



Visual Alchemy

January 2 - 25, 2015

EXHIBITING ARTISTS

Sarah Alexander

Clare Asch

Kristi Beisecker

Leighton Booth

Peggie Bouvier

Adina Bricklin

Kelly Burgess

Jane Coder

Zach Collins

Marie Craig

Carrie Crane

Nina Earley

Susan Emmerson

Anthony Falcetta

Sara Fine-Wilson

Mark Franz

Corinne Fryhle

Elizabeth Harris

Bob Hesse

Ruth LaGue

Liz LaManche

Jennifer Langhammer

Ann Miller

Dana Mueller

Chelsea Revelle

Beverly Rippel

Marilyn Sherman

Katie Short

Lisa Sibley

Meg Turner

Dianna Vosburg

Timothy Wilson

Peter Wise

Hilary Zelson



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Juror's Statement

Artists are scientists. Scientists that don't need to collide atoms or titrate complex substances in order to cause explosions.

Before a paintbrush even graces a blank canvas, or a hand touches an unmarred block of clay, an idea ignites within the mind of a creative. This tiny spark is then acknowledged, nurtured and introduced to the natural world through a medium of their choosing. The transformation may be completed in the flash of an instant, or through long nights and calloused hands, but the process continues until the original intent is fully realized or an entirely new one is given life.

The artists of Visual Alchemy not only represent the output of creative thought and unsinkable passion, but their collective presence enlivens a once barren landscape and introduces the viewer to a new way of seeing.

Elizabeth Devlin

About the Juror

Elizabeth Devlin is an independent curator, art consultant, and founder of [FLUX Boston](#), an online resource for artists and art enthusiasts in the Boston area and beyond. Through weekly event coverage, artist interviews, and educational posts, Elizabeth enables FLUX. readers to feel informed, engaged in, and connected to the pulse of Boston Arts. Her writing has been featured in Art New England, New American Paintings, and Art21 Magazine among others. As a trusted resource and friend to the Arts community, a certified BRA artist and curator of several critically acclaimed exhibitions to-date, Elizabeth strives to make the art world more accessible and to champion the endeavors of Boston's creative community.

Sarah Alexander



Reckless Abandon
Watercolor on board
18x18"
\$700.00



Allow (a non-reactive mantra)
watercolor on Aquabond
24x36"
\$2,000.00



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Sarah Alexander

"I work primarily in Mixed media, and using watercolor on surfaces such as canvas or Aquabond with Ink, or torn handmade paper collage. Fascinated by removing and laying down pigments to create chaotic and tangled depth drove me to experiment with push watercolor to its limit using unconventional techniques.

I have a language when I paint and the subject I choose is just a vessel for that language. When I choose a subject I tend to focus on a series that subject, painting it in subtly different ways. If it appears redundant it is because there are many different ways I like to look at and approach things, each painting reflects a different point of view both literally and figuratively. I'm fascinated with reoccurring patterns in nature. Recently I have been drawn to subjects like tangled vines, neurons, spiky burs, barbed wire, and wild grasses with which I explore conflict, resilience, and tenacity."

BIO:

Previously a resident artist at the Holliston Mill, she now has a home studio in Hopedale Mass, where she paints full time and offers private and semi-private lessons. She also teaches watercolors at Mass Audubon's Broadmoor Wildlife Sanctuary in Natick MA, and Watercolor Outside the Box at The Hopkinton Center For the Arts.

Publications:

INCITE DREAMS REALIZED THE BEST OF MIXED MEDIA. North Light Books

INCITE COLOR PASSIONS THE BEST OF MIXED MEDIA. North Light Books

Clare Asch

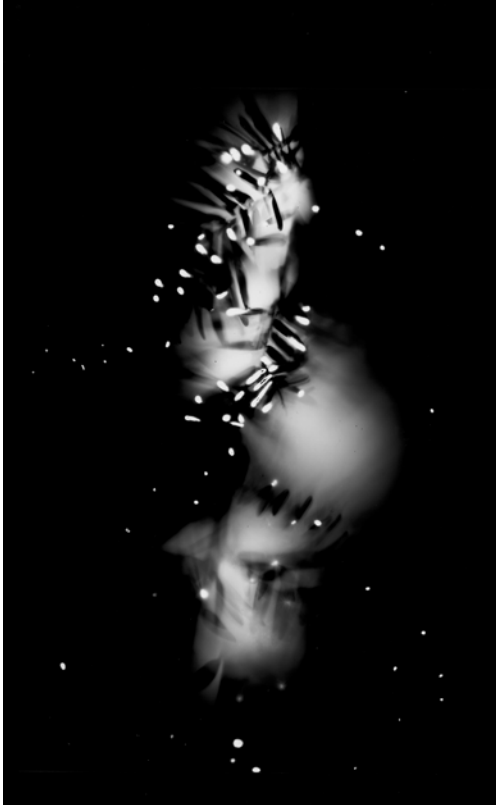


Pompeian Butterfly
watercolor on paper
8 x 20 inches
\$380.00

In my artwork I am interested in exploring the interaction of chance with predetermined structures. Natural phenomena like the flow of water and gravity fascinate me as does the process of mark making. My artwork is an exploration of this dialogue between the interaction of chance, gesture and structure.

Clare received her MFA from Lesley University and her BFA from the University of Massachusetts. She also studied art for three years at Cooper Union School of Art in NY. She is represented by Galatea Fine Art in Boston, MA.

Kristi Beisecker



Pine Needles
Traditional Analogue Photography
22x28
\$400.00

In the Spring of 2012 I took a class in Alternative Photography as part of my degree in Graphic and Interactive Design. I am also into spirituality and as part of this interest I discovered Kirlian Photography or as I like to term it - Electrography. Kirlian Photography is made using high voltage electricity to expose objects on photo-sensitive paper. In the realm of spirituality this photo process is said to capture the life force energy of organic materials, thus using it as a scientific process. Those who use the process look at it in a scientific mind frame and just photograph one object. Seeing its potential as an art form, I took the process and reinvigorated it to be compatible with traditional darkroom processing. As this process was originally developed to use Polaroid film - which is expensive now - my college only had darkroom processing so I used the materials that were available to me. In the creation process, I applied my design skills of composition, relationships to elements on the page and how to arrange objects on a page where the energy flowed through the design. To me these photographs aren't just photograms but a cultivation of my entire knowledge as an artist.

Leighton Booth



Minotaur #1
Pen & ink on rag paper
5.5"x 7.5"
\$250.00

I am primarily a sculptor but I also draw and make prints. These drawings are from a series of minotaurs made with lines that form a functional labyrinth. It references the myth of King Minos and the minotaur, but was also inspired by the novel House of Leaves by Mark Danielewski. One of the goals of this series was to simulate the feeling of wandering a maze. The winding and convoluted path of the negative space should prevent the eye from resting and taking each piece in one look.

Peggie Bouvier

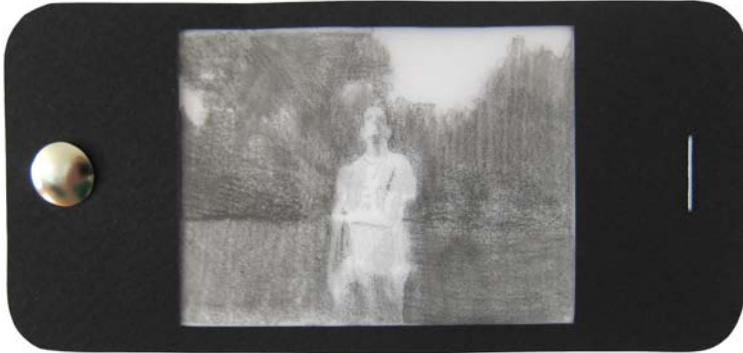


Full Frontal
Oil on panel
24 x24"
\$1,200.00

As an artist, I look at objects, specifically those which have served their purpose and may be considered expendable. These objects become characters in an on-going dialogue and seem to have expressed personalities. My work is also about the physicality of my materials as well as the objects themselves.

I received a BFA in Painting from the Massachusetts College of Art and Design. I live and work in Cambridge.

Adina Bricklin



iPhone 1
graphite on vellum with black paper,
staple, and thumbtack
2.25" x 4.75"
\$250.00



iPhone 17
graphite on vellum with black paper,
staple, and
2.25" x 4.75"
\$250.00

Taking snapshots allows me to quickly sync a hungry eye with a generative hand, and each drawing process I use stems from a desire to touch, mark, and materialize the light of an image. I experiment with various methods of tracing, rubbing, and mimicry. As I draw, I struggle toward mechanical precision, pushing against the limitations of my eyes and my hands and the properties of my materials. Rounded grains of film negatives, projections through circular lenses, the distortion of a narrow RGB color spectrum, the responsiveness of a touch screen, or the fibers of the paper guide my hand along meandering trails, bending and opening up boundaries that determine figure from ground. By marking this space between mechanical and handmade, I investigate oppositions of fact and fiction, clarity and subtlety, and perfection and error.

Kelly Burgess



Wound
Photography
20x20"
\$350.00

Kelly Burgess is a photographer living and working in Arlington, MA. Originally from Connecticut, she received her BFA from the Art Institute of Boston in 2009 and has lived in the Boston area since 2006. Her current work deals with the visual and physical manifestations during times of emotional turmoil. This work is a documentation of a constant push and pull, up and down, good vs bad, and a struggle to keep in control of it all.

Jane Coder

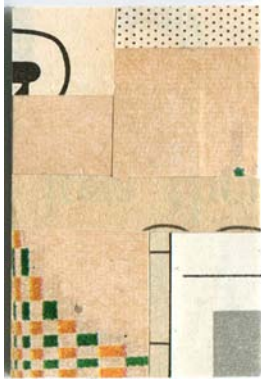


Fruit Tree/Spring
acrylic/inks on canvas
20" x 20"
\$1,200.00

Seasonal Transformations

This recent series of ten abstract paintings were influenced by the seasons of the year. Completed in 2014, the paintings reflect the spiritual and inspirational influences of my recent life, which included a move back to Massachusetts from New Hampshire and living with a view of the Merrimack River. The paintings, using line, shape and color, reflect not only the seasons passing but also the tidal rhythms of the river and its surrounding landscape; which, in the paintings, become intuitive interior mindscapes.

Zach Collins



24zc14
collage
1x1.5 inches
\$175.00



26zc14
collage
1x1.5 inches
\$175.00



162zc13
collage
1x1.5 inches
\$175.00

Zach Collins was born in Grinnell, Iowa. He received his BA from Upper Iowa University, his MA from the University of Iowa and his MFA from Minneapolis College of Art and Design. He is currently living in Saint Paul, Minnesota where he is pursuing several art related projects. His Internationally shown work is about memories: tragic, humorous, and everything in-between. Zach experiments with ironic and often unrecognizable imagery. His work is an investigation of the unexpected associations that are created by combining fragmented materials through collage.

Marie Craig



Refraction (Beijing)
archival photograph
on aluminum
12x18"
\$225.00

Statement

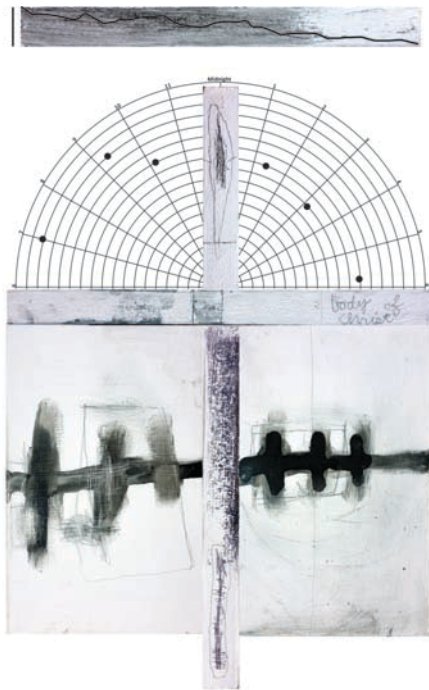
Why do I take pictures of busted windows and creepy abandoned places and objects? Because of the vigor and life these things once had. Because somebody spent hours every day for years looking out that window, sitting in that chair. Because time is unstoppable, memory is fleeting, and life goes on. But I am here, now.

My camera records evidence of the juncture between the past and the present. My intent is to call to mind an awareness of the transience of life and our place in the world.

Biography

Marie Craig has worked as a photographer since before she owned a camera. Undergraduate education in Art and Biology and a Master's degree in Neurobiology from Clark University led to work as a medical photographer and illustrator for over a decade. After leaving the academic environment, Marie focused her creative energies on freelance projects in medical photography, illustration, and graphic design, as well as in operating a small general photography business. In 2011, she co-founded Fountain Street Fine Art, a contemporary art gallery in Framingham, MA. As its co-director, she produces, promotes, and curates exhibits which change monthly.

Carrie Crane



Body of Christ

Digital archival print, collage and printed digital film

11"x17"

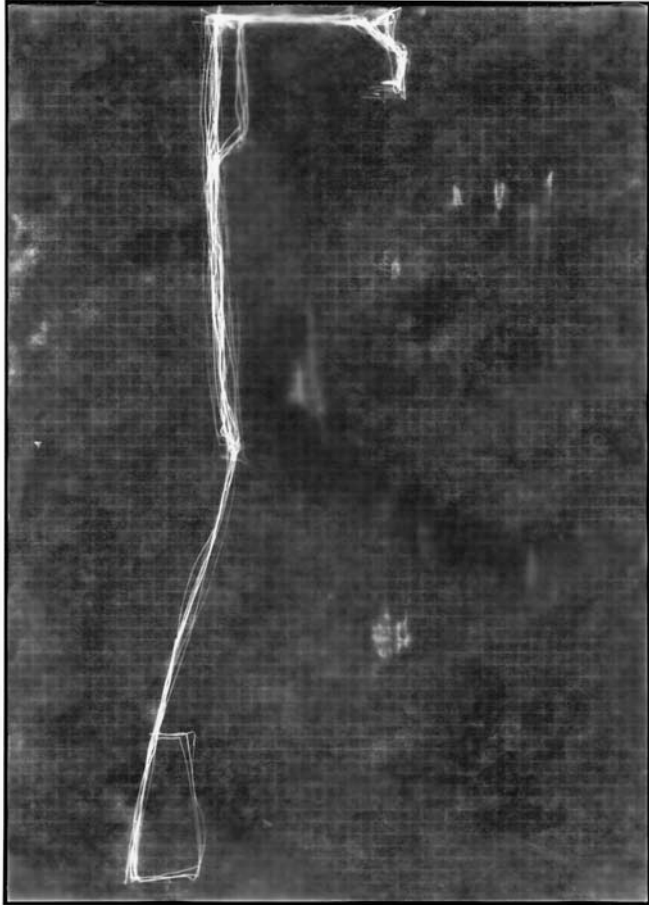
\$475.00

Twelve hours of bleeding on Mt Calvary	Crane/Putz	#33
Decrease in blood pressure with loss of blood flow over time, ultimately resulting in death.	4/08/14	

Exposure to the sciences came early and ubiquitously in my youth. Scientific American and Science News were on the coffee table and in the bathroom. My father, a paper chemist and experimentalist by nature, fixed in his children's minds the wonders of science. Ultimately, I chose art but that scientific curiosity is always there.

Most recently, I have been considering how science is communicated to the public. In an effort to explore this notion, I have taken abstract images to use as 'data'. By using the language of graphic communication, I present one possible 'scientific' explanation of the source image. By finding 'evidence' in an abstract source, by presenting it in a convincing, sometimes humorous, sometimes ironic manor, I am attempting to infer meaning but at the same time I hope invite the viewer to consider their own meanings as well. And by doing so, I am asking questions about how we are convinced of the truth of what we are told and how we choose to believe what we do.

Nina Earley



The Errand and the Epiphany

Archival print of a unique silver gelatin print
made with a paper negative

44"x60"

\$600.00

I was born in 1984 in Basel, Switzerland, and lived nearby in a small town until my family moved to Maine when I was 15. I received my BA in International Relations, Economics, and Fine Art from Mount Allison University in New Brunswick, Canada in 2008, and my MFA in Visual Arts from Lesley University College of Art and Design (formerly Art Institute of Boston) in June of 2014. My art is inspired by my international experiences. I create work that exists in between different media, utilizing aspects of photography, drawing, painting, and sewing. By making use of memories of places I know well, I create abstracted maps that allow the viewer to dwell in a space of remembering. The lines are drawn from walks that now exist only in my memory; one can never find his or her place in them. By requiring my installations to exist between different media, I further obfuscate the references to place and memory, references that were never clear to begin with, and engage the viewer with the unclear other. I am currently Artist-In-Residence at The Umbrella Community Arts Center in Concord, MA.

Susan Emmerson



Heteroclite 3
acrylic and ink on cut and molded
Tyvek; ink on exhibition film
approx. 20" x 24" x 3"
\$600

Much of the inspiration for my work comes from my lifelong fascination with science and my former work in the medical profession. Translating biology into layman's language for others has always been a part of my life and has become the impetus behind my recent art.

Most of my work consists of large drawings, paintings and cut paper. I often use Tyvek, a plastic paper - I enjoy the juxtaposition of using a synthetic material to depict organic forms, and the physicality of creating forms by cutting, molding, and manipulating the Tyvek with heat. My abstract forms share many qualities with live organisms: flowing, expanding, growing, repeating and proliferating, and recall the interconnections of biologic systems.

After working several years in the medical profession, I obtained my BFA from Illinois State University and an MFA at the Lesley University College of Art and Design, formerly the Art Institute of Boston. I have exhibited in several galleries in both Boston and Chicago, as well as participated in numerous shows around Boston and in the Midwest.

Anthony Falcetta



conflux
acrylic and gypsum compound on panel
20" x 16"
\$1,200.00

I live and work on Boston's North Shore, where I draw inspiration from the changeable and yet enduring coastal landscape. I am a 2001 graduate of Massachusetts College of Art and have exhibited around the Northeast, including solo shows in Boston. My work is featured in numerous private collections.

My work incorporates ideas of land and landscape, through actual observation, remembered details, or imagined terrain — and usually some combination of them all.

Recent paintings have been made using a combination of acrylic and other water-based media, and gypsum wall-patch compound, which I find satisfying both for its solidity and matte appearance and the process it requires to apply. The "slowness" of this material contrasts in an intriguing way with the "faster" fluid media around it. This work has been focused on concepts of flow and obstruction, of water and land (or "territory"), and the passage of time as it relates to place, as experienced in my own life.

Sara Fine-Wilson



Rickety
Clay
24x18x14
\$1,800.00

Clay, Plaster, and Concrete have natural inclinations as materials. I can shape them but I try not to allow myself to accept my idealized notions of how a sculpture should look. Balancing the need to expel form from my mind into my material with holding back enough so that the form will reveal itself is my struggle. This balancing manifests as the tension that I then attempt to reveal in my work.

My work has both mechanical and organic qualities that reference the body, archeology, and architectural structures such as arches or bridges. Cracks, rupture, ooze and the way that material splits reference archeology and visually articulate the idea of shifting history. Embedded objects often refer to bones and skeletal structures. These elements demonstrate some intent on my part but still leave the interpretation to the viewer.

The objects I create are maps of my unconscious. A visually representative image of psychological and internal reality is a way to signify content, and the one I am interested in exploring in my work. Mapping work for me is experimentation embedded in constructing representations of my inner directionality, organization, and chaos.

Mark Franz



Zelda Deforested
Video Game
variable based on screen size
\$0.00

Mark Franz's exhibitions and primary research projects involve the creation of interactive installations that reflect on issues of violence, dislocation, and other social constructions important in contemporary cultures. Recently this work has been exhibited as part of the PhxArtcade in conjunction with The Smithsonian American Art Museum's Art of Video Games presented by the Phoenix Art Museum in Phoenix, AZ, as well as at TriTriangle's Magic Mansion Offline exhibit in Chicago, IL and is featured in *Strangest Thing: An Introduction to Electronic Art Through the Teaching of Jacques Lacan*, by David Bard-Schwarz. This work explores the boundaries between visual art, interaction design, and serious games.

Franz's secondary research involves creating custom hardware and software for audiovisual performance and installation, and references the art historical current of visual music commonly discussed as part of animation history. This work has been exhibited at *Pixelations* at the Rhode Island School of Design and Brown University in Providence, RI, the Gene Siskel Film Center in Chicago, IL and the Society for Literature Science and the Arts conference in Milwaukee, WI. This work extends the tradition of visual music by challenging technological conventions and experimenting with synesthetic responses to objects, imagery, and sounds.

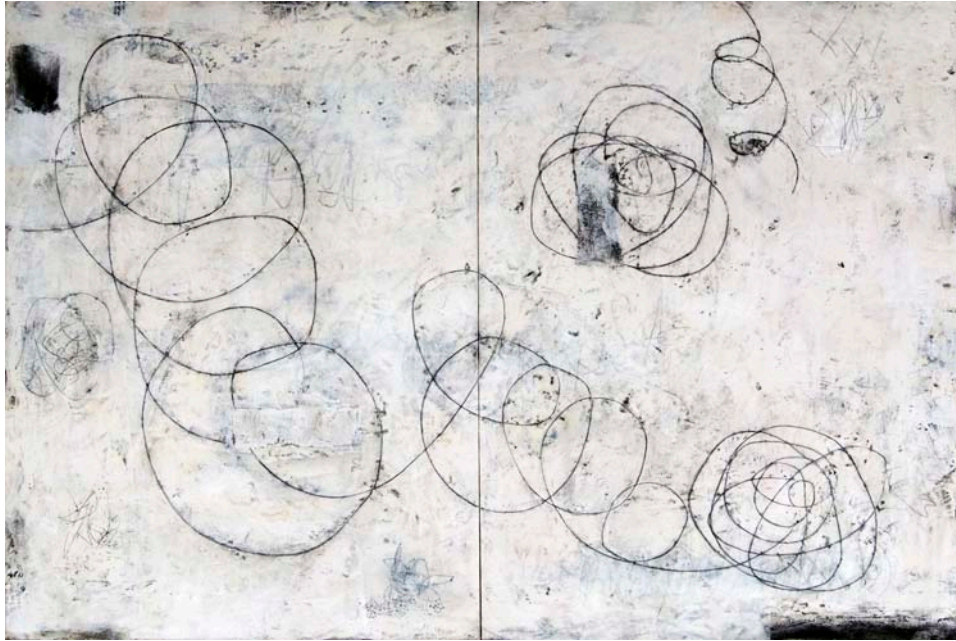
Corinne Fryhle



Network Density
acrylic, computer parts,
gold leaf on wood
panel
24" x 24"
\$400

Corinne Fryhle majored in art and art history in college and got her graduate degree while living in Italy. After a career in academic art museums, Corinne returned to her roots in studio art. Her most recent work expresses a playful interchange between the miniaturized realm of computer circuitry and the vast networks of cities seen from above. The resulting visual and metaphorical resonance among these seemingly disparate elements creates a fictional topography that underscores the extensive imprint of human development on the natural landscape.

Elizabeth Harris



Entanglement 5
Encaustic, graphite,
and textile
24" x 36" x1.5 "
\$3,600
*Courtesy of Clark
Gallery*

Elizabeth Harris works with molten beeswax mixed with resin, oil paint and pigments, along with graphite and marble dust. Harris fuses the acts of painting and drawing into beautifully layered surfaces suggesting a sense of deep illuminated space. With lyrical scrawls, scribbles, gouges, deep scratches and repetitive mark-making, Harris' work is rich with associations to language, science and spirituality.

Raised in Arkansas and Massachusetts, the daughter of artist Lucette Darby White (1931-2014), Harris is largely self-taught in the arts. A physician by training, Dr. Harris received her MD from the Boston University School of Medicine, with residencies at Boston City Hospital and Faulkner Hospital, preceded by her pre-med studies at Harvard University. Dr. Harris also holds a BBA from Southern Methodist University. She has had several solo shows and her work has been included in numerous exhibitions both regionally and nationally.

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Bob Hesse



Vestment II

photo of metal scrap printed on silk, oiled, and suspended with magnets from rusted hoop

24x40

\$400.00

I am rarely without a camera and while I occasionally travel to interesting places, my first love is capturing the mystery and beauty of the ordinary, the invisible, the overlooked. For me what the camera excludes is as important as what it captures. Although the camera is unexcelled at capturing a moment, rendering reality, or producing a document, for me the camera is a kind of Kokopelli, isolating, merging, distorting - thus transforming the ordinary into unexpected visions. I hope that I shall always be startled by the ability of this trickster to confuse the eye and puzzle the mind.

Much of my current work involves uncommon techniques - Infrared, Tone mapping, high dynamic range (HDR) and I commonly print on unusual substrates, rice paper, wood, metal, fabrics ranging from the 5 mm silk to heavy canvas. Much of my work is meant to be displayed without glass or frames outdoors as well as in. I show my work regularly throughout the Greater Boston area and have had one-man shows as well as frequent appearances in juried exhibitions. My prints have received awards from the New England Wildflower Society, The American Orchid Society, The Miami International Orchid Show (as well as numerous orchid shows throughout New England), The Arthur Griffin Centre, The Stebbins Gallery, and The Cambridge Art Association. I am represented by the Patricia Ladd Carega Gallery in Center Sandwich, NH and the Jetty Walk Gallery in Rockport, MA.



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Ruth LaGue



Red Rocks Southwest
encaustic
24 x 24 x 1
\$850.00

Ruth LaGue is an award-winning designer with one foot in the graphic arts, and the other in the fine arts.

As a Web designer and art director, she has created engaging, impactful online experiences for numerous corporate and non-profit clients.

While graphic design is her vocation, her avocation — and true passion — is encaustics. She specializes in landscape painting that mimics the brightness found in nature, while continually striving for visual economy in her work.

Ruth received her BFA from Rhode Island School of Design, and an MBA from Simmons College School of Management.

Liz LaManche



Hole
Wood, electronics, video
20" x 24"
\$850.00

Liz LaManche has a background in architecture, graphic design and online media. Though she usually works in highly-saturated expressionist painting, this piece represents a new experimental direction using video and built objects, including sections of wall, to create portals giving a sense of voyeurism into other spaces/worlds/realities.

LaManche has also gained recent local fame in public art, as creator of The Dock Tattoo ("Boston's 1000-foot Tattoo") at HarborArts, and the Stairs of Fabulousness installation at Boston City Hall.

Jennifer Langhammer

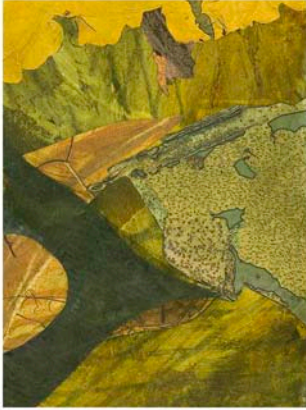


Lichen 2
Ceramic
7x7x7
\$750.00

I am a ceramic sculptor. My work is organic abstraction, forms and ideas taken from nature, but not direct representations. My fascination with the details of nature began when I was a child and I walked with my eyes on the ground, searching for treasure, which I often found in small natural objects. I still find the patterns and details of things like seeds, bark, and leaves beautiful and extraordinary. I am curious about the function of spirals and overlapping feathers; fascinated that similar shapes and patterns repeat on different scales and in different organic material.

I started working in clay in 2009. My process is meditative. I begin with a vision of a finished piece and based on the building block element, I let the piece evolve organically, placing each part where it seems to belong. Paper Clay (an amalgam of dried clay, water, and paper) acts like a glue and makes it possible to bond small parts and edges together. At some point in the process the piece becomes a cohesive whole with presence and movement. Often the piece takes on a life of its own surprising me with the finished result.

Ann Miller



Valley of the Shadow
mixed - collage
6" x 16"
\$600.00

I am a collage artist working with paper and photographs that I have painted, drawn on, stamped, printed, and otherwise marked. My process is intuitive, layered, and contemplative, each mark leading to the next. Organic shapes predominate, suggesting places that exist deep in the imagination – sometimes deep within the physical body. My purpose is to draw the viewer in. When one connects with images that are born in mystery and hope, something might just shift. Change and renewal might just be possible.

In recent work I have been cutting up completed collages and reassembling them, curious about what changes when lines and shapes are broken and recombined. New images, new stories emerge from the fragments.

Dana Mueller



MAY DAYS Untitled 1
Archival pigment print
20x30"
\$800.00 (unframed)
\$1200.00 (framed)

Dana Mueller was born and raised in Thuringia, East Germany until the fall of the Berlin Wall. She received her MFA in Photography from the Massachusetts College of Art + Design.

Awards include Joyce Elaine Grant Award, St. Botolph Foundation Grant, first place Visual Art Exchange Award, second place in the Hotshot International Next Perspective Award, and Faculty Development Grants, Art Institute of Boston. Her work has been extensively exhibited, including the Le Lieu Unique/ National Center for Contemporary Arts, Nantes, France, the Pavillon de Bagatelle, Paris, France, Rick Wester Fine Art (NY), RISD Museum of Art (RI), the Photographic Resource Center (MA), Gallery 360, Northeastern University (MA), Bakalar Gallery, Massachusetts College of Art + Design (MA), Art Institute of Boston Gallery (MA), St. Botolph Club (MA), Danforth Art Museum (MA), Black Cloud Gallery (IL) and Visual Art Exchange (NC). Recent publications include TIME LightBox, Flak Photo, Prison Photography, One One Thousand - Publication of Southern Photography, Purpose (France), Artscope, The Boston Globe, The Wall Street Journal and The New York Photo Review.

Mueller currently teaches at the Massachusetts College of Art + Design, Lesley University College of Art + Design and Northeastern University.

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Chelsea Revelle



Hothouse
Mixed Media/Assemblage
16.5X13"
\$325.00



Like Strings of Broken Lyres
Mixed Media/Assemblage
16.5X13"
\$325.00



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Chelsea Revelle

Incorporating uncanny collections of discarded wallpapers, scuffed dollhouse furniture, and cracking house paint, breaks boundaries of domestic and feminine ideals. Unexpected relationships are mimicked throughout the composition, projecting the viewer's own experiences and history into the work by lending space to fill in a past or future narrative. This embodiment of suspicious elements becomes preserved into the surroundings while unnoticed imperfections of scratches, torn edges and peeling layers leave behind traces of human characteristics, marks that are often taken for granted. Raw reality is brought into focus turning memories into tactile displays. These naïve spaces document the discarded and become juxtaposed with personal collections and saturated colors that are assembled into a nostalgic encounter. Chelsea Revelle is a Boston-based illustrator and fine artist having earned a BFA from MassArt. Her illustrations have been commissioned by MIT, CUNY Graduate Center, among others. As a fine artist, Chelsea creates mixed media and assemblage pieces that have been featured in exhibitions such as Lincoln Arts Project, Hallway Gallery, Aurora Gallery, MassArt Benefit Auction, and Washington Street Art Center. Life in the city inspired Chelsea to pursue a MS in Organizational Leadership from Wheelock College and to invest her time in community arts-based education working to advance opportunities among low-income individuals and families exploring how art inspires and develops skills in critical thinking and problem solving. In her spare time you can find Chelsea assembling objects in her Jamaica Plain studio, riding her bike, thrifting for treasures, and spoiling her pet ferret, Oliver.

Beverly Rippel



Everlast (Mother in Pearls)

charcoal, encaustic, and green paint on vintage 'Everlast' dustpan, rusted wire and nail

18" x 10" x 3" deep

\$800.00

I paint as a ritual for expression, exploration and communication. I am seduced by the visual world and all that resonates beneath its surface, and tend to question and confront personal and cultural boundaries.

Beverly Rippel earned a BA from University of Maine / Orono with a Major in Fine Arts and a Minor in Anthropology, and continued studies at the Rhode Island School of Design. She has received awards from Carl Belz, Director Emeritus of The Rose Art Museum @ Brandeis, Cora Rosevear from the Museum of Modern Art, N.Y., and Susan Cross from the Guggenheim Museum, N.Y. She was awarded a solo show at The Fuller (Craft) Museum, MA, and received "Best of Show" in Cambridge Art's National Prize Show juried by Malcolm Rogers, Director of Boston's Museum of Fine Arts. She was given a juror's award from Mara Williams, independent curator @ Artsbridge of Vermont and NYC, and curator of "Andy Warhol- Intimate and Unseen" at the Brattleboro Arts Museum.

Beverly's Blue Cap Gun series was selected for the 2010 Triennial Exhibition @ the UMMA Museum of Art / Bangor. Beverly's Pink Cap Gun I was included in the Portland Museum of Art Biennial Exhibition 2011, ME, where she was invited to present a drawing workshop.

Beverly's work is in private and corporate collections internationally, with series works @ Nokia Corporation, Burlington, MA, The Federal Reserve Bank of Boston, and MIT University Park, Cambridge. She maintains a working studio in Boston's South End.

Marilyn Sherman



Untitled

Monoprint (Photopolymer etching and monotype)

34"h x 26"w

\$900.00

In the ongoing project Not My Child, Not Your Child, my work considers the subject of war and the sorrow inflicted on mothers of soldiers. Born in response to the military recruiting materials sent to my teenage sons, I began scanning, deconstructing, manipulating, and reconstructing these pamphlets and letters to develop imagery that alters their original message. My newest work in this project combines the figure – a young woman's arm, a young man's back or hands - with layered censored text. My work is as much about the process as it is about the subject matter. Whether the lens is from my cell phone, scanner, or digital camera, it all begins with my photographs. Sometimes these images are manipulated in Photoshop, sometimes not. From there, I prepare a printing plate using a non-toxic photopolymer etching process. Using etching ink, I hand wipe the plate, varying my inking each time, and run the plate through an etching press, printing onto fine art paper. The spirit of adventure and experimentation are constant throughout the process.

The imagery often develops further by selectively inking in both intaglio and relief methods, drawing into and painting on the surface of the plate, and layering with multiple runs through the press. Although often working in series, each piece I create is a unique print. I'm never exactly sure how the print will look until I pull it from the press, and embrace the element of surprise inherent in the medium.

Katie Short



Acquiring Words: Glasses
Glasses Trapped in Glass
6"x5"x1"
\$150.00



Acquiring Words: Whistle
Penny Whistle Trapped in Glass
7"x11"x2"
\$150.00



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Katie Short

These sculptures are an exploration of domestic objects as alchemical materials, destruction as a means to creation, and visualization of a shifting vision of reality. The elements included are composed of objects arranged and exposed to heat. Melting glass around other familiar objects is a way of incinerating material while simultaneously preserving the remnants within; both cathartic and sentimental. I choose materials based on memories from childhood and my desire to exert collisions between chance and ritual, violence and domesticity, abjection and fragility. My goal is to realize an artifact of phenomenon, created through the heat induced fusion of two disparate materials.

Lisa Sibley



Reflective
Color Photograph
30 x 20
\$495.00

Lisa Sibley is a photographic artist exploring nostalgia through objects of vernacular family photographs and self-portraiture. She investigates methods of discovering identity through memory, place, time, and finding the Other-self within; linking identity to the past and through the future.

'Now and then and back again' is an autobiographical narrative underpinned by emotions that occur with the metamorphosis of identity. The performance in front of the camera reveals elements of the personality not seen by the Self. Her work explores the possibility of resolving the foundations of self-identity by looking back through the family photo album.

Lisa is an MFA candidate at the Art Institute of Boston-Lesley University. She lives and works in Tarpon Springs, Florida, USA.

Meg Turner



It is Time to Jump
Mixed Media
19 _ H x 19 _ W
\$500.00



Undelivered
Mixed Media
17 _ H x 26 _
\$500.00



Visual Alchemy

January 2 - 25, 2015

Meg Turner

In grade school Meg Turner took great delight in the art classes taught by her favorite nun. She painted with a big, bold and curious brush. In her teens she put aside her paints for more left-brain academics and later a career in law and policy. (She has a BA in English from Tufts University and a JD from Suffolk Law School)

About 5 years ago, Meg picked up her brush again and has been making mixed media paintings and collages using papers that are hand painted, mono-printed, stenciled, stamped and sometimes found. She works in an intuitive and playful way often responding to themes that have shaped her life: her 1950's Catholic girlhood, her love of maps and stories from her father's POW experience. She has taken courses in drawing, painting and collage at the Museum School, Mass Art and the deCordova and has studied with the artists Adria Arch and Alexandra Sheldon.

In the attached pieces, Meg uses fragments from her Father's POW diary and letters to guide her explorations. Each collage in this series was built from torn papers assembled piece by piece letting structure and shape emerge from its foundation. Often bits of the diary or letters entered the piece in an early layer but got buried as the work emerged. The painted papers, text and maps combined together in layers to communicate meaning and experience. Working this way helped in piecing together the past while allowing imagination to create a visual memory.

Visual Alchemy

January 2 - 25, 2015

Dianna Vosburg



Strange Autumn

Clear nail polish on paper, mounted on board
\$300.00

This work plays with thin film interference, an optical phenomena familiar to most of us when we see the diffraction of light in spilled gasoline on wet asphalt. I use clear nail polish formed into very thin films and then lifted onto black paper. The thin films create brilliant color and strange effects without the use of pigments. The work changes radically as you adjust your point of view, referencing the uncanny, disinformation about fossil fuel use and climate disruption, and elegiac beauty.

Timothy Wilson



Sun Legend
photograph
19" x 24"
\$300.00



Hard Wave
photograph
19" x 24"
\$300.00



Visual Alchemy

January 2 - 25, 2015

Timothy Wilson

Many years ago I was given an antique twin lens Rolleiflex camera with which I made rather melancholy but evocative black and white landscapes of Martha's Vineyard. With guidance and critique from painters and photographers I respected, I developed a style which obscures boundaries between painting and photography, emphasizing shape and atmosphere rather than content or locale. Given my place on the timeline of photographic technology, I made the often conflicting transition from darkroom to digital, a formative journey that led me to now comfortably straddle film and digital photography.

Some of these rock face images are of my one hundred year-old Somerville house foundation and that of the house next door. Seemingly mundane rocks reveal a world of abstract and powerful images, a kind of serendipitous alchemy. In those days builders used interesting and random mixes of available stone, irregular in shape, color, smoothness and hardness. Other images are of paving stones which yielded a map of twisted lines and hues.

Peter Wise



Shock
Digital Photomontage
8 x 11 in.
\$225.00

I've been making images for the better part of my life, concentrating on historical, art historical and biographical subjects. I work in oil paints, acrylics, photomontage, collage, digital images, and watercolor. I am a member of ArtsWorcester, Worcester, MA and show work periodically at the Sprinkler Factory there. I also have had work exhibited at the Fitchburg Art Museum, Mass College of Art and many other regional shows. I was a cofounder of Sleeping Dog (Coalition of Artists for Free Expression) in the 1990s. I believe in the engagement of visual arts in political and social contexts.

Hilary Zelson



Fox Fur Nebula

Colored glitter and acrylic gel
medium on stretched canvas

46 x 42 inches

\$3,500.00

Hilary Zelson is a mixed media fine, installation, and community artist, and an art educator at the Museum of Fine Arts, Boston. She earned a bachelors degree at Union College with a major in Studio Fine Arts, magna cum laude, and she is currently a Master of Fine Arts candidate at the School of the Museum of Fine Arts, which is a part of Tufts University. Hilary uses non-traditional materials in her artwork including glitter and recycled materials, and her time consuming process involves significant layering. Themes of Hilary's work range from science to color, but the world always plays on the constraints of the art world, and have an overtone that invites viewers to question the reality of her artwork and therefore the realities of our world.

The work submitted comes from the series of work, Glitter Painting. Glitter Painting includes works created using Mixed Media, more specifically, using glitter (instead of paint) on canvas, panel, and paper. This particular selection of works comes from the series, Astro-Art. The small reflective particles mimic how I imagine the stars are really glowing in those far away Nebulae. To me, the paintings not only question what lies beyond our Earth, but also reassures us of natural beauty everywhere in the universe. The glitter provides an amazing and wondrous reality not possible with any other media.