was pressured to be as smart and successful as possible. While my parents wanted me to be the top of my class, they always exhorted me to marry only someone who was smarter than I was. These impossible-to-reconcile attributes were all deemed necessary to survival, as my parents had lived through the Korean War and seen a lot of death.

The stories from the #MeToo movement are all too familiar. Even at age 51 and firmly ensconced in marriage, I find myself in uncomfortable situations because I have been "too nice" and worried about hurting men's feelings, rather than being firm about my boundaries and risking offense. It's hard to change old patterns of survival.

Biography - Pauline Lim was born in Clarinda, Iowa and graduated cum laude in 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.

Recent honors and awards: 1) 2014 Selected artist, Neighborhood Art Exhibition Program, Boston Convention & Exhibition Center (BCEC), 300 Summer Street, Boston
2) 2014 Invited Master of Ceremonies, Mayoral Inauguration for the Hon. Joseph Curtatone, City of Somerville, MA, 3) 2013 Selected artist, StreetPianos Boston Festival, organized by the Celebrity Series of Boston. Her personal artist website is www.paulinelim.net

Susan Loomis-Wing



Biography - Susan Loomis is a founding member and 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 Assistant to the VP of Administration and Budget Coordinator for Lesley University and is also a PhD candidate in Educational Studies at Lesley. Susan served on the Board of Trustees of the Cambridge Women's Center,

and the Brighton-Allston Historical Society Board of Directors. Fervor for art and community continues to permeate in all of her service.

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. I work mostly with colored pencils, watercolor, gouache and acrylic. 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 the following four artworks submitted, I am representing it as the four main phases that I experienced after being a victim of harassment years ago. All of these four watercolor and colored pencils paintings are very expressive and metaphorically. In each painting, I've incorporated the following key terms: fear, remembering, silence, strength, forgetting and forgiving.

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 minor in Art Therapy. She plans to have her work displayed online and gallery exhibitions. Three of her current pieces related to immigration are display on 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.

Brenda Gael McSweeney

Artist Statement - This photograph captures both the Women's History Month 2018 theme, Nevertheless She Persisted—and within our combating Sexual Harassment/Violence Against Women focus, the struggle against Female Genital Mutilation. It also reflects the global nature of these challenges, and international scope of UVA's work.

She persisted: **Suzanne "Suzi" Ouedraogo**, an award-winning Burkinabe painter, educator and activist describes the incredible obstacles she battled—including her male counterparts defacing her paintings—to practice her profession. She portrays humanity's bestiality through

images of animals—these paintings personify the horrors of Female Genital Mutilation. She participated in individual and group exhibitions in Africa and Europe, winning the prestigious Dak'Art Biennial Prize.



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 is now Curator of the "*Women's Causes around the World, Year Round*" permanent photo exhibition 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*.

Nadia Parsons



Artist Statement - Moments of change in a sky are fleeting. Some can have a huge impact while others go unnoticed. Our thoughts can be just as fleeting, escaping capture. We sometimes have profound moments of hearing our inner voice speak, but often ignore it. Or, we discount or forget it because we are focused on irrelevant distractions. Most often, we lose our gifts of insight. And, we frequently miss the splendor the sky offers to us.

The sky connects us to the world and beyond. It lets us sense the enormity and grandeur of the universe. As we observe the sky, we can become acutely aware of how small we are in contrast to the vast scale of the universe. We also have an opportunity to appreciate our importance as it coexists with fears of our own insignificance. We have so many opportunities to capture and hold much more than we do. We can hold onto moments of remarkable beauty — whether they are within our field of vision, or resonate emotionally. These feelings, thoughts and emotions are what I infuse in my paintings. The sky arouses an enormous range of emotion in me, and I want to express the rawness of it all. When I am painting the sky, these passions are available to me and I have a special place to express them. I aim to convey all of these emotions visibly. Then, each viewer of my paintings can take away the sense of emotion that comes forward for them.

Biography - Nadia Parsons has been a long time resident of Brighton. She started her art interests in printmaking and drawing. As her drawings got bigger she started painting. She developed her craft and focused her attention on the sky.

Connie Pemberton Glore

Artist Statement - Images elucidate the truth which is otherwise so often shy and fugitive.

Words take meaning only just so far. The strength of the image, the painting, or sculpture is that they are capable of perforating the confinement of verbal description and saying so much more.

A piece of artwork goes beneath the surface to reveal that which is universal within the human psyche.

Biography - Constance (Connie) Glore was one of the first graduating classes at Montserrat School of Visual Art in Beverly, MA, which at the time was a rich environment of artistic discipline infused with creative daring! She is a graduate of MASS College of Art where she majored in illustration and received a National Endowment for the Arts student grant that allowed her to create a series of paintings on the American Elm. A later solo exhibit appeared at the Boston Horticultural Society. She completed her MA in Expressive Therapies at Lesley University where students were encouraged to drop their egos at the door in order to create authentically. Following that Connie worked in several psychiatric settings helping people define the truth of their own experience through drawing, film and writing. She currently exhibits at Montserrat of Visual Art in Beverly and Peter Alpers Fine Arts in Andover.

Jeffrey Powers

Biography - Since the age of 15, I have been producing art. I was at Newton North High school, in the state of Massachusetts, when I realized I had talent. I then went to Syracuse University and expanded my interest in art. I then enrolled in Massachusetts College of Art, where I furthered my education. During that time, I provided a portrait service, which helped me realize what possibilities existed. I eventually started my own business, and have been growing as an artist and a designer ever since. My favorite medium has been pen and Ink, but I have explored oil pastels, oil painting, acrylics, watercolor, pencil, color pencil, collage, cut paper, and photography. Since the start of my business in 1989, I have produced hundreds of pieces of art, that hang on walls all around the world. At the moment, I have been painting utility boxes around Boston Medical Center. Presently, I am producing murals on cement barriers at the Boston Seaport, which has been truly exciting. To view my work, please go to jap3000.com , and ArtLifting.com/Jeffrey

Mick Provencher

Artist Statement - I seek to create imagined narratives that are created or inferred by the viewer. The images are created as mixed media and paper collages that include paint, encaustic, found objects, papers: found, created, painted, altered, and re-purposed. The narratives have a dream-like quality, a what-if thought pattern or a fictional memoir serves as a jumping off point or informs the creation of the pieces. The use of transfers in the works allow for the perception of time passing or passed. Layers of papers, paint and images lead the viewer to create or imagine a story, a mood and/or flavors.

Biography - Mick Provencher has worked as artist, exhibition designer and installer, gallery director, video producer, set and lighting designer and a multimedia producer over his career. This has all been driven by a hands-on approach to learning and creating. His experience in creating sets, videos and media for corporate events informs his art and vice versa. His artwork has been displayed at The Boston Center for the Arts, Boston City Hall, the Zullo Gallery, and the New Art Center in Newton. In recent years, his work has been shown via The Sketchbook Project , RedBubble.com and at Needham Open Studios. He has participated in classes and workshops at The New Art Center, The Fuller Craft Museum and Cambridge Center for Adult Ed.

Ruth Rieffanaugh



Artist Statement - The work represents connections – connections on all levels – the conscious, the subconscious the mental, physical, emotional and or spiritual. These are webs that weave societies, and individuals; the copper pipes are a metaphor for these connections.

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. Her personal artist website is <http://ruthrieffanaugh.com>.

Edward Sokoloff



Biography - Edward Sokoloff, age 75, is a Bostonian, and creates montages of iconic signs.

His hobby for 40+ years has been photography. 17 years ago Ed moved from the suburbs to Boston. Living in Copley Square, he began eating out on most nights. He took pictures of the front of the restaurants where he ate, glued them together and hung them in his apartment. The pictures were reduced to just the restaurant name. In 2013, the 3-panel greater Boston restaurants montage was first introduced. It contains more than 3,000 places, and historically preserves the names of 900+ closed or name-changed restaurants. In San Francisco where the Marines Memorial Assn's Gold Star Parents annual event is held, Ed's American Flags montage is hung in the area of the Tribute Memorial Wall which contains the names of all military personnel lost in Iraq and Afghanistan since 9/11. See the link below to "Sally Ling Cooks Special Dinner" article for story of separate mother-daughter restaurants combined into one montage. Comments received include: "Wonderful collage! I love the idea and execution."; "Congrats..... this collage is amazing! Sooo nostalgic and cool! Everyone can pick out things that are memories and remind them of times in their life that evoke many emotions!"; "This takes me down memory lane in a way nothing else does!!!!"; "Art is about communication and evoking response, You really hit it out of the park with this piece"; "As Bob Hope said, "Thanks for the memories!"

Links to published articles are as follows:

<http://www.bostonmagazine.com/news/blog/2013/10/25/ice-cream-shops-in-massachusetts-ed-sokoloff-collage/>

<http://boston.eater.com/archives/2013/11/11/collage-of-north-end-restaurant-signage.php#more>

Mary Vannucci

Artist Statement - Underwater Encounteris an iconic image of a humorous look at the Battle of the Sexes....It is created from acrylic paint on canvas with much instantaneous feeling and thought....the style is appropriated from the cartoon style of Roy Lichtenstein ... this style, I thought is well used as a funny image showing an angelic image of a man...overleaping an over-sized women who has possibly bent over to avoid him. The nudity

of a swimming in water scene, is drawn in an simple playful way...as it is not to be taken seriously..

Not the Glass Ceiling maybe as you might say....but the status of women as an underling has grown well from the icons drawn of Alley Oop, and King Kong...

Biography - Mary has been painting since the age of 14. She graduated from Boston University's School of Fine Arts, Southern CT College, Yale's Summer Program, and the Maryland Inst. College of Art, Balto, MD. She has worked as a preK-12 teacher of art and special education in Bridgeport, CT and Balto, MD. She has also been a City Spirit Artist for the City of New Haven, CT. Her past exhibitions include New Haven Open Studios, New Haven, CT, Kaleidoscope Gallery, Erector Square Open Studios, Baltimore, MD. She was a past member of Artist Housing Inc. Gallery 48 in Baltimore.

During the past three years, I have explored the symbols and simplicity inherent in the drawings of children, and have appropriated them into my paintings. My paintings are gestural and figurative but also at times abstract. I use direct a la prima technique, applying paint quickly and intuitively.

My most recent paintings are portraiture. Self-portraits are usually different in likeness to each other, and display a variety of human feelings. I choose colors specifically and chromatically to tessellate in special areas between the foreground and the background, in order to render form without shadow and light. This technique is done by matching colors together according to how they relate and appear optically. I then try to incorporate simple figuration into the context.

Christine Winship

Artist Statement - I submit these two pieces as a reflection on the animal kingdom and how many animals, even at their first steps, establish some sort of dominance between each other.



Biography - Christine Winship is a founding member and member of the Board of Directors of Unbound Visual Arts. She is also co-chair of the of the Allston Arts District Open Studios Steering Committee and resides in Allston. She studied art at the Corcoran School of Art in Washington DC and received her BFA in Illustration from the Art Institute of Boston. Christine frequently donates gift certificates for custom paintings to animal shelters and rescue organizations in order to raise funds for those worthy causes. She has shown her work throughout New England in both solo and group shows. Most recently, she exhibited her work in solo exhibits at the Faneuil Library Art Gallery and the Great Falls Discovery Center in Turners Falls, MA. She was part of the group

exhibits at the Riverside Gallery in Cambridge and at Boston City Hall. She is also an active member of New England Arts for Animals. She has been included in UVA's *Song Cycles* at the Honan-Allston Library Art Gallery and *Olympic SPIRIT* at Boston City Hall's Scollay Square Gallery. Her solo exhibitions organized by UVA were at the Faneuil Library Art Gallery (*The Pedigree Artist*) and the Athan's Café Art Gallery in Brighton (*Inseparable Companions*). Her website is <http://thepedigreeartist.com>.



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A 501(c)(3) non-profit charity and educational corporation. Based in Allston-Brighton, MA. Incorporated Oct. 2012



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.





2017 ACCOMPLISHMENTS

February 28, 2017

The 5th annual UVA Mardi Gras & Carnival Arts Celebration
Green Briar Restaurant & Pub, Brighton, MA

The celebration included live Mardi Gras jazz music by the 7 piece A Confederacy of Dumpsters, a silent auction, a 50/50 raffle, an art show, dancing, food, drinks and lots of decorations and masks for the enjoyment of the nearly 100 guests.

April 15, 2017

Unbound Visual Arts moved into its new headquarters in Brighton Center which also serves as an exhibition space for member's artwork from previous exhibitions.

March 8 - April 6, 2017

The 3rd biennial curated UVA exhibition, Earned: Women in Labor and Business
Boston City Hall's Scollay Square Gallery

There were 16 artists and 27 works of art featured in this thematic exhibition about the roles of women in business and labor and their sacrifices, challenges, leadership, and innovation.

May 6, 2017

The annual City Heart Art Show and Sale
Huntington Arcade at Prudential Center, Boston, MA

43 homeless and low income artists from 3 programs (St. Francis House, Boston Women's Lunch Place, Common Art/Common Cathedral) participated in this official ArtWeek Boston event. There was a great deal of publicity especially from the Prudential Center, ArtWeek Boston, Improper Bostonian Magazine WBZ NewsRadio Jordan Rich and Spare Change Newspaper.

July 20 - August 22, 2017

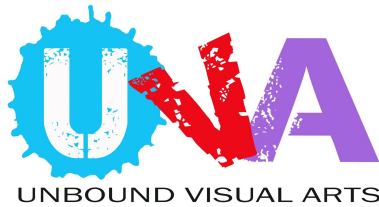
UVA's 3rd curated exhibition, Rejuvenation
New Harvard Ed Portal Crossings Gallery, Allston, MA

13 artists and 22 art works were involved. There were also educational collages for the Speedway and St. Gabriel's created by Karen Smigliani.



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

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Karen Smigliani*
Christine Winship*

*Founding Member, October 3, 2012

This exhibition includes many topics, issues, emotions, reactions, and actions for consideration. Many are expressed in the artwork. How many can you identify?

Topics

- Workplaces - office, restaurant, factory, hotels, etc.
- Health Care - hospital, doctor's office, nursing home, etc.
- Recreation - gym, beach, sports, tennis, golf, skiing, hiking, biking, etc.
- Public settings - parks, streets and sidewalks, public buildings, etc.
- Social Settings - nightclub, concert, theater, museum, library, etc.

Types of Issues

- Accountability
- Assault and violence
- Attraction
- Authority
- Cat-calls
- Changing roles for women
- Control
- Coercion
- Consent
- Dating
- Discrimination
- Everyone knew
- Flirting
- Female Genital Mutilation (FGM)
- Groping and touching
- Harassment
- Harassment of men
- Hostile work environment
- Hugging
- Immigrants and migrants
- Lesbian, gay, bisexual and transgender, queer (LGBTQ)
- Low income workers
- Media issues
- Misbehavior
- No means No
- Obscene remarks
- Pay issues
- Power
- Propositions
- Queer & Trans
Black/Indigenous/People of Color
(QTBIPOC)
- Rape
- Same sex harassment
- Sexism
- Sexual Advances
- Sexual favors in exchange for benefits
- What do I do?
- Womanizing, being fresh, misbehavior

Emotions and reactions

- Acceptance
- Apology
- Anger
- Believability
- Blame
- Compassion
- Constraint
- Courage
- Denial
- Desire
- Embarrassment
- Empathy

- Everyone knew
- Fear
- Forgetting
- Forgiveness
- Healing
- Hopeful
- Justice
- Love
- Power
- Regret
- Remembering
- Resistance
- Sadness
- Shame
- Silence
- Social structure and status
- Speaking up (#MeToo)
- Strength
- Truth
- What do I do?

Actions

- 50/50 management teams (More women managers)
- Accused and Zero tolerance
- A conversation is needed that doesn't cut men out of the conversation
- Creating a healthy dialogue
- Education and training
- Facilitating conversations
- Marching and Protesting
- Pay equity
- Role models
- See something, say something
- Sharing insights
- Social Media (i.e. #MeToo)
- Women (and others) combating discrimination against women
- "Women's Spring" or "Women's Autumn" campaigns
- Female candidates for elected office



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