

LITTLE DRAMAS The World of the Reds and Greys

B. LYNCH

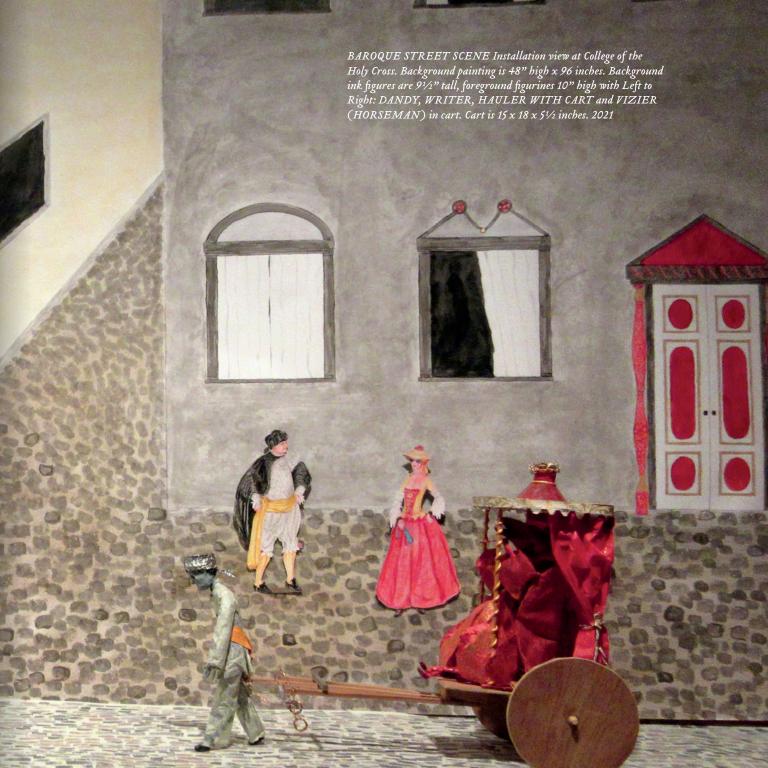
LITTLE DRAMAS

The World of the Reds and Greys



B. LYNCH





B. LYNCH AND OUR NEW GILDED AGE

have watched B. Lynch's world of the Reds and the Greys build for a few years now, and their increasingly complex narrative does not disappoint. Lynch has been working on this series for 13 years, and throughout, current events have shaped the way her creations develop and relate to one another. This exhibition immerses a viewer in the most recent version of Lynch's world. On a binary level this is the classic story of haves and have-nots, but it is also filled with detours, complications, and grey areas. Inspired by Japanese theater and acutely surreal, Lynch has created a robust cast of characters embodying recognizable tropes. Her figures are darkly humorous and slightly disarming, as using puppets to tell a story creates detachment in the viewer. These puppets are not meant to look realistic, they are playful and exaggerated; consequently, they ease the delivery of a difficult yet urgent contemporary message.

The Gilded Age of the late nineteenth century has been increasingly referenced in relation to our current political and societal landscape. Material excess associated with the accumulation of wealth and power never fails to provoke a reaction, no matter the century. How could one visit the Breakers in Newport and not be aghast at the idea of it as a "summer cottage"? The lavishness of the Vanderbilts, Astors, and other titans of Victorian-era industry is simultaneously fascinating and grotesque. But for all the glamour, the Gilded Age was rife with corruption, racism, sexism, xenophobia, political unrest, violence, and financial panics. It was not a stable or equitable period. There was an ever-widening gulf between socioeconomic classes, and the years following the Gilded Age marked a period of progressive reform and legislation aiming to improve the lives of

immigrants, women, and children. We study the Gilded Age as if we are past its behaviors and beliefs, but nothing is new under the sun. Lynch's work gives us a novel cast of characters in a different time, but the core themes of income inequality, power disparities, and resistance are timeless.

It is intriguing how Lynch references time in her world. The Reds exist in a fixed space, while her Greys hover in a slightly vague past or future dystopia. She specifically references the eighteenth century as the setting for the Reds, with their luxury built on the backs of others, but the Greys occupy a space that incorporates the past, present, and future. We have many concrete examples of the abuse of power, and we know what that looks like in the Reds—Vaneeta's over-the-top hair and the Dandy's straining waistcoat are code for this excess. More broadly, the Greys are defined by their ubiquity in service of the Reds—their skill makes the Reds' world work. They are capable, inauspicious, and ever-present. In trying times—past, present, and future—we look for what form the resistance will take, and while it can be less obvious, it is no less powerful.

JESSICA ROSCIO, PH.D.
Director and Curator, Danforth Art Museum



HOW DO WE KNOW WHAT WE KNOW?

n our current climate of alternate facts, misinformation, and disinformation, understanding *What and How* we conceive and perceive information is critical. And, grasping the ways knowledge is transmitted can be especially pleasurable when contemplating how visual language performs its particular magic.

With mesmerizing detail and stunningly seductive visual inventions, B. Lynch's installations offer abundant ways to enter and decode her imagined worlds. Her purposely situated Red and Grey characters clearly highlight the political and class divides between the two groups. But *how* we comprehend and assess the use and distribution of social and political power is more complicated and nuanced.

Because her visual strategies invite us not only to look closely—but most importantly—linger, we are prompted to raise questions from a variety of perspectives, contexts, and memories. Wandering through and wondering about B. Lynch's installations generates a multi-faceted and rich understanding of power structures, class, labor, entitlement, and our own working selves.

This essay explores B. Lynch's aesthetic epistemology—how her idiosyncratic visual inventions attract our curiosity, captivate our attention and ignite important queries.

BACK DIRT KNITTER digitally composed photograph of the Knitter figurine and background. Printed size 5 x 7 inches. 2019

CONTRADICTIONS AND COUNTERPARTS

Extremes encourage our attention and retention. Throughout the exhibition, Lynch presents situations of opposites and contradictions. Such visual paradoxes stimulate us to ponder the liminal, hard-to-articulate, *in-between* spaces and places where human interaction gets enacted.

For example, we experience the dichotomy of:

- is historical, cultural, political and economic discrepancies
- rhythms and speeds that alternate from slow to fast,
- silences and soft sounds vs. loud crashing and percussive
- waried viewpoints and visual perspectives,
- dramatic scale shifts,
- flat versus volumetric,
- monochrome blacks vs. exploding colors,
- plain vs. elaborate (costuming, settings),
- satire vs. sincerity.

HISTORICAL REFERENCES TO THE EIGHTEENTH CENTURY

Lynch's Reds and Greys do not reside in any specific time or place. But for the Reds, details in architecture, fashion, decoration, objects and leisure are direct nods to Eighteenth century Europe.

That period with its many parallels to our contemporary society provides B. Lynch with another way of giving us both *familiarity* with a specific social, economic, cultural and political context as well as the *distance* from it so that we can more dispassionately appreciate how power dynamics affect us.

Known as the Enlightenment, the Eighteenth century was a watershed period when reason, individual rights and a common social/legal understanding formed a perceived legitimate government. New philosophical concepts, scientific discoveries and political revolutions questioned aristocratic and monarchical power structures, and societal and demographic shifts spawned the modern era.

Along with political and social upheaval, the Eighteenth century was one of enormous wealth created by colonial conquest and slavery. Industrialization and factory production methods sparked a rise of the middle and managerial classes, as industrial manufacturing usurped artisanal craftsmanship. Urban centers grew quickly; progress was made in greater life expectancy, economic prospects, the development of the novel and the proliferation of art and theater. But, as known from our current society, such progress can escalate disease, poverty, crime, social chaos, congestion, overcrowded prisons, and inadequate housing.

Varying from the Reds who are clearly situated in the Eighteenth century, the Grey's types of labor and technology utilize late nineteenth and early twentieth century tools and clothing. Consequently, they heighten the exhibition's overall unsettling and profound sense of uncanny time.

Lynch's Reds and Greys depict life's continual challenges. Ones that need to be perceived and pursued from a variety of viewpoints; the very kind Lynch's visual stories impel us to consider.

STASIS AND MOTION

Entering the gallery, a series of videos introduces us to the Reds and Greys. In puppet incarnations, the cast shifts from figurines to cut-outs to hand puppets. Figures' gestures, costumes, emblems and sounds enact their kabuki-like dramas in surprisingly imagined digital worlds. The way Lynch manipulates the still figures within each video's varied visual and auditory rhythms dis-orients us so that our minds' palettes are cleared and readied for the rest of the exhibition.

Lynch's diverse environments juxtapose actual or representations of action with static figures and objects emphasizing the intractability of social class. The totally delightful "Cranky," for instance, has a hand-operated wheel that changes the background scenery while the Reds and Greys remain frozen in their socially prescribed positions of either labor or decadent leisure.

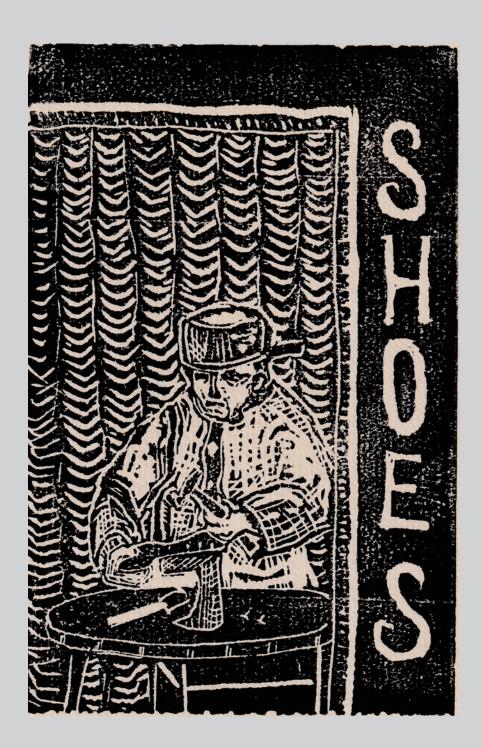
Immobile figures are often shown with objects that suggest —and DO—move (e.g. wheels, carts, tools that can be taken in and out of holding places, accessories, mirrors, that can be lifted).



VARIED VIEWPOINTS

Lynch's scenarios create angles of apprehension that stimulate us to be both somatically and cognitively aware of power positions as well as social class relationships.

Through windows, peepholes, open roofs, and doorways, we look down, up, and shift and squeeze our bodies to view each scenario. In essence, we become animated as we desire to go inside and join Lynch's worlds. Peering through a window, we are voyeurs. Invading the quiet privacy of a working cobbler, we may feel discomfort and self-consciousness. Whereas an eye level view of the Reds and Greys may prompt a somewhat detached, cognitive consideration of the constraints and inequalities inherent in social class structures.



cobbler Bench detail: paper, wire, paint, string tools range from ½ to 1½ inches. Bench is 2 x 5 x 2 inches.

SHOES lino block print 6 x 4 inches (Cobbler) 2023

SIZE AND SCALE

Lynch adroitly calibrates the complicated and compelling human response to size and scale. Although miniature-sized, the Reds and Greys lure us into their worlds to enact large ideas. Initially attracted to exquisitely executed detail, we soon discover endless visual treasures. And the longer our eyes roam, the more questions we ponder and the more inventive our narratives become.

So much larger, we viewers have agency and power over this population of Grey laborers and entitled aristocrats. But they are performing roles that arouse confusing emotions: while we may empathize with the workers and even admire their dedication to their jobs, the Reds do enjoy what may be an enviable leisure and abundance. Who really do we want to ally ourselves with?

Furthermore, the figures are dressed, accessorized, adorned and surrounded with finely made tools, furniture, carts, wheelbarrows, benches, baskets—and all minuscule, all made from only paper, wire and paint, and all in exact scale to the "people." Our desire to play with, touch—and take (!)—is overwhelming.

Thus, we find ourselves emotionally engaged: perhaps perplexed and uncomfortable because we desire to do something usually forbidden (touching the art; a form of rebellion). We hold back; we conform—like the Greys—to the rules of social class structure. Should we Resign? Resist?

HUMOR AND HUBRIS

Characterized by satire and a degree of the bawdy and outlandish, Eighteenth-century humor is one of the paradigms Lynch adopts. Red Vaneeta and her entourage could easily star in a Restoration comedy. And too, the Greys—though seriously organized into their labor groups— do wear cooking pots (made of aluminum foil) on their heads.

Because we can relate to the complexity of the characters, we laugh with and at. We all know what it's like to hold a mirror up to our own, sometimes vain, selves and, we know what it's like to watch another adoring their own reflection.

Appraising such overt displays of self-flattery can turn back on us. Implicated as both the watched and the watcher, we are reminded of the importance and intelligence of maintaining a sense of humor in our human interactions.



SHOES SHOP: seated Vaneeta with mirror in shop with Cobbler and shoes. Paper, cardboard, paint, wire, figures 10" high with props in scale. Shoes are ½ inch, table is 3 x 4 x 2¾ inches (paper and wood), Cobbler 10" tall with wooden leg (made of paper) and aluminum pot on head. Shop is 21 x 21 x 18 inches. 2025



CHESS SET GAME 3: video still of Balloonist and Specs in front of graffiti wall 2021

FURTHER SPECULATIONS

When I visited B. Lynch's studio, I felt I had fallen like Alice into Wonderland. Stuffed, but somewhat organized, her various studio spaces in her home (built by hand with her boat-builder partner) were overtaken with the Reds and Greys and their dwellings, furniture, tools, gadgets, wall decorations as well as objects and materials not yet given recognizable form. Being a life-long aficionado of anything miniature, I was utterly elated to explore Lynch's fastidiously made tiny art forms.

An anecdote demonstrating how passionately she is devoted to her creative process: A Grey miniature woman sits knitting in front of the Cranky. Next to her, a full yarn basket as well as a cart on wheels (that, unbelievably, moves...if rather creakily). Comfortably posed, she maneuvers needles scaled to credible size (a mere half inch long) attached to red yarn. As a knitter myself, I remarked that

I was particularly intrigued by this figure. Bridget then revealed that when she conceived the character she did not know how to knit. So, to ensure authenticity, she taught herself on real needles so that she could precisely position the woman's tiny hands as they would need to be to actually knit!

B. Lynch's own, unique material culture is inspired by eras and places that parallel ours with characters who repeat, revolt, re-create, repair, reform and re-form our understanding of human and societal relationships. Counterpoising the Reds and Greys by seemingly straightforward and recognizable emblems and color, she compels us to contemplate and question just how difficult, complex—and contemporary—power relationships and social strata remain.

I frequently tell my students at MassArt to "feel with their eyeballs;" Lynch's installations are a paradise for such a sensual, somatic experience. And, because we look at her work with amazement and sheer delight, we stay to ponder. And I believe it is that aesthetic satisfaction, that willingness to hold our eyes for what is now in our digital age the *unusual act of slow looking* that leads us to deeper narratives, philosophical connections and questions. Significantly, B. Lynch's *Little Dramas*, the World of the Red and Grey encourages us to appreciate "aesthetic epistemology:" how we discern and decipher visual language. Learning about visual "grammar" enhances our pleasure, our delight, and our fascination with seemingly endless possibilities to wonder.

RANDY GARBER

Randy Garber is an artist, educator, writer and curator. Her awards, among many, include: Massachusetts Cultural Commission and the Puffin Foundation. Her art work is in multiple museum and institutional collections, including the Museum of Fine Arts Boston, the Decordova Museum, Boston Children's Hospital and Governor Baxter School for the Deaf. Her writings have appeared in diverse publications and artist catalogs including, Both Sides Now, catalog for Nona Hershey at the Soprafina Gallery; Deafening Modernism: Embodied Language and Visual Poetics in American Literature, Prof. Sanchez, NYU Press. She is a long-time faculty at Massachusetts College of Art. Her non-traditional printmaking and sculptural works explore language and perception. https://www.instagram.com/randy.garber2/ https://www.randygarber.com/



ARTIST STATEMENT

am a story-teller, and for thirteen years, I have been creating my time-bending world of *The Reds and The Greys*. The Reds have the best clothes and lux goods of the eighteenth century. The Greys work to serve them but their tech is early twentieth century. The stresses of an entitled and monied over-class and the legions that serve them reflect a confluent similarity with our own new gilded age.

The project has unspooled over the years. Photographs taken on travels become background scenarios for videos or digital constructions depicting my growing cast of characters. Each new character sends a quiver into the overall structure. The early Greys such as Digger or Pail Lady become part of the resistance. Other characters, such as the Judge who parades his death-head staff of justice, strike fear. Vaneeta's fixation with her mirror adds levity, but also speaks to our self-absorbed society. Like art historical saints, gods and goddesses they declare themselves by their emblems. The Reds live in beauty tainted by decay, as they are served by the ceaseless work of others. The Greys inhabit a world of doing — their structures are only incidentally made beautiful by function. The Greys make-do with what they have; the Reds indulge in whatever they desire.

In 2012, the country was still recovering from the greed-driven banking and stock collapse of 2008, when I started fooling around in the studio making Horseman, an ass-headed, hoofed man with very large teeth dressed in reds and golds waving his scepter. Like all the small (about ten inch high figurines) he was made of paper, wire, and paint. I then made a Red Queen, and Hornman. However, I began to realize, something was off — why does society consistently focus only on the stories of the rich and powerful? This led me to make Gutsy: a grey clad figure, prostrate, with his guts spilling out, an emblem for what is sacrificed in serving wealth.



MUSIC IN THE GREYS CAMP, Peep Wall view: Left to Right 10" figures of paper, wire paint are Musician with Ukulele, Specs, Shovelman. These figures are posed on a peep wall stage 78 x 60 x 19 inches, styrofoam, paint, paper, wire, wood. Ukulele is 3 inches. 2025



TOY THEATRE: Greys' Stage detail. The Toy Theatre features four 8" ink figures mounted on wood, five scene flats and a proscenium stage. Left to Right: Shovelman, Musician, Cook and Miner. The Toy Theatre is 19½ x 19 x 14 inches. It has reversible flats to a Reds' Stage with four Red ink figures. 2020-2022







YELLOW PALACE digitally constructed photograph with 42" high cut-out figure of Vaneeta and background photo. Print size is 5 x 7 inches. 2017





HORNMAN: gouache painting on panel 5 x 5 inches. 2015



WOLFMAN
puppet detail:
paper, wire, paint,
cat whiskers
and fabric, 18"
high. Book is
3 x 2 inches.

Shortly into 2013 I learned that Historic Northampton Museum chose me to interact with their collection and present an installation of my work. I found my groove. This museum of material culture told the stories of characters like my Reds and Greys through their historical objects. I had the epiphany that by depicting these objects and emblems I would animate their lives. Most museums only set forth objects of beauty and value, I also wanted to validate the Greys and how they "make do."

From the start of my journey with the Reds and Greys I circumscribed my working methods. The world would be made of humble materials: paper, wire, paint, a bit of string or wood. The notion of props and presentation, video and architecture, as well as portraiture of the individuals were part of the plan, but the world needed to be built out and peopled to make all of these ideas work. The videos didn't arrive until 2019, but are essential to the on-going exploration of the themes.

The Red and Grey factions are temporally separate. In my imagined universe, the wonderfully grand eighteenth century acts as an inspiration for the Reds. The Reds' eighteenth century lavish costumes and goods convey both the excess and the flux of that century of contradictions — wealth built on slavery, while propounding the Rights of Man. The Greys inhabit a more amorphous time period. They wear interchangeable outfits, and the cookpot on the men's heads serves double duty, as an eating container and hard-hat.

As every writer will tell you, the characters run with the story. All kinds of interactions are possible as my world has grown. Who is the mysterious Wolfman with his big teeth and book? Is he serving the Greys or making lucrative backroom deals with the Reds? The Puppetmaster entertains, exhorts resistance, and has access to the drawing rooms of the Reds where she meets the Balloonist who floats above it all. They partner for a daring rescue. Can cooperation between the factions be possible? Perhaps the elderly Knitter, sitting unnoticed, is a spy in the Reds' midst. Like our own world, relationships and characters are complex.

My idiosyncratic videos and theatrical installations grapple with the theme of income and power disparity and the repercussions this imbalance has on democracy and climate change. The videos imagine stories of conflict,



- THE BAITER'S PUPPET
 SHOW: depicting the
 PUPPETMASTER. Acrylic
 painting is 59 x 40 mounted
 on a 91" bamboo pole. 2025
- LET THEM EAT

 CAKE video still 2025
- BEAUTIFUL video still of PUPPETMASTER and KING PUPPET with hearts. 2023





cooperation, and humor. My cast of characters appear in 3D, 2D, and puppets in my unique video form. The video cast images, editing, soundscape, music, and conjured settings are my own. Many of the videos are without dialog but the soundtrack heightens the emotional level. Puppets are wonderful as they can be outrageous or ridiculous. As surrogates they have much more freedom to address any topic, difficult or silly. The videos allow me to utilize this puppet magic. The world is imaginary, but parallels with our own society are unmistakable. The distressed look of the videos echo content.

The installations use theatrical lighting, and have multiple stages for the characters to interact. I use curtains, backdrops, and the videos to allow the viewer to be immersed in my fantasy world. The cast of characters are expressed in multiple ways: gouache portraiture, lino-block prints, ink drawings, three-quarter life-size cut-out figures, and hand puppets as well as the ten inch tall figurines. The architecture of the Reds and Greys includes palaces, workshops, and camps inhabited by the figurines. A cranky device allows for fourteen feet of moving scenery to be a backdrop for either figurines or ink drawing cut-outs.

The simple materials, of mostly paper, wire, and paint, dictate nothing is slick. They all show the hand, the works are expressionistic, yet can be detailed. When I make my objects and props I am thinking what is essential to portrayal. Buttons on long-sleeved kid gloves, a pencil and notebook in the Nurse's pocket, the sandbags on the balloon with the knife in the Aeronaut's belt — all of these details build the world. In one tableau between the factions, the one-legged Cobbler is anxiously showing the heedless Vaneeta, entranced by her own mirrored image, a pair of shoes in his modest shop. The material culture of the Reds and Greys in miniature expresses their essence.

As an undergrad, my year and half in Japan, studying classical forms of theatre, inform so much of this project. I also studied with a doll maker and learned to hand-sew and made several theatrical dolls. The Noh theatre with masks, the Bunraku Puppet theatre, and intricate plots of Kabuki were eye-opening. The spectacle, the shear exuberance and joy of these dramas spoke to me, a foreigner. I love the stylized movement, puppets, amazing costumes, stories thinly disguising



BALLOONIST detail: 10" figurine, wire, paper paint, string, dagger in belt is ½ inch.



the authors' distaste of the Shogunate government, the music, the sets — all seem to have crept into my own work. Through my theatrical installations, I want that for my viewers.

I have found that the project is always shifting, building on itself, telling me things as new characters and scenes are introduced. World building isn't static. As in the corresponding universe we call real life, the conversation continues: what is the balance between power, wealth, and people?

CARPENTER AND TOOLS detail: paper, wire paint, carpenter in his workshop. Tools are 3/4 to 11/2 inches, Figure is 10 inches.

STEVEDORE: 10" figurine carrying boxes, background painting (48 x 96") with ink figures 9½ inches and the Shovelman figurine 10" on right. Installation view College of the Holy Cross 2021

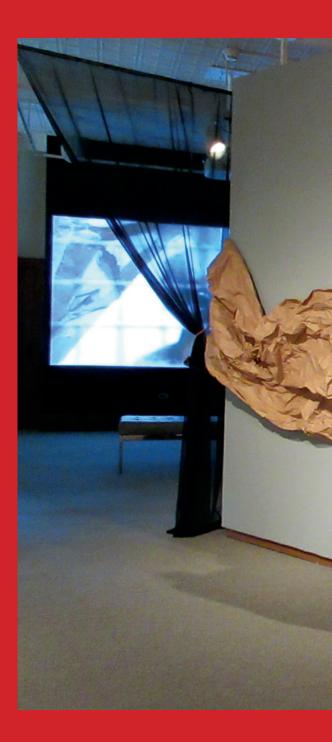






COOK AND SPECS IN THE GREYS CAMP installation view College of the Holy Cross, paper, wire paint. Megaphone is 13/4 h, bench is 2 x 3½ x 2 cane cart with bag is 2½ x 2 x ¼ inches, fire tripod is 12" high with hanging pot: wood, wire and aluminum Cook is 10" high. 2021

INSTALLATION VIEW: NEW GILDED AGE, College of the Holy Cross. Left to right: Video room, Greys camp, Reds' portrait wall on brocade, Reds' large figures (cut-outs, 42"h) framed by curtains. 2021







- MUSICIAN IN THE GREYS
 CAMP, PEEP WALL VIEW: 10"
 figure of paper, wire paint. She is
 posed on a peep wall stage 78 x 60 x
 19 inches, styrofoam, paint, paper,
 wire, wood. Ukulele is 3 inches. 2025
- NURSE, HUT, PEEP WALL:
 Nurse figurine 10 inches, paper
 hut with Gutsie lying inside,
 peep wall stage is 78 x 60 x
 19 inches, styrofoam, paint,
 paper, wire, wood. 2025





THE REDS' PALACE: MUSIC ROOM WITH SPINET AND DOUBLE BASS (8 x 3") detail. The Music room has instruments, and art. Paper, wire, paint, cardboard, and digitally shrunk images of Lynch art.

THE REDS' PALACE: WRITER'S STUDY. Writer figurine, 10" paper, wire, paint. Furniture, bookshelves and digitally shrunk images of Lynch art. Palace is 46 x 63 x 20 inches with various room views.







B. LYNCH BIO

CMO

Storytelling how society works through art, B. Lynch embellishes, makes fun of, and wonders at the societal friction in our new gilded age of income disparity. She has had solo shows at many universities and museums. In 2025 the Danforth Art Museum presents her theatrical solo, *Little Dramas*, in Framingham MA. Since 2018, she has shown solo projects at Brattleboro Art Museum, *Pull Back the Curtain*; College of the Holy Cross, *New Gilded Age*; Phillips Exeter, *Way of the World*; Framingham State University of Massachusetts, *Extravagantly Absurd*. Her videos have been screened across the country and in Germany. They have been featured in several group exhibitions including Northern Illinois University Art museum, *Storied References* 2022, and *Windows to the Subconscious*, 2025. Recently the Brownsville Museum in TX awarded her first place for video. Other screenings have been in *Future Places*, Susquehanna Museum; as well as at Coastal Carolina University, Worcester State, Louisiana Tech, and art centers in Dayton OH and Lubbock TX.

The Reds and Greys videos and installations combine drawing, sound and a textural look to create a distinct emotional platform for her imaginary time bending world about power and income inequality. Her puppet iterations of the Reds and Greys can be by turns ridiculous or outrageous.

Recent group shows have included: 2025: *Unfiltered Femininity*, Mary Cosgrove Dolphin Gallery Worcester State; *You Really Got Me*, Jameson and Thompson Gallery Boston; 2024: *In the Moment* print exhibition at 3S Artspace

THE REDS' PALACE: BEDROOM WITH ART DETAIL. The cardboard palace is 46 x 63 x 20 inches. The bedroom has a canopy bed, fireplace and mantel: 3½ x 2¼ inches, box and vase are ½" h, portrait of Queen is 2 x 2 inches. Paper, wire, paint, cardboard, and digitally shrunk images of Lynch art. 2025

Portsmouth, NH; 2023: *Page Turner*, a juried exhibition of artist books Arts Worcester Gallery Worcester MA; *Sculptural Elements*, Mary Cosgrove Dolphin Gallery Worcester State University; *Recent Acquisitions*, College of the Holy Cross Worcester MA Cantor Gallery.

She received her M.F.A. at Lesley University College of Art and Design in 2011, and studied at the School of the Museum of Fine Arts, Boston, Massachusetts – painting concentration. Additional graduate study was in Japanese Theatre and performance, in the Department of East Asian Studies at Kansas University where she also received her B.A. in Japanese and East Asian Studies. She studied Japanese language and theatre arts in Kyoto Japan for three semesters.

She is a recipient of several awards, including the President's Fund for Faculty Excellence Award, Simmons University in Boston where she formerly directed the Trustman Art Gallery; a Fellow award from the Virginia Center for the Creative Arts; an Artist's Resource Trust Award from the Berkshire Taconic Foundation, and a Project Grant from the Ludwig Vogelstein Foundation, Shelter Island NY. The Massachusetts Cultural Council Artsake blog published for their Three Stages series *The New Gilded Age*: https://artsake.massculturalcouncil.org/three-stages-b-lynch/

Lynch lives and works in Boston, in a handmade house/studio with a garden of fruits, vegetables and flowers. More information at her website: https://blynchart.com/Instagram:@blynchstudioart



TRUE KNOWLEDGE video still of Greys on Fire 2022



EXHIBITION INFORMATION

Little Dramas exhibition at the Danforth Art Museum
14 Vernon St. Framingham MA
www.danforth.framingham.edu

9/13/2025 – 1/4/2026 Public reception: 9/20/2025

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THANK YOU!

I want to thank the Danforth Art Museum and Jessica Roscio. Randy Garber is amazing to work with. But especially I want to thank my family.

FRONT COVER: FISHER: installation view College of the Holy Cross. Theatrical lights, fabric, Fisher and Boat. Boat with fishing rod is 27" long. Paper, wire, paint, sticks, aluminum foil fish. Seated Figure is 7 inches. 2021

BACK COVER: BALLOONIST AND BALLOON WITH CLOUDS:

paper, wire, paint, string, fabric background, balloon

and basket is 36" high, figurine is 10" high.



