



About Face

Juried and curated
by Michelle May
and Payal Thiffault

[FOUNTAIN STREET]

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INTERNATIONAL GROUP EXHIBITION

About Face

Juried and curated by Michelle May and Payal Thiffault,
founders of *Juniper Rag*, an independent visual art
and lifestyle magazine

July 27–August 27, 2023

Fountain Street Gallery
Boston, Massachusetts

The multiplicity found in this exhibition is the face of the world that confronts us every day, emotional and vulnerable, telling a universal story of an experience that unites us.

—MICHELLE MAY AND PAYAL THIFFAULT, JURORS

EXHIBITING ARTISTS

Elisa Adams	Jackie Liu
Marines Adrianza	Nicole Maloof
Dana Al Rashid	Nathaniel Massari
Elizabeth Alexander	Kate Morgan
Susan Alport	Denyse Murphy
yi believe	Carrie Nixon
Trudy Borenstein-Sugiura	Paul Plumadore
Sandra Cohen	Chelsea Revelle
Delaney Conner	Karin Rosenthal
Linda Diak	Simone Scholes
Natasha Dikareva	Fay Senner
Dina Doyle	Robert Steffen
Dimitri Dubuisson	Diane Sullivan
Julia C R Gray	Robert Sullivan
Naomi Grossman	Stephanie Todhunter
Casey Hayward	Gay Tracy
Bob Kephart	Ira Upin
Karen Khan	Nick Ward
	Bruce Wilson

CURATORIAL STATEMENT

Subjectivity is supreme in the professional world we live in. Our world as artists, marketers and promoters of art is one of image-making, creative editing and trend forecasting. With an overwhelming submission response to “About Face”, our immediate reactions and intuitive convictions, combined with the close study of artist statements dictate the results. Selecting art allows us to profoundly express personal preferences and strong aversions. In many cases, the strongest artist statements ultimately informed our final choices between the art we loved visually and art that resonated with the call. This emotional quotient started revealing itself immediately to us as we learned about the work and the artists. The visual stories selected are executed expertly, the descriptions of materials and processes were accurately described, and intentional statements were thoughtfully written.

“About Face” is a prestigious visual narrative that emerged out of five rounds of viewing and study. The collection dares to explore many varied ways this group of contemporary artists has represented identity in a cultural construct, existence in a litany of an unjust world, pain, loss and also as a celebration of self and empowerment. The show title references the “face”, and what we found in this selection of interpretations had to be a deep and resolute story of the human condition. While there is a continued relevance of portraiture in this collection, we reach beyond to connect on a mission-driven level. “Let your voice be heard” suggests personal intimacy and confrontation, cultural, political and personal engagement. The works submitted, many of which were large-scale and not all representational, brought us through channels of discovering the best that fit this narrative. We selected 6.8% of the 691, including different painting mediums, photography, sculpture, assemblage, textiles and groupings of small pieces which increased our goal number of just 30 works (4.25%) to 47 total pieces. Selection for this call was extremely difficult and competitive.

Included are mesmerizing self-portraits over time like “Wishful Thinking” by Jackie Liu, to depictions of family and people of the past, the works convey a range of hopes and aspirations, preoccupations and fears, and distinctive world views in critical, unvarnished and creative ways. “Maybe She Went Out For a Walk?” by Nathaniel Massari was riveting and a poignant illustration that begs so many questions. “Death in Consumerism” and “The Erasure of the Natural” by Dana Al Rashid provide absolute surprise, allowing the viewer to envision an ethnic tapestry in the distance and a symmetrical visual reminiscent of the formula of the tableaux of Wes Anderson as you approach, realizing the depictions are distinctively pop culture. Amplifying plurality and difference, the artwork does not reveal itself too easily and lays bare the complexity of historically marginalized communities and people facing personal, cultural and community challenges.

Historically, artists have been the voices of humanity. This show is an example, and by viewing it we have the opportunity to know each other better. The power of “About Face” proposes that the multiplicity found in this exhibition is the face of the world that confronts us every day, emotional and vulnerable, telling a universal story of an experience that unites us.

—MICHELLE MAY AND PAYAL THIFFAULT



Elisa Adams

CONCORD, MA

Much to my “Surprise!” (and exasperation), we as a nation have backslid. Today, Roe V Wade and women’s rights are in jeopardy; Dr. Martin Luther King’s hard work and Black Lives Matter seemingly don’t; and we’ve turned our backs on inclusion and the LGBTQ+ communities. How can this be? Where has humanity gone? Harmony has rotated to deep polarization. How has this happened? I am left with many questions along with disbelief and “Surprise!”

Surprise!

Soapstone

9 x 4 x 4 inches

Marines Adrianza

PASADENA, CA

I find inspiration in my passion for macrophotography in the study of human behavior and emotion. My work is a depiction of an internal world that connects nature and the quotidian with the artist's own subconscious mind. Layers of translucent paint mixed with many materials such as oil sticks and graphite represent visual, psychological, or emotional aspects of life. I am interested in the gestures and rhythmic spurts of the hand while painting, as for me it's an inexplicable language that can be experienced by the viewer evoking an emotion.

Murae

Mixed media on paper
30 x 22 x 1 inches



Dana Al Rashid

KUWAIT CITY, KUWAIT

The face is our unique identity that we present to the world. This facial identity, with all of its ethnic representation of ancestry and lineage, is currently being erased and eroded by unrealistic beauty standards of the consumerism age. The artworks are done in miniature style, creating a juxtaposition between the authentic Middle Eastern identity and modern consumerist culture. The Arabic titles are written in a poetic, rhyming style, known as "Sajaa' - ", that was present in the original miniature format, while luxury brand logos were repurposed as ornamental motifs..

LEFT

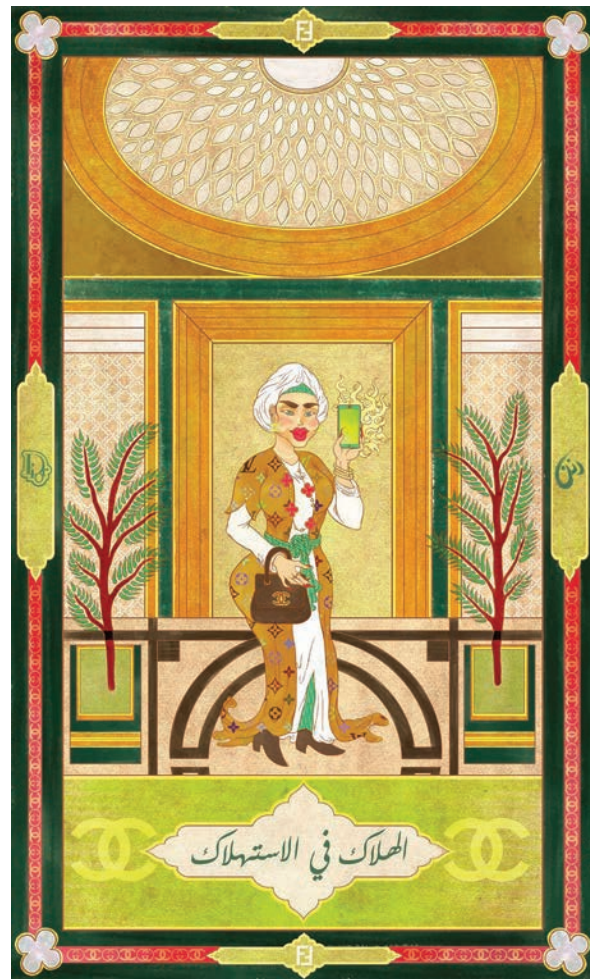
Death in Consumerism

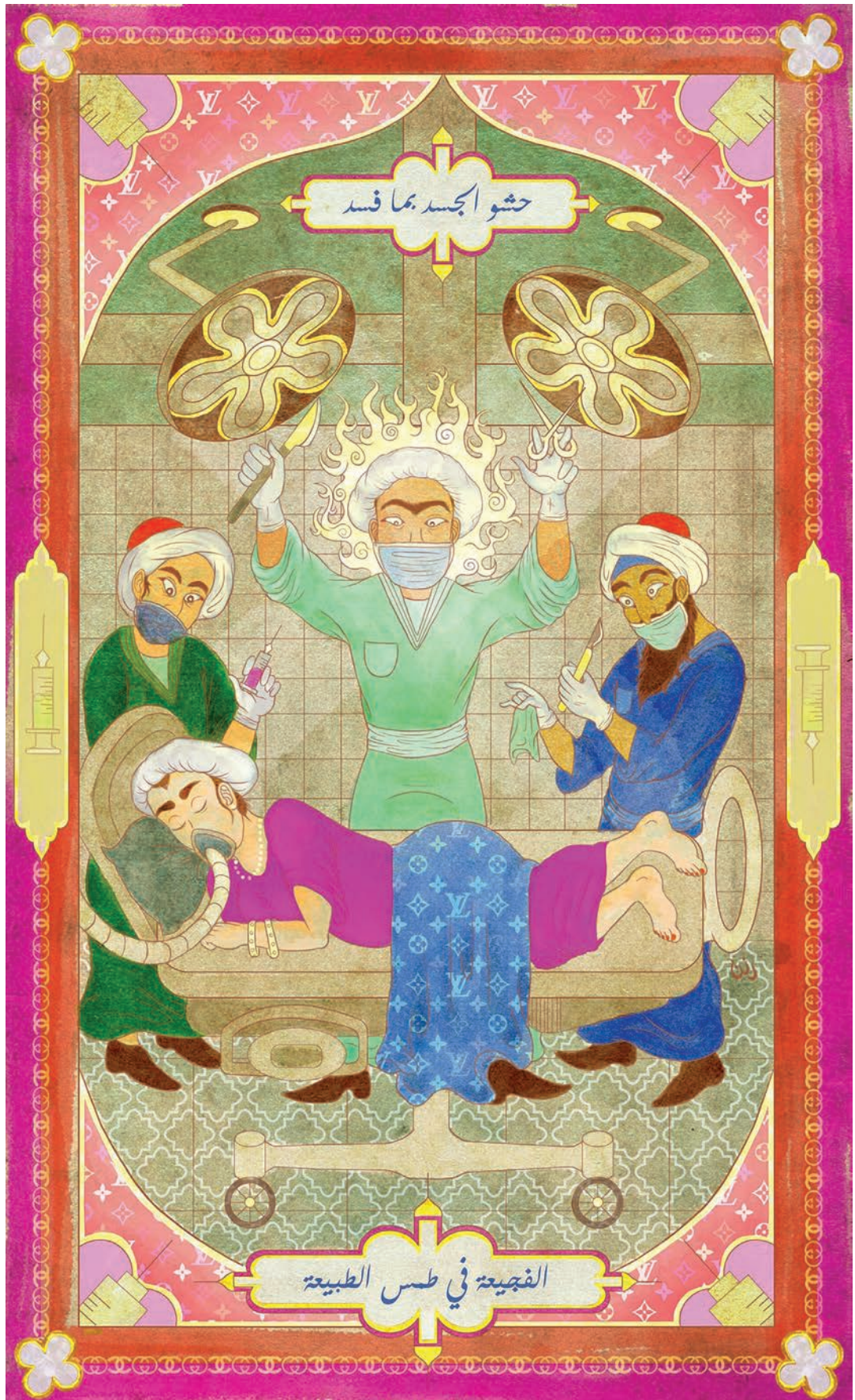
Digital print on fabric, embroidery
95 x 57 x 2 inches

RIGHT

The Erasure of the Natura

Digital print on fabric, embroidery
95 x 57 x 2 inches







Elizabeth Alexander

AMESBURY, MA

I have been collecting Confederate commemorative plates since 2016 in response to the rise in white supremacist pride in contemporary culture. These plates were manufactured in the 1990s for people to hang in their homes and pass down to future generations aided by collectible marketing. I edit each plate by extracting the Confederate symbols, leaving only the American landscape between the voids. The dust from each removal is harvested and displayed below its plate of origin to show that history cannot be erased; there is still a residue and the dust remains.

It wasn't until I began this work that I learned that I have ancestors that fought and died for the Confederacy. Now this work is as much a rejection of these systems of oppression as it is a reckoning about my own place in them. The title is paraphrased after a Frederick Douglass quote in a speech spoken over a century ago, and reminds us not to settle for symbolic gestures of progress as so little has changed.

**A Mightier Work is Ahead:
They Were Soldiers Indeed no.2**

Hand cut porcelain, dust, glass,
cork, gold leaf, brass
13 x 8 x 1 inches



LEFT

Portrait

Digital print

10 x 14 x .08 inches

RIGHT

It's About Time

Digital print and collage

10" x 8" x .05 inches

Susan Alport

BROOKLINE, MA

My work is compelled and propelled by the question: How do you make an image your own? How does one simultaneously preserve the essence but change the quality of another person's art?

As an artist working with photography, I confront this question daily as I'm pulled like a magnet toward particular faces because of some associative appeal I may not consciously recognize or understand. But the reason is secondary to the actuality of spotting that "perfect" face in someone else's oeuvre—in a book, on a card, in print or on screen—and knowing it should be in my artistic realm and reality, but not yet. That's where and how and my work begins.

Finding the source materials is easy. The "right" faces and I find each other fast. It's an immediate connection. But then the responsibility is vast: how to preserve that essential pose, glance, entity in a wholly new context with different placement and materials? How do I take and make Man Ray, for example, my own?



yi believe

CARLISLE, MA

“How to stay afloat” g apples with “saving face,” what is beneath the surface, and how we have to move through emotional lows to get to a sense of peace. This piece relates to the theme on many levels, but on the most basic, the face is where we express much of our emotion. The ability to express emotion can break down structures of toxic masculinity that do not allow men, especially men of color, to express weakness or their full emotional spectrum. Furthermore, Asian men are feminized whereas Black men are viewed as hyper masculine within current racial prejudices. This conversation impacts women as well, because the other end is a standard of misogyny that depicts women as overly emotional. This piece forces us reconsider how we look at emotion and prejudice by examining what is expressed on face, both above and below the surface.

how to stay afloat

Oil on canvas

48 x 36 x 1 inches



Trudy Borenstein-Sugiura

PRINCETON, NJ

My collage work investigates the use of the subject's original personal documents and/or related material in the desire to record and capture time while exploring memory, with the intent of revealing new perspectives to established identities. Even as a depiction evokes a likeness whose semblance is filtered through personality or mood, it also forms a historical record that tells an incomplete story. Documents are nonjudgmental and reflect many forgotten aspects of personal history as they relate to society, cultural practices, folkways and personal idiosyncrasies. They are evidence of the multiple aspects of a point in time; building blocks to the whole. The reuse of these precious papers is with the intent of repurposing them for future reflection. They become not just the surface of the picture, but materialize as inherent elements of the narrative. Words, times and dates of particular importance blend into shadows in order to tell the story.



LEFT

The Other/Brother

Cut paper collage
17 x 11 x 1 inches

RIGHT

Thursday's Child

Cut paper collage
17 x 14 x 1 inches



THURSDAY'S CHILD
tracy S 9/1/20

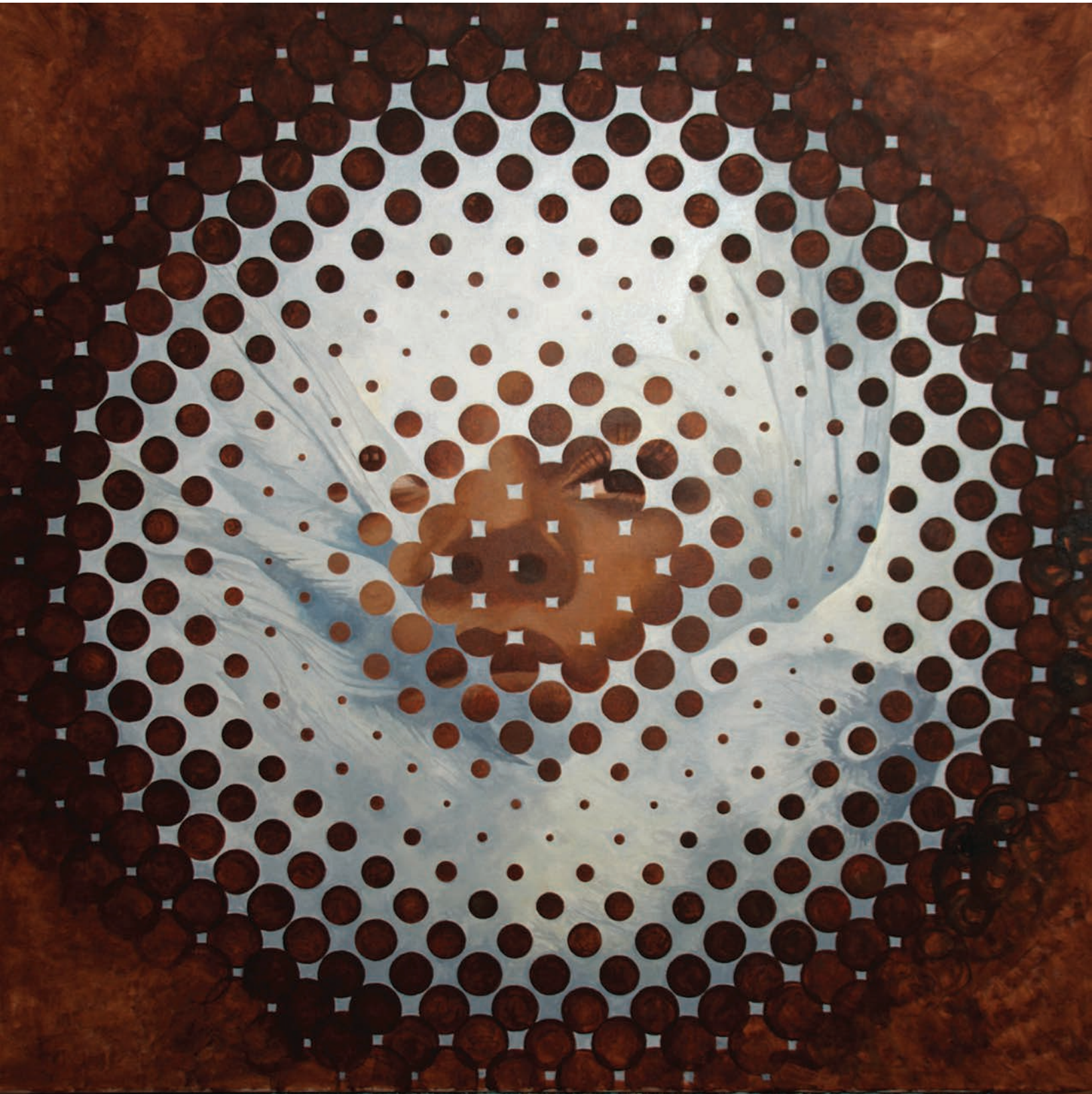
Sandra Cohen

IPSWICH, MA

“Identity” is a concept as full of perplexities as Reality. Between what one creates or believes themselves to be and what is perceived by another (or the world aggregate), there are versions in multitude. Finite definitions can only be fallacies, or at least fleeting. Excluding a Solipsistic perspective, Identity must exist in flux between infinite versions.

Kilroy

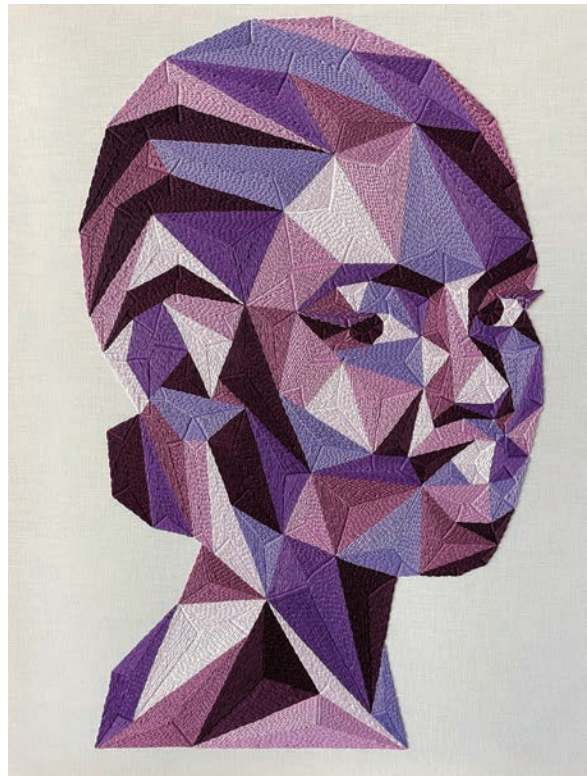
Acrylic on canvas
30 x 30 x 1 inches



Delaney Conner

NEW YORK, NY

My work focuses on nuanced facial profiles to highlight the delicate boundary between a woman's ability to feel beautiful and the overt sexualization she may receive when externally perceived. To reject the insinuations often thrust upon the female form, I present only highly rigid and resolutely geometric portraits of women, without a stroke of traditionally accentuated voluptuousness or vulnerability. By abstracting identifiable features and removing individual characteristics to varying degrees, I re-examine our perceptions on "appropriateness". My mission is to create broadly familiar subjects that reflect femininity as part of the Whole rather than the Individual. The textures and micro-patterns in the thread-work accent the idea that there is no definable limit from where the fabric that we wear ends and our inner, more personal and emotional inner weavings begin.



LEFT

Ugh

Punch needle embroidery (fiber)
30 x 24 x 1 inches

RIGHT

Love That For Me

Punch needle embroidery (fiber)
30 x 24 x 1 inches





Linda Diak

CHESTER, VT

My work is about capturing emotion, expression. I normally focus on animals, as people are often more comfortable perceiving and studying emotions through animals than other humans, but I've made some exceptions. "Franklin Habit" is based on an image by Franklin Habit taken in front of the Paris Opera House. Franklin is a writer, artist, photographer, knit designer, and knitting instructor with a large and loyal following. Miserable in Chicago, Franklin did an "about face" in 2021 and relocated to Paris. The peace and relaxation he found in his new home was evident in his face. The moment I saw the image, I asked to quilt it. I made one of the birds from the Opera House into the bluebird of happiness alighting on his hat brim.

Franklin Habit

Cotton fabric, thread, wool
and cotton batting
38 x 33 x 0.5 inches

Natasha Dikareva

NEWMARKET, NH

As a sculptor, I am constantly exploring new ways to capture the depth and complexity of human experience through the expressive power of faces. Each sculpture is a unique exploration of the nuances of human emotion and the intricacies of facial expression. By paying close attention to the subtle variations in each individual face, I am able to create works that speak to the universal human experience.

The use of facial expressions in sculpture provides a powerful tool for addressing important social and political issues. By depicting faces that reflect on topics such as climate change, social injustice, and war, I aim to inspire empathy and encourage viewers to take action towards positive change. Through the power of faces in sculpture, I hope to create artwork that sparks meaningful conversations and promotes social awareness.

Witness

Stoneware, stains, glazes

15 x 17 x 9 inches





Dina Doyle

TIVERTON, RI

By distorting human form, hyper-idealizing it, and by dropping social norms, I am inviting the viewer to connect to his/her imagination, wonder and play. I would like my paintings to ask the viewer to choose for themselves where it will take them. I take my inspiration from the Mannerist era and Late Renaissance artists like Bronzino, El Greco, Tintoretto, and others.

Bleu Coeur

Oil on wood

12 x 12 x 1 inches

Dimitri Dubuisson

HYDE PARK, MA

Born in the islands and now based in Boston, as a child I had a strong imagination, and drawing was the only thing that I felt I could do to express myself. Now years later, as I explore the full spectrum of art, the inspiration for my artwork comes from surrealism, classical fine art and street art. The combination of each of these elements with storytelling creates a new experience for each viewer. My work talks about spirituality and unlocking the latent potential that lies within every soul. I am inspired to make changes in the world through art.

Social Interaction

Acrylic on masonite
23 x 27 x 1 inches





Julia C R Gray

CARDIFF BY THE SEA, CA

My sculpture series “On His Way Up” was my reaction to the extreme language used by male politicians to justify legislation that is destructive to women’s health care. Former Missouri Congressman Todd Aiken’s statement, while campaigning for the Senate in 2012: “If there is legitimate rape a woman’s body will expel the sperm,” shocked and motivated me to consider what was happening with sexual politics. I had believed that abortion rights were protected through the Roe VS Wade decision. The recent Wade decision, which abandons nearly 50 years of precedent, marks the first time in US history that the Supreme Court has taken away a fundamental right. On “His Way Up/Manifesto” vaginas on the sole of a man’s shoe express male politicians’ abuse of women’s rights. My manifesto, written on the top of the shoe, reclaims my power as a woman. My “SHE Coral” torsos depict our choice as vulnerable, strong women to protect the vulnerable and powerful ocean.

LEFT

SHE Coral (Glacier CR10)

Mid-fire ceramic, oxides, glaze and gold luster glaze.
10 x 5.5 x 4.25 inches

RIGHT

His Way Up, Manifesto

Mid-fire ceramic, slipcast and glazes
6.5 x 12 x 9.5 inches



Naomi Grossman

ROCKVILLE CENTRE, NY

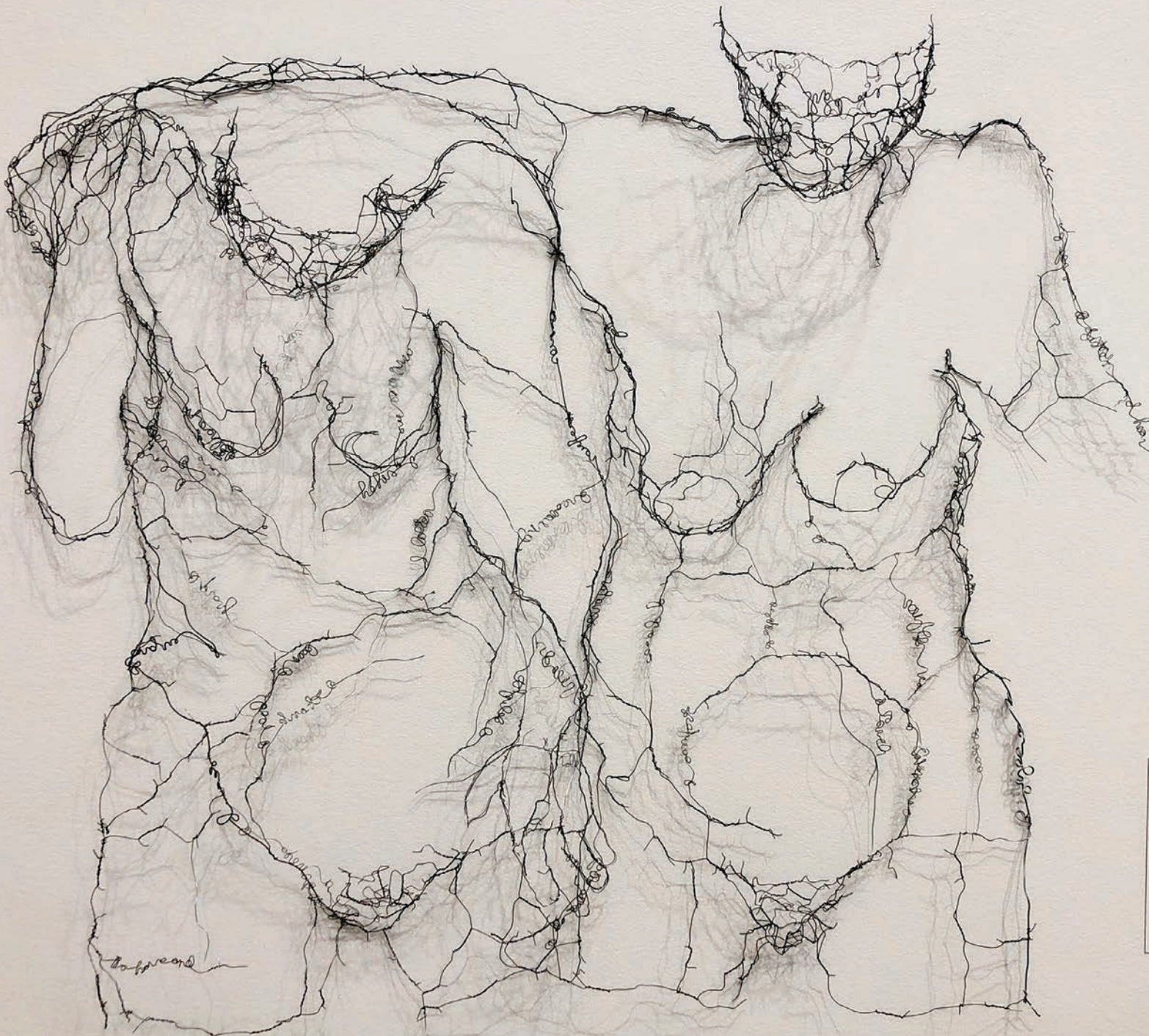
My sculptures are drawings in space. The wire, like a line drawing, changes in character from thin to thick. Wire reflects the female form that has a tension, as in the expression “wired”, strong and flexible, also delicate.

The sculptures have words embedded in their “skin”, sometimes legible, sometimes mysterious. These words give the viewer the sense of eavesdropping on someone’s secret obsessive thoughts. This sculpture encapsulates the experience of growing older in a culture that glorifies youth. Aging skin wrinkles and sags, etched with time and experience in an era where aging is disdained and people are encouraged to change their looks to continue to look young. The wire “skin” folds and, creases, forming words of anxiety and awareness of the passage of time, secrets are whispered, fears revealed. My work brings up issues of change, loss, displacement, isolation, insecurity and the desire for connection and love.

Connection

Wire, words

41 x 35 x 9 inches





Casey Hayward

STONEHAM, MA

“Juan” is a single father, widower, and person addicted to opioids. In and out of prison, he can only sometimes support himself and his daughter by selling drugs. Juan is like many caught in the cycle of opioid addiction and is one of a number of anonymous participants in the photo-sculptural exhibit “Vague Space.” Juan agreed to be audio recorded and photographed because he would like others to be aware of the difficult circumstances facing his loved ones and so many who have fallen victim to opioid abuse. In “Your Protection” Juan’s photo has been transferred onto plywood (found near the site of our interview) and his face is metaphorically imprisoned by scraps of wood and rusted nails covered with syringe caps.

Your Protection

Plywood, laserjet photo transfer,
found objects
27 x 36 x 3 inches

Bob Kephart

SOUTHBOROUGH, MA

In "Root Mask," copper and brass elements are integrated with found wood. The dried root resembles a mask, which is a natural framework for the creation of this tribal mask. It is an expression of the mythological power of tribal wooden masks actualized through the face of an imagined creature.

Root Mask

Metal and wood

12 x 7 x 4 inches



Karen Khan

RICHMOND, MA

With "Imminent," part of my "Reflection Series" I strive to explore how humanity's perceptual awareness is changing as influenced by ideas from quantum physics.

It is a quantum idea that all matter is energy. The fact that we still see the illusion of objects fascinates me. I now see realism as abstract.

I seek to compose unique and hopefully beautiful still-life set up intuitively based on pure form. No paintings are about any associated stereotypes of everyday objects.

I question space through the use of reflective surfaces and mirrors.

Is the reflection of an object more real than the object? Hanging objects defy gravity. Recently, I have included Hubble telescope reinterpretations as backdrops and reflections in my work. I wanted to present pure form more clearly in universal space.

Imminent

Acrylic on canvas
26 x 36 x 2 inches





Jackie Liu

WESTON, MA

“Wishful Thinking” is a bittersweet meditation on childhood nostalgia and the inevitable loss of innocence. Through the echoing of my own figure—in past and present—I implicitly question the temporal bounds of “self”-portraiture: how much time must pass to render one a stranger to oneself?

Wishful Thinking

Oil on canvas

48 x 36 x 1.5 inches

Nicole Maloof

WASHINGTON, DC

My practice engages themes of assumption, expectation, seduction and the abject body. I investigate my relationship to my body and its implications in the world through material exploration and abnormal forms. I was diagnosed with Type 1 Diabetes when I was four years old. By working with homemade hard candy, Jell-O and spent medical supplies, in combination with plaster, acrylic paint and resin, I seek to challenge the audiences' expectations as I create bizarre sculptures that are humorous, ironic, childlike and disturbing all at once.

The Freddy Jar

120 hard candy Autosoft 90
Infusion Sets in glass candy jar
13 x 9 x 9 inches



Nathaniel Massari

NORTH ADAMS, MA

My work explores identity and its connection with individual choices. Our choices assert our identity over time, and the identity we create influences consistent choices. But what happens when that reciprocity is broken? Choices inconsistent with self-conceptions can cause doubt and insecurity, incapacitating future choices. "Maybe She Went Out For a Walk?" examines what originates in family history and childhood. A death in my family brought discoveries that reframed much of my experiences growing up. It expanded my sense of self in an almost violating way, causing me to better reflect on the meaning of my past and future choices.

Maybe She Went Out For a Walk?

Acrylic on stretched canvas, trash bag,
scrap wood
42 x 36 x 1.25 inches



WARNING: TO AVOID DANGER OF SUFFOCATION, KEEP THIS BAG AWAY FROM BABIES AND CHILDREN. DO NOT USE IN CRIBS, BEDS, CARRIAGES OR PLAYPENS.
THIS BAG IS NOT A TOY.
SUFFOCATION RISK: TO AVOID DANGER OF SUFFOCATION, KEEP THIS BAG AWAY FROM BABIES AND CHILDREN. DO NOT USE IN CRIBS, BEDS, CARRIAGES OR PLAYPENS.
THIS BAG IS NOT A TOY.



Kate Morgan

DOUGLAS, MA

I have an insatiable curiosity for how the world works. I am as passionate in my interest as to how the universe operates on a technical and mechanical level as I am concerned with how I—and we—as humans, are to conduct ourselves within it.

Every series I create weaves my own personal story with my interests in the humanities, science, and religion. These intellectual domains provide great value when they attempt to explain our world, and can offer deep context to the human condition. Whether generating tension or resolve, I try to create a space in my work for them.

what was, what is and what will be

Plaster, acrylic inks and soft, pastel,
crayon, gold leaf, graph
30 x 24 x 1.5 inches





Denyse Murphy

HAVERHILL, MA

I saw a TV show once entitled Boston Medical in which a transplant patient was about to receive a heart, but instead died on the operating table. The man was an organ donor and the doctors asked the man's widow if they could remove and transplant his face. The woman thought for a moment about how we recognize each other by our face, how the world recognizes us and how this recognition makes us who we are. She agreed to the operation. I am interested in our shared experience as temporary, physical beings and how this experience both shapes and connects us; the exploration of a recognized self, walking between material and immaterial worlds, and the threshold between the two.

Facing II

Mixed media, digital print,
colored pencil, paint
13 x 17 x 1.5 inches

Carrie Nixon

WORCESTER, MA

I taught at a university in Worcester, MA for 14 years, and a colleague and I have been painting student models, along with other models from the community. I have become especially interested in working with young immigrants of high school and college age. I find them inspiring as they navigate not only the challenges of being young in the U.S. but also the demands of integrating two cultures and languages. They display strength and grace as they merge their identities, each in his/her own manner. These portraits each explore an individual, but collectively they are a protest against those who would demonize and dehumanize these new Americans.

**H from Somalia
(Young Immigrants Series)**

Oil and crayon on mylar with
brass grommets
33.5 x 24 x 1 inches



Paul Plumadore

MILANVILLE, PA

I unite surprising elements to create unexpected graphic images. My early background in modern dance instilled a range of experience in the theatrics of heightened states of being. In this sense, I approach each piece as a “choreographic” moment in time, theatrically occurring where alien worlds collide.

In the late 1970’s, on an inexplicable impulse, I began cutting up and reassembling some books from my childhood. I had just left The Paul Taylor Dance Company and was at loose ends. Those early experiments with paper were compelling to me, and led to a brief career illustrating books, record jackets, etc.

Since the mid-1980’s I’ve worked almost exclusively with antique and vintage material, and with acid-free boards and glues, and surgical knives. All my work is analog and computer free.

TOP LEFT

Anatomy Lesson #33

Antique and vintage paper montage
6 x 5.5 inches

TOP RIGHT

Anatomy Lesson #37

Antique and vintage paper montage
8 x 6 inches

BOTTOM LEFT

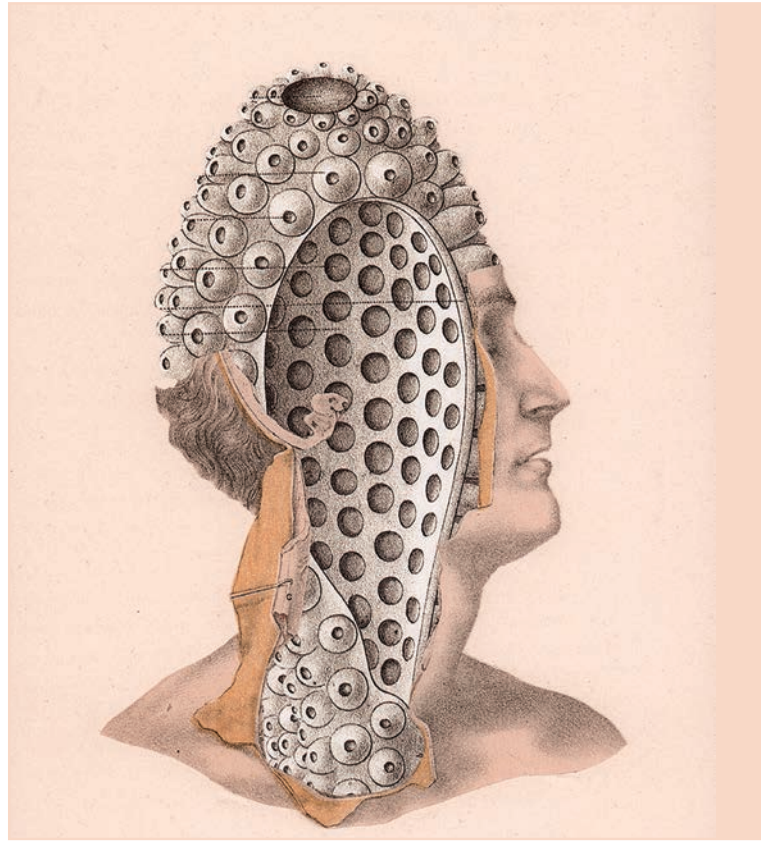
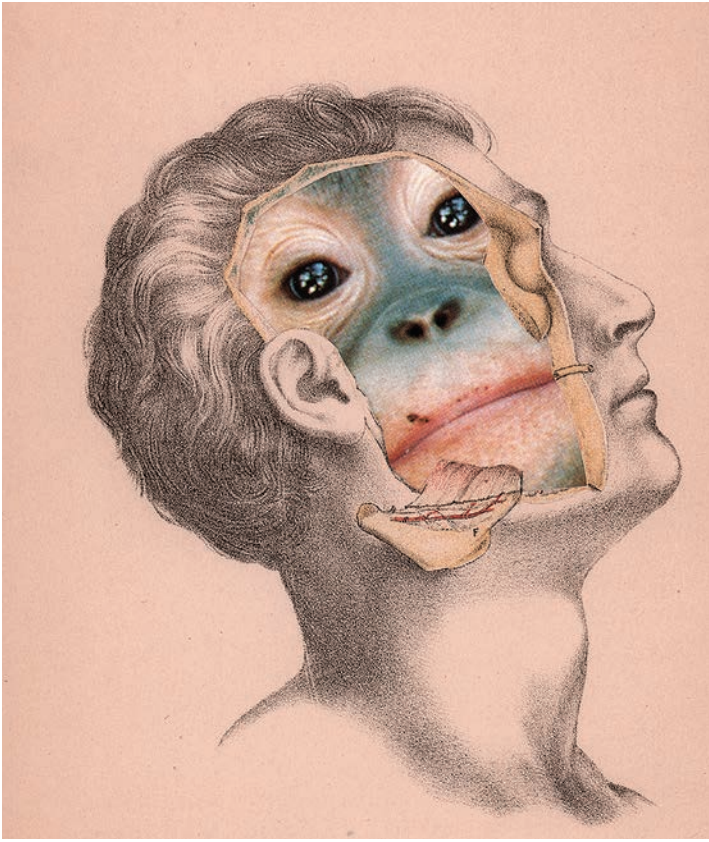
Anatomy Lesson #47

Antique and vintage paper montage
10 x 8 inches

BOTTOM RIGHT

Anatomy Lesson #49

Antique and vintage paper montage
7.75 x 5.25 inches





Chelsea Revelle

JAMAICA PLAIN, MA

Suppressed by the historical perception of a woman's role in the home, I explore questionable positions, literally, of the female in relation to her identity and societies expectations. Exposing vintage self help books for shaping a wife's personality and how to obtain the perfect body, I isolate these awkward figures into a digital composition to confront the traditional norms of domestic duty. Embroidered elements and appliqué encroach on the melancholy scenes to imply a psychological complexity and emerging hysteria as a result.

Grooming the Thoroughbred

Digital print on canvas with
embroidery floss, yarn, appliqué
24 x 30 x 1.5 inches

Karin Rosenthal

WATERTOWN, MA

Something mysterious and unpredictable happens when people's faces are reflected on the water's surface. Stories are set in motion by the people photographed. They are of them but go beyond them. Even though they are photos of people's heads, they are not necessarily portraits. This new series, titled "Faces," speaks to the progression of time, to youth and aging, to looking within, and to making peace with our mortality.

Generally, I rotate the original image differently from the way it was taken so that the reflected head is equivalent to the subject's head and reveals more than the original orientation would have.

Conversation, 2022

Archival pigment print

24 x 20 x 1 inches



Simone Scholes

MANSFIELD, MA

Clothing is a form of expression, it's how we want the world to see us, but is also a guard to exposing our true inner self, where our inner thoughts are often suppressed through fear of being accepted. I like to capture the attitude and personalities the models express through the poses and textiles. What do they want you to know about them and their culture, and what are they hiding?

Heavily influenced by natural materials, I often start with a wooden board instead of a traditional canvas. Using bold brush strokes and plenty of Linseed oil, I play with familiar shapes and light to create different personas. Using a combination of materials and textures, my fashion and textile inspired artwork aims to capture both the outward beauty and the inner mystery of human beings.

Be Here Now

Oil on cradled board
30 x 30 x 2.5 inches





Fay Senner

HUDSON, MA

I am a mixed media artist working with photography, collage, and organic materials found in nature such as plants and seaweeds. I am interested in what can be revealed about the invisible world around us and bring that into form through my artwork. I draw inspiration from my environment, the ancestors and the stars. I find texture, pattern and imperfections in the forgotten things that have been discarded, finding a way to repurpose these things in my art.

Ancestral Healing

Photopolymer print

19 x 15 x 1 inches

Robert Steffen

SHREWSBURY, MA

My interpretation of this theme employs imagery and language that implies authority and consequence. The images depict scenes that when encountered require carefully deliberated or dangerously spontaneous decisions. These choices, based on perceptions of sanctuary or escape, are often circumstantially ambiguous. Also addressed is the challenge of finding or securing on 's self identity in the face of adversity or curtailed freedom.

My process begins with original photographic content digitally processed to portray the thematic intent.

Limit Number 2
Archival pigment print
20 x 16 x 1 inches



Diane Sullivan

NORTH ADAMS, MA

I am a visual artist who creates ceramic sculpture, primarily heads. I am fascinated by what ancient heads through time have taught us about other cultures. My sculptures can be gritty and disturbing, strange and beautiful. They are made from my dreams and introspection just before I wake. Getting lost in creating is my favorite way to surprise myself and grow. I create work that first moves me, and hopefully can also surprise and delight the viewer.

I Dream of Bats

Clay, slips, oxide stains
10 x 6 x 6 inches



Robert Sullivan

PORTLAND, ME

The work submitted for “About Face” could, at first glance, be considered portraiture. But rather than projecting the conventional narrative of the portrait, the paintings allude to something beyond a straightforward engagement with figures and faces. The conceptual frameworks embedded within the imagery push the expected conventions of the genre towards unfamiliar, allusive meaning. Although my technical facility with paint is a product of traditional training in the craft, the conceptual platform of this work is wholly modern, drawing upon the pictorial zeitgeist of visual culture. This creates a working duality within the works, allowing figure painting’s storied history to have a dialogue with the discourse of the present.



LEFT

Meditora

Oil on panel
24 x 18 x 1.5 inches

RIGHT

Cognitia

Oil on panel
24 x 18 x 1.5 inches





Stephanie Todhunter

MEDFORD, MA

As a child you are given a set of instructions by society: how you should look, act, talk, dress, laugh, cry, who to love and who to hate. What if as a child you could disassemble those instructions and reassemble them into something that more closely resembled how you felt on the inside?

I take apart abandoned dolls and action figures and then slowly reassemble them. Toys created for girls come apart easily. They snap apart into generic beige identical legs, arms, torsos and heads. Their curled feet prevent the dolls from being able to stand on their own. They come with shoes, fabric outfits and fashion accessories

Toys created for boys have interior metal screws and plates and need more force to break apart. Their feet are flat and wide, made to stand upright easily and difficult to topple. Their clothing is painted on and can't be changed. They come with weapons, cars and tools. Each reassembled lost girl action figure has their own distinct identity.

LEFT

Fern is good at hiding

Found object, spray paint,
flocking, 24K gold leaf
15 x 6 x 5 inches

RIGHT

MINA: First Contact

Found object, spray paint,
collage, 24K gold leaf
9 x 10 x 5 inches



Gay Tracy

NORTH ANDOVER, MA

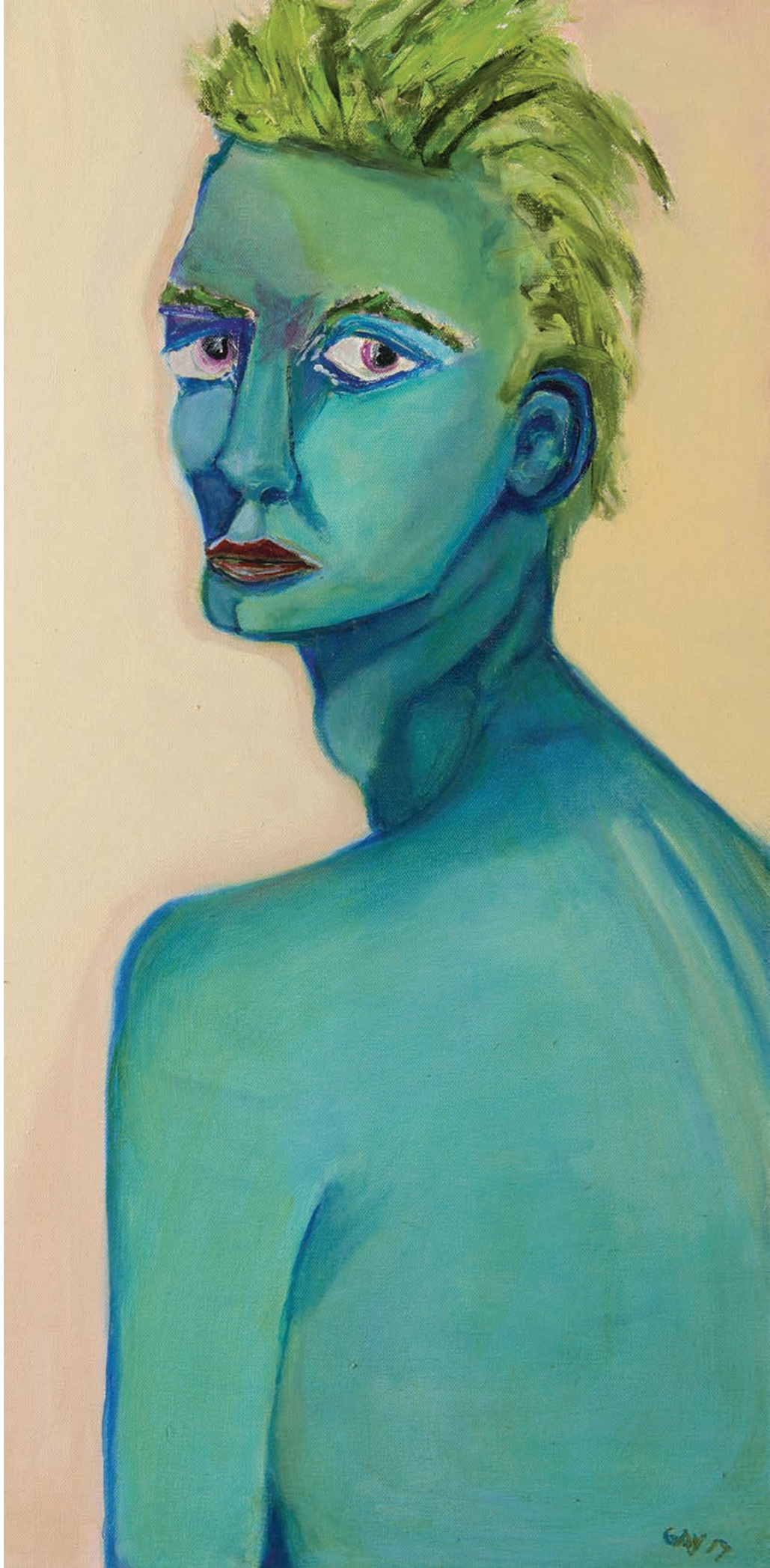
Painting for me is about color, motion, emotion, and their expression as forms on canvas. My palette and subject matter reflect the joy and sometimes the humor I find in the world of my imagination and everyday life. I love using intense complimentary colors which give my work its signature exuberance, boldness, verve, and unique spirit. I delight in colors that pop, giving movement and life to my paintings.

I work from my “gut” or visual sense, working *with* a piece and not *on* a piece. The work guides me as I guide the work. This excites me and adds to my joy of experimentation. I also work from the inside out—often working on the foreground then the background and back and forth. I enjoy putting paint on a surface and then taking some of it off or blending colors to create various levels and surfaces. I describe myself and am described as a “messy” painter because, at the end of the day, my face and clothing reflect my palette

Adam’s Apple, Breast, Woman, Man

Oil on canvas

30 x 15 x 2 inches



Ira Upin

PHILADELPHIA, PA

“Grant Park Lady” is from a series of portraits, one might say executed in a traditional style, that were all done with a porthole framing format. For me they are as if we, the audience are voyeurs, viewing the subjects through a weirdly distorted telescopic lens. We can see them but can they see us? I used exaggerated colors and visual distortions to extenuate the spirit of each of my subjects. They are done on wood panels in oil paint with the ground under the circular area being tar sealed with enamel. The framing area is enamel on gesso. They are each 36”x 36”. I feel they are definitely ABOUT FACE.

Grant Park Lady

Oil, enamel, tar on panel
36 x 36 inches



Nick Ward

BOSTON, MA

My paintings are collaborative efforts to explore the way our lives are shaped by our rapidly changing world. We live publicly, we share more of our lives than ever before. Because of this, our relationships with each other have changed. More of our time is spent interacting through the filter of an algorithm. However, the algorithms that shape so much of our lives have a hard time understanding us. They operate with the biases of their creators. They tend towards simple answers when situations demand nuance. They have a hard time with unexpected, or new information. The struggles of our machines parallel our own, and that feels like an interesting point of entry for some exploration about the pain our misunderstandings cause, or the chaos and confusion that we all deal with throughout the day.

Private Message #2

Oil on panel

60 x 40 x 1.5 inches







Bruce Wilson

NEWTON, MA

“**M**aking Common Cause” lies closer to the socio-political aspect of this call than to the subtle and poetic. The photograph of the three African American men and the young white woman combines a Civil Rights era photo (a person from the north making common cause with African American southerners) with a burial mound from the 12th century located in Mississippi. When I see a person, I form an impression. That impression of course comes from the person I am seeing and perhaps interacting with. But that person has a history, many or few years precede the person that I see today. I wanted to capture a bit of that history and to compress time.

Making Common Cause

Archival pigment print

17 x 23 x 1 inches

ABOUT THE JURORS

MICHELLE MAY is a visual artist and the co-founder of Atelier ID Global and Juniper Rag visual art and lifestyle magazine. Creativity and community have driven her professional work. In marketing roles, Michelle developed and managed company-wide growth strategies and the social media strategy of one of the oldest paper companies in the US with over 200,000 retail stores. Michelle also founded and contributed to many cultural and tech events. An active curator and event organizer in Worcester, she showcases local artists and contributes to awareness of the culture of the city. As an artist, Michelle currently works mostly in abstract, inspired by travel, all things organic, as well as natural and coastal atmospheres and architecture especially when in a state of decay or growth.

PAYAL THIFFAULT is also a visual artist and co-founder of Atelier ID Global and Juniper Rag magazine, based in Massachusetts. Payal graduated from Clark University with a bachelor's degree in Studio Art and Economics. She has always been drawn to both the creative and business side of design. In her early career, Payal was a design director who developed and led product lines for one of the country's top fine stationery and luxury goods businesses, while growing strategic partnerships with leading retail and fashion brands in the country. In Payal's personal work as an artist, she celebrates nature, personal growth and emotions through watercolor and mixed media. She has shown in galleries in Boston, Newton and Worcester MA. In 2022 she co-curated exhibitions in Provincetown, Worcester and Newton.

As visual artists and design project leaders, Michelle and Payal began their professional careers in stationery. In 2018 they co-founded Atelier ID Global, a Massachusetts-based design and marketing agency. Atelier has grown its portfolio of local and international clients from varied industries. Because of their commitment to artists and professional skills in marketing with a design legacy in luxury paper, they founded Juniper Rag, a visual art and lifestyle magazine, in 2021.

ABOUT JUNIPER RAG

Juniper Rag exists to elevate visual artists and creative businesses and introduce them to new global markets. The publication celebrates contemporary visual arts and businesses—including LGBTQIA+ and BIPOC artists. Juniper Rag uniquely brings together audiences who make and collect art with viewers who value a high standard of work, a solid curatorial review, and who thrive on discovering our creative world.

juniperrag.com

IG: @juniperrag

FB: juniperrag

ABOUT FOUNTAIN STREET

Fountain Street is a contemporary gallery in the SOWA art district of Boston, nestled among inviting shops, artist studios and galleries in a vibrant and diverse up-and-coming neighborhood. We exhibit a wide array of media from over 30 emerging and mid-career artists in our main and annex galleries, and 24/7 at our sidewalk video gallery. Founded by artists Marie Craig and Cheryl Clinton in 2011, our passion has always been about connecting art seekers and makers through thoughtfully curated exhibitions, juried shows, collaborative projects and installations. Our commitment to diversity, equity and inclusion is reflected in the media that we exhibit, artists and curators that we promote, and audiences that we seek to engage.

Fountain Street's membership-based model allows artists to focus on artistic practice while also gaining experience in curation, business operations and critical dialogue. Under the leadership of co-founder and director Marie Craig and assistant director Tatiana Flis, Fountain Street was voted Best of Boston® 2019.


Fountain Street is a member of the Association of Women Art Dealers, Boston Art Dealers Association, South End Business Alliance (SEBA) and the SOWA Art + Design District of Boston. Fountain Street proudly supports the United South End Artists (USEA) and Mass Creative.


Fountain Street Gallery
460C Harrison Avenue, Suite 2
Boston, MA 02118

 fsfaboston.com

 [fountainstreetgallery](https://www.instagram.com/fountainstreetgallery)

 [fountainstreet](https://www.tiktok.com/fountainstreet)

 Thu + Sun: 12–4 pm / Fri + Sat: 12–6

 857-302-3067

 director@fsfaboston.com

ON THE COVER:

yi believe

how to stay afloat

Oil on canvas

48 x 36 x 1 inches

DESIGN:

Monica DeSalvo

[FOUNTAIN STREET]


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