

FOR IMMEDIATE RELEASE

Stirring + Layering: Associate Artists' Group Exhibition
February 1 – 26, 2023

First Friday: February 3, 5–8:30pm
Artists' Reception: Saturday, February 18, 3–6pm
Closing Reception: Sunday, February 26, 3–5pm
Gallery Hours: Wednesday – Sunday, 11am – 5pm

Boston Sculptors Gallery presents *Stirring + Layering*, celebrating the innovative and ambitious work of our fourteen Associate Artists in this annual group show. The work features physical and conceptual layering and the stirring together of diverse materials and narratives. While the act of stirring can combine ingredients into a whole, it can also be used to stir up emotions, foment ideas, and create calls to action.

The fractured figurative work of **Delanie Wise** and **Stacy Latt Savage** delves into our individual and collective experiences, as well as the congruity of opposing forces. Wise's ceramic sculptures, while not definitively self-portraits, reflect her own sensibilities yet posit her life experiences are more universal than unique. A bust depicts a woman literally of two minds—her head neatly bisected, while another figure is part woman, part vase, trapped in her vessel. Or is she a magical genie emerging?

Savage's work explores the complexity of human emotion, particularly the co-existence of opposites in a single body. The desire to be seen and connect while at once fearing rejection and yearning to disappear. The ability to be both hopeful and terrified about our future. Through the choreography of repeated shapes, Savage's sculptures are both solid and dissolving, portraying the dualities inherent to human nature.

Hillel O'Leary and **Jaeok Lee** layer cultural traditions, sacred spaces, and identity within their work. O'Leary's installation of small-scaled works is rooted in queer theory, postindustrial philosophy, and religious iconography to create a site of resistance that poaches from the aesthetics of sacred spaces to ultimately claim gender validity. Simultaneously, the artist invites the viewer to imagine sacred objects that might best personify their own identities.

Paying homage to Korean cultural traditions, Lee crafts a ritual space in ceramics to honor her late mother. Two tall poles adorned with birds atop signify the entrance to a hallowed sacred site. Beyond, figures of tomb guards and cutout shapes of flora and fauna glazed in bright polychrome invoke Korean funeral bier decorations.

Bridget Mara-Williams and **William Brayton** investigate concepts of protection and vulnerability. Cast in wrought iron, Mara-Williams' *By Appt. Only* evokes a plaque advertising a business, but instead identifies the artist's introverted nature and signals a defensive boundary. A Kevlar parasol hovers above, adding an extra layer of protection, both physical and metaphorical. William Brayton's *Bower* is a large archway constructed of aluminum and welded bronze. Defined as a pleasant, shaded setting under overhanging trees, this bower's hard, cold, and thorny metal surfaces prove disquieting. Although it may temporarily shelter the viewer, it offers little sanctuary.

Elizabeth Cohen, Lynn Szymanski, and Rebecca McGee Tuck take their cues from the natural world—from its bounty to its current state of crisis. Cohen explores relationships between natural and imagined forms in layers, patterns, and new contexts, inviting a quiet moment and unexpected delight. Incorporating hand-thrown porcelain, mulberry paper, wasp nests, and other objects found in nature, the work celebrates biophilia, as well as our innate instinct to connect with nature and other living beings.

Szymanski and Tuck point to humankind's destruction of nature, stirring up concern and fomenting calls to action. Re-purposing wooden bee frames and honeycomb used in apiaries to collect honey, Szymanski's *Occupancy* references the notion of home, as well as nature as a resource and our expectations of it. She literally spells out the bitter truth in words: "Nothing went to plan..." Tuck's *Altering Course* is a series of colorful nautical flags crafted from discarded materials that posed an environmental threat. Since ancient times, sea-going vessels have used these flags to communicate. The artist offers a key to viewers and asks them to decode the message the flags spell out—a vital plea to alter our course.

The process-focused work of **Martha Chason-Sokol and Jeffrey Nowlin** is informed by the layering of materials and open-ended narratives. Built from the detritus of domestic life—an abandoned stroller, a power drill, and a working clamp light—Chason-Sokol layers, wraps, and binds objects in tape and fiber, suggesting skin, bandages, and protection. Part sculpture, part werewolf, this darkly humorous figuration explores notions of power, escape, migration, and transformation.

Nowlin's sculptures marry the unexpected materials of plaster and wire to create flamboyant, abstracted, sometimes almost figurative forms. For Nowlin, the layering process represents how we relate to the characters and experiences in life. These spontaneous, multidimensional, and tactile works rely on close inspection to enact their full realization.

Bruce Armitage and Aaron Brodeur stir up tales of imagined myths and ancient histories. Armitage offers a ceramic figure reminiscent of a Greek god. A chiseled male physique with flowing locks perches atop a bespoke pedestal, set against a framed background of acanthus leaves and ornamental medallions, suggesting adulation and praise are in order. Brodeur's *Statue of Combined Venerated Figures* is a presentation of mock anthropological specimens. As told, these mysterious artifacts were unearthed from the ruins of unknown prehistoric civilizations by the seafaring Venkazi tribe. While each one alone carries specific import, amassed their potential powers are harnessed into one totality.

Stirring up the concept of space, **Steven Buduo** offers a series of small-scale architectonic steel sculptures that seemingly capture the space around them as if it was a tangible material. Completed during a residency at the Steel Yard in Providence, RI, they typify the artist's persistent study into the significance of space and gravity—a concern universal to sculptors throughout the ages.

Stirring + Layering is the third annual exhibition of Boston Sculptors Associate Artists and a wonderful opportunity to experience a diverse array of work by a multi-talented group of sculptors.

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Bruce Armitage



William Brayton



Aaron Brodeur



Steven Buduo



Martha Chason-Sokol



Elizabeth Cohen



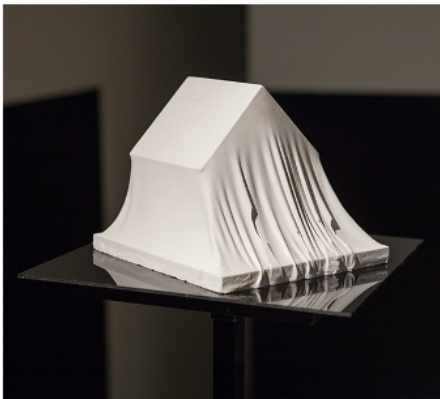
Jaeok Lee



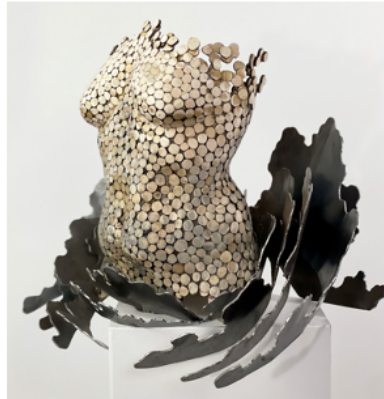
Bridget Mara-Williams



Jeffrey Nowlin



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Delanie Wise

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