

Water Change:

**Where Spirit, Nature,
and Civilization Meet**

Poems

Joanne DeSimone Reynolds

inspired by the 2020 Art Ramble

Curated by Susan Israel



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inspired by site-specific sculpture

from the 2020 Art Ramble

Curated by Susan Israel

Concord, Massachusetts

Autumn, 2020



These poems and sculptures were first shown at an outdoor exhibition in Concord, Massachusetts in the fall of 2020. Connecting people emotionally to science is enormously difficult, yet essential, and these extraordinary poems brought new meaning and unity to the art. Many thanks to Joanne and the artists for bringing heart and life to the theme of climate change and water. Joanne, my friend of 20 years, has believed in my work with climate change from the start, and I am so grateful to her for her extraordinary contribution to the exhibition.

— ***Susan Israel, Curator***

The catalogue is a coupling of photographs, of sculpture from an outdoor exhibit, and the poems made by me in response to that sculpture. My poems, the impressions they create from my engagement with the sculpture, may or may not coincide with your impressions, your engagement with the sculpture. Many of you will only be seeing the art through the photographs, which is very different from seeing it in situ. It is my hope that through reading the poems you will come away with a sense of the possibility of a deeper connection with the art, no matter how it is viewed.

I would like to extend my heartfelt thanks to Susan Israel, and all the artists, without whom these poems would not exist. Their inspiration became my inspiration. I would also like to thank Jennifer Fuchel. In addition to being a participating artist in the exhibition, Jennifer guided this book through to publication with grace and aplomb, and I know I speak for everyone in thanking her for her efforts.

— ***Joanne DeSimone Reynolds, Poet***



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The Faucet — Linda Hoffman

The Faucet

when
the lake
dried up we
prayed
for winter
we prayed
for winter
but it did
not come it did
not come
. . . spring
runoff . . .
the trees
cracked
the sap
stuck / the
tap
—bone
dry

Row, Row, Row your boat

Gently . . .

Sound wisdom

A round wisdom

A child receives

Like baptism

From her mother



Quack/Honk

*Now Hear This! We share
The elemental: a need
For safety For the world
Around us
Not to crack up
For language not to
Shatter transparency:
3/4ths of the earth's surface
Is water Let us
Swim Let us swim
Together in common purpose
If not mutual admiration*

*Last one in's
A rotten egg!*





Invasive Eaters

Insatiable desire:

Want gone astray Say

Frutti di mare

(That's Italian for *seafood*) Say

Con olio e limone

For a balance of tastes

Soda pop Popcorn Ice cream Chips

Have their place

And leaders too:

Like mama birds and papa birds they shape

The palate of their *peeps*

That's slang for the *people*

Small courses on small plates Say

Abbondanza The Italian way

Double Helix

—Spiral

Gyre—

—Twist

That last word makes me want to *shout!*

(Being of a certain generation)

And it's a good thing

In view of climate change and rising tides

Voices should be heard

If we want to change the way the earth is handled / mishandled

Double helix makes me think *baby*—the line through

And so I listen too to voices

From the past—Yeats for instance who knew something

Of what was coming And the Beatles too

Who knew about time and crime

And the need to work things out





Rain & Fire (detail) — Paul Angiolillo

Rain & Fire

My mother used to say *Wouldn't it be nice*
If it only rained at night?

And I would picture a cumulonimbus
Circumnavigating the earth

The world asleep
Perfect picnics

Raindrops fall now: few and far between
Or deluge Can you smell it

—The dryness Pine needles Leaf debris?
Were you a Scout Did you sleep in a lean-two Eat s'mores?

Sticks and friction A tinder pile We were
Beginners then

—Baptism by fire
Embers held in our hands

Return in the Rain

When you return it will be for love

For all I gave up:

My standing in the world

My great and grave beauty

My color wheel: imagine

—The very air you breathe

As a tree I lived

For rain: its slap-happy ways

How it ran rings around me!

And in your leisure I might find rest too:

A hewn bench A few chairs

—The real work of my life: long past

Hold fast to scaffolding — nothing lasts

When I return it will be to earth To rain





Seminal Pole —
Anne Alexander

Seminal Pole

picture it:
the first flower

the first flower
ever to appear

on earth the first
root the first

stem the first
leaf

every living thing
on earth

had a first the word
seminal

has its root
in the word *seed*

no seed
no flower

no bee
no bird

Swan Lake

A swan with no lake is a
Blue ballet
Can it still
Drown and redeem the
Element of
Freshness?
Give me water: the
Hour of
Its destiny or
Just
Kiss the future goodbye
Led by temptation
(Mire of muckraking)
No sorcery can save it
Opt for clear eyes and
Please
Quiet the arguments
Reach for reason
Sing seasons
To wake us and
Unite the divide
Vaunt the pristine
Waiting means peril
X marks the dry and the drowning
Yikes! Do not dream a dream of
ZZZZZ



Fading Fast

What if it were me And one of my loved ones
—My wife my mother my child my friend
My husband my brother my sister my cousin
My father my uncle my Grandma or Grandpa
A neighbor the grocer a lover an aunt
Losing ground And lost to me Can I pretend
For even a moment
It's not polar bears floating farther and farther apart
on shrinking Arctic ice floes

But me And my loved one
Would it feel big-league to me then—you know—*Yuge—Bigly*
Enough for me to take seriously To change my thinking?

Turning to an old dictionary its Bible paper not faded
I find an archaic meaning of the word *bigly—comfortably habitable*
—The irony more than I can bear





Civilization: Climate Refugees, 2019

Too hot for crops Too wet
The threat of wildfires Tidal waves
Collapsing ice shelves Surging king tides
Deforestation Erosion
Desalination Landslides
Drowned islands Bleached coral reefs

Scituate, Massachusetts Fort Lauderdale
Places we may or may not know:
Ground zeroes both according to FEMA
Oceanfront property owners
Know they need to move But they suffer
From denial That is
We do
—My husband And me



Brought to Our Knees: A Shrine to Evaporating Dreams

Let me make of water a gothic story
Let me make of water something stained Something reliquary:
The bloated stuck in the weeds
Micro beads Microplastics Plastic trash
Aggregating (like coarse grains do
Into the granite used for headstones)
Into a mass the size of Rhode Island
In the Pacific Ocean
Let me make of water a tedium
—*We are mostly H2O!*
Dear water: I lose my voice to the ghosts
Of politicians (Podiums will not float us)
Pardon me but I feel this loss has a text A subtext A texture
It's American And gothic And watery



Mare, Terra, Vento

In the place where we meet
I am sinking with grief My face
Salt-stained Wild-eyed

And you my brothers come to cheer me:
The chords you play an elemental mix
Of favorites: Como Bennet Sinatra

And then your faces start to fade and you retreat . . .
or so I think

Ti amo Ti amo!
—You trace my being

Migration

if only they could move
faster: the Birches the Evergreens
the Maples the Ashes
the Oaks the Firs

if only they could
pack the essentials:
heft heartwood
a great purpose

traveling quickly
westward toward wetter climes
northward toward cooler
swift as ghosts

as Mercury

on the wing



Confluence

Come together beyond the many obstacles
Come together—an undeniable force

Wend through valleys astride mountains aside a ridge a range
The mineral history of one meeting the mineral history of another

Culminating in a Y
—The cutting the biting the falls the great heights:

How ends become beginnings
The aerial view—beautiful

A blue meeting a brown a brown meeting a green a green a
white a yellow a gray

Though distinctions may remain for a length in the main

As if even rivers can be
Unsure of a common cause

Then *rush* gives way

To one strength one strain one purpose one nature a linking a
baptism one name



Confluence (detail)—
Laurie Bogdan &
Kimberley Harding



Artists



Anne Alexander

Seminal Pole

Artist Statement

Material: Cedar

This piece strives to connect earth to sky, pushing upward, suggesting a growing plant with a snake or vine-like form spiraling around the central core. People have told me this sculpture reminds them of the tale of Jack and the Beanstalk. Wouldn't it be nice if we could climb it to reach a better pollution-free world?

Bio

Anne Alexander lives in a village on The Presumpscot River in Southern Maine, where she creates sculpture in wood, stone, and clay. Her work is frequently exhibited in galleries and exterior sculpture shows throughout the United States. Grants received include; 2 Pollack-Krasner Foundation Grants, a Fulbright to The Dominican Republic, and a current Maine Crafts Association Apprenticeship Grant to study granite carving with Thomas Berger of Kittery, ME. Please google "Anne Alexander Sculptor" to see additional examples of her work in wood, stone, and clay.

annealexandersculptor.com

Paul Angiolillo

Rain & Fire

Artist Statement

Material: Wood, paint, stain

Water falls, evaporates, and nourishes everything. It also babbles, cools, reflects, glitters, and revives, both materially and mentally. Fire is another matter (and energy): it warms and vivifies, tempers and purges—or melts, suffocates, and destroys. The two have existed in a dynamic equilibrium for millennia. It's an equilibrium to be nurtured and celebrated—and sometimes fought for.

Bio

Paul Angiolillo has been creating sculptures and furniture art in wood, stone, and found materials since around 1998. After getting a B.A. from Yale University in English literature, he studied sculpting with Joseph Wheelwright in Boston and Peter Smith in Princeton NJ. He has shown his sculptures in numerous venues, including outdoor exhibits in MA, NH, and NY, the gift shop at the DeCordova Museum in Lincoln, the shop at the Fuller Craft Museum in Brockton MA, the Stata Center at M.I.T, Arsenal Center for the Arts in Watertown MA, Fells National Historic site in Newbury NH, and Mod20 Gallery in Belmont MA .

www.paulangiolillo.com





Laurie Bogdan & Kimberley Harding *Confluence*

Laurie Bogdan and Kimberley Harding Artist Statement

Material: Rope, garden poles, reclaimed plastic bags, Tyvek, acrylic paint
Over many years human activity has had a negative effect on the well-being of the Sudbury, Assabet and Concord rivers. The extremities of "Confluence" depict the pollution from the textile industry, mercury build up, and the excess silt and algae bloom caused by climate change. The rivers' convergence in the center provides a brighter, more hopeful view, portraying local efforts to mitigate the damage. Since the 1970s efforts to improve the water quality and quantity, preserve habitats, and deal with invasive species have made improvements, but there is still much work to be done. As the Sudbury, Assabet and Concord rivers converge, so should their neighbors also unite to preserve and improve this treasured river system.



Laurie Bogdan Bio

I am a collage artist from Arlington MA. I am involved in the growth of ArtLinks, a local arts networking group and have contributed to a variety of public art and environmental projects. In a world where many ordinary objects and books are tossed away or not appreciated I try to find a way to reimagine and bring new life to them.

yourturnart.blogspot.com

Kimberley Harding Bio

Using basketry techniques, Kimberley Harding creates sculptural weavings inspired by nature and personal experiences. She strives to create objects that induce the urge to touch – something that seems forbidden. Originally trained as an educator, Harding expressed her creativity within the constraints of teaching, family, and volunteer endeavors. Her work has always involved fiber techniques such as loom weaving, sewing, knitting, crochet, resist dyeing and embroidery. First introduced to basketmaking in 2015, she remarked, “I feel as though I am recalling an alternate life when weaving—I am certain I did this before.”

www.kimberleyharding.org



Sally Fine

Civilization: Climate Refugees, 2019

Artist Statement

Material: Glass buoyancy ball, paints, life preserver, metal

This sculpture shows the northern hemisphere rimmed with climate refugees. The data rings at the Arctic show projections of climate refugees statistics: 50 Million climate refugees by 2020, 143 Million climate refugees by 2050. The glass dome is a repurposed buoyancy ball from Woods Hole Oceanographic Institute.

Bio

Sally Fine is a sculptor working in Falmouth, MA. She is an exhibiting member at Boston Sculptors Gallery in Boston. Her work addresses climate change and ocean issues. She holds an MFA from Boston University and a BFA from Ohio University. Her work is in numerous collections regionally and internationally.

www.sallysfine.com





Barbara Fletcher

Invasive Eaters *Double Helix*

Artist Statement

Material: Painted Aluminum

The helix structure represents upward movement to me but it could be viewed as downward or lateral. There are multiple paths we may take as a race. I hope for the positive therefore I am adding inspiring and even humorous quotes by environmentalists and activists. I would also like to acknowledge Rosalind Franklin the scientist who's beautiful design was borrowed by Watson and Crick and never credited.

Bio

I earned a BFA in Commercial Art at Syracuse University. For over thirty years I have been a sculptor of paper and mixed media materials depicting the humor both dark and light I see all around me. Although primarily a sculptor I have also experimented with mono prints and paper collage. My art has been commissioned for both residential and commercial venues as well as inclusion in many prestigious juried shows.

www.barbarafletchermixedmediaartist.com





Jennifer Fuchel

Brought To Our Knees: A Shrine to Evaporating Dreams

Artist Statement

Material: Acrylics, glass, water

I created this art piece/shrine to encourage visitors to reflect on the preciousness of water. Water is the most valuable thing in our world; without it, life ceases to exist. It is awe inspiring! It should be honored, cherished, and protected. Sadly, over 25% of the world's population doesn't have access to a clean water supply. This number will rise unless we do more to preserve our ecosystem. And if we fail, we will be holding vigils for water.

You are invited to kneel before this shrine. Contemplate the bottles that represent different water sources in our world. Read the words of spiritual leaders, poets and philosophers about their watery thoughts — paired with news headlines. Breathe and feel the water around and in you, in the air, in Fairyland Pond, in your body.

Bio

Jennifer Fuchel is a fine artist, graphic designer, and associate professor at Suffolk University. She works in a broad range of materials, both within the traditional and digital parameters of art, and encourages others to develop skills in a variety of media. Much of Fuchel's work is nature-based, and she has been involved in several exhibitions and collaborative projects. Jennifer also has a studio space at Vernon Street in Somerville.

www.niftyarts.com

"You are water, I'm water, We all are water in different containers..." – Yoko Ono
By 2025, half of the world's population will be living in water-stressed areas.

"Mni Wiconi", Water Is Life – *The Lakota*
More people die of unsafe water than from all forms of violence, including war.

"When the well's dry, we know the worth of water." – Benjamin Franklin
US Megadrought already underway – Could Last a Century.

"Thousands have lived without love, not one without water." – W. H. Auden
American families use about 552 gallons of water a day; African families use about 5 gallons.

Liz Helfer

Quack/Honk

Artist Statement

Material: Windshield glass and steel

I often wonder what animals think of us. “Quack Honk” is a vignette pulled from a larger installation of 13 New England creatures. The goose and mallard silhouettes are in conversation, much like how I see them occupying the same space near my studio. Although overtly humorous, there is a dark undercurrent to their interaction. They are made of shattered windshields, meant to evoke a human hand and literal impact. All of the creatures represented in the full tableau are commonly known, seen, and generally disregarded as part of the background. They die every day, by accident or intentionally. The windshields give the forms a ghost-like presence and invite reflection; to help us see ourselves in the world around us.

Bio

Liz Helfer Studios is located in Waltham, MA. Material choice plays a critical role in my sculpture practice. I have focused on metal since 2009 because of its historical complexity and perceived value. However, I have been moving away from singular material choices and have moved into a mixed media practice that addresses our impending environmental peril.

www.elizabethhelfer.com





Linda Hoffman

I The Faucet

II Prayer for Rain

III The Well is Dry

IV No Water No Food

Artist Statement

Material: Mixed media

What will life be like if the well is dry? How will we grow crops? How will we cook? For the 2020 Art Ramble, *Water Change*, I created a group of sculptures to express our dependence on fresh water. I used old found objects and natural materials to evoke our connection and dependence on the natural world. Two small bronze figures are also part of the installation: one is sitting on the rim of an empty cast iron bowl and the other is kneeling in prayer for rain. Art can draw us closer together and give us hope. Thank you, Susan Israel, Nancy Lippe, and The Umbrella for hosting this exhibit.

Bio

Linda Hoffman has been part of the New England artist community since the early 1980's. Her art includes indoor and outdoor sculpture, public installations, digital prints, three chapbooks of poetry and the Fine Art letterpress book, *Winter Air*. Hoffman's work is in the collections of Harvard University, the Boston Public Library, the Pierpont Morgan Library, NY, Hechinger Tool Museum, DC, and in the Towns of Wellesley, Groton and Acton, MA, and Littleton, NH. She is the orchardist at Old Frog Pond Farm & Studio in Harvard and curator of the farm's annual outdoor sculpture exhibit. She blogs on Apples, Art, and Spirit at...

www.lindahoffman.com/blog

Susan Israel

Migration

Artist Statement

Material: Reclaimed objects, paint

All species are responding to accelerating changes in their habitats due to climate change. Fleeing too little or too much water and heat, plants and animals have begun a massive global migration.

Globally, we will see an estimated 125 million–1 billion climate migrants by 2050, and 30–50% of plant and animal species could go extinct due to climate change. Many plant and animal species will survive by migrating. Vote for lawmakers who will act on climate change and learn what else you can do: <https://climatecreatives.com/resources>.

Bio

Susan Israel, Founder of Climate Creatives, uses art and design experiences to empower people to act on climate issues. Her participatory public art projects educate and engage communities and have been installed nationally and internationally. Rising Waters is working with partners across the globe to build climate and flood resiliency. Her sculpture has been in numerous group exhibitions. Previously she was an architect for many years.

climatecreatives.com



Janet Kawada

Row Row Row your boat

Artist Statement

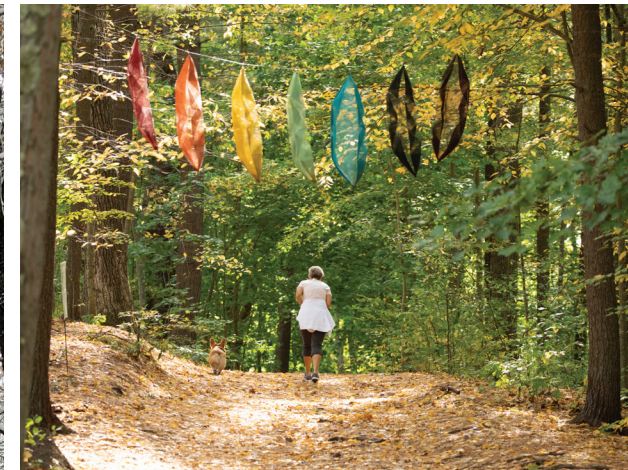
Material: Window screening and wire

The boat is a form I have used for decades. In this iteration the method of origami, using screening instead of paper, demonstrates impermanence. The simplicity of form, quiet movement and reference to passage was important. One can feel a sense of freedom as when you are on the water and the wind is surrounding you as you steer that boat, in control of your passage. But, not really, as the water has an immense power of it's own.

Bio

Janet Kawada received her BFA from Massachusetts College of Art and MFA from Vermont College. She recently retired from MassArt. She has taught numerous workshops around the area in addition to curating. Her work can be found in collections around the United States, Canada, and Japan. Kawada is included in the book, *Artistry in Fiber, Volume 2, Sculpture*. In her recent work she is exploring the theme of place, home, and the footprint we leave on the earth.

www.janetkawada.com





Sarah King

Fading Fast

Artist Statement

Material: Concrete pulp, recycled materials, wood, paint

Sculpted almost entirely from recyclables and throw-aways, these melting ice caps present a satirical look at the lasting effects of the human carbon footprint. Our careless destruction negatively impacts the natural environment and animal inhabitants. These polar-bear colored pieces beg for internalization, empathy, and action, as homes for some are literally melting away underfoot.

Bio

Sarah King is an interdisciplinary artist and a practicing early childhood educator. She studied Sculpture at Massachusetts College of Art and Design in Boston, MA. There she balanced her time between creating large scale metal sculpture and volunteering at a neighboring elementary school. She now teaches Kindergarten in Cambridge, MA. Recently, she has been exploring the material possibilities of concrete pulp in her garage. On the weekends, she likes to be outside with her family and their six dogs!

Madeleine Lord

Swan Lake

Artist Statement

Material: Welded scrap steel, painted

Swan Lake started with the old fridge chrome handle that looked like a swan's bill. I had a pile of nickel chrome strips all bent and with holes. To me the scraps looked like a feathers. I loved ballet as a child and attended many performances in my home town Pittsburgh PA. Swan Lake costumes and music were a favorite. It took several years to get this piece just right. The finish is aluminum spray paint.

Bio

Madeleine Lord has worked with steel for over 30 years and has numerous permanent public art installations in New England and nationally. Local public art includes a "Giraffe", "Ostrich", "Mr. Bo Jangles" and "Angel" owned by the Federal Reserve Bank of Boston. She has work this summer in the following juried exhibits: The Fells Historic Estate and Gardens, Newbury NH, Outdoor Art Experience 2020 in Jamestown RI and SculptureNow (digital only) at the Mount, Lenox MA.

www.mlordsculpts.com





Rebecca McGee Tuck

Mare, Terra, Vento

Artist Statement

Material: Steel and various fabrics

I use primarily recycled and found materials in my art practice because I care deeply about our environment. I walk the wrack-line of the coast, collecting debris that could cause harm. This sculpture was planned as I learned about Covid-19 wreaking havoc in Italy. Little did I know at the time how close the virus would reach. Masks are vital to protect each other from this virus, therefore I created protection masks for the sea, earth and the air. While we are dealing with this global pandemic, let us not forget about our ongoing efforts to prevent climate change.

Bio

After a 25 year hiatus to raise her family, Rebecca McGee Tuck received her BFA from MassArt in 2019. Her work has been juried into exhibitions around New England. Tuck won first place in “Emergence: Bring to Light” at Piano Craft Gallery in March and recently received the 2020 Present Tense Award from Arts Worcester. This honor is given to an artist whose work exemplifies new techniques, risk taking and excellence in execution. Her first solo show “Along the Wrackline” is hosted by Arts Worcester in December. She works from her studio at the Mill Contemporary Art Studios in Framingham.

www.rebeccamcgeetuck.com

@rebeccabomshellart





William Turville

Return in the Rain: Listening Wood Chair, Listening Bench, Listening Twig Chair

Artist Statement

Material: Mixed found, fabricated, or re-fabricated wood

Clean water, Earth's most precious resource, must be protected. The fresh water from the sky... rain, snow, sleet, hail, mist, fog, humidity... replenishes terrestrial water resources, supporting all life. Enjoy the forest on warm sunny days... but please **return in the rain.**

The wet forest is different in the rain, mist, sleet, or snow. Noisier, quieter, mysterious, smelling and appearing differently. Fauna and flora respond to changing moisture patterns, as fresh water interacts with forest and pond in subtle and interesting ways. Experiencing rain helps us to appreciate the marvel and importance of clean water, as we are a part of our environment.

My work for Art Ramble 2020 is three hand-made wooden seating elements located in three sites where one person can sit quietly in the wet, possibly mysterious forest, allowing one to slow down, stop, relax and intimately experience this environment and the life-sustaining moisture replenishing the earth and the waterbodies. Consider: trees are giant water pumps. So, sit quietly, listen closely, breathe deeply... when you **return in the rain.**

Bio

William Turville, sculptor and architect, founded a recycling center in Brooklyn for the first Earthday, while attending Pratt Institute. For over fifty years, since carving stone and wood for a Manhattan church, he has created personal and commissioned artwork, built community public art installations, and taught 3D art to children. While continuing his environmental activism, he has designed numerous commercial and residential projects; worked in stone, metals, wood, ceramics, and found materials; designed and created studio furniture and art vehicles. Personally and collaboratively, often with unusual materials, objects, and techniques, he creates expressive, unique, idiosyncratic sculpture and installations inspired by his relationships with people, places, causes, and controversial or timely subjects, often focusing on environmental causes or social justice. He responds to his immediate experience in a specific environment, desiring to create a change or develop a message regarding his experience.

Joanne DeSimone Reynolds is the author of a chapbook, *Comes A Blossom* published by a Main Street Rag in 2014. She is a long standing contributor to Plein Aire Poetry at Old Frog Pond Farm, Harvard, Massachusetts. She has written reviews for Boston Area Small Press and Poetry Scene. She lives with her husband in Scituate.

Credits

Photography:

Many photographs of artwork taken by the artists themselves.

Additional photographs were taken by:

Jennifer Fuchel

Susan Israel

Matthew Greif, pgs 67, 70 (top right).

*Martha Stewart, pgs 11, 28, 30, 40, 43 (upper left, mid right),
52 (upper right), 61 (lower right), 62.*

Designer: Jennifer Fuchel



*Come together beyond the many obstacles
Come together — an undeniable force*

— from *Confluence*

Joanne DeSimone Reynolds is the author of a chapbook, “Comes a Blossom” published by Main Street Rag in 2014. She lives on the south shore of Boston, but will always be a Jersey girl.

