

# artscope

New England's Culture Magazine

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**Welcome Statement: Brian Goslow, managing editor**

*Brian Goslow, managing editor (bgoslow@artscopemagazine.com)*

**Welcome Statement, September/October 2011**

The arrival of the fall season brings the onset of one of the most enjoyable times of the year in New England not only for the colorful foliage, but in weekend after weekend of regional art festivals and open studios including Jamaica Plain, Mass. and Pawtucket, R.I. (September 24 and 25); Lowell, Mass. (October 1-2); Adams, Mass. (October 15-16); Roslindale, Mass. (November 5-6) and Bridgeport, Conn. (November 18-19).

One of the largest takes place in Boston's South End, where the South End Open Studios on September 18 is an invitation to overdose on art, and I mean that in a very good way. Not only are hundreds of artists selling their wares in stall spaces outside, but the United South End Artists and SoWa Artist Guild located at 450 Harrison Street open their studios to thousands of people. To whet your tastes, artscope summer editor Mina Kang introduces you to four of them who gave her a tour of their workspaces as a preview of what to expect for attendees.

Since you're in the area, you owe it to yourself to check out the current shows at the many South End galleries, including Boston Sculptors Gallery, where the unique wired-based structures of David A. Lee's work first demanded my attention at the Danforth Museum of Art's "Community of Artists" group show this year, is on display. James Foritano gives you a preview of the exhibition, as only he can.

Another unique New England sculptor is Vermont's Ron Karpus, whose property is adorned with his work which you'll be able to see as part of the 17-artist Brattleboro-West Arts open studio tour on September 24 and 25. Our Clara Rose Thornton visited with Karpus, one of the few artisans left in the field of wood sculpture making, in mid-August.

Back in the Boston area, Discover Roxbury hosts a reception for local artists on September 30 at the Center of Afro-American Artists, a preview of the October 1-2 weekend's Roxbury Open Studios, with participating artists. The events are prime examples of how more and more communities are looking for arts as a way to ignite activity, excitement and commerce in their cities and towns.

That includes the growing number of public art events. Alexandra Tursi visited one of the first — the Vermont Art Center of Stowe, Vermont's 20th Annual Outdoor Sculpture Exhibition. And, if you've done any traveling throughout New England recently, you've undoubtedly come upon the work of Andy Moerlein and Donna Dodson, whose sculptural work can be found in public walkways, gallery front yards and inside open fields and hilltops in all six states. For her feature piece, Elizabeth Michelman tracked them this summer, including keeping up, via email, with their adventures in Verbier, Switzerland, where they are part of a residency to create a museum without walls.

Simultaneously, we awaited the mid-July opening of the "Tides of Provincetown: Pivotal Years in America's Oldest Continuous Art Colony: 1899-2011" exhibition at the New Britain Museum of Art. Lee Steele, visiting the art haven for over two decades, reviews the show for us — and once you seem some of the work I'm sure you'll want to plan a visit of your own prior to its closing. And, while we rarely report on studios they've closed, André van der Wende's journal of how the Berta Walker Gallery brought together all generations for "Abstracting Nature," its opening show of the season, made perfect complementary piece to Lee's review. André's an artist and freelance writer who's been writing about popular culture since 1998 while living and working in Brewster, Mass. We hope he'll be with us for a long time to come.

Pat Sims, who has written about art and film for many Maine publications and lives in Waterville, MA, is another writer making her artscope debut in this issue. She didn't have to travel far for her first review of the "American Modern: Abbott, Evans, Bourke-White" exhibition at the Colby College Museum of Art. We're pleased to have her aboard as our Northern Maine correspondent for the Augusta-Waterville-Bangor region.

Milisa Galazzi, who spends her time between Providence and Cape Cod, is the winner of this issue's Contest for her oil and wax painting on birch, "Alone and Free." You'll be able to see her work as part of the "Polination: An Invitational Show of Wax Artists" exhibition that runs from October 29 through December 10 at the Brush Art Gallery in Lowell, Mass. Thanks to our judges: Jero Nesson of Artspace Maynard, Marj Galatea Fine Art and artscope publisher Kaveh Mojtabai. The medium for our next centerfold contest will be wax paintings. Full details can be found in our classified section.

Regular artscope readers will notice that this issue's Capsule Preview section is smaller than usual. You'll be able to see the full column at [artscopemagazine.com](http://artscopemagazine.com), where you'll also be able to click through to our Facebook fan page, which also contains information on exhibition openings and artist receptions.

So put together your MapQuest and Google Map itineraries, warm up your GPS units and enjoy all the activities awaiting you over the next two months. And if you, like we have in the past, discover new artists whose work you feel is worthy of attention - as well as galleries or museums - please drop me a line.

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