PLASTIC IMAGINATION


of the Plastics Industry
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e la Industria de los Plásticos
rte Central de Massachusetts

Plastic Imagination

September 25, 2016

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FITCHBURG ART MUSEUM

Massachusetts Cultural Council

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DIRECTOR'S FOREWORD

Over the past few years, the Fitchburg Art Museum has moved increasingly towards community service. FAM is now bilingual, we have forged strong relationships with area schools, have instigated contemporary public art in the City of Fitchburg, and continue to aggressively participate with regional partners in multiple community development and creative economy efforts. We even updated our mission and vision statements to reflect this new, open attitude:

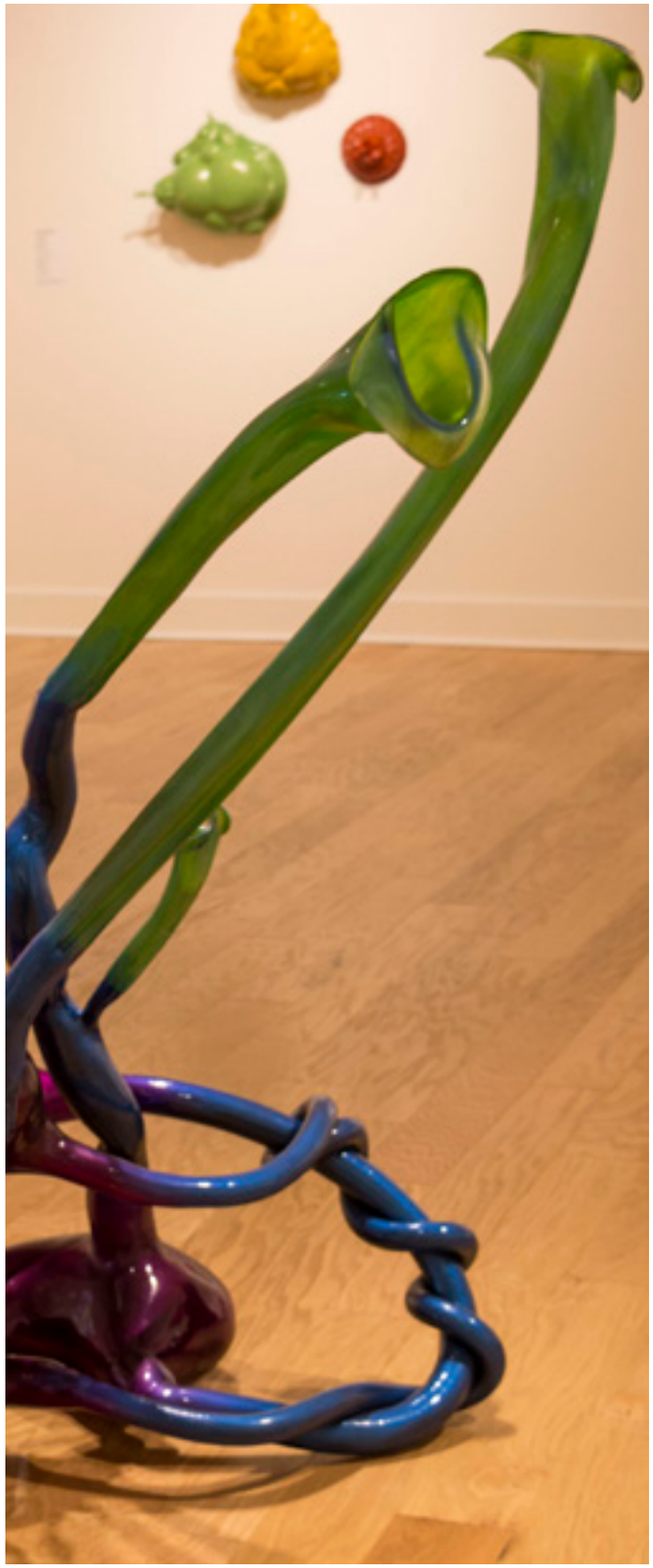
MISSION: The Fitchburg Art Museum is a catalyst for learning, creativity, and community building. We accomplish this mission with art historical collections and exhibitions, special exhibitions of contemporary New England art, education programs, public art projects, community partnerships, and creative economy initiatives.

VISION: All decisions, initiatives, projects, and programs at the Fitchburg Art Museum reflect our commitment to education and the greater community.

In an effort to make FAM's program of exhibitions of New England contemporary art better reflect our community, we have embarked on a series of group shows that tie directly to the industrial heritage of North Central Massachusetts. **Plastic Imagination** is the first of these, and presents the work of ten New England artists while celebrating the long history of the plastics industry in the region. Once centered in the City of Leominster ("Plastic City, USA!"), the industry has spread out across the area, and now boasts over seventy successful companies. In upcoming years, **Plastic Imagination** will be followed by exhibitions devoted to the uses of furniture and paper in contemporary art.

Many, many thanks to FAM Curator Mary M. Tinti for creating yet another thoughtfully organized and visually stunning show. Thanks also to Professor Robert Carr's Fall 2016 Document Design class at Fitchburg State University for creating this compelling catalogue. And special thanks go to the many community-minded plastics companies who provided funding and materials for this unique project.

Nick Capasso, Director



ACKNOWLEDGEMENTS

Planning for **Plastic Imagination** began in earnest in the early months of 2016, when FAM's former Koch Curatorial Fellow Emily M. Mazzola and I started talking through the many possibilities for what a plastics-themed sculpture show really could be. Those initial chats about plastic led to the scheduling of on-the-ground studio visits. And I am so very pleased that New England contemporary artists Lisa Barthelson, Tom Deininger, Dana Filibert, Joseph Fucigna, Lynne Harlow, Niho Kozuru, Margaret Roleke, Dean Snyder, Bill Thompson, and Brian Zink all enthusiastically signed on to participate in this exhibition. These ten artists–several of whom used **Plastic Imagination** as an exciting opportunity to create new, and in some cases site-specific, sculpture–are all immensely eager, delightful, clever, and insightful. It was an absolute pleasure to tease out which of their works would best fit our spaces. All at FAM join me in thanking them, as well as Joseph Carroll of Carroll and Sons Gallery, Ellen Miller of Miller Yezerski Gallery, Beth Kantrowitz of Drive-by Projects, and Matthew Deleget of MINUS SPACE for filling our galleries with such fantastic explorations of plastic this fall.

Plastic Imagination has been made possible in part thanks to the following generous sponsors: Bemis, The Clementi Family, TPE Solutions, Nypro Foundation, Aaron Industries Corporation, Alpha Rho, Inc., Nancy and Simon Gregory, Lee Plastics, Inc., Reliance Engineering–a Division of Built-Rite Tool & Die, Inc., and Rocheleau Tool & Die Co.

In addition, Cado Company generously donated original Featherstone flamingos for FAM's courtyard–giving the Museum a fun opportunity to highlight local industry. Another round of thanks goes to Museum Director Nick Capasso and FAM's new Director of Development Rebecca Wright who, through their community outreach efforts, ensured that our region's plastic industries were both honored and included in this exhibition.

Behind-the-scenes preparations for **Plastic Imagination** was boosted this June when Lisa Crossman joined the FAM staff as the 2016-2017 Koch Curatorial Fellow. Lisa was instrumental in seeing to all the thankless nuts and bolts related to this show (the loan agreements, checklists, shipping arrangements, etc.) and together, we had a blast designing the layouts and overall look of this exhibition. As I sit here and type these acknowledgments, the installation of **Plastic Imagination** is well underway and I am poised to begin my maternity leave at any moment. I can't thank Lisa enough for so easily and confidently shepherding this show in my absence. And I look forward to watching her grow as a curator as she brings **Plastic Imagination** to life.

Lisa also gamely took the helm when it came to the oversight of this beautiful catalogue and FAM's ongoing collaboration with Professor Robert Carr and his talented students at Fitchburg State University. This semester marks the seventh time Dr. Carr and his Document Design undergrads have created a truly lasting and memorable online catalogue for FAM and we all remain astonished at how they keep raising the bar.

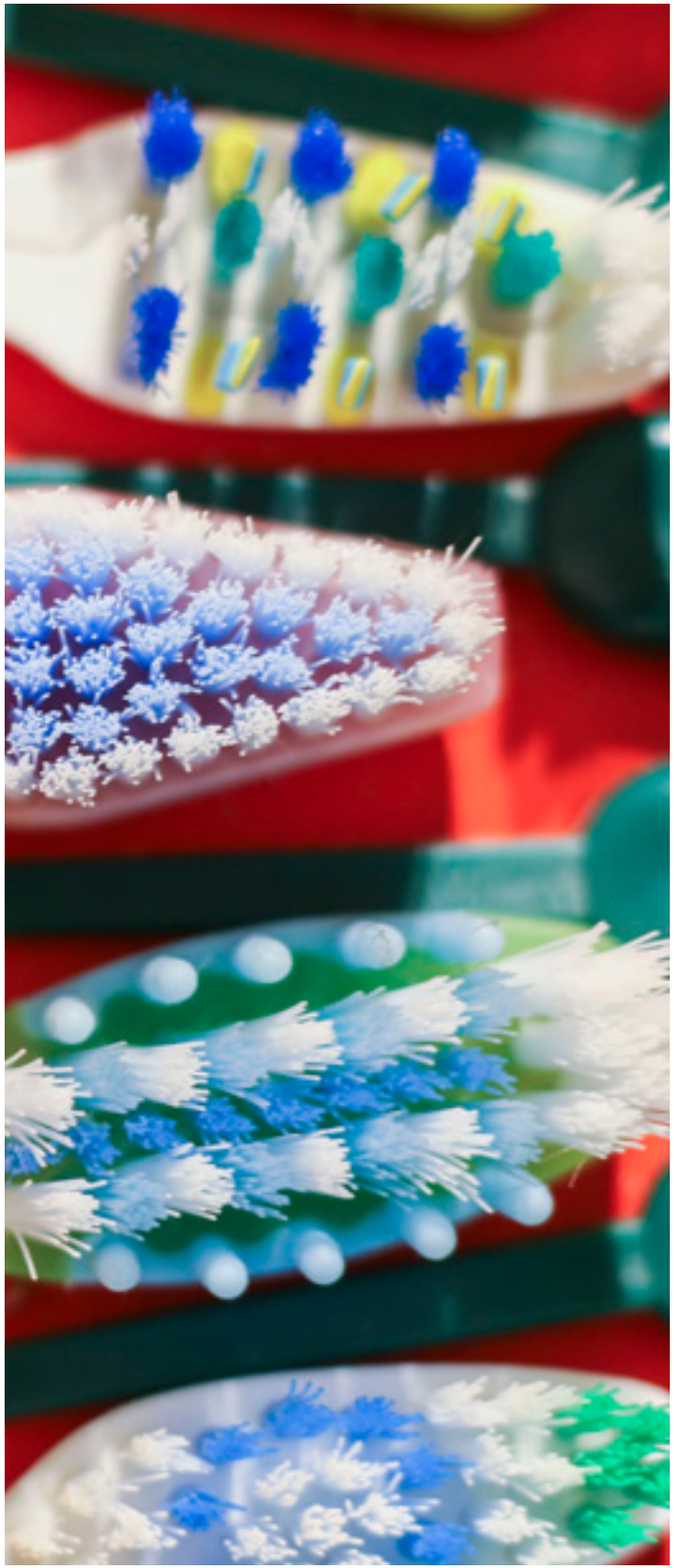
Thank you Zack Britten, Melissa Bobka, Dan Conway, Alexis Grey, Tyler Jacques, Sarah McMiller, Megan Pusateri, Emily Raymond, Hillary Rogers, and Lizzy Vrettos for bringing your own imaginations (plastic and otherwise!) to this project. This year also marked the development of a cinematics and social media team who worked closely with FAM's new Marketing Manager Kledia Spiro to inventively promote **Plastic Imagination**, as well as to define the important and evolving vision of FAM as, in the students' words, "our museum." Thank you Brittany Hotte, Brendan Downs, and Adam Jarret of the cinematics team, and Isaiah Fanfan, Conner Ghiz, Christian Dunston, Sam Aronson, Cindy Messina, Roman Greco, Mariela Herrarte, Robert "BJ" Bettez, Alex Alzaibak and Paul Dingman of the social media team for your work and commitment to FAM.

On a similar note, I want to thank Kledia and her summer intern/recent Fitchburg State University graduate Melissa Theang for generating such a stunning and stimulating logo for this show. Their design work and the various social media efforts that accompany this exhibition are a big part of the excitement that continues to build around **Plastic Imagination** and their efforts are so very appreciated. Former Curatorial Intern Hilary Zelson Geller did extensive thematic research and preliminary design brainstorming, and we owe her three cheers of thanks, too.

As always, FAM exhibitions involve a great deal of heavy lifting to get them from concept to completion. Mel Bailey and Facilities Manager Steve Backholm built and buffed platforms; patched, primed, and painted gallery walls (in some cases with upwards of ten coats!); and oversaw all sorts of details pertaining to the gallery preparations for this show. Preparators Aminadab Cruz Jr. and Matt Oates made sure that all artwork was unwrapped, conditioned, and hung with utmost care. These affable and unflappable colleagues rose to every installation challenge (be it the hanging of a wall-filling grid, the tricky suspension of a two-story sculpture, or the stapling of a ceiling mounted vinyl curtain) and we are very thankful for their patience and talents.

Director of Education Laura Howick designed a dynamite Learning Lounge for **Plastic Imagination** full of glowing Plexiglas reflections and all sorts of family friendly, engaging ways to explore the materials and processes presented in this exhibition. Thank you Laura and thank you to The Clementi Family Charitable Trust for continuing to support this vital space at FAM.

Mary M. Tinti, Ph.D., Curator



NOTE FROM THE CURATOR

Plastic Imagination is a show about sculpture: shiny, slick, colorful, cleverly crafted, seductive, plastic sculpture. The ten talented New England artists invited to participate in this exhibition–Lisa Barthelson, Tom Deininger, Dana Filibert, Joseph Fucigna, Lynne Harlow, Niho Kozuru, Margaret Roleke, Dean Snyder, Bill Thompson, and Brian Zink–are at very different phases in their individual careers. But all have demonstrated an exciting dexterity when it comes to manipulating the multi-dimensional properties of plastic. Some of these artists were serendipitous discoveries, found through Internet searches of regional galleries and artist spaces. Others were recommendations, the happy result of conversations with colleagues and artists already on my radar. Together, they are marvelously thoughtful makers with whom I could not wait to collaborate at the Fitchburg Art Museum.

As with all FAM exhibitions, the driving force behind **Plastic Imagination** is a desire to expose the Museum's audiences to a range of top-notch contemporary artworks and ideas that simultaneously underscore the Institution's community driven mission. Not only does this show shine a spotlight on locally and internationally renowned artists who hail from Massachusetts, Connecticut and Rhode Island, it also takes its thematic inspiration from the plastic manufacturing plants so much a part of the region's rich industrial history. For example, Leominster–the "Pioneer Plastics City"–was once home to fabricators of the plastic comb, sunglasses, Tupperware, and the original Don Featherstone pink plastic lawn flamingos. This concept is echoed in the title of the exhibition, which doubles as a riff on traditional art-making techniques that rely on acts of carving, molding, and/or sculpting.

The layout of this exhibition was designed to accentuate the exciting range of aesthetic approaches on view and make sure that eclecticism would prevail throughout. To that end, calligraphic jumbles of shotgun shells dance across from installations of construction fencing that appear to ooze off the wall. Quiet, minimalist cut Plexiglas pieces hang in conversation with exuberant assemblages of plastic parts and packaging. And abstract, organically-charged, carved foam forms provide pops of bold, shimmering color in unexpected places. Adding to the novelty of the show, many of the artists chose to use this exhibition as an excuse to showcase new work, and FAM was more than delighted to accommodate!

In **Plastic Imagination**, sweeping installations of recycled products that address the environmental and cultural toll of plastic consumption and waste are deliberately placed in close proximity to explorations of sculpture that push the limits of what is artistically possible thanks to this unique medium. It's like a big old plastic party that encourages viewers to think broadly, and critically, about the pervasiveness of plastic in life and art.

So, consider yourselves invited! May this exhibition serve to welcome all FAM visitors to ignite their own plastic imaginations and, like those of us behind the scenes, grapple with the multifaceted complexities of this material in their lives, too.

Mary M. Tinti, Ph.D., Curator

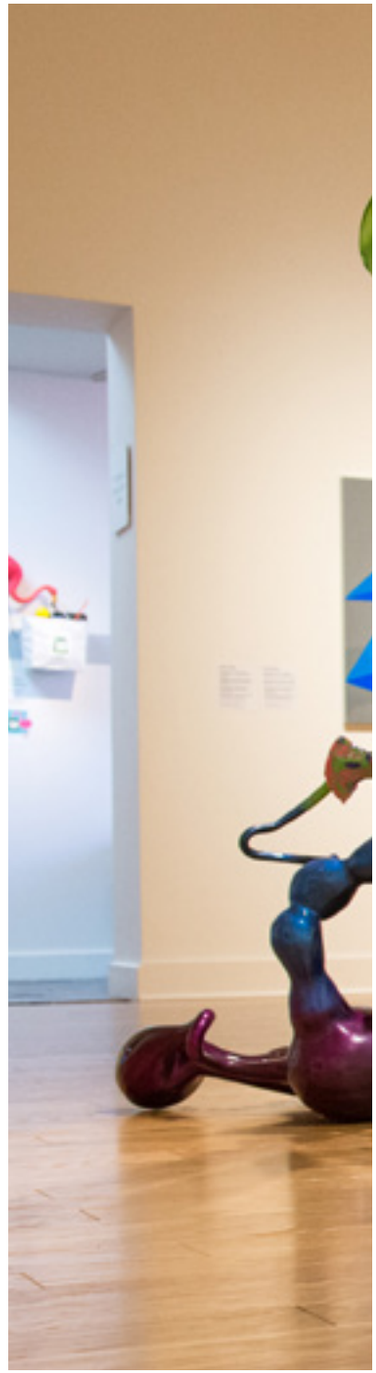
NOTE FROM THE CURATORIAL FELLOW –

Plastic! Beginning work on **Plastic Imagination** made my eyes glimmer with the thought of the shapes, textures, colors, and concepts that we'd be able to showcase in the galleries. Plastic, I realized, was something that made me simultaneously queasy, overwhelmed and giddy. But what is plastic? As I began to think more about plastic as a material in contemporary art, I found myself reading about its history, the canonical examples of when artists have broken new ground with the use of plastic as material, and how these instances connect to the work in FAM's exhibition.

Plastics are created by the human manipulation of polymers. They have shaped our material existence since the experimentation and consequent invention of celluloid by John Wesley Hyatt, registered under its trade name in 1873, and Leo Hendrik Baekeland's production of Bakelite in 1907. (Celluloid has been deemed the first viable artificial plastic. And Bakelite was the first plastic produced from fossil fuels, rather than natural polymers–like rubber from plants or animals.) Plastic changed the landscape of warfare, as well as post-WW II consumerism and industry in the twentieth century. It also opened new possibilities for artists, not only allowing for changes in painting and sculpture, but also ushering in new possibilities in photography, video, and mixed media works. Both as material and a symbol of myriad cultural associations–ranging from the promise of plastic to dystopian fears attached to waste and consumerism–plastic is pervasive in the art of the twentieth and twenty-first centuries.

The word plastic itself is a synonym for synthetic and fake, as well as flexible and elastic. And these characteristics are not lost on artists. Yet despite the abundance of plastic in art, exhibitions on plastic tend to center on the work of artists who confront environmental concerns, while museum symposia focus on conservation issues. Plastic in fact degrades in ways that conservators are still learning about. Thus while plastic as waste is an important issue that has warranted much discussion and action, the preservation of plastic in art is equally a concern.

Beyond these topics, artists continue to play with the variety of forms plastic takes. The formal concerns of the works in **Plastic Imagination** are paramount, and abstraction dominates. These works continue a dialogue that began with artists such as the Constructivists in the early twentieth century. Engaged with modernity, the Constructivists experimented with plastic as a product of industrial accomplishment, exploring the aesthetic possibilities of line and space. Further conflations of art and industry can be found in the minimalist forms of the 1960s.

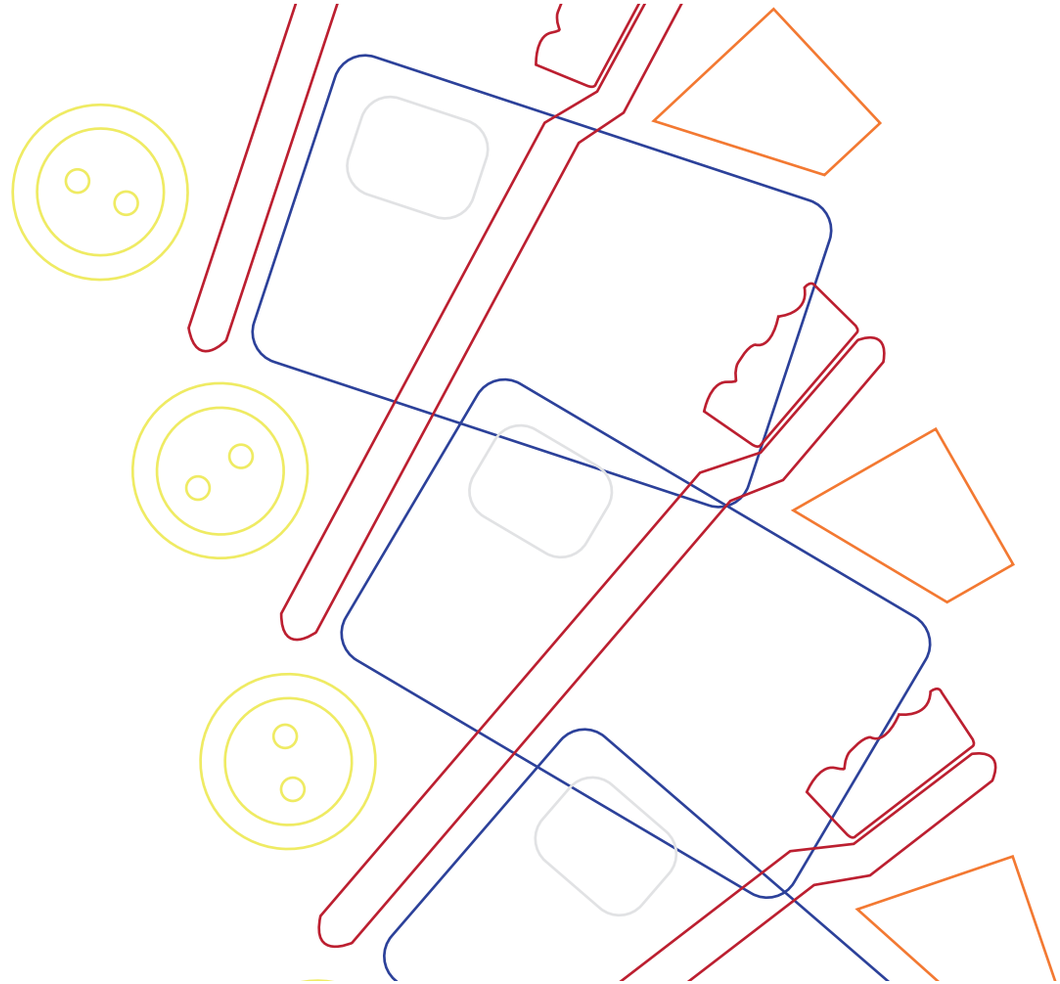


Donald Judd, for example, used Plexiglas as a ready-made color and material for many of his metal-supported wall works. The Light and Space artists similarly explored concerns with light, color and form, evidenced by John McCracken and his plywood geometric sculptures coated in Fiberglas and resin. Post-minimalist Eva Hesse found that materials such as Fiberglas, resin, and latex could be made into supple, elastic, individualized forms that were at once geometric and organic, industrial and unique. Each of these recognized artists harnessed the formal beauty of plastic and underscored the opening of fine art to a broad range of mass produced materials.

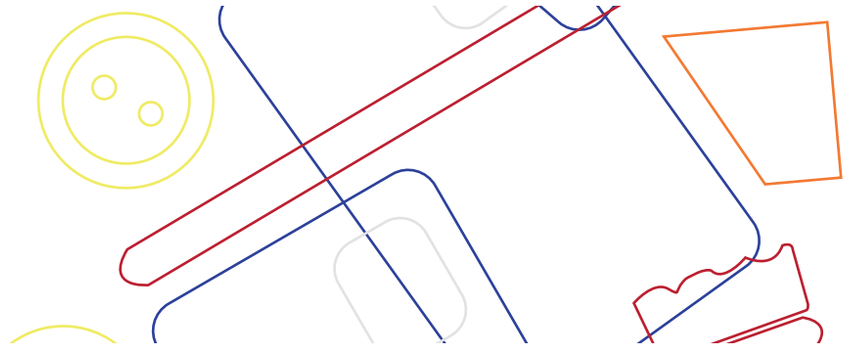
At the same time, another faction of artists decided not to limit themselves to store-bought industrial materials, instead taking to the streets to collect objects that could also add physical and conceptual layers of meaning to their work. Found objects began to find their way into Robert Rauschenberg's combines (hybrid paintings and sculptures), lending themselves to messy, open-ended associations for the viewer to consider. Pop artists like Claes Oldenburg opted to craft their own mundane goods. Oldenburg's soft sculptures–some fashioned from vinyl and foam–made pliable not only the forms, but also the associations. Similarly, since the 1980s, Jeff Koons has been creating sculptures that also nod to consumerism.
Certain ones (like his vinyl inflatables) use plastic and others (as is the case with his **Equilibrium** series) use fine art materials like bronze to represent plastic objects like a basketball. Such works mark the endless possibility of plastic as material and concept. They also point to the fact that cleverness is an important thread that weaves itself throughout this brief survey and FAM's exhibition.

Plastic is unavoidable–even in art. It is a fundamental material that, in its many forms, has allowed for great innovation. Yet the cost of innovation is not lost on us. Environmental and social concerns, while not the focus of **Plastic Imagination**, are part of the story. And in this exhibition, they enter the conversation through the inclusion of found plastic objects that question the values that certain goods uphold, and query the environmental impact of consuming piles of plastic. **Plastic Imagination** invites us to consider the beauty of sculpture made with various forms of plastic, and, at times, to even consider what binds meaning to material.

Lisa Crossman, Ph.D., Koch Curatorial Fellow



Lisa Barthelson




Oral-B
Colgate
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The stuff of life–the plastic toys, toothbrushes, take-out containers, credit cards, and marker caps–form the basis of Lisa Barthelson's fun and fraught **family debris** series. This ever-evolving body of work confronts what the artist calls "the dark side of consumption" and the guilt we all feel when faced with deciding which bits of our past are destined for the dump. Barthelson repurposes the materials that her family of five has outgrown, transforming them into colorful, meditative sculptures and wall reliefs packed with personal meaning. In her hands, discarded packaging materials magically morph into a topographical map connecting her home in Rutland to her studio in Worcester; dollhouse parts become abstract architectural building blocks; and container tops, wire, and random plastic detritus coalesce in a two-story installation that mimics the five enormous gyres of trash swirling in our oceans. Barthelson's whimsical sculptures tap into themes of memory, nostalgia, environmentalism, and play–prodding viewers to consider their own plastic footprints in the process.


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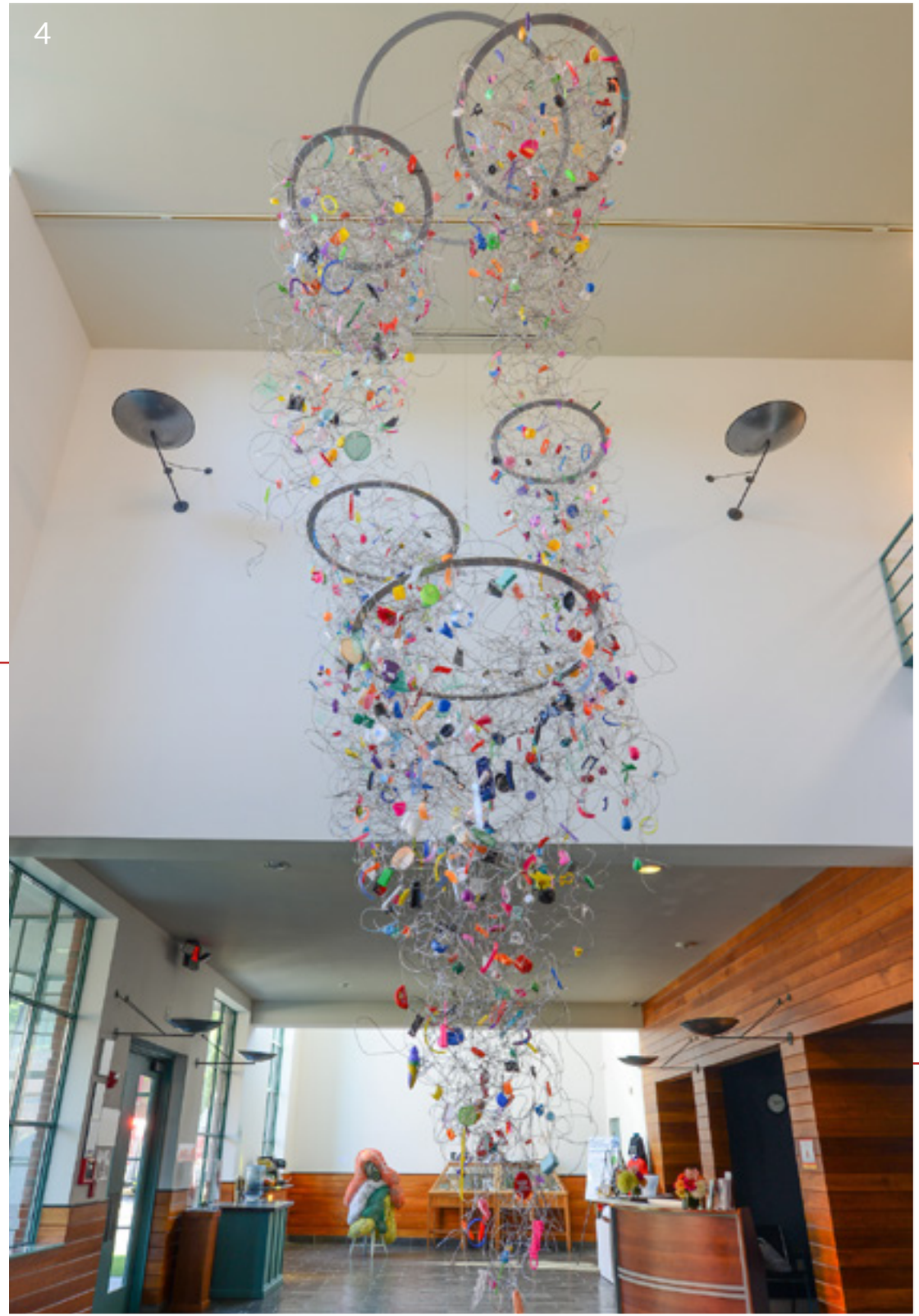
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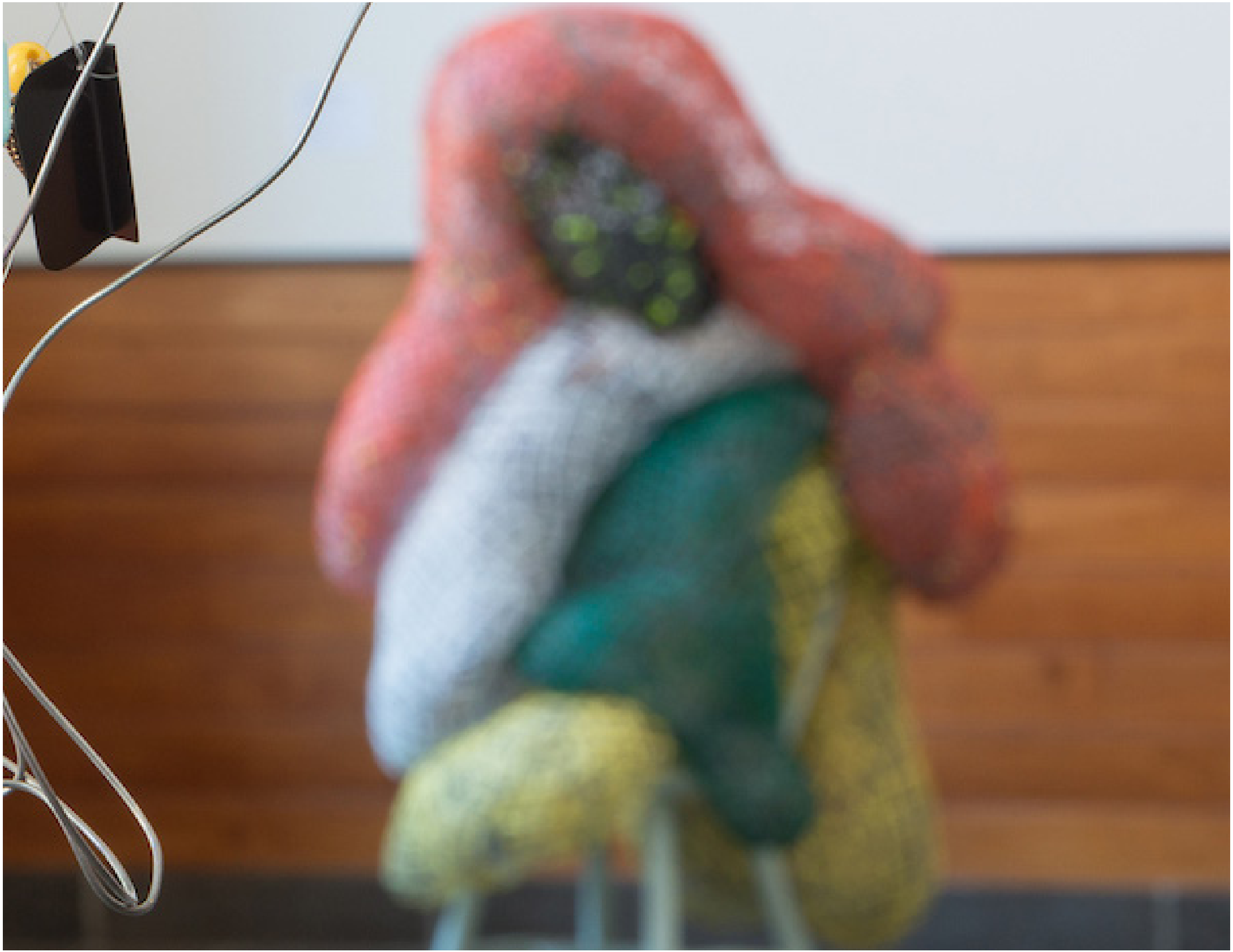

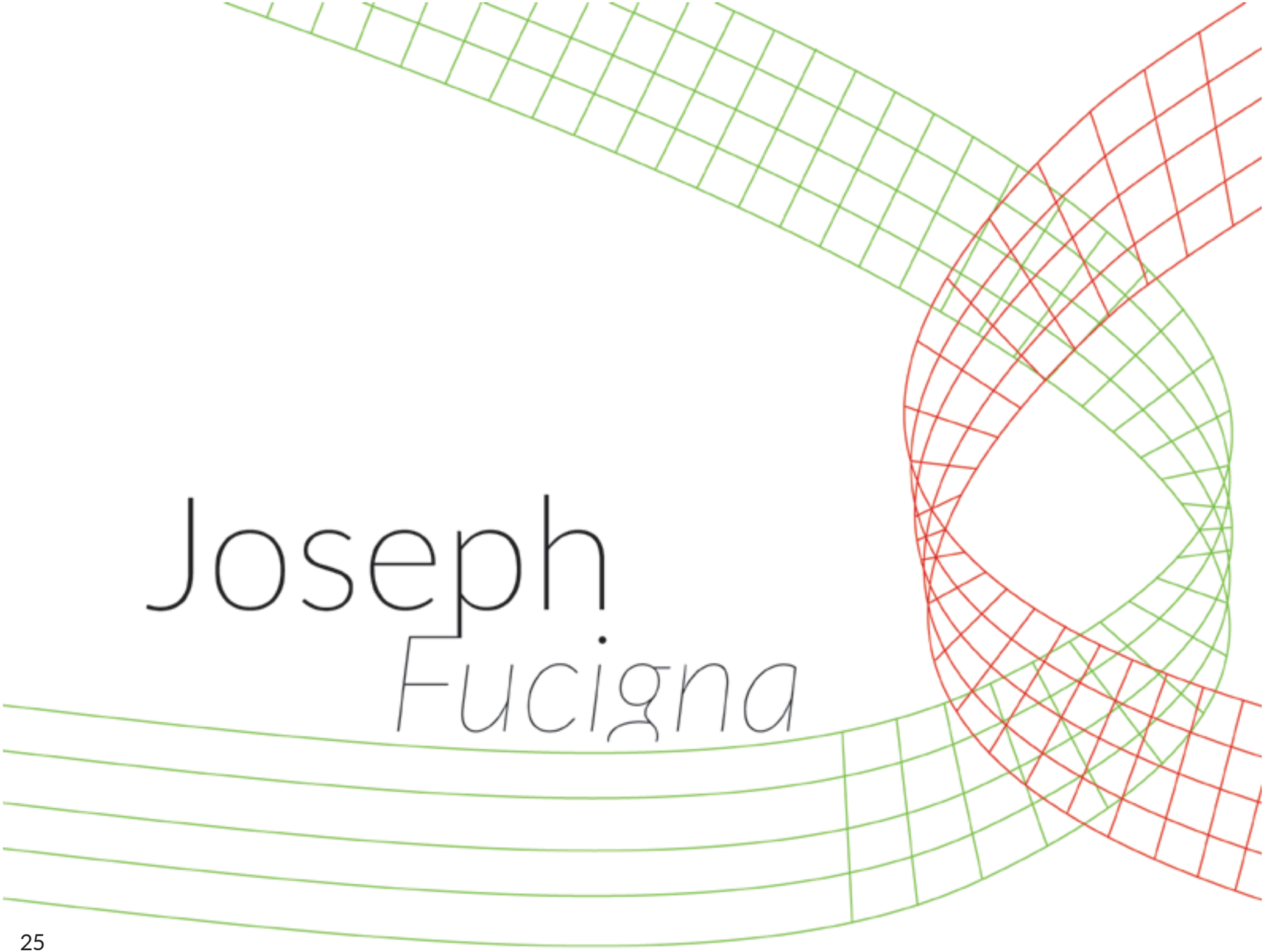
Joseph
Fucigna


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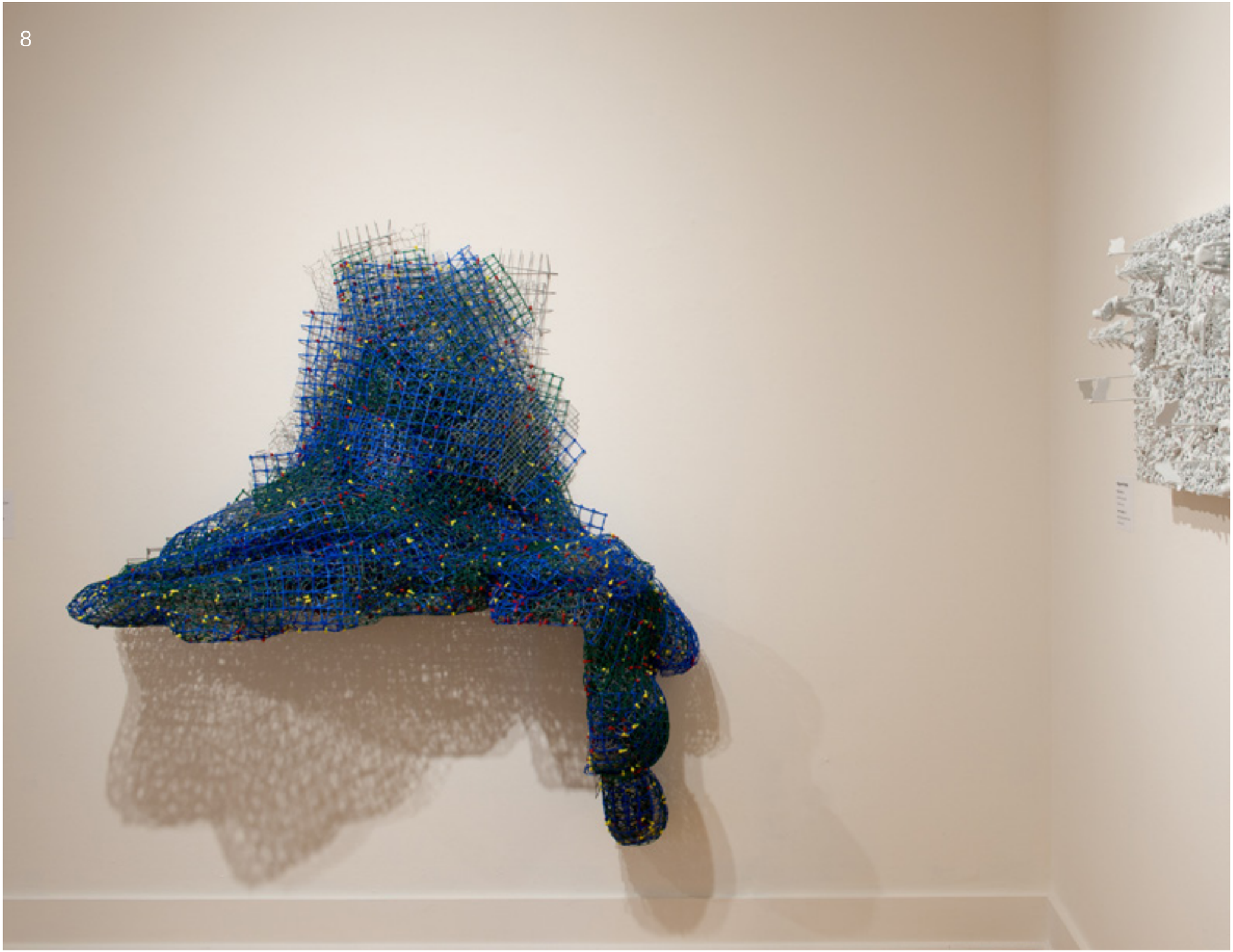
Joseph Fucigna's mixed-media artworks derive from a careful query and experimentation with plastic. He draws from his training as a fine artist to develop new methods for creating sophisticated, sometimes humorously proportioned, abstract works made of familiar materials. Since 2001 he's been sculpting with readily available construction supplies like plastic and metal fencing to build globular freestanding forms and flowing wall pieces. Fucigna manipulates the metal fencing and wire to build the core of his works, which are then layered with plastic fencing and cable ties of varying colors. He uses the gridded pattern, color, and form of the fencing to achieve different aesthetic qualities. Fucigna, through his process, and viewers, through their looking, discover the formal appeal of common materials. Cable ties and fencing can be newly appreciated for their colors, shapes, sturdiness and flex. In Fucigna's hands, the industrial is presented as more colorful than austere.

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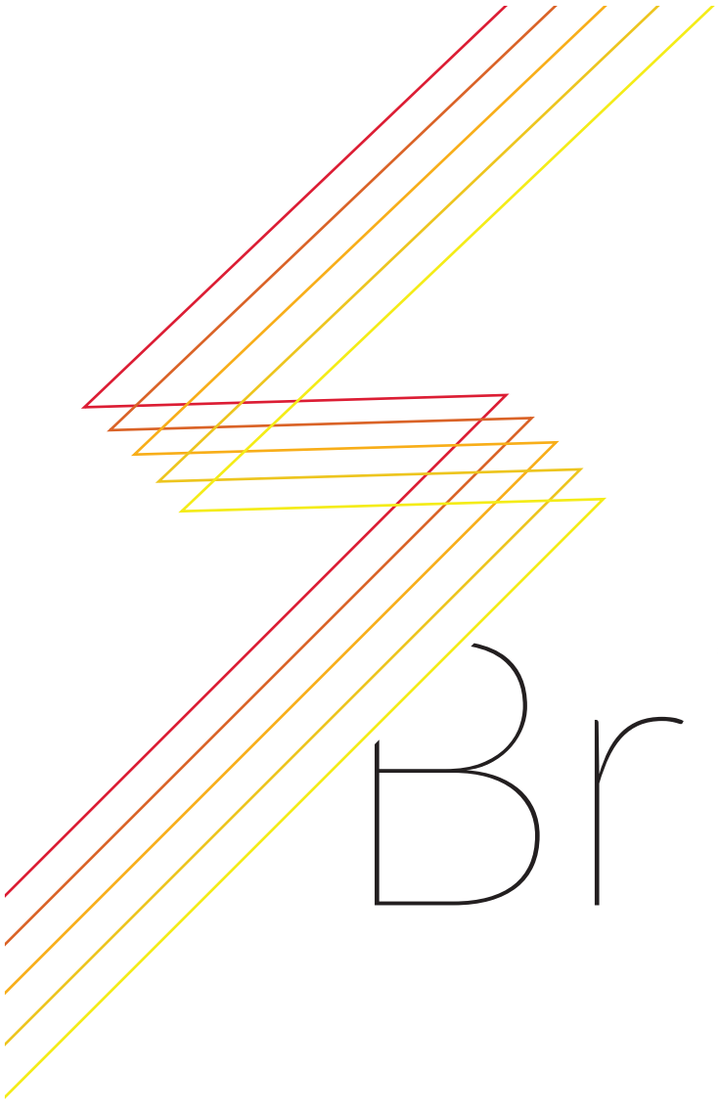

Brian Zink

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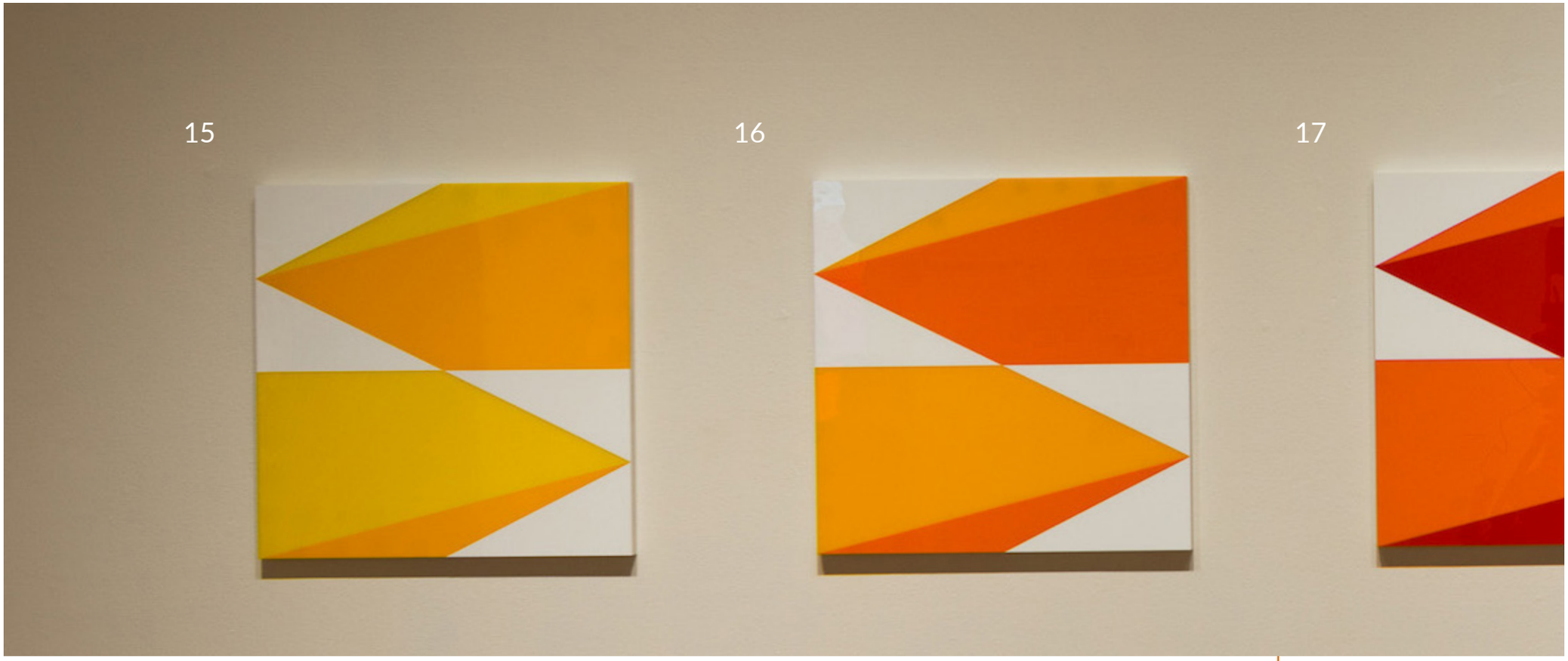
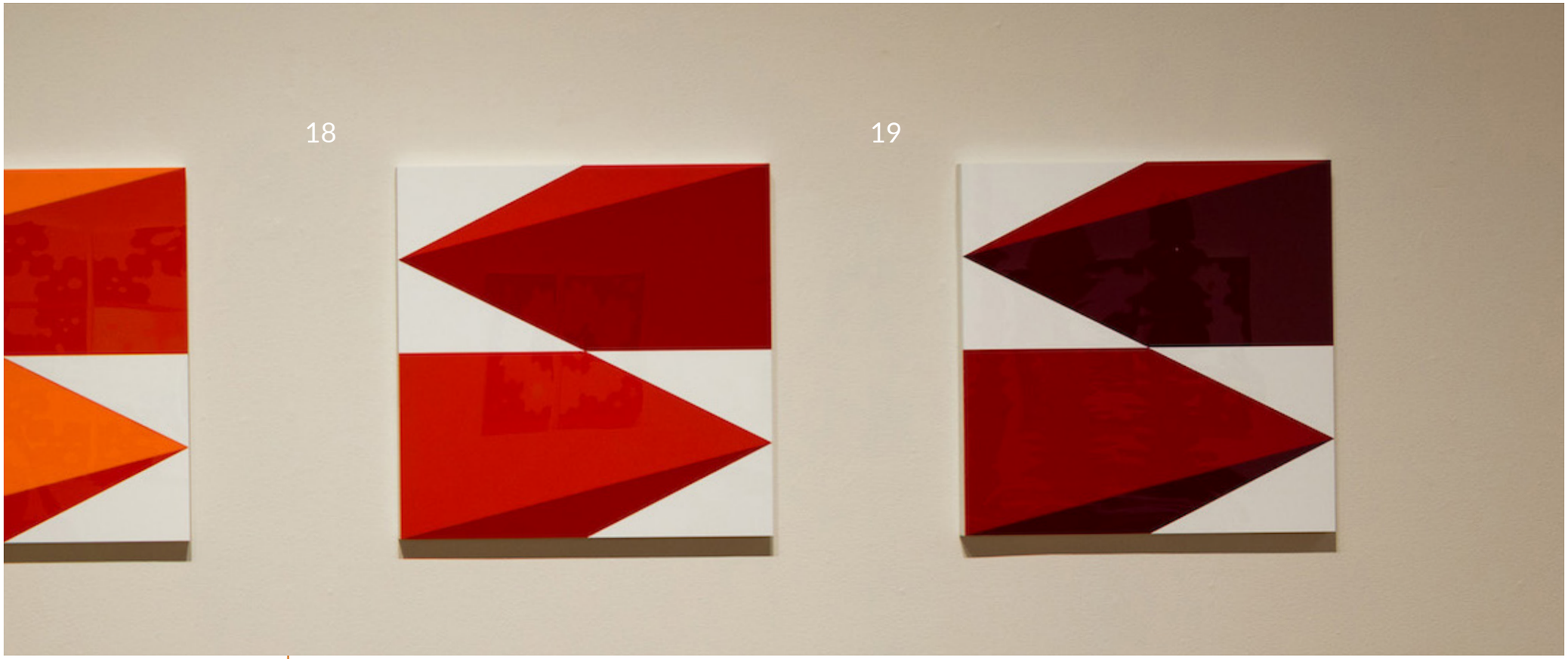
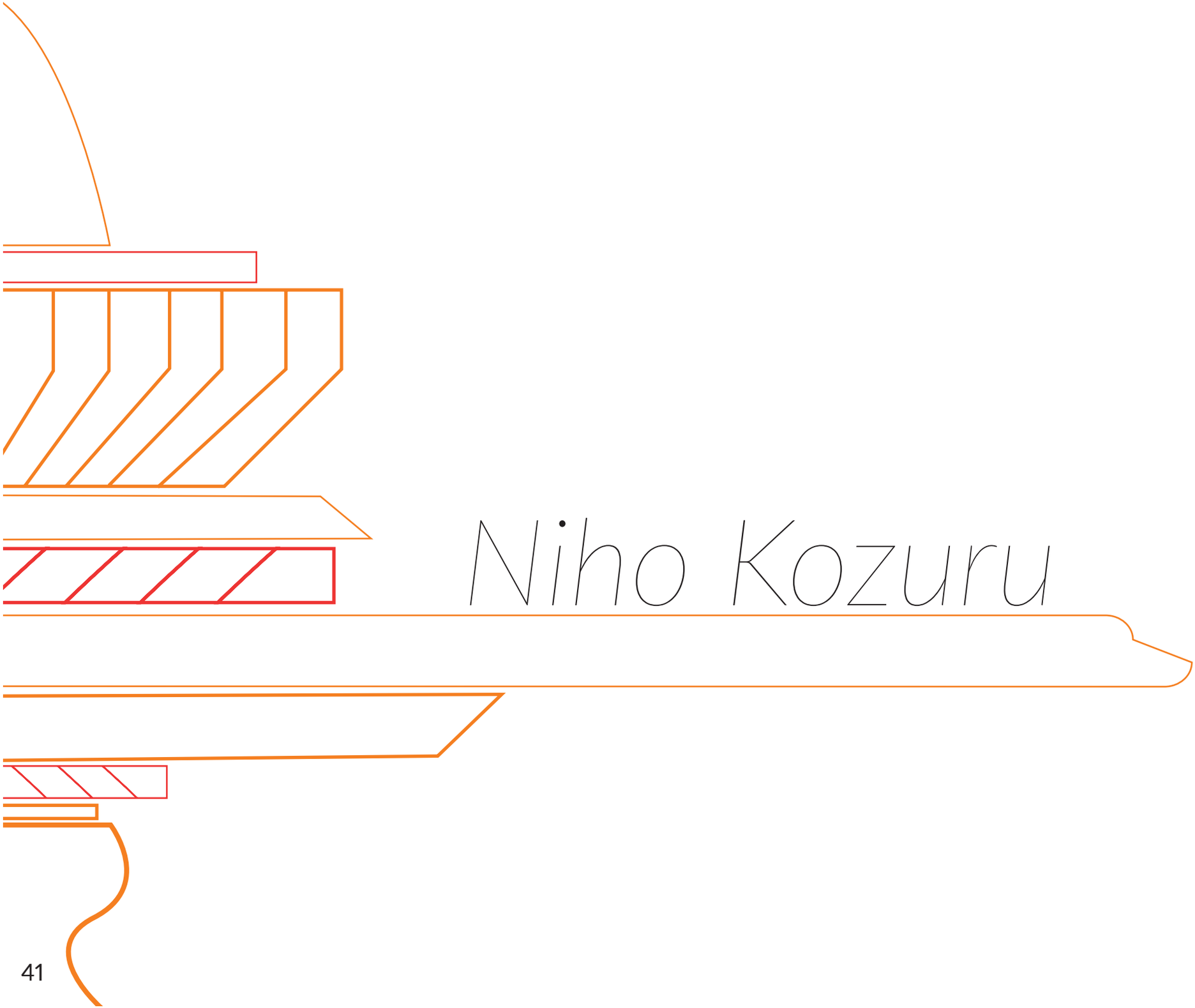


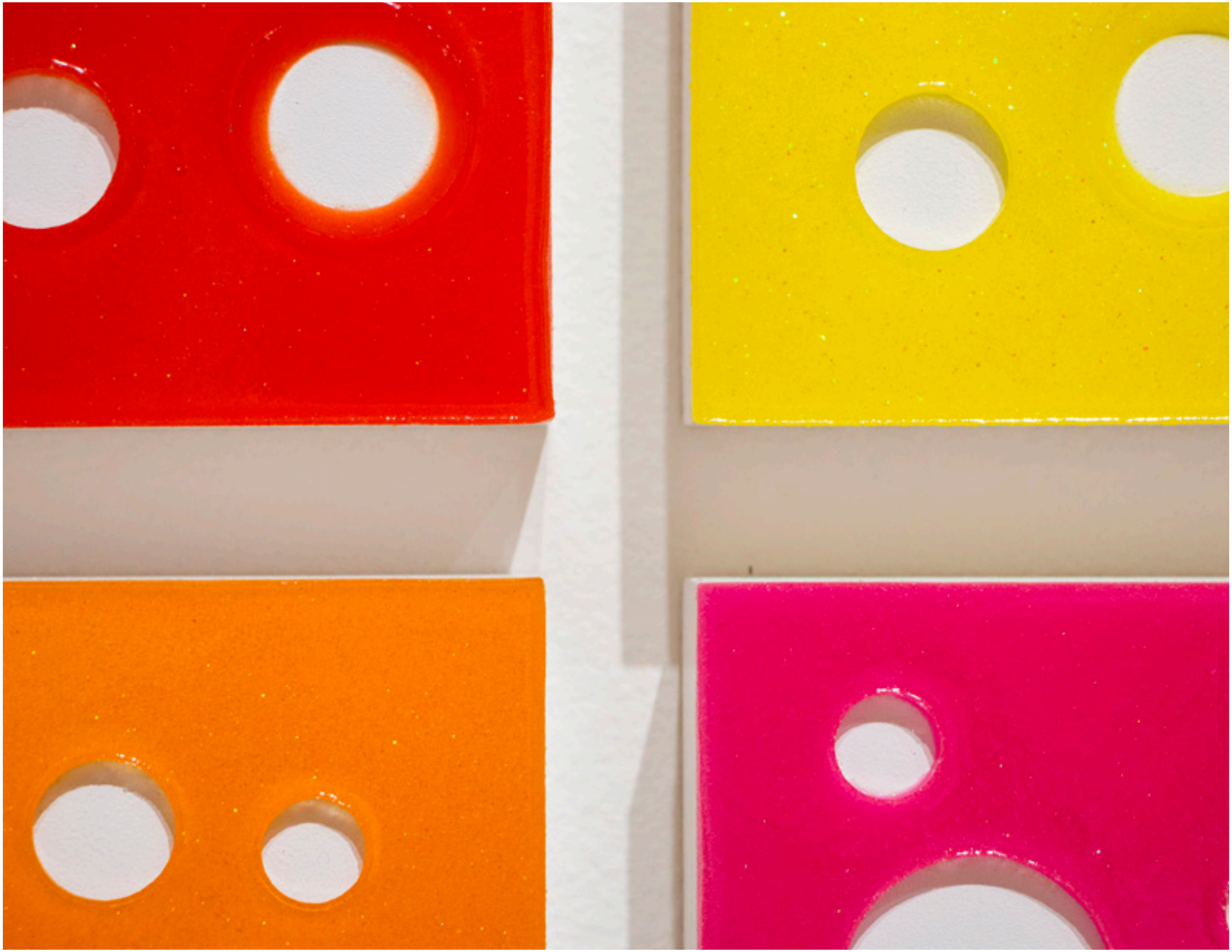
The opaque, Plexiglas paintings of Brian Zink are angular abstractions reminiscent of imagery from the 1960s and 1970s. This connection is not surprising, given that Zink–as a high-school student–worked in his father's plastics and metal machine shop, where he developed a true affinity for the look and legacy of plastic from that era. Zink's patterned artworks are born from crude pencil sketches of the shapes that he mocks up and sends to a sign shop. The Plexi is cut and returned to the artist to mount in mesmerizing, geometric arrangements.



Each series reflects a set of rules that Zink has put in place for his compositions: the weight and slight gradation of the colors, the balanced nature of the shapes, and the repetitive placement of the lines. Zink's primary palette is a reflection of artistic choice within the limitations of this particular kind of Plexi, which is only produced in a handful of shades. Typically used for commercial signage, this type of Plexiglas is at risk of being phased out in favor of vinyl. Zink's artworks are simultaneously part of the evolving story of plastic, and a timely homage to the past.



Niho Kozuru



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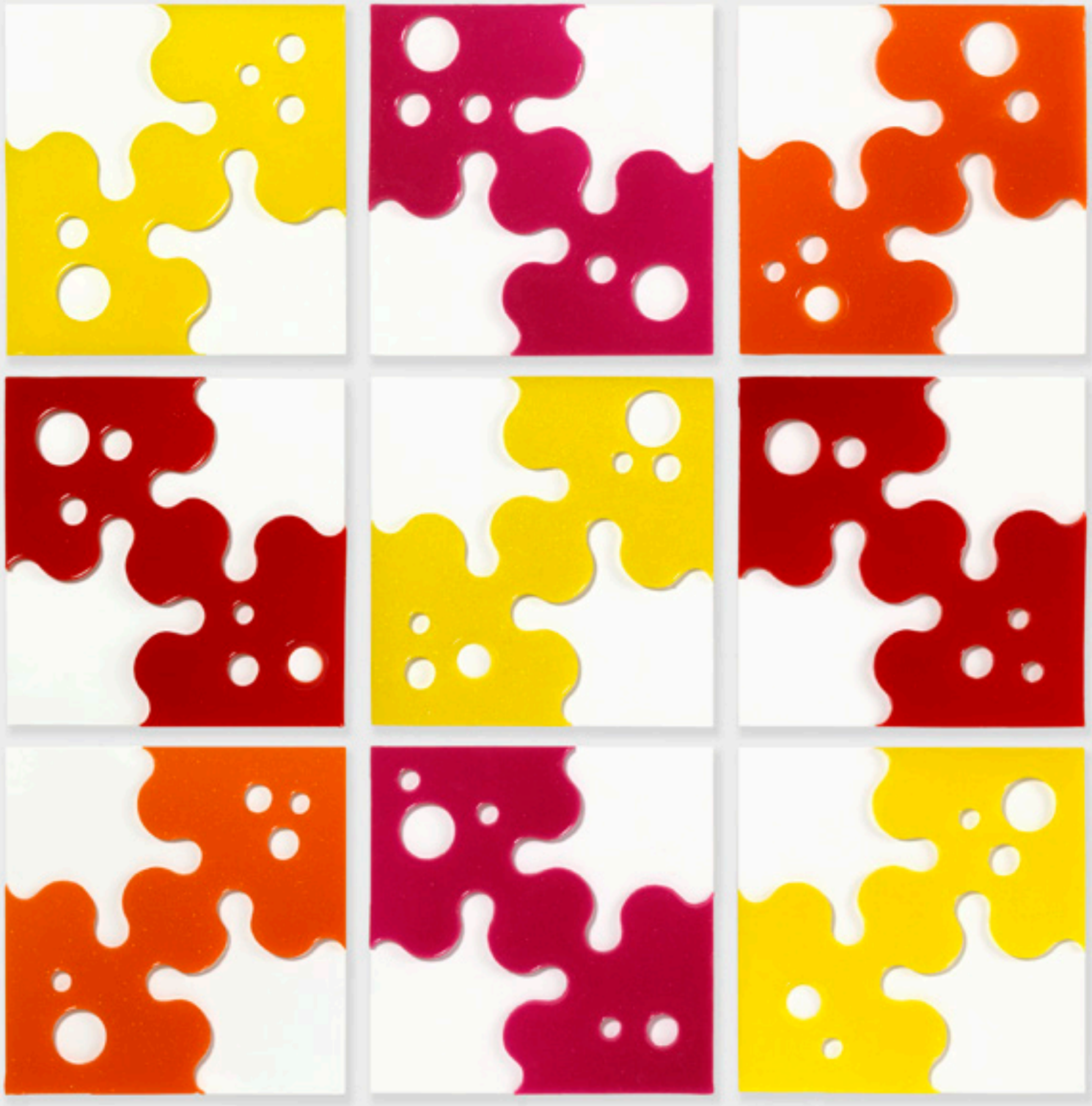

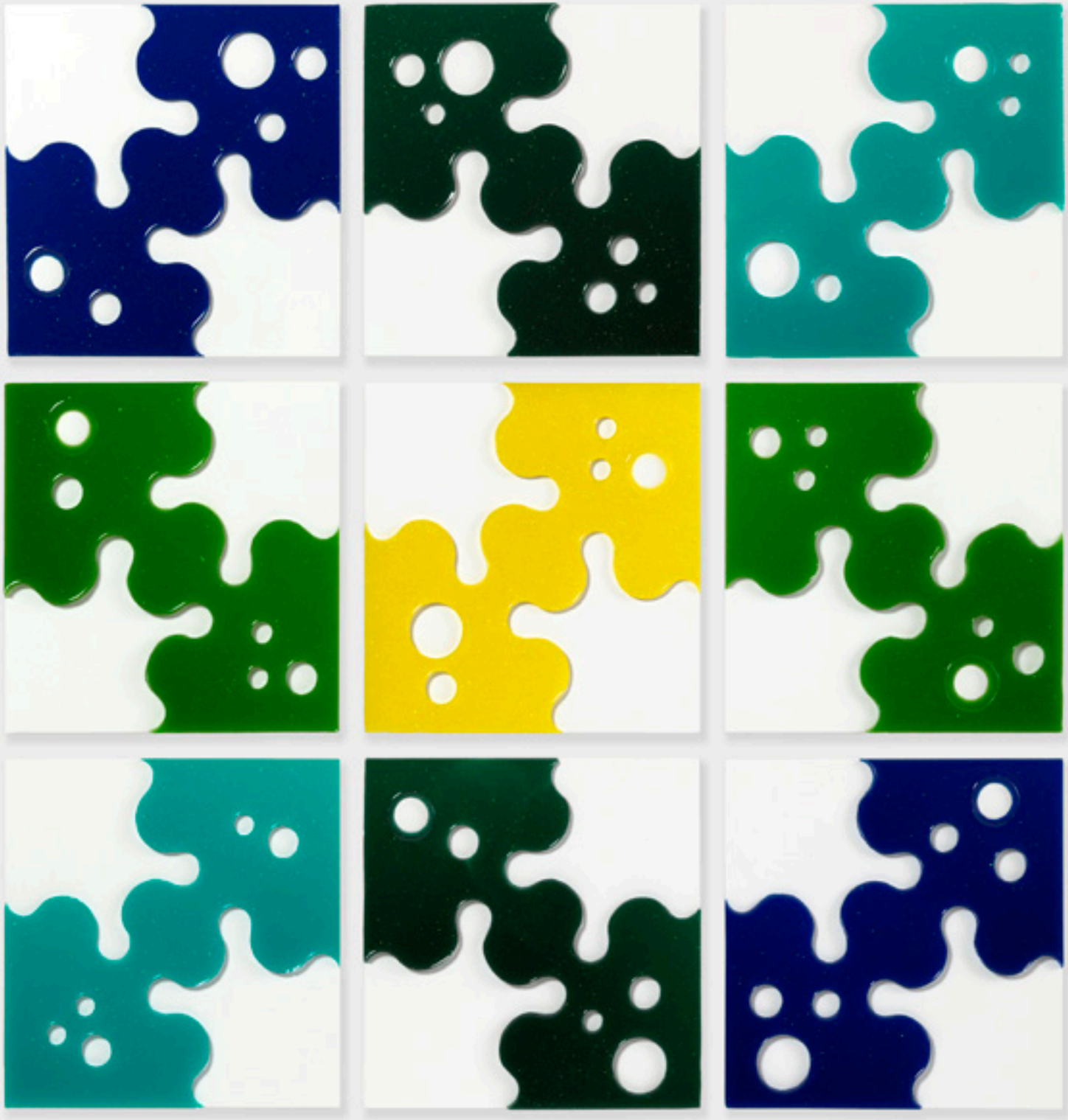

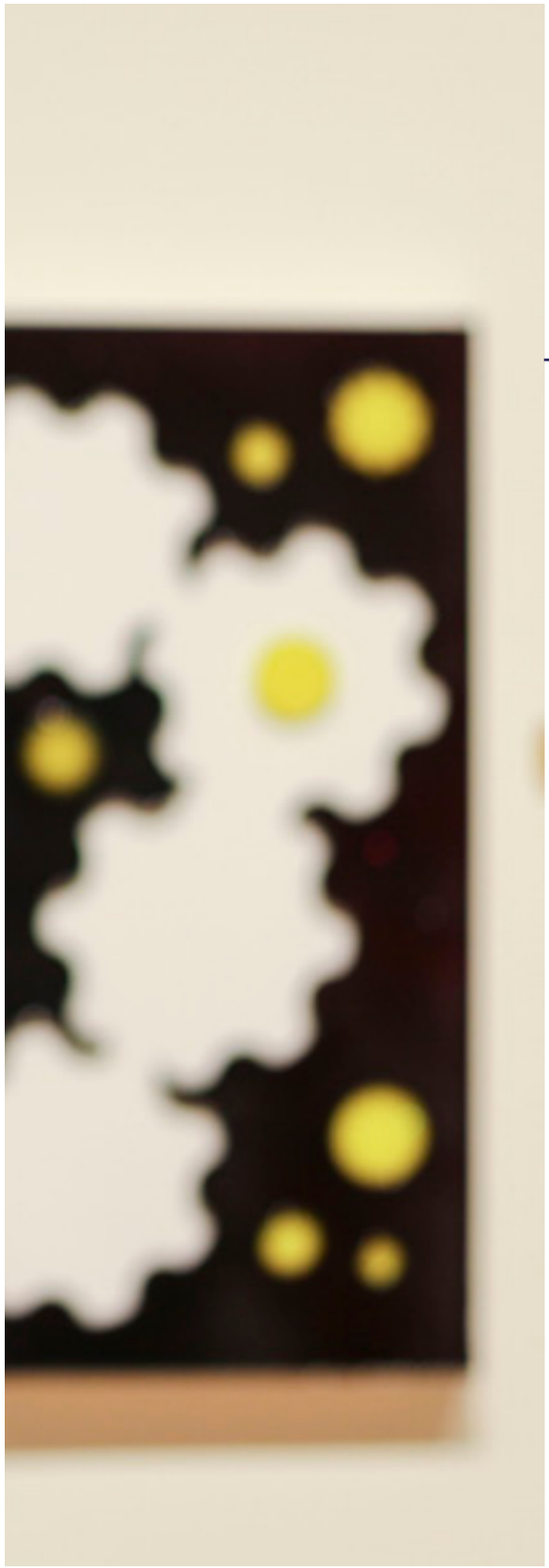

Liquid Sunshine, the series title for Niho Kozuru's candy-hued sculptures, is a perfect descriptor for her red, orange, yellow, and green totems molded from cast polyurethane rubber. Like Jello Jigglers, these cheerful towers seem edible. Yet surprisingly they take inspiration not from confectionary sources, but from machinery native to factories in New England. Each ring of Kozuru's sculptures is fashioned from a unique rope-making gear found at the Charlestown Navy Yard. The parts pay homage to that particular technology, calling attention to the beauty of the contoured forms, even when divorced from their function. Kozuru's pedestal pieces complement her new wall reliefs–whose voids share the very same outlines as the stacked, cast rubber gears used to design them. The result is an interplay of positive and negative space, two and three-dimensions, and–to quote the artist–"vitamin-c colored" shapes that seem industrial, molecular, cosmic, plastic, and sugary sweet all at the same time.

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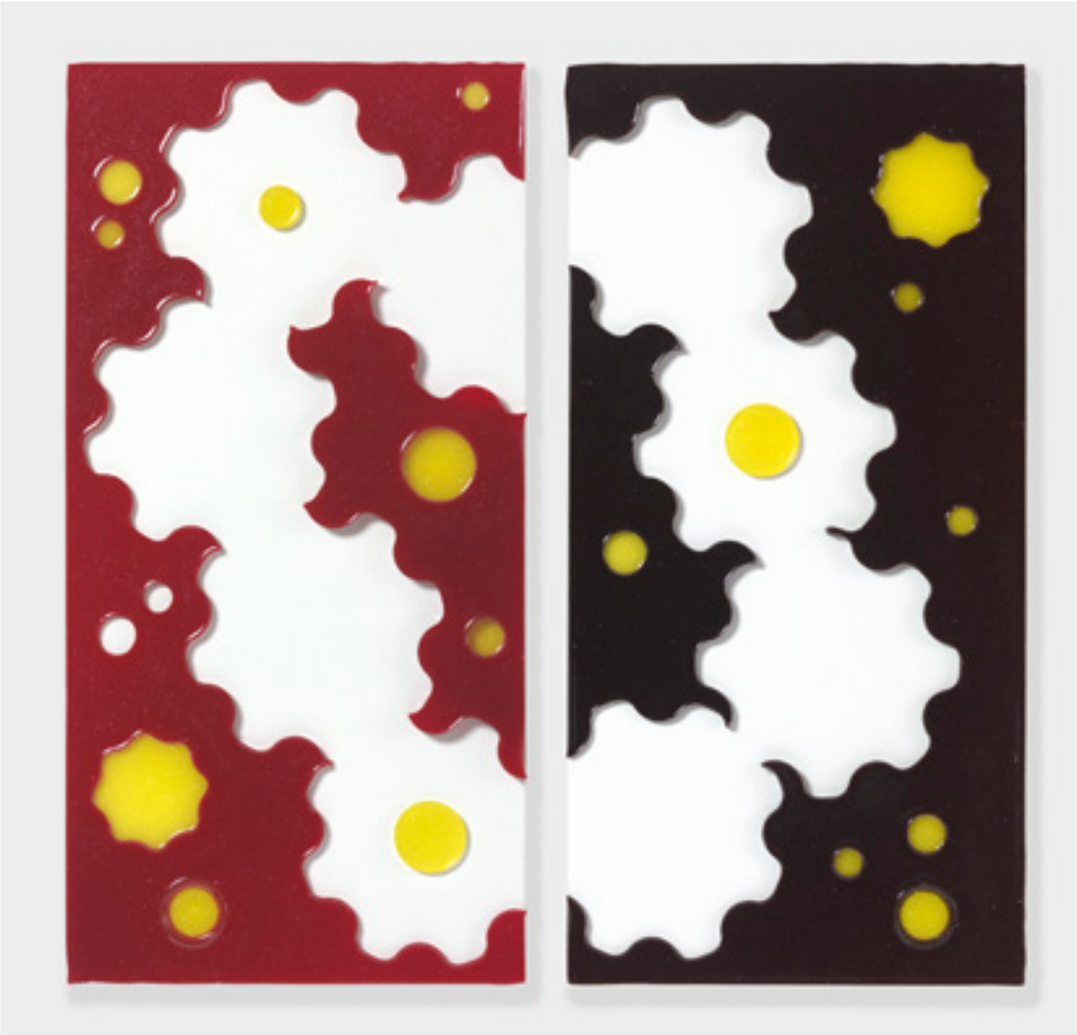

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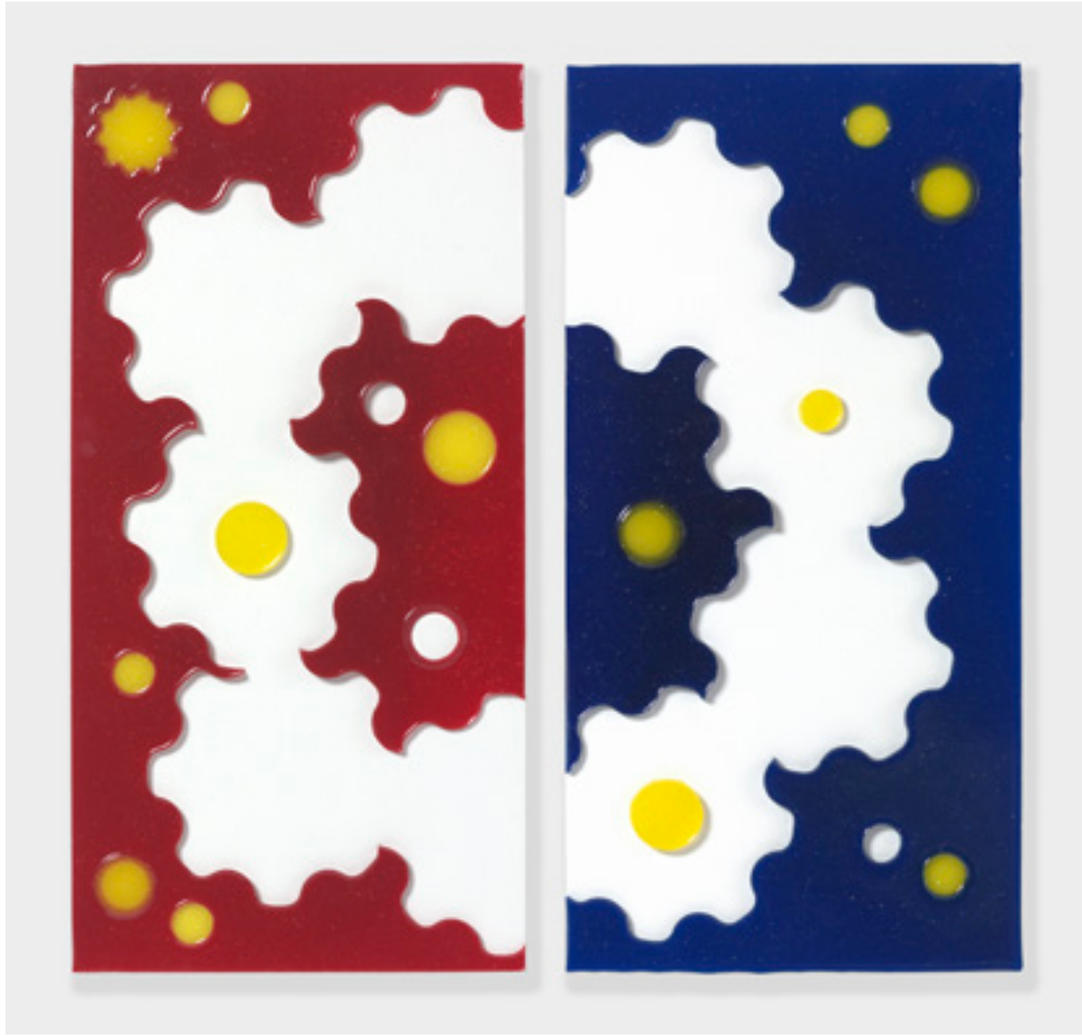
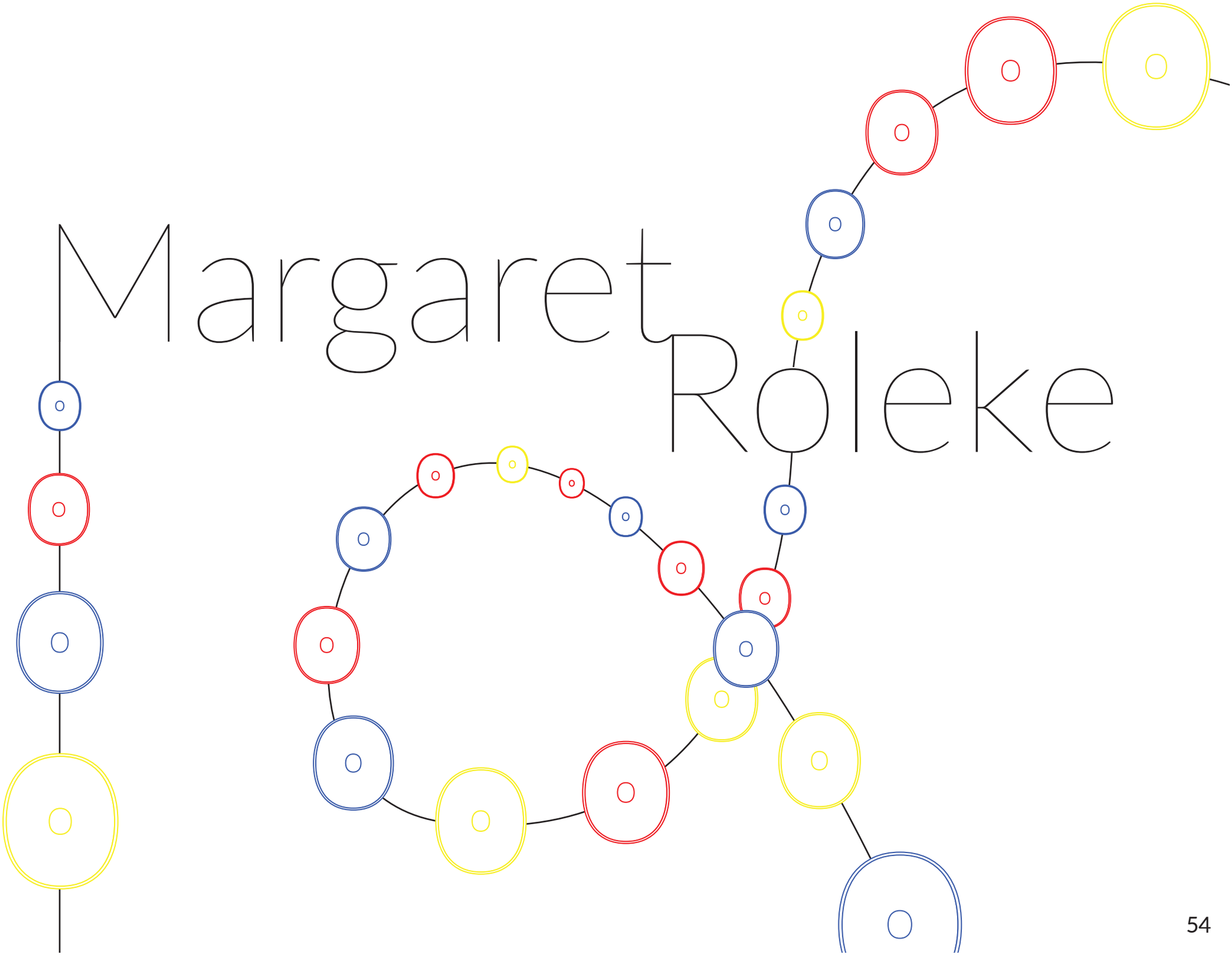


Margaret Roleke



Margaret Roleke explores the intersections of popular culture, war, and consumerism in her installations and multi-media wall pieces. She buys used shotgun shells online and strings them together on distinct strands that are hung in twisting configurations. Such multicolor installations are engaging in their oscillation of mass against the empty backdrop of the wall, and in the underlying critique inherent in her selection of materials. While the social content is downplayed, her commitment to the underlying cause is not: she donates 5% of the sale of such works to help end gun violence. Her **Monochromatic Wall Toys** layer items such as plastic Barbie dolls, soldiers and guns that she purchases from the Dollar Store and then paints over with a single color. From a distance, the work reads as a unified surface. But as the viewer moves closer to the work, the individual parts become legible. Roleke's manipulation of materials cracks the fun sheen of her store-bought items, and begs the audience to consider the social and political implications of mass-producing and consuming violence and conventional gendered tropes.

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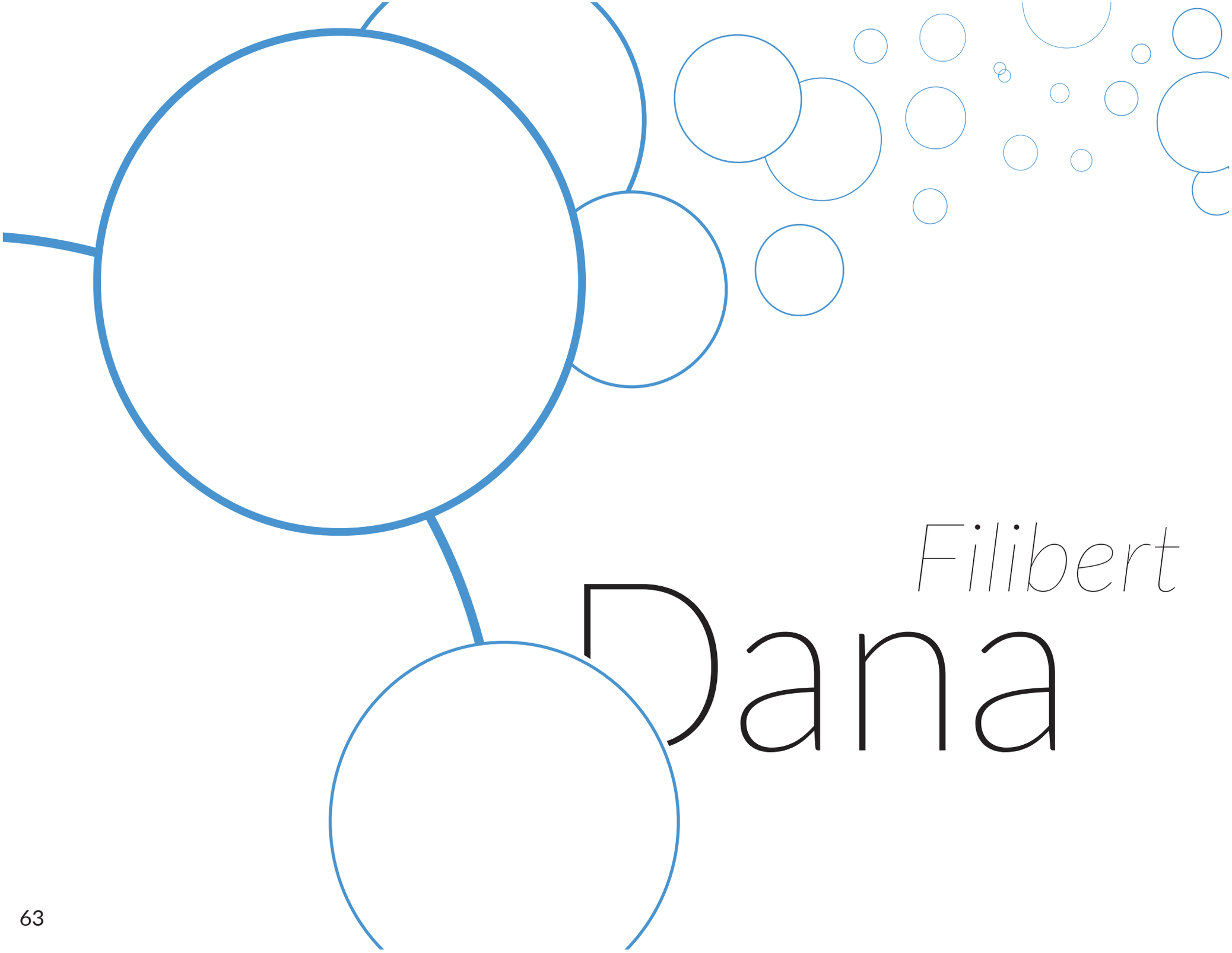
PLASTIC
IMAGINATION

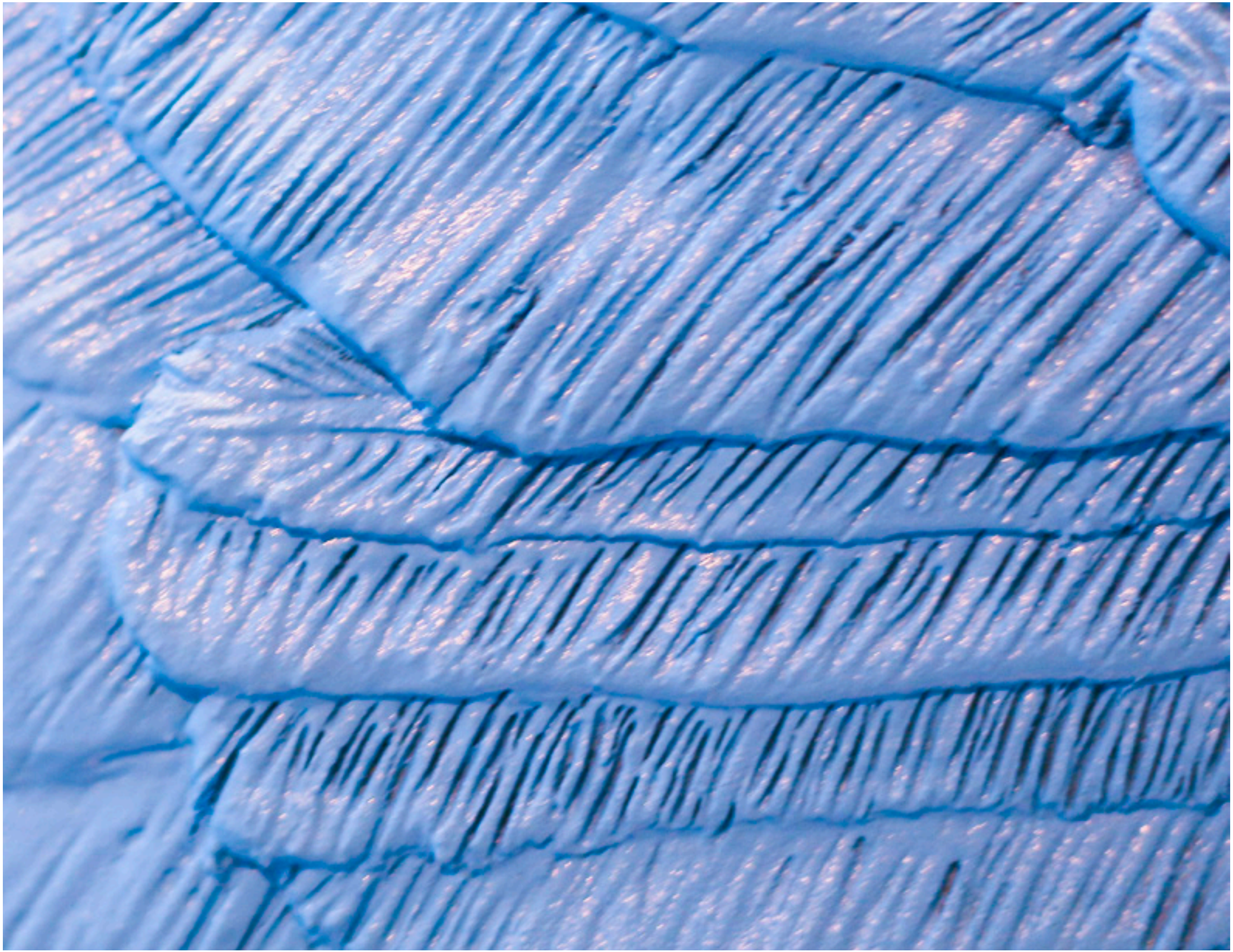
Dawn Snyder

Brian Zink



Filibert

Dana



Dana Filibert brings her background in metalwork to the creation of high-density foam sculptures. Her materials–metal objects and plastic derivatives linked to the auto industry or taxidermy–tie to the mainly equestrian forms of her sculptures. Her interest in car culture was fueled by the time she spent in Detroit during her studies at the nearby Cranbrook Academy of Art, and connects to her enduring preoccupation with the imprint of manufactured goods on the shape of life. The main body of each sculpture is often composed of fabricated bowls and found Bundt pans, which she welds together and augments with a variety of foam used commercially for automobile models. She then manipulates epoxy putty to shape the details of her bulbous animal sculptures and decorative **Wallscapes** that are sealed with glimmering paint. Her pedestal sculptures seem like misshapen creatures inspired by a dream, and the wall pieces hang like spoofs of a trophy deer head. Filibert's amusing artworks lack the roar of an engine, but maintain cultural power in her use of plastic to fuse animalistic and industrial forms.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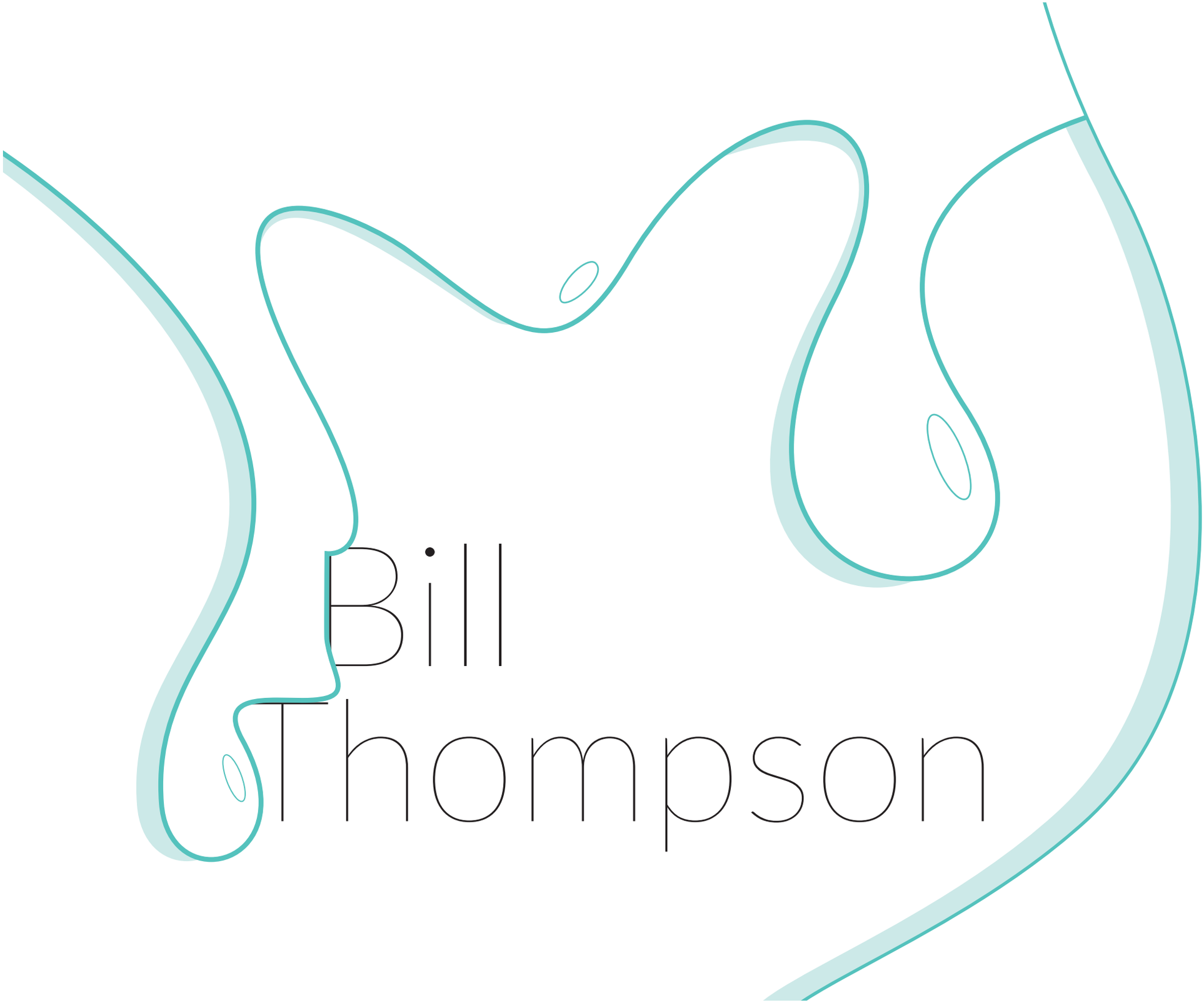
Bill
Thompson


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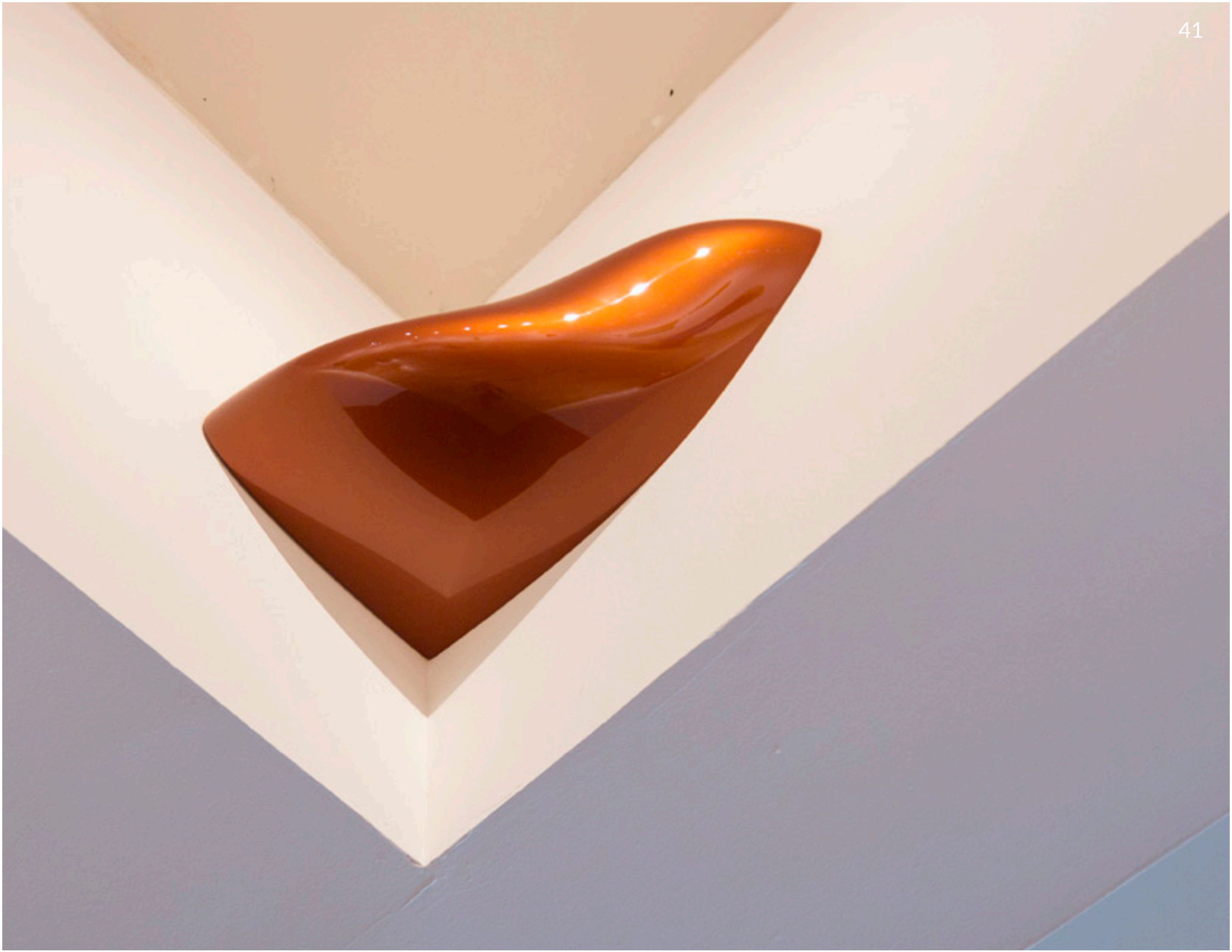
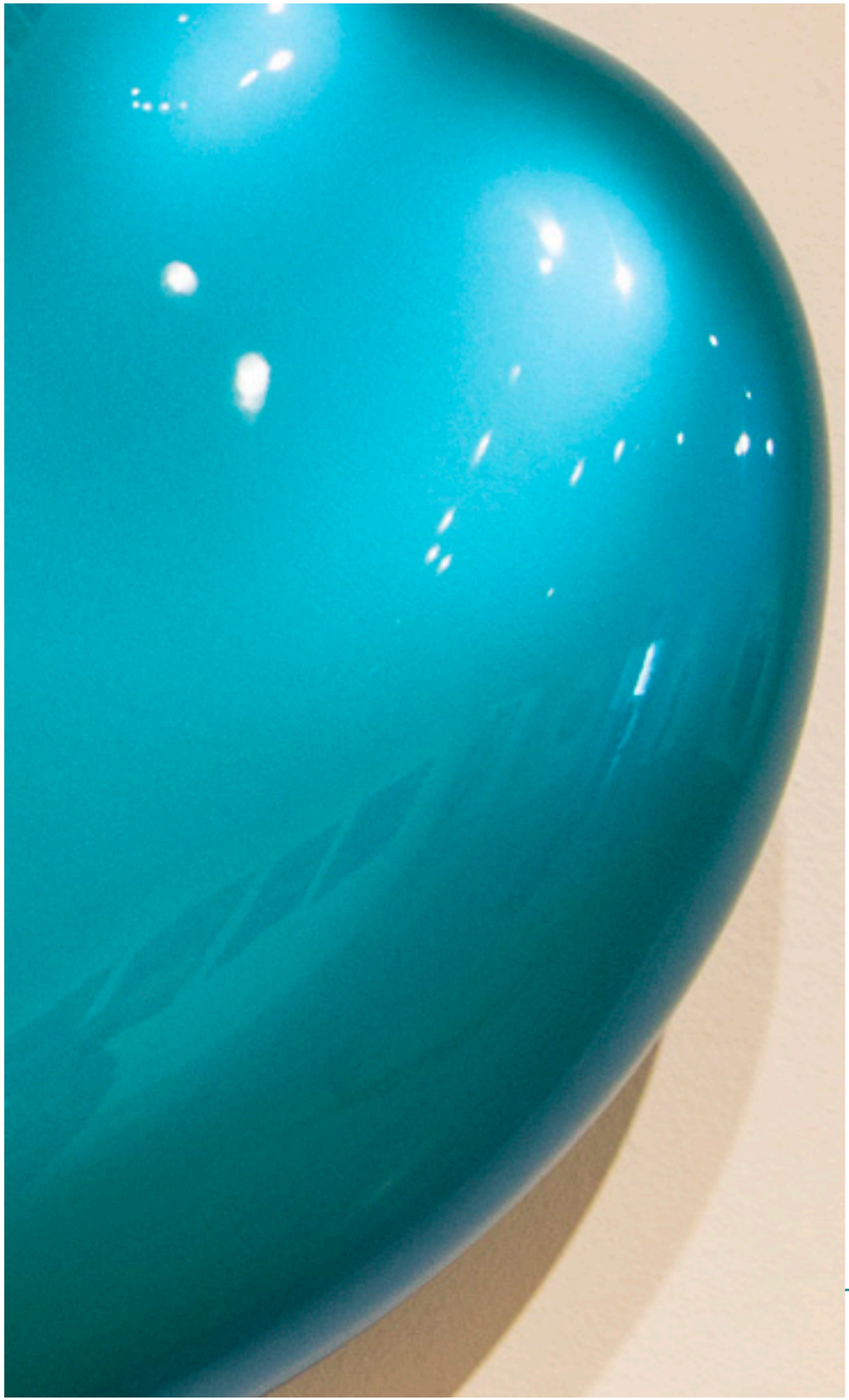
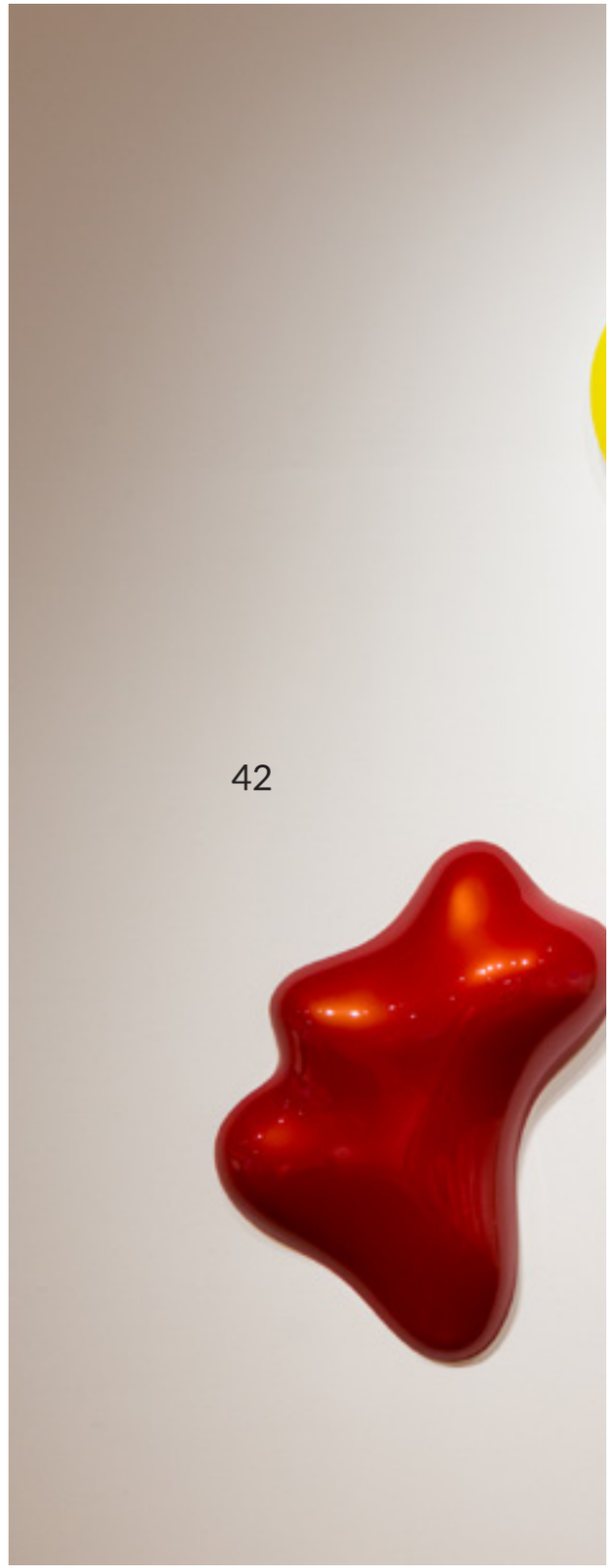
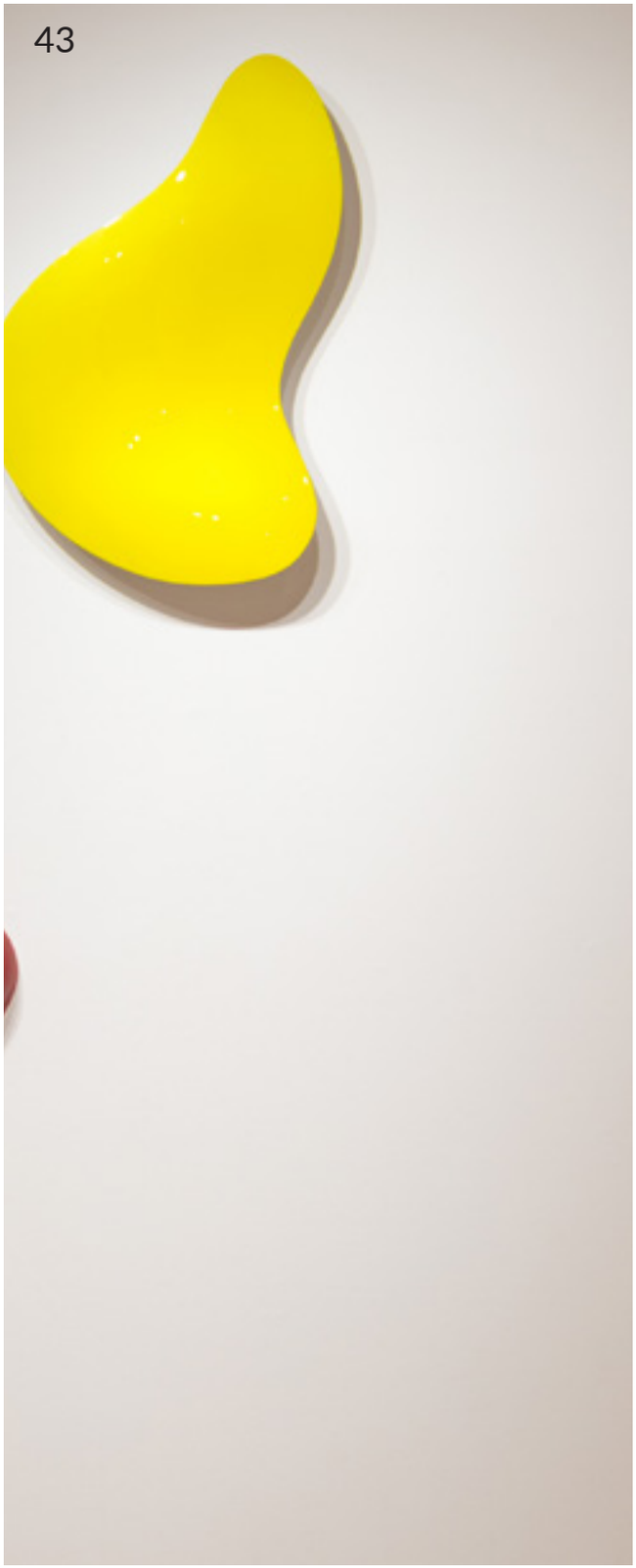




Bill Thompson is a painter-turned-sculptor. His sleek undulating forms are laboriously carved from dense polyurethane blocks that he coats with approximately twenty layers of automotive primer and finishes with a clear acrylic urethane. The entire process–from his initial sketch of the shape to the final coat of acrylic–takes about six weeks. Thompson's hand in the crafting of his works and his custom-made hues personalize the commercial finish of his monochromes. Thus while working with industrial materials and adhering to an established process, Thompson's sculptures are individualized: a pearly drop, an angular oil slick, a splotch of paint, or a curving flower petal. The unique nature of each color that he mixes and the liquid contours of his forms set them apart from factory fare. Each calls for careful scrutiny of the reflections that shimmer on the surfaces and play against the shadows of the work's topographical surface. Their three-dimensional shapes place them as sculptures, but they hang from the walls like the paintings of a passionate colorist.






44
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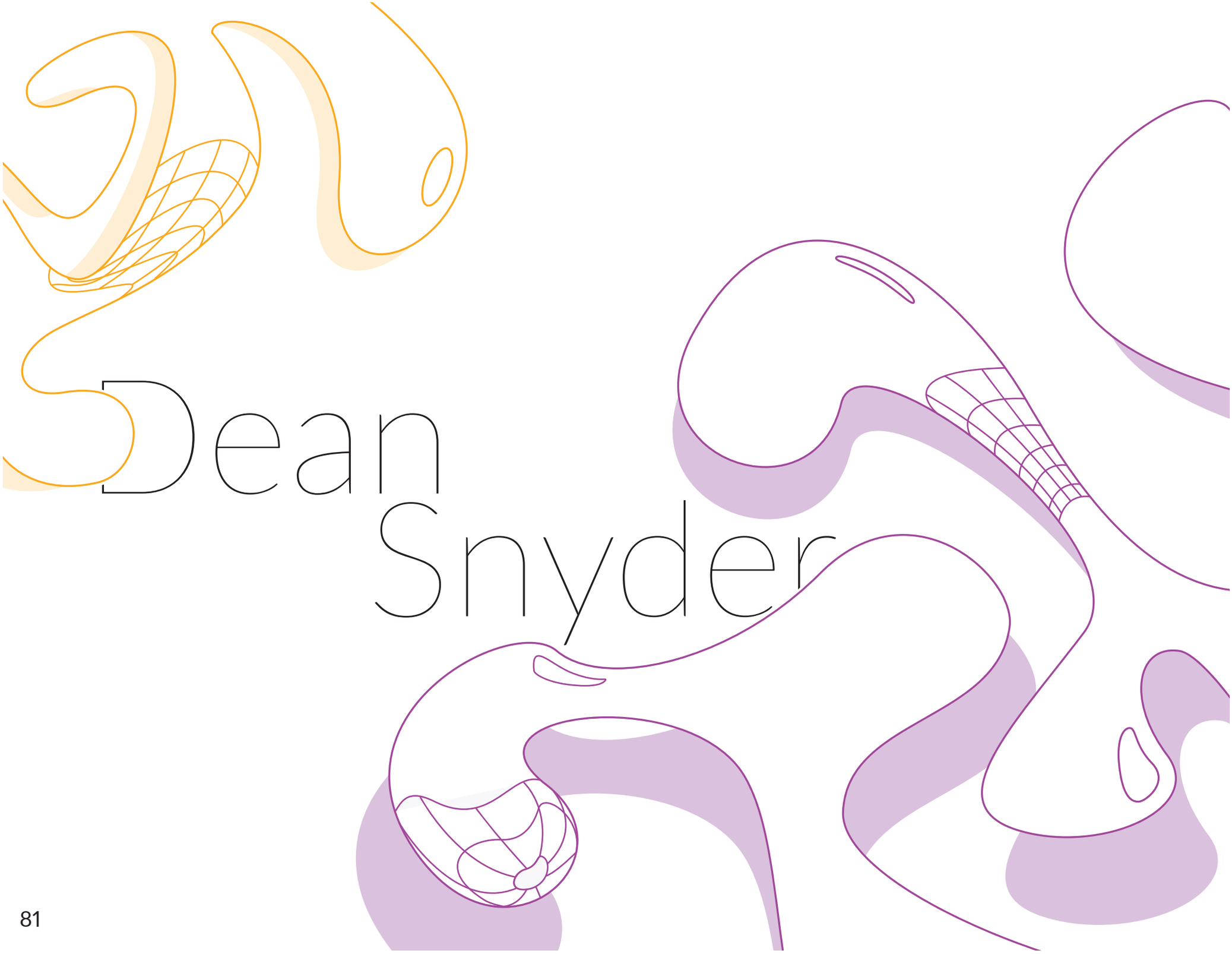
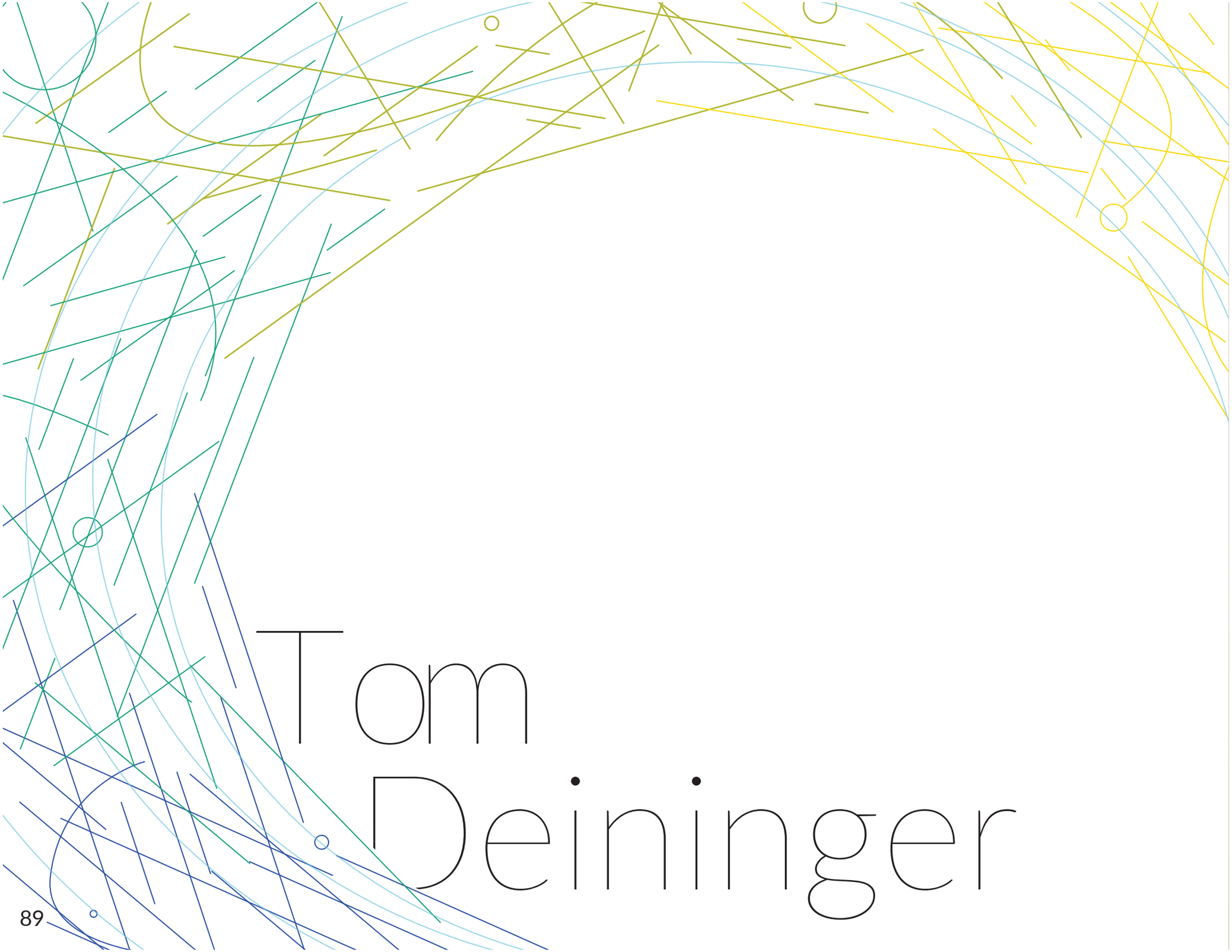
Dean Snyder

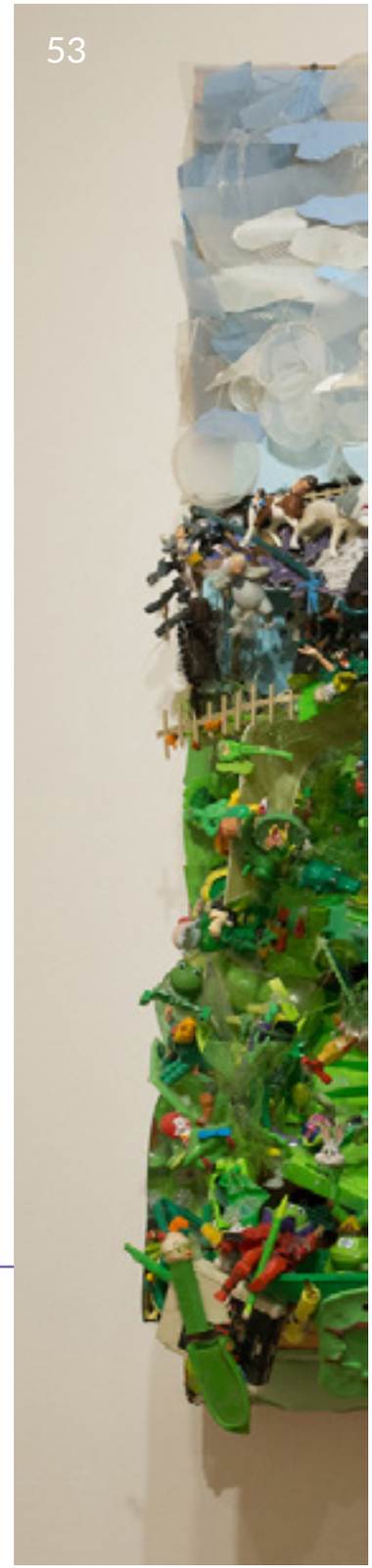


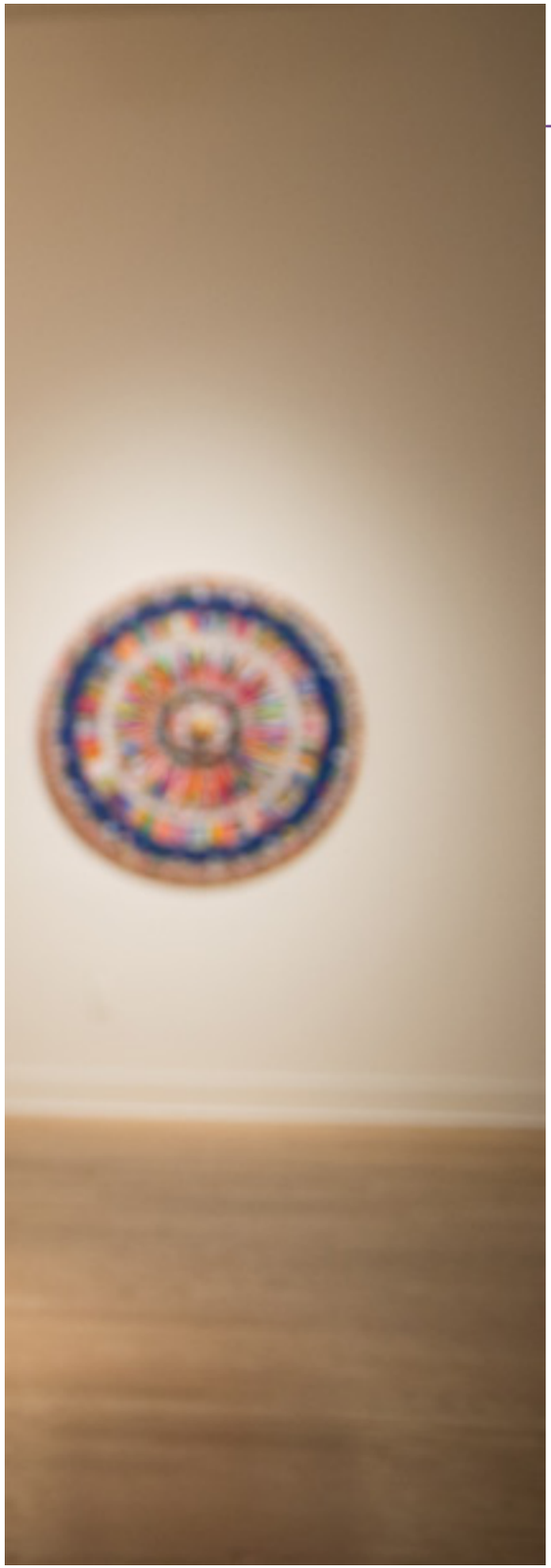
The tubular, bowed branches and tulip-shaped forms of Dean Snyder are like exotic flora from another planet. Simultaneously earthy and alien, Snyder's Fiberglas and carbon fiber sculptures appear ready to plant roots directly on the gallery floor. Each artwork is created through a multi-faceted process that begins with a basic drawing. Snyder then carves and combines pieces of polystyrene foam to bring his free-form sketch to life. The foam becomes the skeleton for the sculpture and the particular materials Snyder selects for the final phase of his process determine its external skin. Black-toned sculptures are the inherent result of an outside layer of carbon fiber, whereas those with more marbled, prismatic hues are thanks to the addition of auto enamel or a mixture of epoxy resin pigments embedded within Fiberglas topcoats. Snyder's relatively recent foray into foam and Fiberglas is a way to expand the boundaries of his practice, adhere to an affinity for biomorphic forms, and fulfill a lifelong desire to work with materials related to west coast surfing culture.

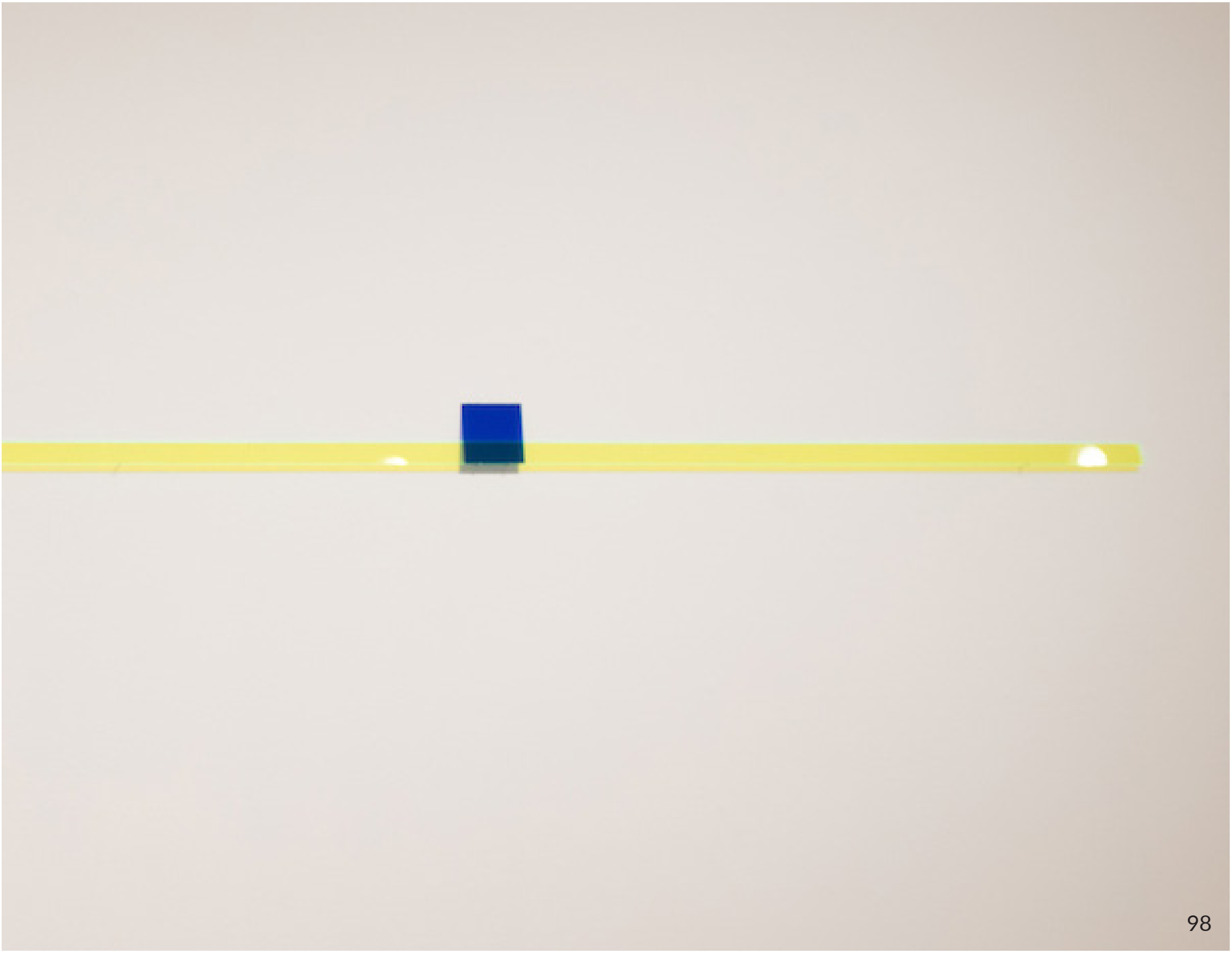


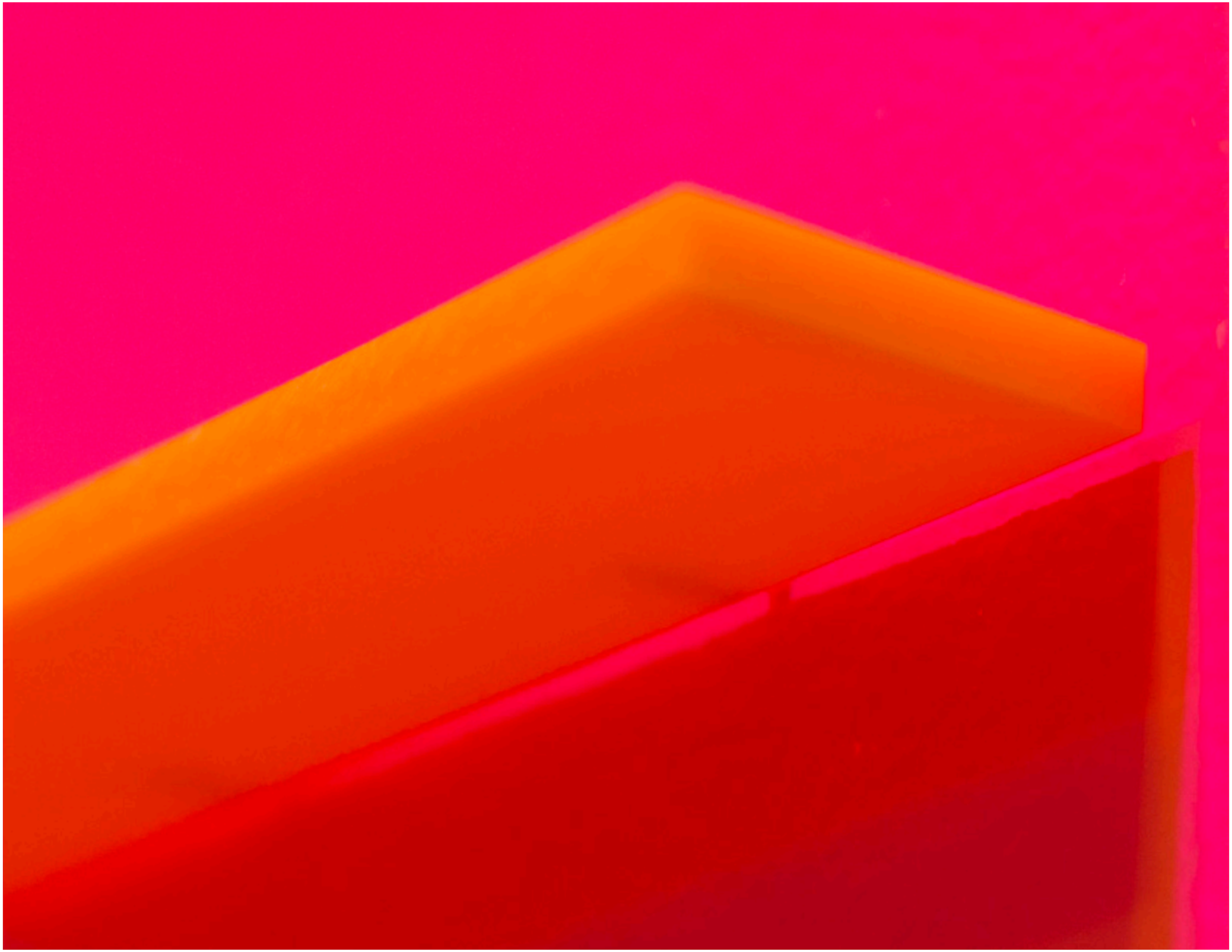
Tom Deininger

To stand directly in front of a Tom Deininger artwork is to experience what appears to be a two-dimensional painting–a cresting wave at sunset, for example, or a mountain landscape abloom with wildflowers. These crystalized images start to dissolve, however, as soon as viewers walk closer to the works, or move to examine them from either side (where the sheer volume of them–sometimes upwards of two feet deep–becomes clear). Deininger is a master of manipulating materials to unexpected ends, and each of these heavy, densely packed wall reliefs is the result of his careful, calculated placement of thousands of individual pieces of plastic junk. When viewed from a central sweet spot, the sea of broken, tangled parts coalesce to form astonishing tableaux. The irony of creating natural-looking landscapes from cast-off plastics is not lost on the artist, who invites viewers to seek out the little surprises built-in to every sculpture while considering the much bigger picture of environmental impact.









Lynne Harlow


ELEVATOR


54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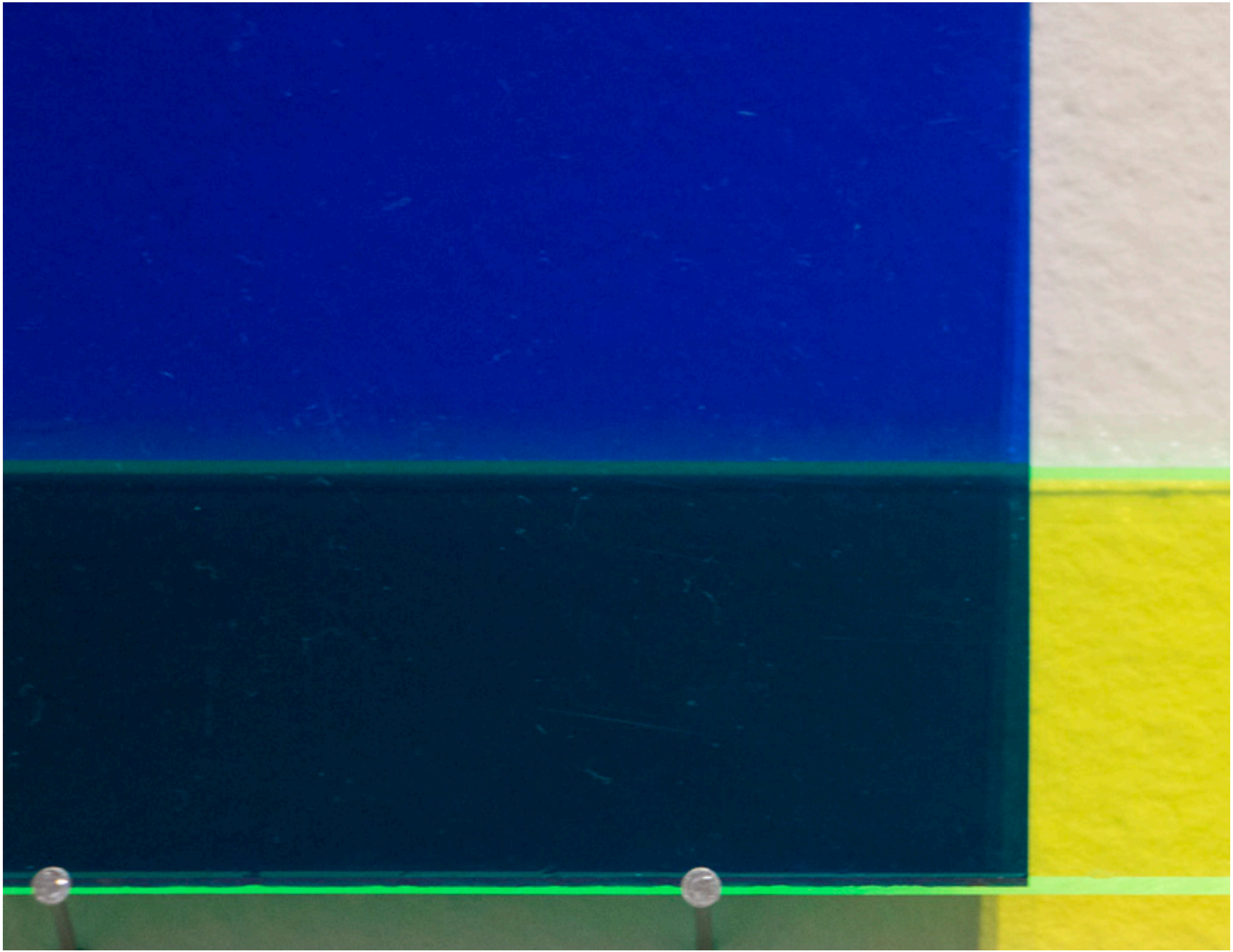
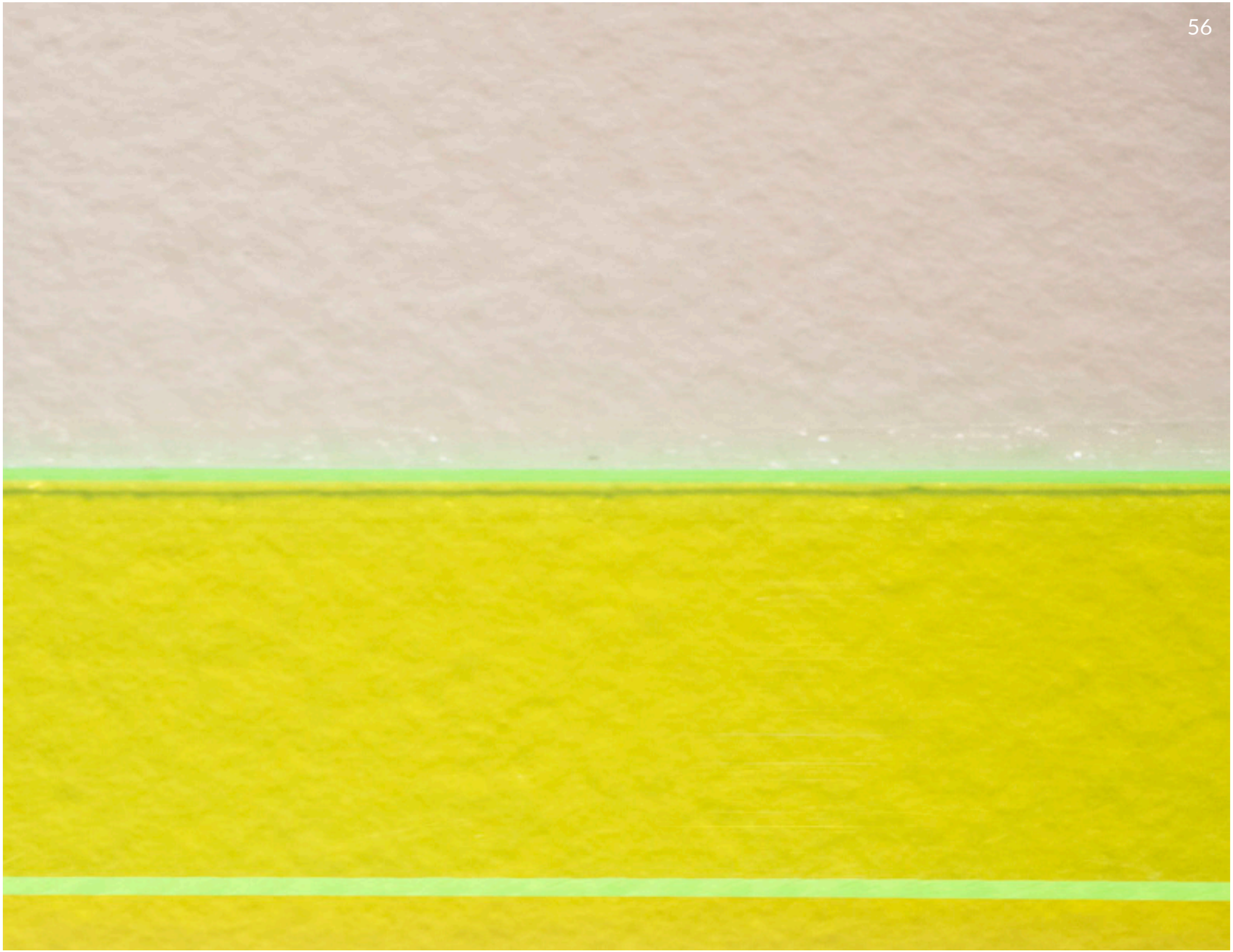
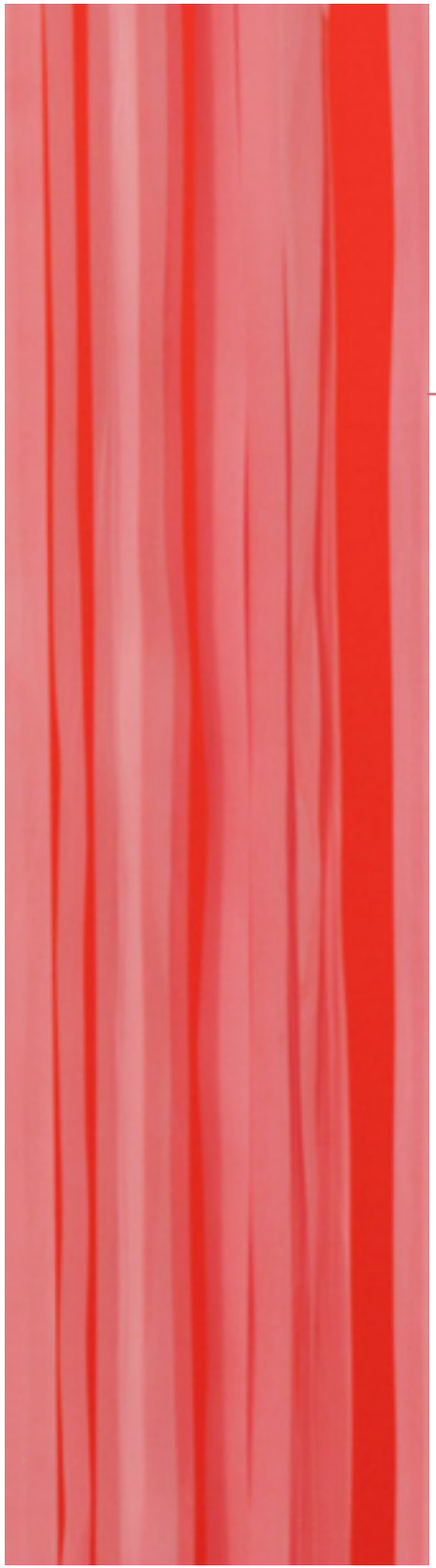
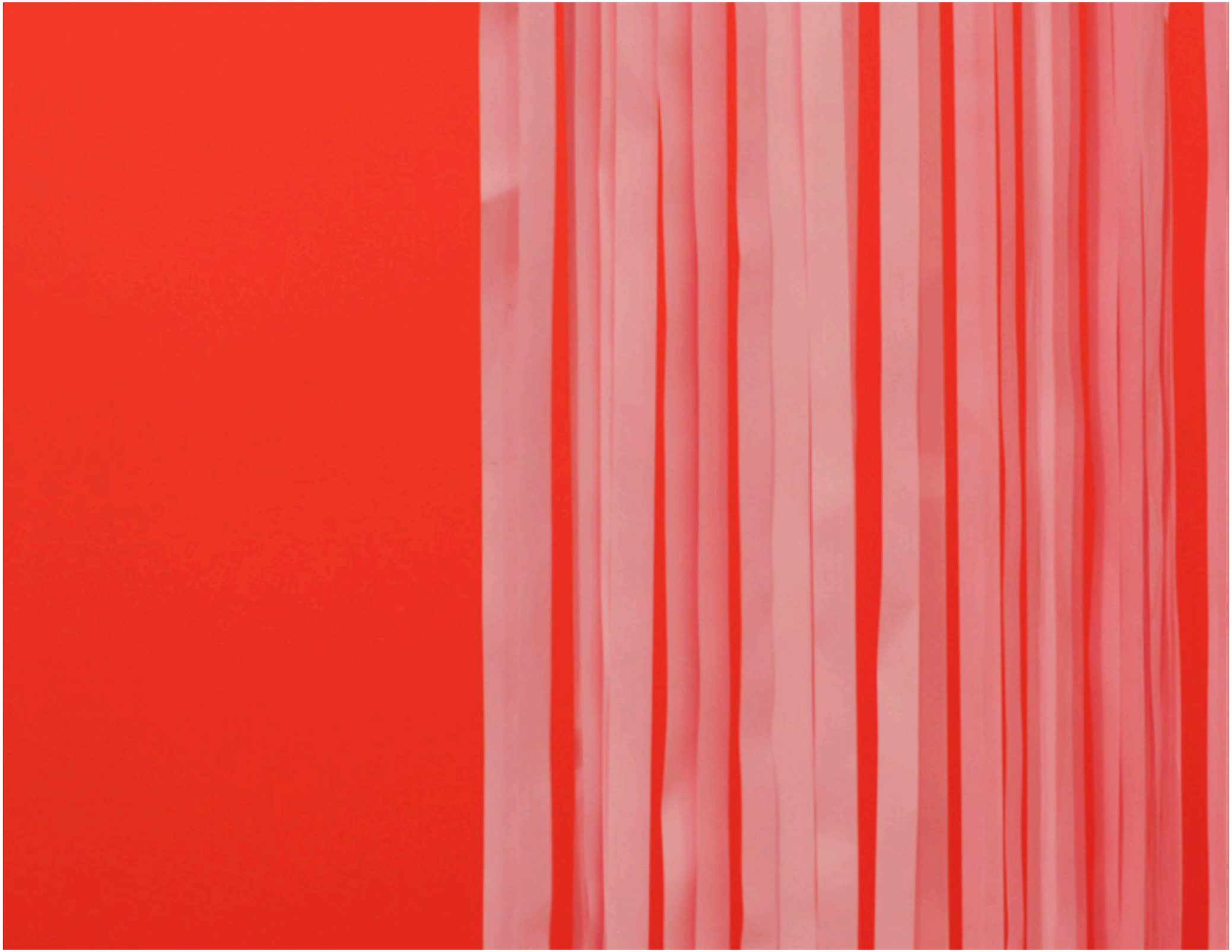
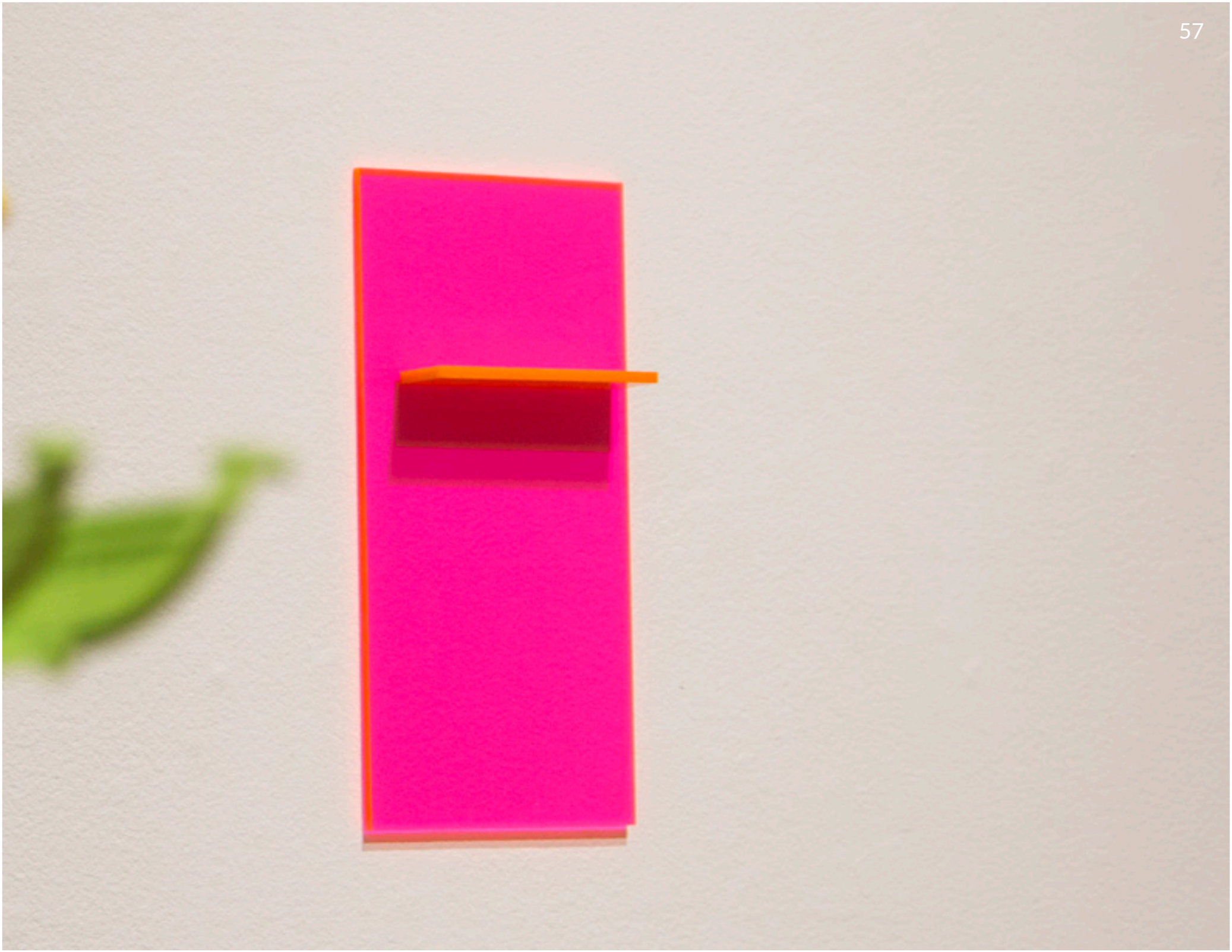






Lynne Harlow transforms the built environment through her sensitive use of color and its response to the atmosphere. Her creative output ranges from small Plexiglas wall pieces to site-specific installations. Her reductionist approach to sculpture and treatment of spaces nods to Minimalism and the Light and Space artists of the 1960s and 1970s. Harlow's Day-Glo colors, introduced through commercial materials such as paint, Plexiglas, chiffon, and vinyl respond to the natural light, enlivening the spaces they occupy. The striking colors are complemented by the subtleties of each piece: the differentiation in color between a Plexi sheet's edge and surface, the line of demarcation between a filmy, opaque square of chiffon and strips of vinyl, and an intentional use of proportion and scale to allow the colors to shine without blinding the viewer. The density of her selected colors balance the simplicity of her forms, making it possible for the viewer to better appreciate both. Harlow's works are meditative in the way that they call for each viewer to individually contemplate the nuances of each work, which are enhanced by her poetic titles.





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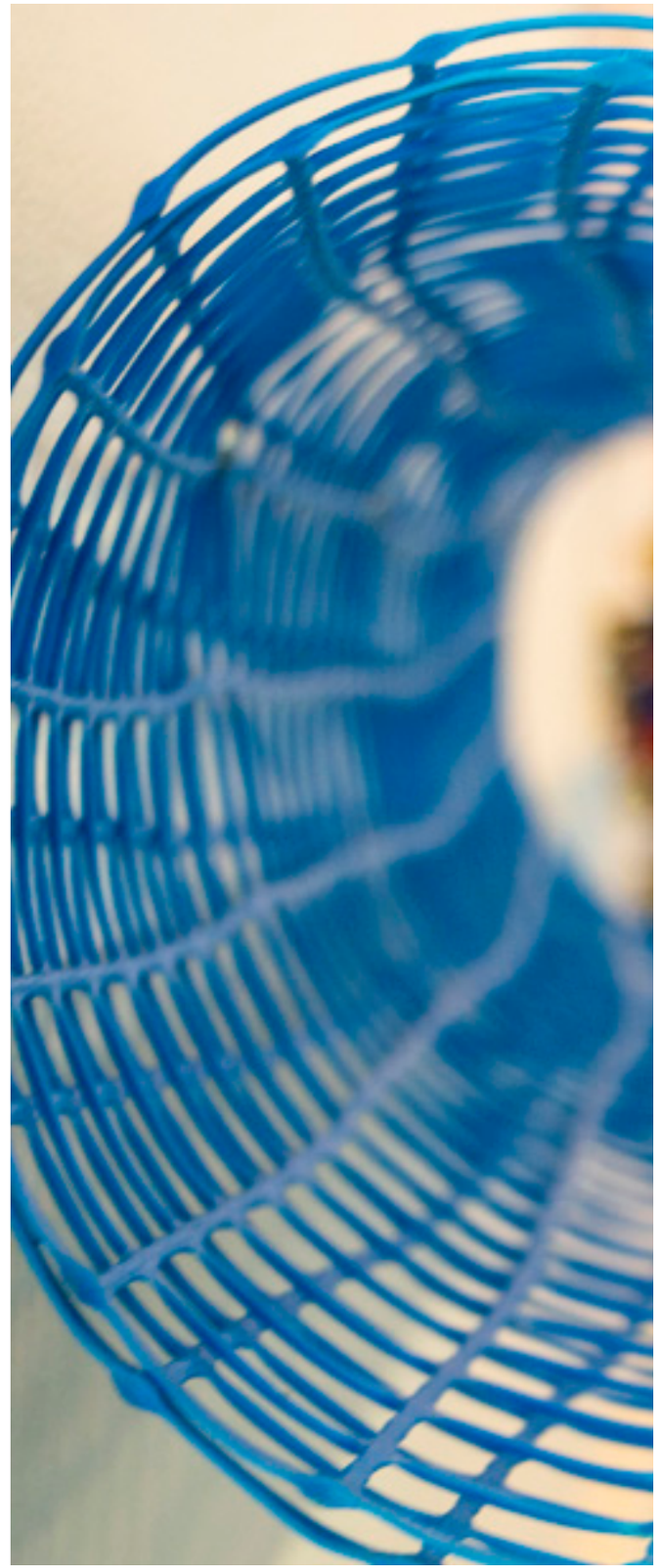

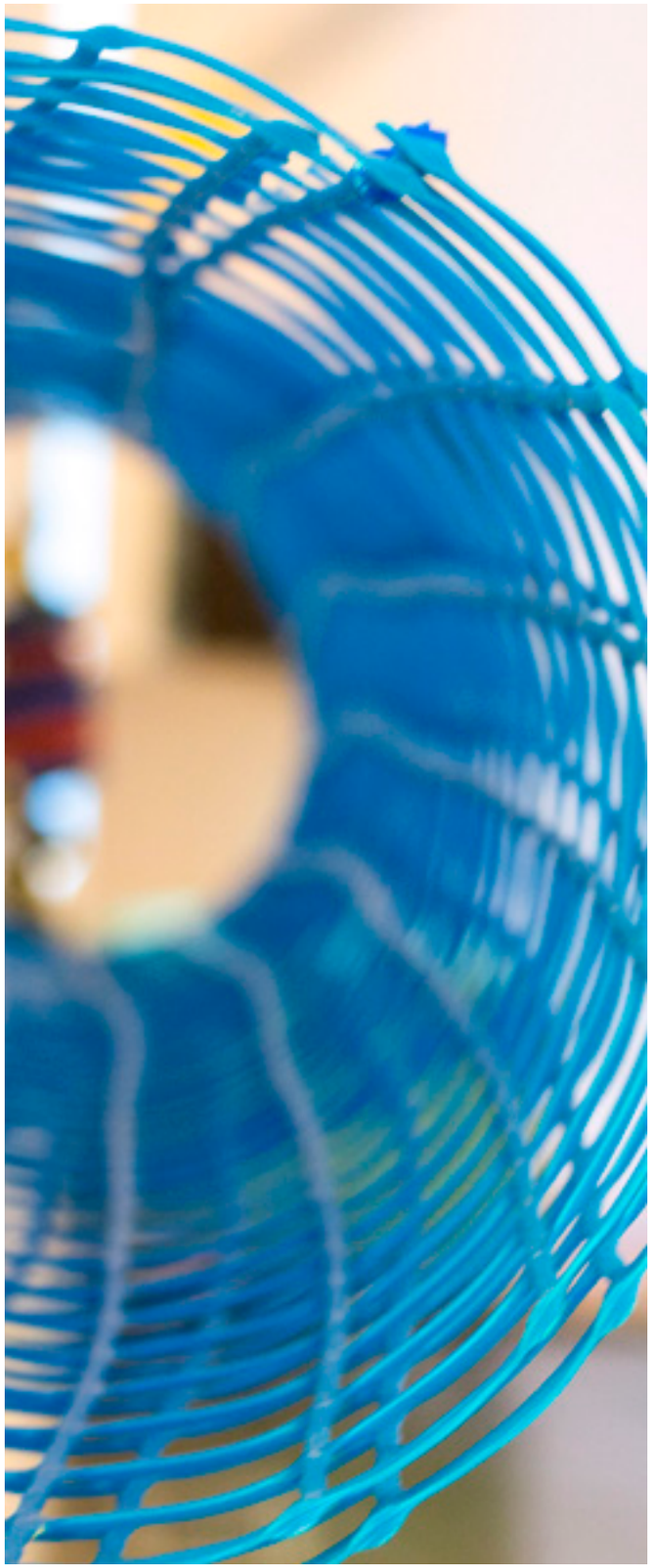


A
Una B
en el
"CELLULOID"

A Brief History of the Plastics Industry in North Central Massachusetts

reve Historia de la Industria de los Plásticos Norte de la parte Central de Massachusetts

EXHIBITION CHECKLIST

LISA BARTHELSON

WORCESTER, MA
www.lisabarthelson.com

1 | **play-house deconstructed/ reconstructed, family debris**, 2016

cast-off plastic toys, screws/nuts
72 x 24 x 24 inches
Courtesy of the artist
Page 17 ●

2 | **dis-carded armor, family debris**, 2016

plastic cards, aluminum jump rings, wire, acrylic rod
60 x 60 inches
Courtesy of the artist
Page 18 ○

3 | **mandala, all-consuming**, 2016

maple panel, plastic family debris
46 inches diameter x 5 inches
Courtesy of the artist
Page 19 ●

4 | **5 gyres, all in the family, debris**, 2016

aluminum plate, aluminum wire, plastic family debris, monofilament
276 inches x 80-inch diameter, or variable
Courtesy of the artist
Page 20 ○

5 | **plastic fantastic family landscape**, 2016

cradled panels, plastic materials and packaging
twelve 24 x 24-inch panels,
72 x 96 inches
Courtesy of the artist
Page 21 ○

6 | **plasticoid**, 2016

archive of plastic family debris collected from March - August
Courtesy of the artist
Page 22 ○

JOSEPH FUCIGNA

WESTON, CT
www.fucigna.com

7 | **Yellow/White Negative Drip**, 2016
plastic and metal fencing, cable ties
57 x 64 x 27 inches
Courtesy of the artist
Page 26

8 | **Negative Drip Blue + Green**, 2015
plastic and metal fencing, cable ties
60 x 56 x 24 inches
Courtesy of the artist
Page 29

9 | **Dirty Laundry**, 2015
plastic and metal fencing, cable ties
69 x 39 x 43 inches
Courtesy of the artist
Page 30

10 | **Big Drip**, 2013
plastic and metal fencing, cable ties
79 x 46 x 46 inches
Courtesy of the artist
Page 32

BRIAN ZINK

SOMERVILLE, MA
www.brianzinkart.com

11 | **Composition in 2648 Blue, 2051 Blue, 2114 Blue and 3001 Gray,** 2015
colored Plexiglas mounted on panel
37 1/2 x 37 1/2 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 35-36

12 | **Composition in 2307 Turquoise, 2648 Blue, 2051 Blue and 3001 Gray,** 2015
colored Plexiglas mounted on panel
30 x 30 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 35-36

13 | **Composition in 2016 Yellow, 2119 Orange, 2662 Red and 3001 Gray,** 2015
colored Plexiglas mounted on panel
30 x 30 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 35-36

14 | **Composition in 2662 Red, 2793 Red and 2240 Maroon,** 2015
colored Plexiglas mounted on panel
37 1/2 x 37 1/2 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 35-36

15 | **Composition in 2465 Yellow, 2016 Yellow and 3015 White,** 2016
colored Plexiglas mounted on board
22 1/2 x 22 1/2 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 37-38

16 | **Composition in 2016 Yellow, 2119 Orange and 3015 White,** 2016
colored Plexiglas mounted on panel
22 1/2 x 22 1/2 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 37-38

17 **Composition in 2119 Orange, 2662 Red and 3015 White**, 2014
colored Plexiglas mounted on panel
22 1/2 x 22 1/2 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 37-38

18 **Composition in 2662 Red, 2793 Red and 3015 White**, 2016
colored Plexiglas mounted on panel
22 1/2 x 22 1/2 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 37-38

19 **Composition in 2793 Red, 2240 Maroon and 3015 White**, 2016
colored Plexiglas mounted on panel
22 1/2 x 22 1/2 inches
Courtesy of the artist &
Miller Yezerski Gallery, Boston, MA
Page 39-40

NIHO KOZURU

BOSTON, MA

www.nihokozuru.com

20 **Tropical: Heat**, 2016

cast rubber on panel, sparkles
12 x 12 x 1 3/4 inches (each)
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 43 Δ

21 **Tropical: Breeze**, 2016

cast rubber on panel, sparkles
12 x 12 x 1 3/4 inches (each)
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 42 Δ

22 **Liquid Sunshine: Bright Cranberry,** 2008

cast rubber and steel
40 x 18 x 18 inches
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 47-48 ○

23 **Liquid Sunshine: Amber Tower**, 2016

cast rubber and steel
34 x 8 1/2 x 8 1/2 inches
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 47-48 ○

24 **Liquid Sunshine: Raspberry Tower,** 2008

cast rubber and steel
44 1/2 x 9 1/2 x 9 1/2 inches
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 47-48 ○

25 **Liquid Sunshine: Lotus**, 2008

cast rubber and steel
33 x 20 x 20 inches
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 47-48 ○

26 **Look Up I**, 2016

cast rubber on panel, sparkles
24 x 12 x 1 3/4 inches (each)
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 49 Δ

27 **Look Up II**, 2016

cast rubber on panel, sparkles
24 x 12 x 1 3/4 inches (each)
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 49-50 Δ

28 **Look Up III**, 2016

cast rubber on panel, sparkles
24 x 12 x 1 3/4 inches (each)
Courtesy of the artist & Miller Yezerski Gallery, Boston, MA
Page 50 Δ

MARGARET ROLEKE

REDDING, CT

www.margaretroleke.com

29 | **White Wars**, 2013

painted plastic toys on wood
16 x 39 x 5 inches
Courtesy of the artist
Page 55-56 ●

30 | **Shell Symphony**, 2016

spent shotgun shells and wire
dimensions variable
Courtesy of the artist
Page 57-58 ●

31 | **Fairytale Western**, 2013

painted plastic toys on wood
38 x 38 x 5 inches
Courtesy of the artist
Page 59-60 ○

32 | **Barbie Lives in a Police State**, 2015

painted plastic toys on wood
30 x 35 x 16 inches
Courtesy of the artist
Page 59-60 ○

33 | **Fences**, 2016

painted plastic, toys on wood
26 x 20 x 5 inches
Courtesy of the artist
Page 59-60 ○

DANA FILIBERT

SHELBURNE FALLS, MA

www.danafilibert.net

34 | **Sleepless**, 2012

steel, foam, discarded objects, epoxy, paint
12 x 11 x 14 inches
Courtesy of the artist
Page 65 □

35 | **Fur Feathers and Froth**, 2011

steel, repurposed objects, epoxy, paint
25 x 27 x 23 inches
Courtesy of the artist
Page 67 □

36 | **Billy**, 2012

steel, foam, repurposed objects, epoxy, paint
18 x 17 x 10 inches
Courtesy of the artist
Page 68 □

37 | **Pinto**, 2013

mixed materials
16 x 13 x 7 inches
Courtesy of the artist
Page 69 ○

38 | **Untitled**, 2013

mixed materials
16 x 12 x 3 inches
Courtesy of the artist
Page 69 ○

39 | **Gallop**, 2013

mixed materials
9 x 9 x 7 inches
Courtesy of the artist
Page 69 ○

BILL THOMPSON

BOSTON, MA

www.billthompsonstudio.com

40 | **Incubus**, 2012

urethane on polyurethane block
38 x 24 x 7 inches
Courtesy of the artist &
Carroll and Sons Gallery, Boston, MA
Page 73 ○

41 | **Saddle**, 2013

urethane on polyurethane block
13 1⁄2 x 27 1⁄2 x 16 inches
Courtesy of the artist &
Carroll and Sons Gallery, Boston, MA
Page 74 ●

42 | **Jaleo**, 2016

urethane on polyurethane block
38 3/4 x 30 3/4 x 7 inches
Courtesy of the artist &
Carroll and Sons Gallery, Boston, MA
Page 77-78 ○

43 | **Treacle**, 2011

urethane on polyurethane block
39 1/4 x 26 x 6 inches
Courtesy of the artist &
Carroll and Sons Gallery, Boston, MA
Page 77-78 ○

44 | **Stalk**, 2013

urethane on polyurethane block
59 1⁄4 x 11 1⁄2 x 9 inches
Courtesy of the artist &
Carroll and Sons Gallery, Boston, MA
Page 77-78 ○

45 | **Surge**, 2012

urethane on polyurethane block
29 1/2 x 39 1/2 x 7 inches
Courtesy of the artist &
Carroll and Sons Gallery, Boston, MA
Page 79-80 ○

46 **Debut**, 2011

urethane on polyurethane block
36 x 31 1/2 x 6 inches
Courtesy of the artist &
Carroll and Sons Gallery, Boston, MA
Page 79-80

47 **Nuage**, 2013

urethane on polyurethane block
30 x 34 1/4 x 7 inches
Courtesy of the artist &
Carroll and Sons Gallery, Boston, MA
Page 79-80

48 **Sadie**, 2016

urethane on polyurethane block
32 3/4 x 31 1/2 x 7 inches
Courtesy of the artist &
Carroll and Sons Gallery,
Boston, MA
Page 79-80

DEAN SNYDER

PAWTUCKET, RI

www.deansnyder.net

49 | **HyloMorph**, 2016

epoxy resin, Fiberglas, carbon fiber and pigment
38 x 128 x 23 inches
Courtesy of the artist
Page 83-84 ●

50 | **NeverMind**, 2013

candy and pearl auto enamel, carbon fiber, epoxy
62 x 49 x 27 1/2 inches
Courtesy of the artist
Page 85 ○

51 | **Syzygy**, 2016

epoxy resin, Fiberglas, carbon fiber and pigment
18 x 112 x 22 inches
Courtesy of the artist
Page 87-88 ○

TOM DEININGER

BRISTOL, RI

www.tomdeiningerart.com

52 **Wave #4-Yellow Barrel**, 2013

found plastic objects on panel
98 x 72 x 18 inches
Courtesy of the artist
Page 90

53 **Mt. Rainier**, 2014

found plastic objects on panel
60 x 84 x 24 inches
Courtesy of the artist
Page 93-94

LYNNE HARLOW

PAWTUCKET, RI
www.lynneharlow.com

54 | **At the Silver Lake Lounge**, 2016
vinyl curtain and acrylic paint
Courtesy of the artist
Page 101-102 ●

55 | **Accumulation**, 2015
Plexiglas, chiffon, vinyl
72 x 40 x 2 inches
Courtesy of the artist &
MINUS SPACE, Brooklyn, NY
Page 102 Ø

56 | **Stringer**, 2010
Plexiglas
4 x 77 x 1 inches
Courtesy of the artis &
MINUS SPACE, Brooklyn, NY
Page 103-104 ●

57 | **Western Sunshine Meets the Air 2**, 2015
Plexiglas and nails
12 x 6 x 1 1/2 inches
Courtesy of the artist &
Drive-by Projects, Watertown, MA
Page 107-108 ●

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(Pages 1, 2, 3, 6, 7, 10, 23, 39, 40, 51, 52, 95-98, 109, 110, 114, 128)

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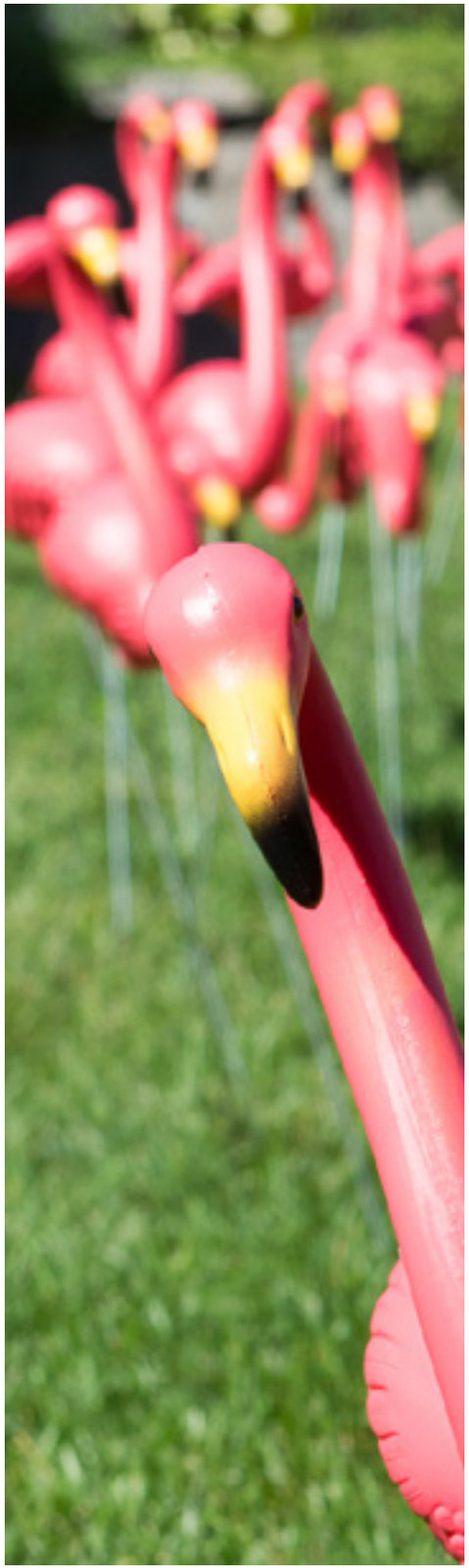
PHOTOS COURTESY OF **LYNNE HARLOW** Ø



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This catalogue accompanies the exhibition **Plastic Imagination** presented at the Fitchburg Art Museum September 25, 2016- January 15, 2017.

The exhibition was organized by Curator Mary M. Tinti and Koch Curatorial Fellow Lisa Crossman.

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