

FOR IMMEDIATE RELEASE

*Becoming: Inaugural Associate Members' Group Exhibition*  
January 27 – February 21, 2021

Bruce Armitage  
Lisa Barthelson  
Michèle Fandel  
Bonner  
John Gardiner

Nygel Jones  
Leslie Lyman  
Jeffrey Nowlin  
Yuko Oda  
Stacy Latt Savage

Lynn Szymanski  
Derrick Te Paske  
Wen-hao Tien  
Rebecca McGee Tuck  
Sylvia Vander Sluis

**Artists' Reception: Sat. Jan. 30, 1 – 5pm**  
**First Friday Reception: Feb. 5, 4:30 – 8:30pm**  
**Closing Reception: Sat. Feb. 20, 1 – 5pm**  
**Gallery Hours: Wed. – Sun. 11am – 5pm**

Boston Sculptors Gallery presents *Becoming*, the inaugural exhibition of our 14 newly minted Associate members, featuring a diverse collection of sculptural work in a variety of media and conceptual themes. Much of the artwork on view addresses aspects of duality, transition, liminal space, and the in between, hence the title *Becoming*.

Employing recycled materials, **Lisa Barthelson**, **Michèle Fandel Bonner**, and **Wen-hao Tien's** work speaks to our culture's relentless consumerism. Barthelson uses her own family's post-consumer waste to create colorful intricate forms from abandoned plastic toys and other plastic debris in an effort to reduce her carbon footprint. Fashioned from waste materials, Bonner's work embodies the beauty and meaning of life's daily detritus, while the spherical nature of the forms implies a continuum—what goes around, comes around. Tien's quasi-figurative "robot," cleverly crafted from Target bags and discarded dress shirts, begs the question of who we are becoming as we speed down the digital highway into an unknown future.

The work of **John Gardiner**, **Stacy Latt Savage**, **Lynn Szymanski**, and **Rebecca McGee Tuck** addresses the turbulence that signifies the current era. Szymanski seeks comfort during times of uncertainty in her return to the vessel, allowing it to be confident in its form—proud yet humble—embodying the artist's irregular authentic touch. Tuck uses religious iconography, childhood nostalgia, and longings for creature comforts as inspiration and revelation in her three-dimensional collage series, weaving a visual storyline of her experiences and musings of the tumultuous year of 2020. In Savage's sculpture, choreographed forms in steel and wood evoke order and structure threatened by chaos and momentum, yet imagines our imperative to adapt, evolve and survive. With his spindly wood and wooly forms, inspired by a love for dystopian science fiction, Gardiner wonders what will inhabit this world if we don't survive.

Signaling a final resting place for human remains, **Derrick Te Paske's** *Barbie Ossuary* is at once a holy reliquary and object inciting humor, while his other works employ common materials sculpted with low-tech tools harkening back to ancient classical forms. **Bruce Armitage's** *Bouffant Stele* is also inspired by

ancient forms, the steles erected in antiquity as monuments to mark important sites, but Armitage infuses his modern monument with a fun twist of color and bold patterning.

**Nygel Jones'** practice consists of painting, constructing canvases, panels, and picture frames which he employs to explore the manipulation and arrangement of shapes, becoming forms that extend beyond our known existing geometry.

Featuring a tattered, torn, mended, and repaired armchair slipcover suspended from the ceiling, **Leslie Lyman's** *Comfort Taken* presents the chair as a symbol of home and family—imperfect, used, repaired, held together with effort, work and continued perseverance.

The work of **Jeffrey Nowlin** and **Sylvia Vander Sluis** imagines the complexities of human experience—vulnerability, trauma, and strength. Nowlin uses weaving, quilting, sewing and embroidery embedded with conscripted objects and ephemera to make connections between traumatic experiences such as illness and addiction, and the psychological responses engendered by them. Vander Sluis' *Somber Skin with Trap* combines the industrial and the domestic to create visceral forms, and uses the body to process human experiences, speaking to the strength needed to witness life's fragility.

The digital sculpture installation created by **Yuko Oda** investigates the co-existence of synthetic and organic nature. Dew drops of clear resin lift off the surface, molting into amorphous forms that transition incrementally into leaves depicting an imagined evolution of synthetic materials replicating and becoming nature.

*Becoming* celebrates the work of Boston Sculptors Gallery Associate members in this first annual group exhibition.

All events are free and open to the public. Masks and social distancing are required with a maximum capacity of 10 people in the gallery at one time.

Come see art in a safe environment!

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For more information or to request high resolution images, contact:

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