



Forever & After

Benjamin Cariens, Gillian Christy, Rosalyn Driscoll, Sally Fine,
Virginia Fitzgerald, Christopher Frost

SOUTH SHORE ART CENTER, Cohasset, MA

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February 20–April 4, 2015



SOUTH SHORE ART CENTER
Bancroft Gallery

Acknowledgments

South Shore Art Center offers curatorial opportunities through its exhibition program with applications reviewed twice a year. It is gratifying to have one of our own board members—an art connoisseur—take an idea and run with it. William Houser has been a champion of the Art Center for several years and nowhere is it more apparent than in his unwavering support of artists. He has gathered together six contemporary sculptors whose work exemplifies life and its temporal nature in *Forever & After*. The choice of materials used in *Forever & After* is unique—from rawhide to wood to stone and metal—the materials suggest both fragility and permanence.

We are delighted to have work by Benjamin Cariens, Gillian Christy, Rosalyn Driscoll, Sally Fine, Virginia Fitzgerald, and Christopher Frost in the Bancroft Gallery and doubly pleased to have Bill Houser as curator. In his words: “*Forever & After* explores loss, commemoration and the evolution of spirit through contemporary sculpture.”

We thank the generous sponsors of *Forever & After*: Andrea Hillier, Lauren Farrell, Susan and Jack McNamara and the SSAC exhibition committee among others.

Sarah Hannan
Executive Director
South Shore Art Center

Forever & After

*Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.*

—William Shakespeare (Hamlet. 1.2.72–73)

Sculpture has been used to commemorate and honor the dead since before the Egyptians built the pyramids, to ensure immortality for the spirits of those buried within.

The essence of *Forever & After* is the exploration of the ubiquitous and prophetic themes of loss, commemoration, and belief in spirit with its uncertain evolution or transcendence, through the medium of contemporary sculpture.

Forever & After examines this essence through many contexts: life, death, evolution, transformation, transcendence and all that is after and in between. As society attempts to control and co-exist with these uncontrollable aspects of our humanity and nature, we must accept that through these experiences our lives are enriched and are given dimension and purpose. These universal themes and experiences cross the boundaries of cultural, religious, historic and societal norms and beliefs. *Forever & After* explores these themes through the artistic interpretations and expressions of six uniquely gifted and accomplished sculptors.

The themes expressed by these artists, as well as the manner in which they are processed, offer a visual playground for us to explore. Some define them from an individual and personal perspective, while others may be derived from a collective ideology.

With the use of such diverse materials and mediums, each of these sculptors has masterfully created work that celebrates the essence of loss, memorializes feelings of permanence, and explores the concept of afterlife and spiritual renewal. The colors, textures, and forms used in creating these pieces are a testament to each sculptor's unique individual artistic expression, yet collectively within the context of this exhibit, this collection embodies the interconnectivity of all of us.

—William Houser, Curator

Benjamin Cariens

Benjamin Cariens was born on the streets of Seoul, Korea. After spending the early years of his childhood in an orphanage, Benjamin was adopted and relocated to the United States. With northern Virginia established as the family home base, Benjamin spent his youth living in England and the former Yugoslavia, traveling widely throughout Europe.

After returning to the United States to complete high school, Benjamin pursued a Bachelor of Arts degree from The College of William and Mary, a Masters of Fine Arts degree from Boston University and a Masters of Theological Studies degree in Hebrew Bible from the Harvard Divinity School.

Benjamin's work strives to coalesce the many fragments of his biography and disparate interests around themes of loss and yearning, repair and transformation. Often situated in the context of religious concepts, symbols and rituals, these constructions seek to convey the poetic evocations of simple everyday objects and the richly layered narratives they explore.

Benjamin is a Boston-based artist and is an Associate Professor of Sculpture and Drawing at the University of New Hampshire.



Guarded



Lincoln Beechey



Ophelia



Annunciation

Gillian Christy

Gillian Christy was born in Iowa and attended the University of Northern Iowa in Cedar Falls, receiving her Bachelor of Fine Arts. Setting her sights towards the East Coast she moved to Providence, RI in 2003. Since her work is greatly influenced by her surroundings, the sculpted Mid-West farming implements soon transformed into sculpted New England clapboards and cobbled streets.

While the urban landscape inspired, attending the University of Northern Iowa was an extremely formative time for Ms. Christy's development as an artist. She discovered new materials, such as metal, and was introduced to the avenue of public art.

Christy's work is in permanent collections such as The Genesis Health Services and Illini Foundation in Bettendorf, IA, T.F. Green Airport in Warwick, RI as well as The Hearst Center for the Arts in Cedar Falls, Iowa. Numerous sculptural works have been created for private residences as well as creating works for the corporate environment working with clients such as the *NFL* on *CBS*, *The Apprentice*, *Gravity Games* and for the *W Hotel* in Boston.

www.gillianchristy.com



Day to Day—Cloud



Day to Day—Bud



Day to Day—Leaf



Wheels with Wings

Rosalyn Driscoll

Driscoll began making art full time following a major in art history at Smith College, then two years as Curatorial Assistant in the Asian department of the Yale University Art Gallery, followed by a year of study at Silvermine College of Art in Connecticut. Her early work in painting and drawing focused on the human body—merging its surface and its interior, anatomical structures. She turned to hand-papermaking, initially working with Dieu Donné Paper and Press in New York. She created abstract handmade paper collages with texture and physical presence that used papers stained by submersion in a bog. The imagery drew from her subjective experience of her own body.

Interest in the body and presence led to making sculptures that invited touching by viewers and investigated touch as a way of knowing. She designed these works to be accessible for people with visual disabilities and found that touching could enrich everyone's aesthetic experience. These early sculptures were architectonic, made of durable materials like wood, stone, steel and rope, and small enough to encompass.

During a residency at Helene Wurlitzer Foundation of New Mexico, she discovered rawhide, a material that allowed her to generate organic forms with physical and formal allusions to the body. These sculptures no longer invite actual touch but evoke visceral feelings such as balance, pressure, motion and emotion. The translucence of rawhide led to integrating light into the sculptures—first neon, then video. She now collaborates with filmmakers in the US and the UK, projecting moving images into the translucent rawhide sculptures, transforming both sculptures and images.

Driscoll is a member of Boston Sculptors Gallery, a collective of sculptors in New England, and Sensory Sites, an international collective based in London that generates exhibitions and installations to explore multi-sensory perception.

www.rosalyndriscoll.com



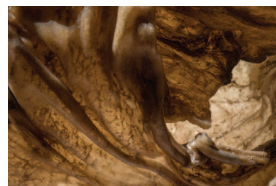
Whether



Sempre



Molt



Sempre Series 5

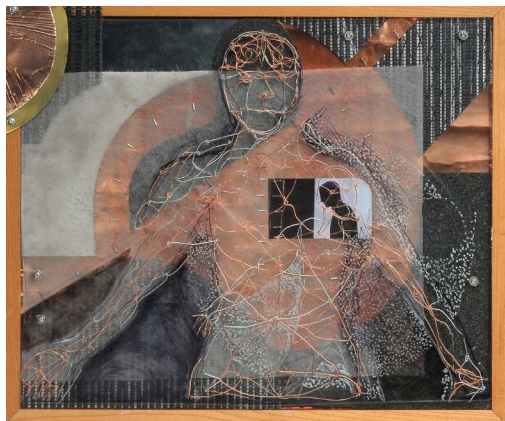
Sally Fine

Sally S. Fine is a sculptor based in Boston MA. She holds an MFA in Ceramics from Boston University and a BFA from Ohio University in Graphic Design. Her work is in private and public collections in the United States and abroad, including the deCordova Museum and Sculpture Park in Lincoln, MA), the Federal Reserve Bank of Boston, Altos de Chavon in the Dominican Republic and A.I.R. Vallauris in France.

Fine has taught college art for many years; her teaching experience includes sculpture, graphic design, art history and drawing. She was an Associate Professor of Art at Regis College.

Her sculpture is often figurative, giving form to narratives of land, sea and sky. Many of the pieces in this show involve constellation myths. She works in a broad range of materials including glass, cast metals, ceramic, and wood. Her interest in combining two and three-dimensional space is evident in the *Forever & After* exhibition.

www.sallyfine.com



Jobs



Plum Lyme (detail)



Gemini Twins



Endangered Iceberg

Virginia Fitzgerald

Virginia Fitzgerald is a mixed media artist who works in sculpture, installation, fiber arts, painting, photography and collage. Her studio is in Natick, MA where she also lives with her two daughters in a house full of love and creativity.

She was born in Chicago, IL where she was introduced to the colors and freedom of the Impressionists at the Art Institute of Chicago at an early age. She received her BFA from Kenyon College in Gambier, OH where she concentrated in printmaking and soft sculpture/fiber arts. After graduation she lived in Los Angeles where she worked in a quilt shop and started one of her businesses, The Yellow Garage, which featured her hand painted clothing. For many years she moved around living in Chicago, IL, The Netherlands and New York City before settling in the Boston area. During her nomadic years she studied art at such institutions as the School of the Art Institute of Chicago and the School of Visual Arts, NY.

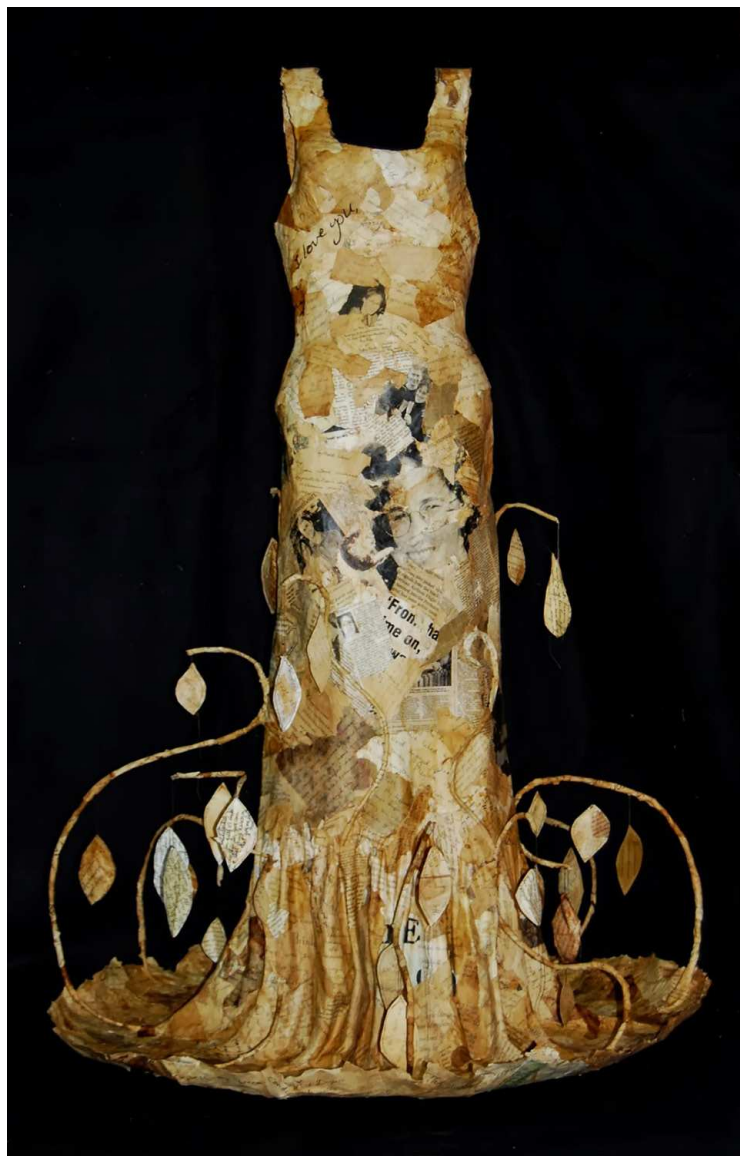
As an artist Virginia Fitzgerald is dedicated to making art that is provocative, that makes the viewer stop and think and maybe reconsider an idea or belief, even if it is only just to reconsider the beauty of an eggshell or a fruit label. Much of her work adds depth to the conversation about many aspects of the feminine experience within the universal human experience.

The image of the dress offers a multifaceted metaphor for many issues relating to feminine identity, from physical appearance to presumptions about women's roles in society and in relationships. *The dress* is a vessel containing the spiritual, emotional and physical essence of being female in today's world.

www.virginiafitzgerald.com



torqued & tethered...



dear jeff...

Christopher Frost

Chris Frost is a sculptor living and working in Somerville, MA. His work has been exhibited and collected in museums and art institutions throughout the New England area. His indoor and outdoor sculpture is part of many private and corporate collections.

He began his education at Bates College in Lewiston, Maine and then to Parsons School of Design in Paris. He received a master's degree from the School of the Museum of Fine Arts in Boston.

His work revolves around the everyday object. The object as art. Exploring the object through material, scale, juxtaposition, and context. Encountering the ordinary (be it hat, fish or castle) through a new perspective can create unexpected, humorous and dynamic interpretations.

In his public artwork the 'object as art' combines with specific histories of the artwork's location. The inclusion of local history creates a narrative which connects the artwork to the community and the site.

www.christopherfrost.com

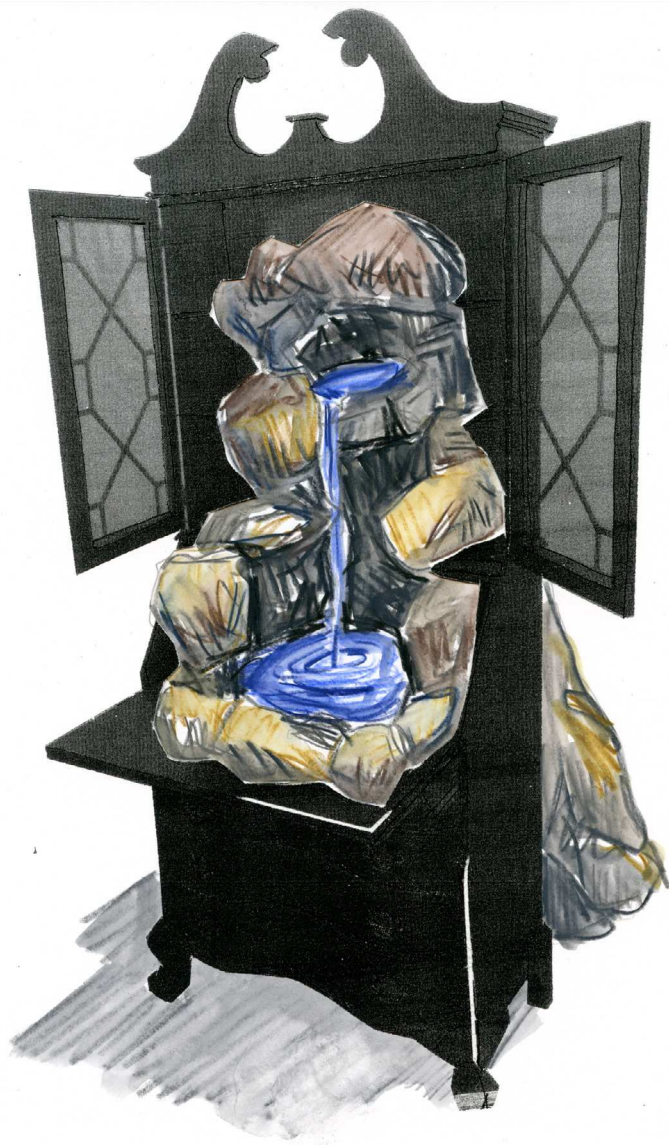


Barbette Mask



A Name Writ in Water

A NAME WRIT IN WATER
2014
PROJECT BY CHRIS FROST



A Name Writ in Water

Exhibition Checklist

Benjamin Cariens

Guarded, 2013

mixed media: wood, bronze, linen, rice paper
40 x 24 x 10 in
\$3,000

Lincoln Beechey, 2013

mixed media: wood, window, typewriter, paper
102 x 36 x 36 in
\$4,500

Ophelia, 2013

mixed media: wood, hydrocal, glass, paper
stain, paint, 60 x 36 x 30 in
\$4,000

Annuniation, 2010

mixed media: hydrocal, cloth, stain paint
48 x 18.5 x 30 in
\$4,500

Gillian Christy

Day to Day—Cloud, 2011

steel, paint, silver leaf, 25 x 22 x 6 in
Wall hanging (20 lbs)
\$2,500 each

Day to Day—Bud, 2011

steel, paint, gold leaf, 25 x 22 x 6 in
Wall hanging (20 lbs)
\$2,500 each

Day to Day—Leaf, 2011

steel, bronze, paint, 25 x 22 x 6 in
Wall hanging (20 lbs)
\$2,500 each

Wheels with Wings, 2014

stainless steel, 23 x 7 x 10 in
\$2,060

Rosalyn Driscoll

Whether, 2012

wood, rawhide, 82 x 57 x 19 in
\$10,000

Sempre, 2014

Rawhide, 91 x 43 x 12 in
\$10,000

Molt, 2012

wood, rawhide, 144 x 18 x 25 in
\$10,000

Sempre Series 5, 2014

photograph, 14.5 x 22 in
\$400 ea

Sally Fine

(Steve) Jobs, 2012

mixed media, 21 x 25 x 2 in
\$800

Plumb Lyme, 2012

mixed media, 58 x 33 x 2 in
\$1,500

Charted Pair—Lunar Man, 2012

mixed media, 58 x 27 x 2
\$1,500

Endangered Iceberg, 2014

steel, copper, glass, 16 x 12 x 4 in
\$1,000

Virginia Fitzgerald

torqued & tethered..., 2013

installation: wire armature, ribbon, rocks,
dimension varies according to installation
\$2,500

dear jeff..., 2011–2012

paper/letters, articles pertaining to a relation
which ended on 9/11, 53 x 34 x 34 in
nfs

Christopher Frost

Barbette Mask, 2014

mixed media with photograph
16 x 12 in (unframed)
\$600 ea

A Name Writ in Water, 2015

found object, concrete, 79 x 78 x 34 in
\$5,000



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