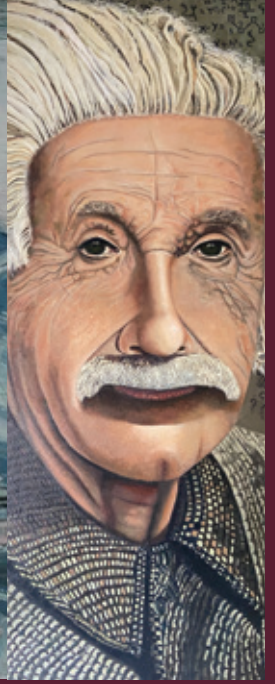
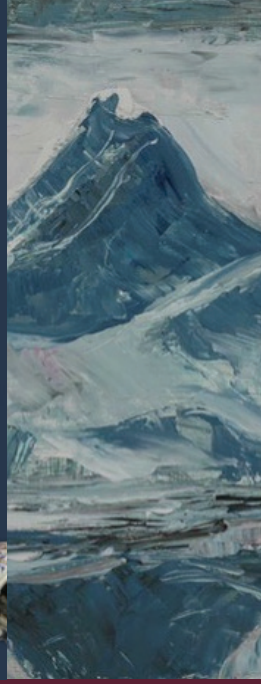
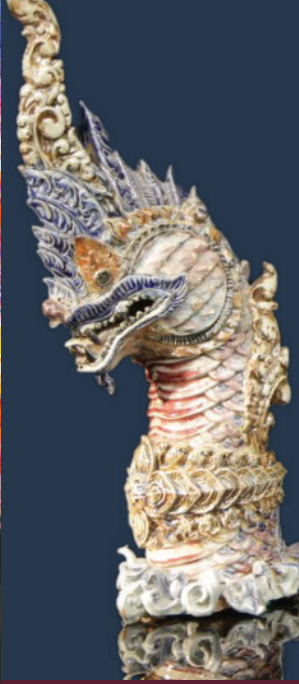


The Mary L. Fifield Art Gallery

**ENGAGED!
RESILIENT!
GLOBAL!**





ENGAGED! RESILIENT! GLOBAL!
SELECTIONS FROM BHCC's Teaching And Learning Collection, With Faculty, Resident And Visiting Artists

This exhibition illuminates the power and importance of international education and global exchange and lets viewers experience art that connects cultures, crosses borders, and envisions a bold new future.

The Mary L. Fifield Art Gallery
November 15, 2021 - February 26, 2022

Featuring Roya Amigh, Robin M. Chandler, Julio Stanly Flores, Gillian Frazier, Deta Galloway, David Goldman, Maddu Huacuja, Proshot Kalami, Woomin Kim, James Lambert, Rénold Laurent, Yary Livan, Alberto Lozano, Jimmy Valdez Osaku, Consuelo Perez, and Wen-ti Tsen

EDUCATION AND ART

Franklyn Taylor
Associate Provost
Charlestown Campus

When we speak of the critical role of education, we normally recite the adages that “education is power,” and “education is a key to change the world.”

Education spreads awareness, enhances empowerment, and helps us stand up for what is right and stand against what is wrong. As a means of affecting change, education can help reduce poverty and create opportunities for all. Education also helps us improve our collective humanity, understand democracy, and know the value of a free press. In achieving these aims, a crucial part of education involves the role of the arts.

Art exposes injustice and creates understanding and opportunities to engage across boundaries. Arts education boldly reflects the issues and challenges of our time. Art is not only engaging but can influence change. The arts can be a more quiet form of political activism by mirroring and commenting on major events in society. Issues such as the border crisis, the Arab Spring and the Black Lives Matter movement have been depicted in the arts, with works telling a

story, weaving a narrative, and sending a powerful message.

The United Nations Educational Scientific and Cultural Organization (UNESCO) engages nations and institutions in celebrating the power of art and arts education across the globe. This engagement takes centerpiece in its annual International Arts Education Week. This work helps to promote the diversity of cultural expression, raising awareness of civil society and the importance of recognizing and understanding cultural practices.

Using the arts as a meeting point, people and institutions can come together to interpret current issues and help impact action and change. Art and arts education connects us by creating understanding of cross cultural and global issues. As a language, art bridges cultural boundaries, compelling us to develop a common understanding. The arts serve as symbols of justice, humanity, oppression, freedom and truth. A photo, picture or artifact often says much more than words can express.





Roya Amigh
Listen to the Distant Voice, 2021
Paper, thread, lace, and pieces of cloth and mirror
60" x 49" x 15"

Roya Amigh

Roya Amigh earned an MFA in Painting from Boston University in 2012. She has had solo exhibitions at Greenfield Community College, Greenfield, MA, 2019; Babson College, Wellesley, MA, 2018; FiveMyles Gallery, Brooklyn, NY; and Iron Tail Gallery, Lincoln, NB, 2017. Her group shows include Shiva Gallery at John Jay College, CUNY, NYC, 2018; Yangpyeong Art Museum, Gyeonggi-do, South Korea, 2018; the Museum of Contemporary Art of Crete, Rethymno, Greece, 2018; Brown University, Providence, RI, 2017; The Art Complex Museum, Duxbury, MA, 2017; Edward Hopper House Museum, Nyack, NY, 2016; Katonah Museum of Art, Katonah, NY, 2015, and Macy Art Gallery, Columbia University, NYC, 2014. She was artist-in-residence at Assets for Artists | MASS MoCA, North Adams, MA, Art Omi, Ghent, NY, The Millay Colony for the Arts, Austerlitz, New York, among others. Roya received the Massachusetts Cultural Council Fellowship in Drawing and Printmaking, 2020. She lives and works in Cambridge, MA.

About this Work: Listen to the Distant Voice reflect the roles of women and the importance of their voices in recent political movements and women's rights protests, including the Green Movement in Iran, 2009-2010; the Women's March for America in Boston in 2017; and the 2021 Vigil for Sarah Everard in England. In depicting these events, which occurred in three separate countries over a period of several years, all in the same work, "I establish connections between societies that are too easily dismissed as 'the other,' and aim to demonstrate that all violence against women is related, even as cultural practices may differ."

Robin M. Chandler



Robin M. Chandler
"Sing your death song, and die like a hero going home"
(Tecumseh, Shawnee), 2021
Collage, 22" x 28"

Robin M. Chandler, PhD, has published and exhibited her work extensively since 1978, with a focus on social movements, arts and culture leadership, gender equality, post and neo-colonial studies, and race and cultural competency in nations undergoing rapid social, political and economic change.

Primarily a collage and multimedia artist, Chandler has exhibited in the United States, Puerto Rico and other countries and is represented in many corporate and international private collections. An early memoir—*The Beautiful Flight Toward the Light: Reflections of An Artist's Life* published in the *Australian Journal of Baha'i Studies*, 2000 — documents her career as a professional artist integrating spiritual principles into her work. Chandler has taught at the University of Witwatersrand, Johannesburg, Massachusetts Institute of Technology, Wellesley College, Tufts/Museum School, and Simmons College, and was a tenured professor at Northeastern University.

As a practicing artist, she is affiliated with the U.S. State Department's Art in Embassies Program. A social scientist and gender specialist, Chandler's research in international development is focused on the inclusion of girls and women into leadership by overcoming the crisis of gender-based violence.

Globally seasoned as an artist-in-residence in France, the U.S., and South Africa, Chandler and her multimedia work was featured during a year-long residency at BHCC and in a solo exhibition, "Revolutionary Moments: Art, the Word and Social Action," the Mary L. Fifield Art Gallery, Bunker Hill Community College (October 4, 2018 to June 19, 2019).



Julio Stanly Flores
Shrouded, 2018
Conté and gouache on paper, 21 1/4" x 29"

Julio Stanly Flores

Born in Guatemala in 1977, **Julio Stanly Flores** earned his BFA from Laguna College of Art and Design and his MFA from New York Academy of Art. He studied drawing, painting, design, illustration and sculpture with an emphasis on representational figurative painting. In addition to teaching at RISD, Flores is a tenured professor at Bunker Hill Community College in Boston, teaching all levels and courses in foundation studies. His own work references nature and the sublime, depicting full and partial figures that appear vulnerable yet empowered, self-referential and universal in ambiguous situations. These crafted contradictions purposely distort meaning in multiple ways, alluding to mortality and allowing the viewer to interpret them from an unexpected perspective.

Flores says, "Shrouded means to conceal from view, to protect, to screen, to cover. All of these words may be interpreted in completely opposing ways; the viewer holds the power to decipher the meaning for themselves, be it positive or negative."



Gillian Frazier
Mountain of Ice, 2019
Oil on board, 23.75" x 17.75"



Gillian Frazier
Arches of Fire, 2019
Oil on canvas, 18" x 24"

Gillian Frazier

Gillian Frazier has worked as an artist all of her life. Her work shows a mastery of knowledge in both the aesthetic and the technical. Her willingness to explore and experiment in a variety of subjects and themes, while integrating technology into her work has given Gillian the opportunity to grow as an artist. She received a B.S. in Education at Tufts University, Medford and did graduate coursework at Massachusetts College of Art, Boston.

She received a Master of Arts from Syracuse University, Syracuse, NY, and studied painting at the School of the Museum of Fine Arts, Boston. Her solo exhibitions include Massachusetts Audubon Society, Gallery 1581; The New Art Center, NYC; Alice Milton Gallery, Tower Hill Botanic Garden, MA; DeCordova Museum Gallery, Lincoln, MA, Tichnor Gallery, Cambridge, MA; New City Hall, Boston; Owen Smith Shuman Gallery, and the Groton Public Library, Massachusetts. Group exhibitions that have featured her work include Fountain Street Gallery, Boston; Canvas Gallery, Boston; Brush Gallery, Lowell, MA; Concord Art Center, Concord, MA; Three Stones Gallery, Concord, MA; Whistler House Museum, Lowell, MA; New Hampshire Art Institute Biennial; School of the Museum of Fine Arts, Boston; Art Expo, NY; The New Arts Center, NY; Gallery Anthony Curtis, Boston; ArtSpace, Maynard, MA; Attleboro Museum, MA; Banff Center for The Arts, Alberta, Canada; The Danforth Art Museum, Framingham, MA; and the Francesca Anderson Fine Art, Lexington, MA.

When Gillian scans a landscape for a painting, she focuses on something in nature that evokes an emotion. Whether it is the light filtering through trees, the mirrored reflections on a pond or a raging

fire on a hillside, she seeks to capture the truth and beauty of what she sees.

"Art is a matter of interpreting memories, emotions and the surrounding environment through an artistic medium. It's self-expression and a willingness to share a point of view or state of mind. Art doesn't answer any questions, it raises questions and presents another interpretation," Gillian says.

About the Artist's Climate Series: The work that is on view in this exhibition is from a series on climate change. It is my hope that the artwork asks the question of how and why our world is currently affected by "man-made" climate change. Hopefully this work will cause the viewer to pause and start to understand all the ways the damage is so destructive. My intention is to communicate through the topics of; "The California Fires," the intense hurricanes and floods, the weakening of the ozone level causing melting of ice caps, the destruction to our waters through human pollution and the ongoing destruction of the food chain.

As primarily a landscape painter, I have painted beautiful landscapes for many years. However, the more I paint the landscape, the more I observe the destruction of our environment. Not every landscape is beautiful.

By creating art that shows the reality of the current landscape as it presents itself, the goal is to prompt questions from viewers as to why my work shows only this troubling side of nature. By eliciting an emotional response, it is my hope that viewers will be educated and thus act to make a difference in their own way regarding this crisis.

Deta Galloway

Deta Salome Galloway Pitts is a multi-media and multi-genre artist whose works have been featured nationally and internationally for nearly four decades. Born in Jamaica under the sign of Cancer, she is of sun and sea. The riches of Mother Earth are her birthright and personal testimony. Greatly influenced by ancient tradition and the pervasiveness of natural mysticism, her vibrant and dimensional art incorporates wide-ranging elements—from spirit writing, to hierarchic symbols of nearly lost religious practice, to the mythologies of Western forms. Her poetry and prose have been featured on the BBC and in notable publications. Her live performances have been seen on festival stages, including Indiana's Women's Music Festival, and others. Her fine art can be found in the permanent collections of the Smithsonian and the Museum of African American Artists, and in several private collections. Working from the praxis of aesthetics and experience, she is uninhibited in her exploration of the recesses of the human soul. As a trained nurse, deep healing from trauma and an insistence of universal freedom are the gifts she hopes to bestow to posterity.

"Art is an alchemical and unceasing expression of the Divine," she says. "It is illuminated by eternity. It reveals the highest function of 'who' and 'what' we are. It transforms lesser experience into manifestations of beauty. Art ultimately leads the way, and it (re)connects us to the foundational essence of all that has been and yet shall be. It soars between the 'seen' and the 'unseen.' Where it resides, we nourish and flourish."

The artist's mixed-medium painting *Leaving Jaurez* is part of BHCC's Teaching and Learning Collection.

In the Artist's Own Words: The painting in this exhibition is a talisman art piece I created for the death of a friend's mother. It speaks to the resiliency of flowers in the spring that conquer the cold and dark of winter, portrayed literally in the still life background here. The golden orb vessel that contains the juvenescent flora represents heavenly bodies around which our lives all orbit. There are many embedded protective symbols and an intentional use of certain colors to heal the viewer's sense of sorrow and loss. In this respect, the painting address cosmic issues of disturbance in human life, manifested in the recent COVID-19 pandemic and the long-standing systemic racism that plagues history and is the source of much trauma for persons of color. Paying homage to the Still Lifes of Odilon Redon (1840-1916), the current work explores internal feelings and attempts to reach deep into the human psyche, to represent visually and heal corporally the ever-present ghosts of the mind. My aim is to challenge one's moribund memories and to counteract the gross and grotesque dichotomies that exist in all our lives. In other words, to place the visible at the service of the invisible. As Redon said, "My drawings inspire, and are not to be defined. They place us, as does music, in the ambiguous realm of the undetermined."

Deta Galloway
From the Crucible of Dark Possibilities, the Celestial Orb Gathers
a Field of Flowers to Sing Spring Arias of Rebirth, 2020
Acrylic and mixed medium on canvas, 30" x 20"



David Goldman, *Apennines*, 1982, Oil on paper 22" x 28"

David Goldman, *Cimitero*, 1982, Oil on paper 22" x 28"



David Goldman

Goldman was born in Boston and grew up in Chelsea, Massachusetts. He started painting at an early age and had his first solo show at 16. Later, his work was influenced by his professors at Boston University where he earned a BFA in Studio Art and an MFA in Painting. Some of his teachers included Morton Sacks, Iso Papo, Reed Kay, David Aronson, John Wilson, James Weeks and Philip Guston. Encouraged by Guston, David studied the early Italian Masters in Italy after receiving the prestigious Fulbright-Lusk Fellowship. He has lived and worked in Europe and presently resides in the Boston area where he also teaches art.

About this Work: In 1982, I received a Fulbright-Lusk fellowship to Italy. It was to research Masaccio in Florence. When I got there, however, I discovered many other interesting things I had not contemplated previously. Surrounded by a new landscape, layers of history inundated me, as did the greatest art ever created.

The works that I produced during this time were memory paintings dealing with profound subjects in disguise. "Apennines" may simply be an undulating switchback of calluses from the steering wheel, and which appear poignant and sacred in many Fra Angelico's works.

"Cemetery" was some 'place' ancient and in ruins, experienced while waiting for the bus. I do not remember exactly where. It may have been at the bottom of one of those spiritual, mountaintop medieval towns.

David Goldman
Venetian Glass Orbs, 1982
Oil on canvas 12" x 14"





Maddu Huacuja
El Chaparral: Children at the Border (Series), 2021
Photographs, 10" x 14"

Maddu Huacuja

To paraphrase Orozco – if I hadn't been a painter, I would have wished I were a painter. I grew up in Mexico City, a city of fantastic architecture and public art, ancient and contemporary, which included the murals of Rivera, Orozco and Siqueiros, International Film festivals at the National Autonomous University of Mexico and archeological excavations of the Aztec city of Tenochtitlan. Our home was in Coyoacán, where Frida Kahlo lived, and her home "Casa Azul" was already a museum. My childhood was an art feast, and I was invited to the table.

I have been making art since I was an adolescent. I attended art schools, starting with the Art Student's League in NYC; later, Bezalel in Jerusalem and Avni Institute of Art and Design in Tel Aviv; and, finally I studied and received my BFA at the Mason Gross School of Art at Rutgers University, where my mentor and thesis advisor was Leon Golub. I have created a large body of work over the years, and much of it speaks to our extended communities and to my Mexican roots. I created installations for Day Without Art, AIDS, spoke at forums and created work on First Nations in Seattle and Olympia, WA. While in Seattle, I combined my studio work with my work as a Spanish Interpreter in the courts, not only in my paintings but also by bringing together indigent Spanish speakers I met in the courts with the judges they sometimes had to face, introducing them to each other in my studio. I taught Spanish classes to the judges and lawyers, teaching them not just the language but also something about the people who spoke it; and I created a street clinic for the homeless Mexicans and others who lived under the bridges and had no recourse.

I have enjoyed being a featured artist for the Center for Art and Community Partnerships (SPARC/ Massachusetts College of Art and Design) and teaching at Community Paint Nights. During the summer, 2016, I created murals on electrical boxes

for "Grove Hall in Color," in my neighborhood, Roxbury, and participated in painting the Student Center mural at Northeastern University. I also created a photographic body of work on the Caribbean Carnival in Roxbury. My most recent work has focused on migrants and refugees, humans and others, including a solo exhibition *Open the Way* at The Mary L. Fifield Art Gallery, Boston, MA, October 10, 2019 – February 21, 2020.





Proshot Kalami

Dr. Proshot Kalami, received her PhD in Comparative Literature with two designated emphasis in Performance Studies and Film Studies from UC Davis in 2007. She has taught World Literature, Film Studies, and Theatre at UC Berkeley, UC Santa Cruz & UC Davis before moving to Loughborough University in the UK continuing to teach World Cinema, World Literature and Theatre. Proshot is also a certified Visual Thinking Strategies (VTS) facilitator and has worked as an artist educator at the Museum of Fine Arts (MFA) Boston.

Her creative works are in Theatre, Documentary Filmmaking, Video Installation, Visual Arts and Creative Writing. Her works have been featured internationally at performances, festivals & academic conferences across the US, UK, Europe, and India. In 2009, her dramaturgy of Death of Yazdgerd was featured in the BBC Persian. As a videographer she has worked with the Asia Society (NYC), Brooklyn Academy of Music (BAM, NYC), Cal Performances (UC Berkeley), Mondavi Center (UC Davis), Chorus Repertory Theatre (Imphal, Manipur, India), and the Barbican (London). She has published two poetry books in Farsi in addition to her English poems

and those which have been translated into Italian, Hungarian, and Serbian and have been presented at international poetry festivals. Her poems have been featured in two poetry anthologies in Serbia and Iran. As a visual artist, she has won prizes for her pastel and watercolor paintings as well as her installation inspired by #MeToo movement, titled The Invisible Women (2018).

About the Installation Feel Me 6 Feet Apart:

A multi-media installation for “public-art place-making” purposes to provide a space of reflection, revelation, and connection; what proved to be essential focal points of life during the pandemic.

In this installation, the spectator traverses through corridors with large and sun-welcoming window panels covered by luminous silhouette of Faculty and Staff while hearing recorded voices of some who reflect on how they feel working in person along with spoken words I have written on the theme of the pandemic and standing apart.



Woomin Kim
Urban Nest: Boston, 2017
Found fibers from Boston area, 65" x 80"

Woomin Kim

Woomin Kim is a South Korean artist currently based in Queens, NY. Through her textile and sculptural projects, she examines the active materiality of daily objects and urban landscapes. Kim has participated in exhibitions and residencies at the Queens Museum, Isabella Stewart Gardner Museum and Boston Children's Museum. Kim has received fellowships and awards from the Joan Mitchell Foundation and the Korean Cultural Center. Her works have been featured in *The New York Times*, *Hyperallergic* and *BOMB Magazine*. Kim holds a BFA from Seoul National University and received an MFA from the School of the Art Institute of Chicago.

The artist's work *Urban Nest: Boston* is part of BHCC's Teaching and Learning Collection.

In the Artist's Own Words: "Objects tell stories that are often more honest than our own version of the same story. Through making art, I bring objects into my studio and make them into sculpture, hoping to break my subjective, conceptual understanding of them, and reveal the "truth" of material. Whenever I visit someone's house or local thrift stores, or walk the streets, I learn so much about the place and people who live there from objects I see. Encountering their quiet but rich surfaces, my judgement, imagination, and relationship with the world begins. For the "Urban Nest" project, I built big looms in different places and using these looms, I wove objects that were found in the city (street, donations, thrift stores, etc.). As a result, I create various textiles that are comprised of different region's objects. Through this project, I hope to reveal the diverse landscape of lifestyle, material culture and collective memories of different parts of the world."



James Lambert

James Lambert is a Boston-based artist. Recent projects have focused on exploring the pictorial with object oriented approaches to making. Additionally, Lambert is involved with several collaborative efforts including cofounding the papermill Artist Made Paper and the artist group JAWS.

In the Artist's Own Words: My recent works (2015-present) have explored abstraction and visualization with a particular interest given to how people form and share languages. The series of Stacked Paintings of which "River Spree" is a part of is comprised of 200 panels that can be selected and arranged against a beam to form different visual phrases. Much like how hikers create cairns of stacked rocks, the stacked paintings are unique to their creator and the references they choose to impart upon the setup. With myself being the creator of "River Spree," the iteration of panels points to a river in Germany I explored, and the architecture and ornamentation of a bridge spanning a section of it. I have a strong interest that I am not the only person able to use this concept, and that the forms and iconographies are accessible and open to change.



Rénold Laurent
Find Your Own Way Anywhere, 2020
Acrylic on canvas, 68" x 52"

Rénold Laurent

Rénold Laurent was born in Source Bretoux, a village at the foot of the Marbial Valley—a few kilometers from the city of Jacmel, Haiti. This small corner of the world might have existed in obscurity, except that it produced four of Haitian Art History's most famous painters: Castera Basile, Wilmino Domond, Célestin Faustin, and Fritzner Lamour. At the age of ten, Rénold began to draw and paint under the direction of his father, Maccène Laurent. However, he soon abandoned the naïve art of his beginnings to implement a new perspective and new techniques into his paintings, eventually settling on abstraction as his mode of visual communication. Today, Source Bretoux remains one of only a few painter villages left in Haiti. Moreover, Rénold is one of its first abstract painters.

He views abstract painting as the most expressive means to explore the extraordinary powers of the imagination. His work has been exhibited in Haiti, Cuba, France, and the United States.

In the Artist's Own Words: "Essentially, my subject matter is communication on various levels: whether it's dialogue between the materials and the media I choose to work with, an intra-dialogue among the various collections of my oeuvre, or a dialogue with the viewers of my oeuvre. The vehicle of dialogue allows me to put specific concepts such as "memory," "resistance," and "spirituality" in conversation with one another, thereby demonstrating how these concepts are not mutually exclusive—how they, in fact, depend on one another.

I use different materials—both conventional and nonconventional. Depending on what domain I'm working in, I will privilege certain materials over others. For example, the most recent domain involves a specific technique in which I deploy mixed media—including, but not limited to, cloth, charcoal, resin, and sometimes even coffee grounds—in order to create a kind of recuperation. And by recuperation I mean how I ultimately reuse and transform these materials. In this kind of recuperation, I hope to convey how artistic imagination can compensate for the economic limitations many poor people have in acquiring or buying material objects in the first place. I try to respect and protect my local environment by reusing and recycling materials that are often discarded and within easy reach. I try to keep memories alive that way too."



Yary Livan
Naga, 2017
Ceramic sculpture in three pieces
22" x 40" x 8"



Yary Livan

Yary Livan was born in Battambang Province, Cambodia—a surviving master of traditional Cambodian ceramics and kiln building, which date back to the sixth century. His work draws on a rich heritage; including influences from ancient imperial Khmer kiln sites such as Angkor Wat, and incorporates traditional Cambodian imagery and relief carving. His ceramic pieces are highly regarded for their historical integrity and artistic merit, and have been displayed in exhibits throughout the United States. In 1971, he began his studies at the Royal University of Fine Arts in Phnom Penh, where he majored in ceramics, but also trained as a sculptor, painter and architectural designer. When the Khmer Rouge seized power in 1975, artists and intellectuals were persecuted. Having eluded the Pol Pot regime and

after enduring many hardships, he came to the United States in 2001, and is known to be one of only three master ceramists to have survived the genocide, and is the only one known to be living in the U.S. He resides in Lowell, Massachusetts.

The artist's ceramic sculpture *Naga* is part of BHCC's Teaching and Learning Collection.



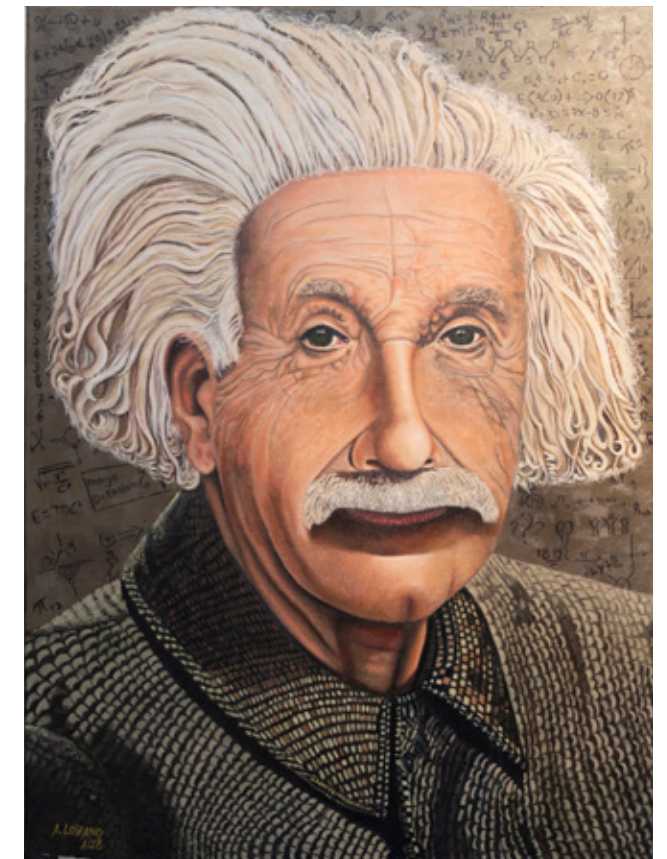
Alberto Lozano
Mascara, 2017
 Oil on canvas, 44" x 56"

Alberto Lozano

Painter and athlete **Alberto Lozano** was born in Ibagué, a city in western Colombia known for its musical and artistic heritage. Against the backdrop of the Andes Mountains, he began painting as a young boy and drew frequent inspiration from the vibrant culture of his homeland, classical mythologies in the Western tradition, the illuminating paintings of Dutch Golden Age painter Rembrandt, and the surrealist writings of Gabriel García Márquez. After immigrating to the United States, he settled on the North Shore of Massachusetts and studied with artist, educator and founder of the Acorn Gallery School of Art, Debra Freeman-Highberger, Marblehead, Massachusetts. His works have been featured in many exhibitions locally, including the Mary L. Fifield Art Gallery at Bunker Hill Community College and City Hall Gallery, Boston. He continues to paint and coach soccer.

About this Work: This painting is a portrait of one of the most famous persons in Science and Art—Albert Einstein (1879-1955, Germany). Not only do I share his namesake, but also I feel an affinity to many of his ideas and perspectives. An imperfect man, he was a perfect genius. He brought his civilization-changing application of Theoretical Physics to humanity, forever changing how we understand our place on earth and in the cosmos. Defined not by a fixed sense of place, existence becomes an expansive projection of our higher selves in time and space. In other words, a living dream of who we are. This dream-like way of seeing and perceiving is very similar to the Surrealist School, from which I draw inspiration and in which juxtaposing images of a far-distant reality seem to set in motion the unconscious mind to “dream itself awake.” Although sometimes, the dream is really a nightmare. Like

atoms replicating themselves and exploding into being, so too the creative mind possesses the ability to create and recreate what at first we do not see, hidden from normal view and laden down by gravity. Through the power of art making, we can influence and change the world. With art, we have wings to fly.



Alberto Lozano
Albert Einstein, 2017
 Oil on canvas, 38" x 52"



Jimmy Valdez Osaku

Jimmy Valdez Osaku (1975) is an artist living and working in New York City. He was raised in the Dominican Republic in a family who was passionate about art; both his grandfather and mother were painters. As a child, he started painting and writing poetry. In his early teens, he began to sell small paintings and stage exhibits with his mother.

Slightly colorblind, he learned to read the descriptions on his tubes of paint but now says he can smell the differences in the pigment. He left home at age 16 and spent time in Spain, Switzerland, and France, mostly as a freelance art handler. He worked at the Louvre, where he was once asked to hold the Mona Lisa. At age 26, he moved to New York City with \$50 to his name. At first unable to get a job as an art handler due in part to his then-limited English, he worked wherever he could – as a butcher, for example, and he still bears scars of those sharp knives. He worked as a cook in an Italian restaurant, which he liked so much he later spent some time cooking in Italy. He was hired by famed auction house Sotheby's where he, again, handled million-dollar artwork, including one memorable Gustav Klimt painting that had been stolen by the Nazis. He continues to work as an art handler for private clients. Since 2004, he has been organizing and curating art exhibits in various cultural centers in New York City and Union City, New Jersey, including "Poetas que pintan" 2004, "Undertow" 2012, "6to Piso" 2013, "Te Deum" 2014, "Beautiful Memory of Horror" 2015, "Wabi Sabi" 2016, "Resilencia" 2017, "Colateral" 2017, "Fulguration", "Rock-paper-scissors" and most recently "El Ojo Salvaje." He was a finalist in the Premio Diario Libre de Arte Contemporáneo (2015). His paintings and art installations have been exhibited in New York, San Juan, Havana, Santo Domingo, Tokyo, Madrid and Toronto.

The artist's painting Grafitti is part of BHCC's Teaching and Learning Collection.



Jimmy Valdez Osaku
All the History of the West, 2019
Wood, glass, bullet case,
Aerolite, Native American knife
25" x 19.5" x 8.5"



Jimmy Valdez Osaku
Grafitti, 2020
Acrylic and marker on plaster,
42" x 29"



Jimmy Valdez Osaku
It's Not a Game of Chess, 2021
Found object sculpture
8" x 26" x 10"

Consuelo Perez

Inspired by the special needs of her daughter, **Consuelo Perez**, born in Peru reaches back to her indigenous roots to create art using recycled materials. Consuelo creates paintings, collages and garments using the most unexpected, unique and eco-friendly materials. She sees her mission like that of Penelope, the wife of the king of Ithaca, Odysseus or Ulysses in Roman mythology. Penelope waited twenty years for the return of her husband from battle. During which time she devised various strategies to delay re-marrying. One of which was to pretend to be weaving a burial shroud for Odysseus's elderly father claiming she would choose a suitor when finished. Nevertheless, every night for three years she undid part of the shroud. Consuelo pursues her love to create original art through devotion to her daughter, Tatiana. In the serene quest for Tatiana's healing, Consuelo pours her heart into making art. While her daughter joins various doctor appointments, therapies and tutoring sessions for children with disabilities, Consuelo knits and crochets. Rather than throwing away what most people consider garbage, Consuelo transforms trash into treasure.



Consuelo Perez
Pollera, 2018
Tread, pull-tabs, and ribbon



Consuelo Perez
Cathedral, 2019
Recycled Gatorade bottles, 40" x 15" x 15"

Wen-ti Tsen



Wen-ti Tsen is a painter and public artist. He was born in China, lived in Paris and London before coming to the U.S. to study at the Boston Museum School. Since the mid-1970s, after living and traveling for several years in different countries, he has been engaged in making art that explores cultural connections. It takes the forms of paintings and mix-media installations made in the studio; large-scale sculptural works in public places; and community art projects working with grass-root organizations. His public works include "Dream Catching," a bronze-and-steel sculpture along the 400-ft. façade of Boston Arts Academy; "Pilgrim Father/ Illegal Son," a 60-foot oral-history graphic mural that contrasts, and parallels, the lives of a current undocumented Chinese worker and of William Bradford of the Mayflower. In the studio, he recently completed a series of six 4'x8' paintings, titled "Concord, NH" that depicts the daily living as Americans of two old friends from Beirut, who settled in Concord many years ago.

About this Work: Concord NH #2 – "Farid, Sylva, Mme. Boyadjian and Duke"

It depicts my longtime friends Farid and Sylva, from Beirut, Lebanon, who moved to Concord, NH years ago during the Lebanese civil war. Sylva's mother, Mme. Boyadjian, is in the background in the kitchen. Duke is the dog. Here, they're watching in "Shock and Awe" the bombing of the Iraq War. Farid is a Lebanese Protestant and Sylva is Armenian Lebanese, Mme. Boyadjian was born in Antioch, Turkey, and lived through the Massacre, and Duke, well, is Duke, named after John Wayne.

Credits

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Admission to the Gallery and related events is free and open to the public.

Gallery Hours
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12-4 p.m.

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