

***Build and Lay Bare: Associate Members' Group Exhibition***  
**January 26 – February 20, 2022**

**Artists' Reception:** Saturday, January 29, 2 - 5pm

**First Friday:** February 4, 5 - 8:30pm

**Closing Reception:** Sunday, February 20, 2 - 5pm

Bruce Armitage

Lisa Barthelson

Michèle Fandel Bonner

Mo Kelman

Leslie Lyman

Jeffrey Nowlin

Yuko Oda

Lynn Szymanski

Derrick Te Paske

Wen-hao Tien

Rebecca McGee Tuck

Stacy Latt Savage

Sylvia Vander Sluis

Bridget Mara-Williams

Boston Sculptors Gallery presents *Build and Lay Bare* featuring a collection of innovative and ambitious sculptural work in a variety of media by the Gallery's 14 Associate Members. Through building and unbuilding, the artists navigate conceptual themes ranging from the political to the personal, from trepidation to joy, to lay bare certain truths.

The work of **Bruce Armitage**, **Mo Kelman** and **Yuko Oda** explores the fragility of nature on a planet dominated by humans. Armitage's playful yet foreboding ceramic sculpture depicts a classical figure atop a high plinth. Gazing upward, he is oblivious to the plague of colorful frogs ascending from below, laying bare humans' neglect of nature. Inspired by the ever-changing form of rivers—shaped by geography, weather, and human intervention, oscillating between abundance, depletion, resiliency and destruction—Kelman references architectural building techniques, juxtaposing geometric wood frameworks with delicate undulating silk. Oda envisions nature evolving as it survives and surpasses our generation, illustrating the interconnectedness of all beings, synthetic or organic. Her sculpture combines tangled tree roots with synthetic hummingbird parts, synergizing two divergent species and creating a new life form.

Artists **Lisa Barthelson**, **Michèle Fandel Bonner** and **Rebecca McGee Tuck** rely on recycled and repurposed materials to create their work. Barthelson's shimmering tapestry of tin and aluminum cans reveals the splendor of the mundane, inviting viewers to contemplate rampant consumerism, lay bare the excess, and find beauty in what remains. Distressed by the number of castoff cashmere sweaters she finds in thrift shops, Bonner constructs colorful bales from their highly regarded rare wool. The work challenges the process of commodification, the value of material things, and the disposable nature of our culture. Tuck collects debris from the Massachusetts coastline to build her assemblage works. Laying bare the impact of pollution on our oceans in hopes of raising awareness, Tuck transforms marine trash into works of art and symbols of hope.

Taking inspiration from classical forms, the ancient, the so-called primitive, and the strange, **Derrick Te Paske** offers a whimsical reliquary of googly eyeballs, as well as abstract sculpture hand-hewn from wood. His work negotiates the boundaries between being and meaning.

**Stacy Latt Savage, Sylvia Vander Sluis and Bridget Mara-Williams** contemplate the life cycle and the human condition. At the center of Savage's steel sculpture one can discern a human torso, but its form is imperiled—fragmenting, disintegrating and unbuilding. As we navigate difficult and complex times, with constant distractions and innumerable threats, the work is a cautionary tale and a plea to make sustainable decisions for our future. Vander Sluis presents a quasi shelter covered with toys and medical supplies. A rope ladder hangs from its center representing our life's journey. Symbols of fun, productivity, aging, and illness accumulate on the structure—laying bare the joy and fragility of life. Mara-Williams' work is reflective of life's challenges and tragedies, yet the pieces don't take themselves too seriously. She offers a series modeled on grinding discs, an abrasive tool used on metal, yet Williams' discs are glass, a fragile material, laying bare their dysfunctionality.

**Leslie Lyman's** work lauds the invisible work of caretakers. Her oversized ledger, reminiscent of a 19th century business accounting book, records the everyday work we do for others, poetically acknowledging this labor—physical, emotional and psychological—in its relentless abundance. Viewers are invited to add their caregiving work to these pages.

**Jeffery Nowlin and Wen-Hao Tien** address issues of communication or lack thereof. Nowlin's sculptural weaving and assemblage pieces explore the visual production of communication forms. Drawing from bio-organic and communication visualization systems, these complex, messy, rhythmic sculptures are a three-dimensional expression of how carbon-based entities might transfer information and what that might look like. Tien experiments with materials and language to visualize feelings of being “ghosted” and unheard. Her mixed media installation features sculpted ceramic tongues, laying bare the impassable distance between personal expression and public understanding.

**Lynn Szymanski** celebrates small quiet details of daily life while exploring the intersection of formal sculptural and architectural space. Her minimalist work combines her experience of building kitchen cabinets with her sketching practice to document and amplify fragments of the vernacular.

*Build and Lay Bare* is the second annual exhibition of Boston Sculptors Associate Members and a wonderful opportunity to experience a diverse array of sculptural work by a multi-talented group of artists.

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To request high resolution images, contact Almitra Stanley, Gallery Director at 617.501.5600 or [almitra.stanley@gmail.com](mailto:almitra.stanley@gmail.com)



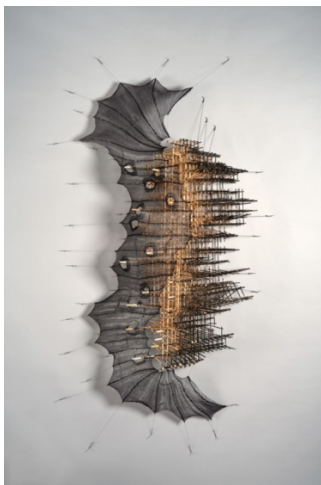
Bruce Armitage



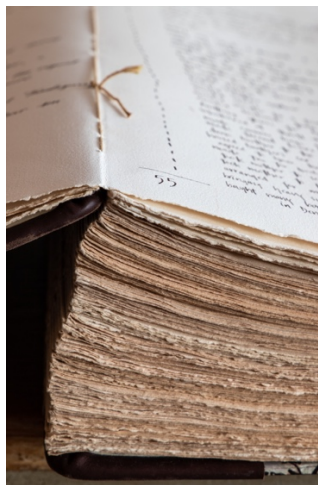
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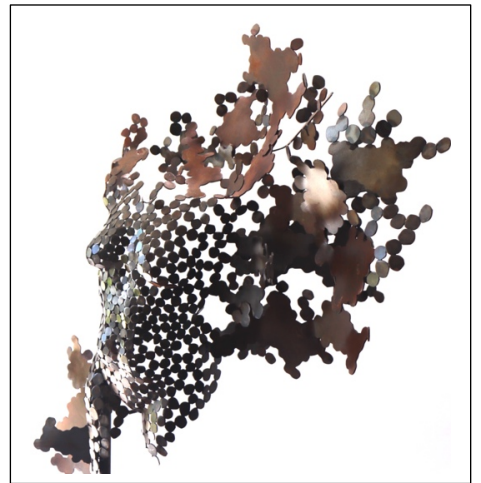
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