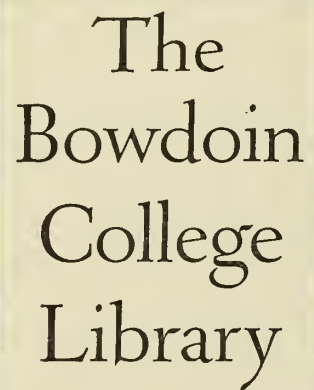


Art in Craft Media



The Haystack Tradition

a regional exhibition from New England and New York



The
Bowdoin
College
Library

Art in Craft Media

This exhibition and publication have been funded in part by the National Endowment for the Arts, a Federal Agency, and the New England Foundation for the Arts, Inc.

The Haystack Tradition

a regional exhibition from New England and New York

Organized by

Bowdoin College Museum of Art
Brunswick, Maine
exhibition dates: March 20-May 31, 1981

Participating Institutions:

William Benton Museum of Art
University of Connecticut
Storrs, Connecticut
October 10-November 15, 1981

Rose Art Museum
Brandeis University
Waltham, Massachusetts
January 24-March 7, 1982

Museum of Art
Rhode Island School of Design
Providence, Rhode Island
March 26-May 2, 1982

Sterling and Francine Clark Art Institute
Williamstown, Massachusetts
July 10-September 5, 1982

©1981

The President and Trustees of Bowdoin College, Inc.

LC 81-65685

Cover Photo: Barry Edmonds

Preface

The decision to have a Haystack exhibition at Bowdoin had little to do with clarifying definitions of crafts; it is clear that in this instance the crafts are art of great originality and beauty and the highest technical quality. The intention was, rather, to spotlight the crafts school, its traditions, and the activities and accomplishments of its faculty and students, creating a further awareness of Haystack's presence and cultural importance to Maine and New England.

The idea for the exhibition occurred to a number of individuals whose enthusiasm set the project in motion. Initially, Philip Grime and Sharon Townsend envisioned a traveling show. Their concepts were further expanded with the guidance of Greer Markle of the New England Foundation for the Arts, Inc., and Margaret R. Burke, then Curator of Collections at the Bowdoin Museum, who developed and coordinated the exhibition and catalogue.

Ms. Burke was assisted in the choice of objects assembled for the exhibition by a committee that included a former member of the Haystack faculty, Jonathan Fairbanks, currently Curator of Decorative Arts at the Museum of Fine Arts, Boston; and by Dennis A. Fiori, Assistant Director for Programs at the Institute of Museum Services, Washington, DC, and former Associate of the Maine State Commission on the Arts and the Humanities in Augusta. In addition, Francis S. Merritt, founder and first Director of Haystack, and Howard M. Evans, current Director,

provided the lists used to contact craftspeople in New England and New York, and worked with the committee on the choice of crafts included in the exhibition. Their essential support and enthusiastic encouragement throughout all phases of planning, selection, and exhibition design are deeply appreciated.

Paul Smith, Director of the American Craft Museum in New York City, and Charles Gailis, President of the Board of Directors of the Haystack Mountain School of Crafts and a former student of the school, contributed ideas and information helpful to the show's evolution.

We are especially grateful for the fine assistance provided by the exhibition and catalogue designers, Jim Mahoney, Jr. and Linda Walters Gordon, both of Washington, DC, and by the photographer for the catalogue, Bobby Hanson of New York City, also a former faculty member of the Haystack School.

Funding for the exhibition and catalogue was received through the generosity of the New England Foundation for the Arts, Inc., and the National Endowment for the Arts. The Directors of Haystack further supported the project by donating towards the publication costs. Bowdoin College provided matching funds for the exhibition and catalogue, and recognizes the Institute of Museum Services, from which general operating support has been received during the current fiscal year. The directors of the participating institutions are also thanked for their

support: Paul F. Rovetti, William Benton Museum of Art; Carl I. Belz, Rose Art Museum; Franklin Robinson, Museum of Art, Rhode Island School of Design; and David S. Brooke, Sterling and Francine Clark Art Institute.

Finally, I wish to extend my personal thanks, as always, to the members of the Bowdoin College Museum of Art staff, who assisted with the careful preparations necessary to bring this project to a successful conclusion: Roxlyn C. Yanok, Administrative Assistant; Brenda M. Pelletier, Registrar; Suzanne K. Bergeron, Secretary; Paula Volent, Curatorial Assistant; and Peter J. Simmons, Technician/Preparator. Their efforts have culminated in an exhibition that truly reflects the vitality of the Haystack tradition.

Katharine J. Watson
Director
Bowdoin College Museum of Art

Preface

Maine forms the northeast tip of the United States. It is known for its beautiful seacoast, its pine trees, its lobster, and its “downeast” tradition. It is also known for the Haystack Mountain School of Crafts. Haystack embodies the very spirit of the Maine coast. Nestled among pines and spruces on the edge of the sea where lobstermen and sailors pass by daily, Haystack is a place where “downeast” ingenuity and pride in craftsmanship have combined with artistic skills and talents to establish what has become known as “the Haystack tradition.” Haystack is a school, but those who have been there know it is also a way of life. “If you have been there,” says one graduate, “your life will never be quite the same again.”

Art in Craft Media: The Haystack Tradition has taken time, effort, and cooperation, and it is a testament to the spirit and appeal of Haystack that so many people and organizations were willing to work to make the exhibition possible. The New England Foundation for the Arts, the six New England state arts agencies, and the National Endowment for the Arts aided in funding the exhibition, and the Foundation’s Visual Arts Touring Program arranged the details to allow it to travel to sites throughout the region.

The Bowdoin College Museum of Art developed the exhibition. A special note of appreciation and gratitude is extended to Katharine J. Watson and her staff for their diligence in organizing and coordinat-

ing the various facets of the exhibition. One can only envy the Bowdoin curatorial staff, especially Margaret R. Burke, for its task of exploring the rich artistic output of Haystack faculty and alumni. Finally, the support of Francis S. Merritt, founder and former Director of the school, and of Howard M. Evans, its current Director, has added to the feeling of continuity of artistic philosophy which has been so much a part of Haystack over the course of its thirty year history. Though Haystack is in Maine, it is a New England institution and all of the organizations involved were anxious to see the resources shared.

I particularly want to thank Greer Markle, the Foundation’s Director of Visual Arts, for his aid in making this exhibition possible. It was Greer who especially felt that *Art in Craft Media: The Haystack Tradition* would epitomize the best in contemporary New England arts and crafts. Like the place, he said, the art of Haystack will touch something very deep in people and they will never be quite the same again.

Thomas Wolf
Executive Director
New England Foundation for the Arts



The Haystack Tradition

"Haystack has broken ground in craft education in this country. It has also existed as a spirit place. People come to it for refreshment of soul, through the practice of the handcrafts in a gorgeous setting. They come to it for human contact and stimulation of feeling and ideas. They come to learn and to experience themselves and nature and other people in both new ways and old. Craft objects are images. If we think of image as the soul's speech, Haystack may be seen as a place of soul-making. The crafts play soul into life where it can be heard."

Mary Caroline Richards 1978

This exhibit of crafts in the Haystack tradition represents a significant cooperative venture between a most celebrated school for crafts and a college art museum of the highest calibre. Again, with this collaboration, new ground is broken. Bowdoin's enthusiastic sponsorship offers an opportunity to examine the Haystack phenomenon from a new perspective. For over thirty years Haystack has represented a catalyst for the American craft scene, a clearly important element in the current visibility and new interest in crafts and the visual arts.

Haystack Mountain School of Crafts emerged in 1950 from the spirit and shared vision of a group of Maine craftspeople. Each summer since then a small village made up of students and many of the world's renowned master craftspeople has sprung up around

this focus on intense, uninterrupted work. Here in this show, Haystack craft expressions carry a standard of quality worthy of museum attention and public praise. The diversity included in this show of art in craft media evokes the variety of influences Haystack has promoted. The work is breathtaking in its beauty, reaching out to us as hand to hand.

The Haystack campus, where each of these artists has worked at one time or another, accommodates about eighty faculty and students for short periods of concentrated work and close sharing. Six or seven studios are active twenty-five hours each day. The experience of a session is an exhilarating one, sought after for the professional level of craftsmanship and curriculum, prized for the qualities of grace and mystery inherent. The combination of natural environment and architectural design permit discovery of new territories, suggest the richness of outer and inner vistas. A rocky, wooded slope overlooking East Penobscot Bay on Deer Isle provides the breathtaking yet serene natural setting. The building complex, designed for Haystack in 1959 by Edward Larrabee Barnes, offers an example, encouraging sustained exploration.

Maine has always represented a haven for seekers of the authentic and, at Haystack, a diverse community gathers. Young and old, professional and neophyte, voyageur and technician find common ground, a crossing point for work and friendship. In this ab-

sence of orthodoxy, all options are respected. The process becomes the goal. No Haystack style is manifest, yet standards, values, leadership, and ideals focus individual commitment. The school stands for the uncovering of our most creative selves, for the recognition and fostering of intuitive, artistic tools. It is a way of life and livelihood as well as a way of imagining, growing, generating, and balancing, a conversation among seekers.

In thirty years, over two hundred instructors have conducted one or more three-week sessions during the Haystack summer program. Students and craft masters come from all levels and from the furthest reaches of the world craft scene. Potters, weavers, metalsmiths, printmakers, and woodworkers find studio facilities at Haystack. In 1964, glassblowing was added to the curriculum, contributing to the beginning of the now heroic New Glass movement. Since then, fabrics, photography, stained glass, sculpture, leather, and papermaking offerings have, at times, been posted. In 1981, new studios were constructed for glassblowing and blacksmithing, introducing iron to the curriculum and indicating a new strength in the glass area.

A further word is in order on the sources for this exhibit. The regional scope brings a particular slice of the Haystack craft tradition to the museum gallery. The northeastern states have a legendary admiration for fine art and fine craftsmanship. Some of the

exhibitors represented here came to Haystack long ago; others have taught or studied here as recently as 1980. Whether emerging artists or established leaders in their field, each holds to high professional vision and personal standard.

However, Haystack is not alone in this active northeastern craft experience. Such schools as Rhode Island School of Design, the School of the Museum of Fine Arts, Boston, Massachusetts College of Art, Boston University's Program in Artisanry and, of course, Bowdoin College have all played parts in this new harmony. The craft community now brings to the fore a concern for the artistic making of the objects that gives grace and soul to our lives, for the craftsmanship and intuitive search that calls each of us toward a new paradigm of balance.

As artists, as skillful makers, craftspeople are discovering their leavening role in the culture. Haystack stands at the center of this discovery. Within this context, respect for the quality of art and fine craftsmanship may be seen weaving itself through this exhibition and extending the Haystack tradition.

Howard M. Evans
Director

Francis S. Merritt
Director Emeritus

Haystack Mountain School of Crafts
Deer Isle, Maine

Art in Craft Media

For centuries, Chinese bronzes, Greek vases, Celtic jewelry and Roman glass, objects whose function and historical context have been erased with time, have been acquired and exhibited as works of art. Until recently, however, similar objects produced by our own culture have received limited aesthetic consideration.

Exhibitions such as *Art in Craft Media: The Haystack Tradition* attest to the emergence and formal recognition of contemporary crafts as a dynamic, innovative art form. This changing attitude is reflected in the selection of objects for the show, which explores the richness and variety of aesthetic approaches in craft media; included are both finely executed pieces which have a practical usage, and objects whose purpose is purely aesthetic. With works such as the former, a creator must reconcile his design and materials with the object's function; with the latter, a creator's considerations are less confining, and his aesthetic choices relate more to those of sculpture than crafts. As a result of this broader orientation, traditional questions regarding an object's presence as "art" or "craft" are no longer considered significant by serious critics; as evidenced here, such determinations are measured not by an object's function but by its creator's aesthetic intent.

This recent affirmation of crafts as an alternative for creative experimentation may have resulted from a unification of two distinct aesthetic attitudes. On the one hand, due to their historical function and

utilization of traditional techniques and materials, crafts have been regarded as a means of reintegrating man with a mechanistic, depersonalized society. In the nineteenth century, such figures as William Morris and John Ruskin encouraged a craft revival to offset the proliferation of inferior quality, mass-produced goods resulting from the Industrial Revolution. Thirty years later, the German Bauhaus movement, while accepting the opportunities provided by the machine, recognized the importance of crafts in providing well-designed goods for all aspects and levels of society. Following the horrors of World War II, many creative individuals turned to the production of objects for self-realization. Such individuals generally did not consider themselves to be artists, and the objects they produced were primarily functional. As noted by Lee Nordness in *Objects: USA*, "The desire was not to join the ranks of . . . Rubens, Rembrandt, Picasso: it was to belong to the rank of the spiritually integrated, the Thoreaus, the Emersons, the Whitmans. For the creative person seeking spiritual harmony, working . . . in craft media was an answer." Thus, beginning in the 1940's, craftsmen rediscovered such traditional techniques as glassblowing, weaving, and papermaking and developed new utilizations of craft media for self-expression.

In a different context, the twentieth century has witnessed the breakdown of distinctions among traditional art media, beginning with the Cubists'

experiments with collage and culminating with Robert Rauschenberg's "combines" of the 1950's. A number of artists have discovered in such media as clay, glass, and fiber creative possibilities not available in such traditional art forms as painting and sculpture. It is probably significant that many artists were not formally introduced to craft media but happened upon the creative potential of such materials as clay, metal, and glass by accident, with no preconceived notions of their limitations or traditional usages. And, with the elimination of the perception of craft objects as, by definition, functional and handmade, crafts have entered the lofty and ambiguous category of the "fine arts."

Thus, the combination of such diverse attitudes has resulted in the establishment of an active, vital contemporary crafts community. To satisfy the needs of this emerging artistic movement, a more formalized communication and support structure has evolved. A vital force in the development of the crafts movement has been its serious academic acceptance; crafts have entered the studio art curriculum of many universities, enabling a quality and continuity of instruction as well as an active interchange of ideas. To meet more specialized interests, summer crafts schools, such as Penland School of Crafts, Pilchuck Glass Center, and the Haystack Mountain School of Crafts have emerged. Several museums, including the American Craft Museum and the Ren-

wick Gallery are devoted to crafts or have developed serious contemporary crafts collections, while others, such as the Everson Museum of Art and the Museum of Fine Arts, Boston, have organized significant crafts exhibitions. Such activity has stimulated the interest of curators, collectors, and critics, and has focused attention upon the talents and efforts of individual crafts people, so frequently considered previously to be anonymous artisans. And, inevitably, the marketplace has responded to the expansion of the crafts field with the establishment or refocusing of crafts magazines and with a growth in the number of dealers who exclusively handle craft media.

This increased interest and activity will inevitably have an impact upon the nature and future development of crafts. While the field is finally receiving the critical attention it has merited for so long, it may sacrifice in the process the common threads of community, intimacy, and cooperation which have for so long united its participants. It is in this context that the contribution of the Haystack Mountain School of Crafts is so significant; by providing an atmosphere for both artistic experimentation and spiritual rejuvenation, the school will continue to play a vital role in maintaining the creative energy of the crafts community.

Margaret R. Burke
Curator of the Exhibition

Artists Represented in the Exhibition

Glenda Arentzen

Peter Blodgett

Peter Bott

Michael Boylen

Anne P. Brooke

James Carpenter

Robert C. Chester

Dale Chihuly

Jill Coyle

Dolly Curtis

Patricia Daunis-Dunning

David P. Davison

Kendra J. Davison

Marylyn Dintenfass

Marilyn J. Donini

Lynn Duryea

Robert Ebendorf

Elin Elisofon

Albinas Elskus

Gayle J. Fraas

Francis Y. Fujio

Thomas Gentile

George Mossman Greenamyre

Tom Haar

Gina Halpern

Nancy Halpern

Sarah D. Haskell

Wayne Higby

Michael Sean Holihan

Eric Hopkins

Elena Kubler Johnston

Ron King

Jody Klein

Elaine Koretsky

Ichiro Kurihara

Ray Larson

Mark Lindquist

Elizabeth MacDonald

Edward McIlvane

Alice Marcoux

George Mason

Marjorie Moore

Hiromitsu Moto

Judith E. Motzkin

Sharon R. Myers

Betty Oliver

Marilyn R. Pappas

Thomas Patti

Ronald Hayes Pearson

Mark Wesley Perry

Linda Read

Mary Kring Risley

Fran Cutrell Rutkovsky

Mindi Sahrner

Florence Samuels

Isadore Samuels

Dick Sauer

Barbara Shawcroft

Duncan W. Slade

Rosalie Paul Smith

Judith W. Sugarman

Xavier Toubes

Sharon Townshend

Robert Turner

Leslie Voiers

Susan Wood

William Wyman

Valerie Zint

Glenda Arentzen

Haystack Instructor 1971

Necklace with Detachable Pin

Sterling silver, nickel, gold, acrylic, topaz citrine, gilder's foil (pin shown only), 11 $\frac{3}{4}$ " x 6 $\frac{1}{8}$ " (approximate), 1980



"Body ornament is an opportunity to bring all sorts of ideas in intimate contact with a person, exterior or interior being. Jewelry should not be an idea whose only connection with the person is the findings which attach it to the body. My own work seems to relate to an inner life, using non-representational forms. I sometimes feel that I can make a fuller statement by showing several aspects of an idea in one piece, or a progression of that idea. I really believe that forms only exist in relationship to each other. My work is a response to a variety of moods and persons and ideas. Life is an adventure, and jewelry can be one visual record of it."



Peter Blodgett

Haystack Instructor (metals) 1974

Neckpiece

Electrofabricated and forged silver,
5 ³/₁₆" x 1 ¹/₂" x 12", 1977

"I like metal. In this medium, one is able to make things which can reflect the latest technology. Reflection is important to me. I make things which reflect my experience—literally, visually, and aesthetically. I strive for clean, clear form with a sense of quality and visual impact. Sometimes my work strikes me as being too simple until I realize that it is the essence of the idea which interests me."

Peter Bott

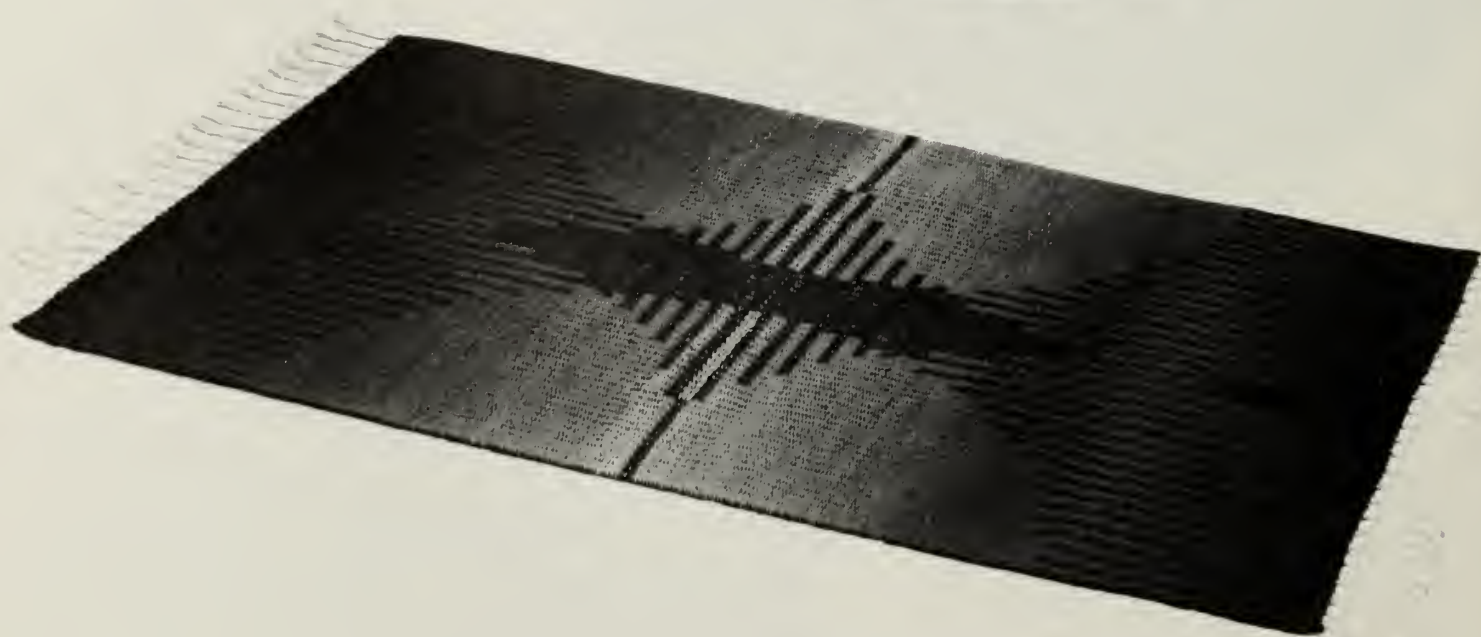
Haystack Monitor 1978

Stitched Tarpaper Fan #5

Tarpaper, plastic filament, 39" x 19½" x ¼", 1979



"My interest in textiles is not that of a weaver but of a sculptor. I am concerned with the structure of fabric and the interaction of the numerous individual elements that make a larger whole. It is these physical relationships, these interactions, that I consider. It seems that these concerns allow me to understand situations which are sometimes similar but more often totally unconnected to my art making. To me, that is the art. The choice of materials comes first from having an idea. When considering something conceptually or visually, I try to see it in a variety of contexts, making new connections, bringing about a stronger understanding of the idea. There is an innocence that happens from working with unfamiliar materials: there are very few preconceptions of what that material can do. It is from working with a material that I obtain most of my information and understanding about the issues with which I am concerned."



Michael Boylen

Haystack Monitor 1964, Instructor 1965

Divided Sphere

Blown glass, 4¼" x 4¼" x 4¼", 1978

Anne P. Brooke

Haystack Student 1974

Six Circles

Woven shaft switch, wool on linen, 47¼" x 80" x ¾"
(includes tassels), 1980

"I work with clay and with glass and sometimes combine the two. The shapes are usually simple, abstract forms strongly influenced by nature—both small things and large landscapes, the very near and the distant. My work with blown glass concentrates on the transparency of the material and the multiple layers of form and color that transparency makes possible. The blown forms are symmetrical, self-contained worlds of complex internal structures in deep space. They come from the colors and nature of glass itself, and from the world I see when I float on the surface of calm, clear lakes or swim long distances under water, watching the patterns of water, rocks, plants, and sunlight."

"My rugs are made to be used, and not necessarily to be hung on the wall. I'm trying to make functional pieces that are also pleasing to see, in the same sense as "oriental" carpets. Rugs needn't be monotonal and wall-to-wall. They can define the space they occupy in an exciting way, as well as be cushy to walk on."

James Carpenter

Haystack Instructor 1972

Functional Ware

Cast and blown glass (two pieces), 9 $\frac{5}{8}$ " x 6 $\frac{1}{2}$ " (diam.)
and 7 $\frac{13}{16}$ " x 7 $\frac{3}{4}$ " (diam.), 1980

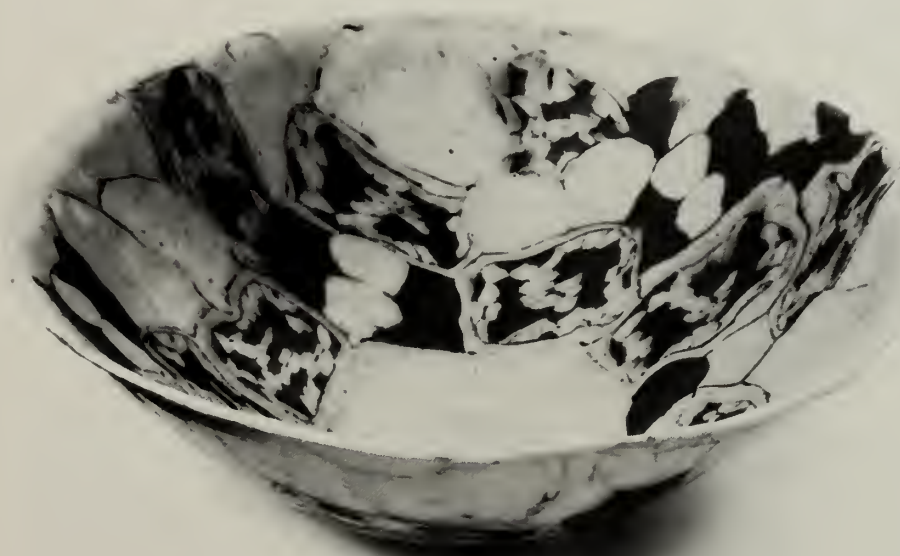


Robert C. Chester

Haystack Student 1969-70, Haystack at Arcosanti 1975

Bowl

Inlaid colored porcelain, $9\frac{5}{16}$ " x $3\frac{3}{8}$ " (diam.), 1979



"I am interested in abstract patterns, especially in how nature combines rigor and chance to produce pattern, structure, and form. For me, the appeal of clay as a medium of expression lies in the possibilities for discovery during the process of working out an intention. I am seeking that quality of reality I perceive in a seashell fragment on the beach: it captures a moment of time."



Dale Chihuly

Haystack Instructor 1968-1971,
1977 with Fritz Dreisbach

Pilchuck Basket Group

Blown glass, 20" x 20" x 10" (approximate), 1980
Photo: Ira Garber © 1980

"Old Indian baskets of various shapes, collapsed, stretched, deteriorating under their own weight, caught my attention in the collections of the Tacoma Historical Society. These images were the initial inspiration for the Pilchuck "baskets." Spontaneity is the essence of this work: glass, the "frozen liquid" having the unique characteristic of preserving moments of flux between the liquid and solid states. The heat and fire of the furnace naturally distort the forms of the thin glass vessels which are spun open and manipulated while molten, some weighing as little as an ounce. The teamwork of a highly skilled group of assistants enables me to concentrate on the rapid decisions necessary to determine the final form and aesthetics of each piece. The extreme intensity of the glassblowing is followed by more contemplative tasks of opening the ovens, removing the still warm vessels, and assembling them into groups. While working, I have become less concerned with any likeness to the Indian baskets and more interested in the relationships of form and color within the groups of glass. Still, the variations of shapes are, to me, reminiscent of the baskets on the shelves in Tacoma."

Jill Coyle

Haystack Student 1978, Monitor 1979

Ancient Voices

Clay (finish: terra sig), 11 $\frac{3}{8}$ " x 8 $\frac{3}{4}$ " (diam.), 1980



"Putting things together—how one thing relates to another—interests me. It applies to all areas of life—nature, people, light, texture, everyday dress, furnishings. Clay is the most natural material for me to use in expressing these contrasts. It is a primitive, ancient material that can be transformed—but not with total control. It has a will of its own. There is always the element of chance. The link to the past is also important—the joining of the past to the present. Combining these aspects with textures and different materials completes the thought."

Dolly Curtis

Haystack Monitor (weaving) 1977

Linen Fall

Fiber, handwoven of linen with hand-dyed cotton (two pieces), 175 $\frac{7}{8}$ " x 6" (black and white) and 204 $\frac{3}{4}$ " x 23" (natural color, includes fringe), 1978

"I am interested in weaving textiles as sculpture for large architectural spaces. My concern is more with the space around the fabric and its relationship to the viewer than with the art as a piece of fabric. The woven sculptures enliven the architecture and create their own environment. I design them with lines and fold them into geometrics with optical effects. Often I suspend colorful woven bands from the ceiling heights, adding a joyous rainbow of color to the interior spaces.

I work with a flat, two-dimensional fabric and treat it as a three-dimensional object. My pieces follow the minimalist aesthetic: they are woven in black and white cotton threads using primary colors as additives. I am interested in geometrics—the art of Sol Lewitt, Frank Stella, Ellsworth Kelly, Kenneth Noland. I like the movement, vitality, and strength of lines. I can visualize these lines woven, the fabric cut into pieces and reassembled into a more dynamic art piece. I want my textiles to have the flexibility to change with each new environment and its particular requirements. The same piece can be rearranged in several ways within the same space, adding another dimension to the weaving. I am interested in doing the installations as a collaborative effort with other people trained in the design professions. With this participation, there is no end to the flexibility of the work."

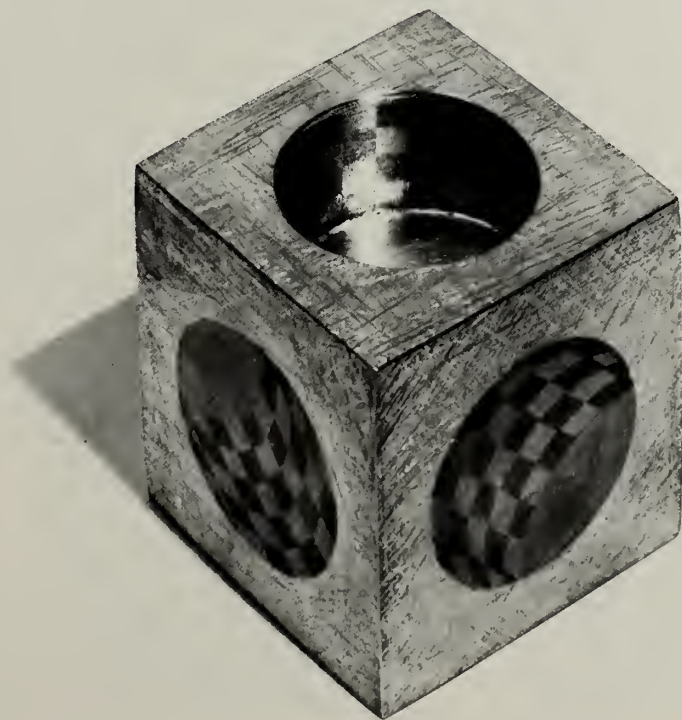


Patricia Daunis-Dunning

Haystack Instructor 1977, 1979-80, Monitor 1974-75

Op Cube

Pewter, brass, copper, nickel, silver, 3" x 3" x 3", 1980



"Geometry and illusion are basic in my work. I continually strive to simplify and eliminate unnecessary elements that clutter the visual story I am trying to tell. In *Op Cube*, the balance of illusion to reality is the intrigue—a bit like life."

David P. Davison

Haystack Student 1973, Instructor 1970, 1977

Untitled Vessel

Raku porcelain, 20" x 10" (diam.), 1980.
loaned from John Sutton

"Through clay I want to focus on inner feelings, spiritual, physical, and philosophical. Clay is a most direct and human material. It gives the best of both worlds: it immediately records the slightest mark and yet the complexity of the process enables one to develop an idea, to grow, to react to the clay or one's own discoveries.

I am interested in the magic of the process and the trial by fire and relating that to the unknown in our own lives, and I am interested in the mystery of beauty — relationships and proportions.

Especially with clay, there is a real magic about the feeling of the presence of the person who made the work. It is a union between the man and the material, the past and the future. I feel this union, and I am attempting to express the joy and fullness of life through clay."



Kendra J. Davison

Haystack Student 1977, 1980

Raku Flower Box

Raku porcelain, 22" x 6" x 4", 1980



"I am interested in the plasticity and malleability of clay and its properties that are similar to other materials, and in exploring its use in combination with these other materials, such as metal and enamel. For me clay is a source, a resource—a universal. It connects me to the earth and is part of it.

I work mostly in porcelain because it is elegant, demanding, smooth, and subtle. I like the immediacy and spontaneity of the raku process, of feeling part of the metamorphosis that the clay is going through in the fire.

The *Raku Flower Boxes* and *Baskets* relate to gardening and the earth, and grow out of the clay."

Marylyn Dintenfass

Haystack Instructor 1978, 1981

Traces: III

Ceramic, with color and graphite, 21 $\frac{7}{8}$ " x 22 $\frac{1}{8}$ " x 3 $\frac{3}{8}$ ",
1980



Marilyn J. Donini

Haystack Monitor 1980

Paperwork #2

Monoprint with handmade paper,
17 $\frac{3}{4}$ " x 15 $\frac{3}{4}$ " (image), 1980

"I have been engaged in printmaking for over ten years and in that time have utilized and experimented with its various forms. The etching, which was my first attempt, has remained for me the most exciting, flexible medium and has been most adaptable to my work. I have worked with color primarily through multi-plate images, though briefly abandoned this in favor of viscosity color printing. Recently I have become interested in making books of prints, which would allow me to print a set of plates—a visual story—a multitude of times in order to have a sequence of prints, each unique.

While at Haystack this summer, I was introduced to the making of paper, which I incorporated in monoprints. The handmade paper allows the addition of texture and dimensionality to what would normally be a smooth flat surface. These prints are greatly inspired by the sense of calm and atmosphere evanescence that I feel to be so inherent in water areas, and this of course includes the coast of Maine.

In my work in general, I have been immensely influenced by the landscape around me, of both city and country, and am constantly seeking out a horizon line to build around. I have also been immensely interested in the Japanese vision of design and aesthetics and often draw from its sense of balance, patterns, and materials."



Lynn Duryea

Haystack Student 1972-75.
Monitor (ceramics) 1977, 1979

Pretzel Perforation

Stoneware with porcelain rings, low fire salt,
high fire reduction, 10" (diam.) x 2½", 1979

"My involvement with clay has been consistent for the past seven years, the same amount of time that I have been living on Deer Isle, off the eastern coast of Maine. Since I was very much a beginner aesthetically and technically when I first began concentrated work in clay, I feel I have grown up with and through clay, developing as a creative person as a result of that experience. I have an academic background in art history with little formal training in ceramics. I have had to learn in a difficult, often painful and slow, but extremely rewarding fashion.

It is not surprising that I was drawn to clay as a medium, for I feel strongly rooted in the earth and derive much of my inspiration from natural forms and my physical environment. I enjoy the sensation of handling the material in its various states throughout the process of creating an object. I find myself involved in working with a number of clay bodies, pursuing a variety of interests in terms of the objects I make.

I feel my work with clay is an essential part of an integrated life in which I attempt to bring the same creative energy to all my endeavors, whether making objects, teaching, participating in our cooperative gallery, working on my studio which I designed and built, or gardening. Art is life itself."





Robert Ebendorf

Haystack Instructor 1969, 1974, 1979

Brooch

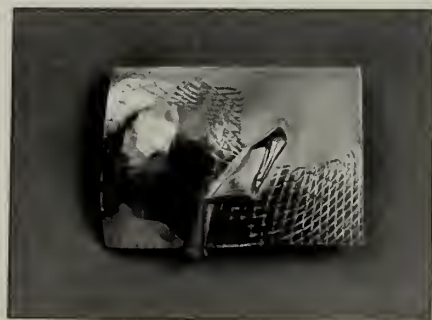
Silver, pearl, bone, mother-of-pearl,
engraved surface details, $1\frac{1}{16}'' \times 1\frac{3}{4}'' \times \frac{3}{8}''$

Brooch

Silver, copper, plexiglass, brass, and pearls,
engraved surface details, $3'' \times 1\frac{5}{16}'' \times 1\frac{1}{16}''$

Brooch

Silver and gold, $1\frac{3}{8}'' \times 2'' \times \frac{1}{4}''$



"In fabricating my jewelry, I am more involved with the end result being graphic, as opposed to pushing the metal itself into three-dimensional forms. The interrelationship among different uses of materials is also important to me in my work."

Elin Elisofon

Haystack Student 1969

Rainfall and Smoke Are About the Girl Sleeping in the Belly of the Wolf

Mixed media, 2¼" x 11" x 6¼", 1979



Albinas Elskus

Haystack Instructor 1980

Metamorphosis

Painted, stained, and leaded glass,
29" x 12 $\frac{5}{8}$ " x $\frac{3}{8}$ ", 1979

"As a stained glass artist, my primary concern at this time is to capture the beauty of ordinary objects and unveil their hidden design qualities. After some experimentation I have found that painted stained glass best suits my purpose. I choose to work with the handmade, mouth-blown crystal antique glass, which I find to be pure and perfect for my designs and also with the vitreous pigments which I use to present images and shapes that attract me.

The vitreous pigments that I apply to the surface of the glass are basically opaque, of an earth color palette. Working with them, the silver stains, and some transparent enamels, I recreate images that I choose. They become shapes and forms, sometimes very detailed, but never bound to earth. They exist as simple aesthetic statements brought out of the experiences in my life. For each image I create a web of lines and insert passages of colored glass to emphasize their fascinating quality.

In working with glass and the vitreous pigments I never tire of their inherent characteristics to extend the work beyond its surface limits. Since the glass is transparent, it brings the unpredictable outside surroundings into the overall composition, while the painted areas retain their opaque quality and design and arrest the traversing light at the surface of the glass. This creates a positive-negative space relationship and consequently another dimension which did not exist before. I see abstraction in the real world."





Gayle J. Frass and Duncan W. Slade

Haystack Instructor (textiles) 1978, Monitor (weaving)
1975 (Fraas); Haystack Instructor (textiles) 1978 (Slade)

Jack's Stage View

Fabric, painted with fiber reactive dyes,
machine quilted, 24½" x 24" x ¾" (image), 1980

"Through our involvement with textile surfaces, we create a situation which allows us to connect patterned surfaces (surface design) with illusionary space. Patterns which have physical characteristics in and of themselves become a lens with which to subjectively view the environment under control and embellished. We pay close attention to the way man-made structures and objects formalize the landscape, even to the arrangement of trees, shrubs, and rocks. Rather than utilizing pigments to coat the surface of a piece, we use dyes to integrate color with the fiber structure. The quilting serves as an external skeleton for the structure. Our six-year collaboration has allowed for continued growth and has aided the definition and direction of the work."

Francis Y. Fujio

Haystack student 1961-62

Inlaid Vase

Silver, copper, and black gold, $9\frac{3}{16}'' \times 10\frac{3}{8}'' \times 4''$,
1958





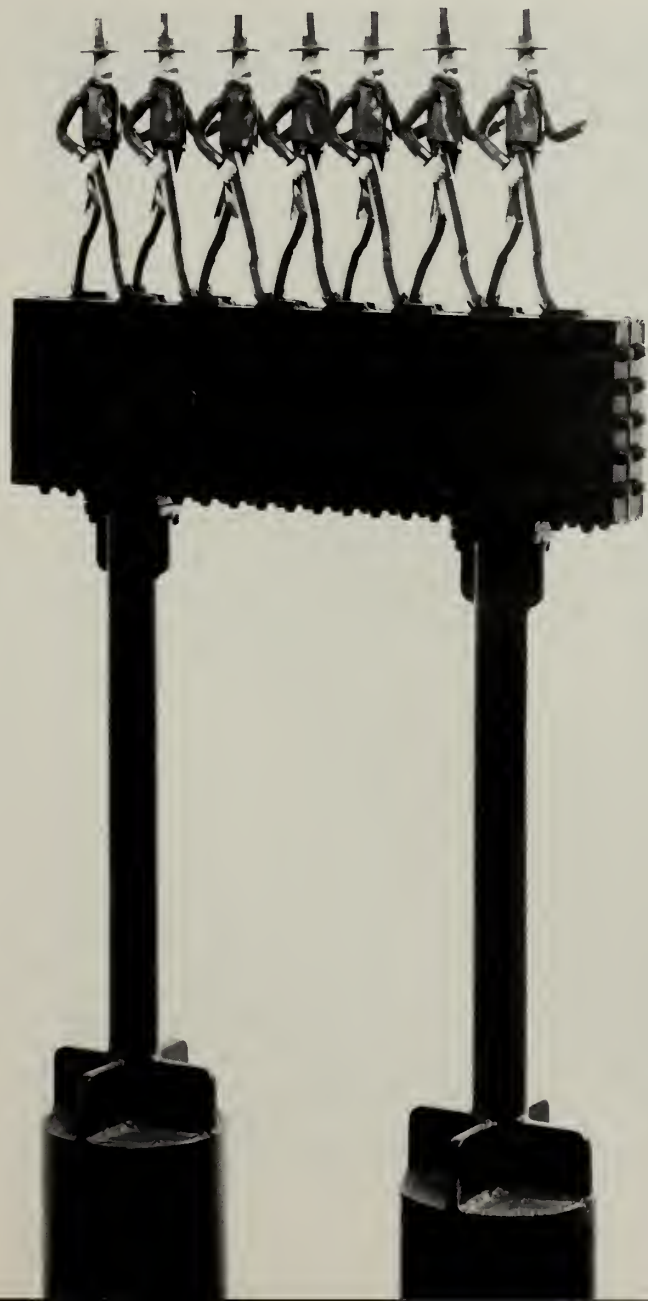
Thomas Gentile

Haystack Instructor (two years), Student (two years)

Necklace

Bronze, gold, silver, colored inlays, 7¼" x 6¾"
x ¾"

"I want my jewelry to be eminently wearable. It should look fine when it's off but better when it's on. I work constantly after that character, that quality which I call beauty. I want my craftsmanship to be superb. I'd like you to say, "Isn't that beautiful" first, and then, "How in the hell did he do that?"—not the other way round. I want my work to be cerebral or conceptual, preferably both. I make money so I can make jewelry, not the reverse. I enjoy a crisp, cold, invigorating snow-covered day and a fine warm summer day with the sun shining and glinting off of everything, but I'd rather make jewelry than do anything else. My favorite movie is Jean Cocteau's *Beauty and the Beast*. This film has everything to do with making jewelry. If I give a material its due respect, it will, in return, give me its greatest quality. I must listen to its secret. The discovery of it can be difficult, but the journey is always quite wonderful. The greatest compliment you can give me is to say, "I want to give you these dollars for your piece of jewelry." You are saying to me, "I want to give you this item I have sweat for. It buys my house, my food, my clothing, it sends my children to school, and I am willing to give you some of this because of what you have made, and in this way I can acknowledge it."



George Mossman Greenamyre

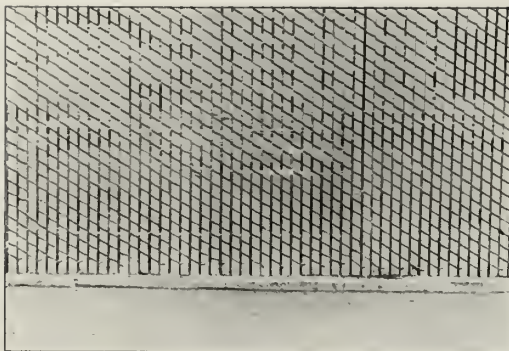
Haystack Instructor; built Haystack Bell Tower

Seven Striding Uncle Sams

Forged and fabricated painted steel,
74 $\frac{3}{4}$ " x 31 $\frac{3}{8}$ " x 9", 1979

"Some of the concepts that have influenced my recent wheeled vehicle works are passion, anger, aggression, romance, nostalgia, military hardware, sense of community, power, Jules Verne, Union Pacific Big Boy, home boiler plates, smoke, desire, shaker religion, dominance, humor, blackness, implied kineticism, and construction.

Concepts that are interesting to me in my present work are kineticism used in wind machines, inept imagery, Americana, stupidity, bluntness, and dullness."



Tom Haar

Haystack Instructor (photography) 1973, 1980

Parking Lot, New York, April 1978

Color print, 9" x 13½" (image)

New York, December 1978

Cibachrome print, 9" x 13½" (image)

Tokyo, May 1979

Cibachrome print, 9" x 13½" (image)

"For some time, I have been interested in the vertical planes of the urban landscape as a subject for my personal photography. My aim is not to document the variety of walls which can be found in a city, but to select only those situations which impress me in purely visual terms. Since about two year ago, I have been investigating the theme of "city wall sites" in color. Adding color to what had earlier been an exploration of planes and surfaces in black and white seems to have enhanced the illusionistic qualities of the photographic medium. The photographs have not been manipulated in the darkroom. I am interested in how the camera captures and at the same time transfers the observed image, pulling it out of context automatically. While our eyes see in three dimensions, the single lens of the camera "sees" only in two dimensions, thus creating a sense of illusion on the developed print and an image which is different from that perceived with our naked eyes. While selecting images to photograph and print, I am especially aware of lines, planes, color, and texture."



Gina Halpern

Haystack Monitor 1974, Student 1978

The Small Green Man

Clay, 25 $\frac{5}{8}$ " x 7 $\frac{7}{8}$ " x 10 $\frac{1}{4}$ ", 1978

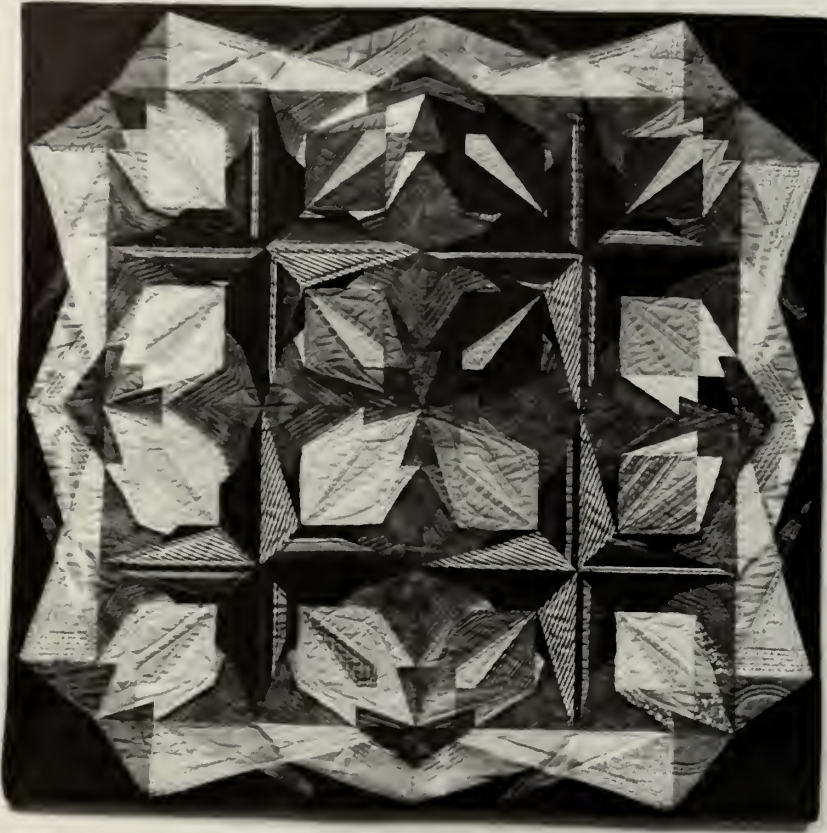
"In recent years, the focus of my life has expanded outward from the limits of my clay studio to include sheep and gardens and a lively life by the sea. My materials have expanded to include paint and fiber, and sometimes wood or metal, and the mixing of these elements in different pieces. But whatever materials I use, the focus of my endeavors, which I try to share through my work, is the overall presence of a joyful, creative (sometimes mischievous) spirit that is alive in the world, and that is my inspiration."

Nancy Halpern

Haystack Instructor 1980

Rainy Day Crocuses

Cotton and blends, machine-pieced, hand-quilted,
38 $\frac{7}{8}$ " x 39 $\frac{1}{4}$ " x 5 $\frac{5}{8}$ ", 1979



"The ideas for my quilts come from nature—wild geese flying, a Maine island, a rainy spring day. Sometimes they crystallize a moment of actual observation, but more often the observation is the core, surrounded by possibilities. For example, while the colors of my crocuses may not all be real, I hope they are colors that may have been, or may yet be. I try to pry out the innate, underlying geometry of nature, letting the textures of cloth, batting, and quilt stitches soften the angles and straight edges of the designs and the ideas. But more than anything I want to create designs in which the ideas are free, floating—so that they can move out and, I hope, set off a chain of new ideas in the observer."

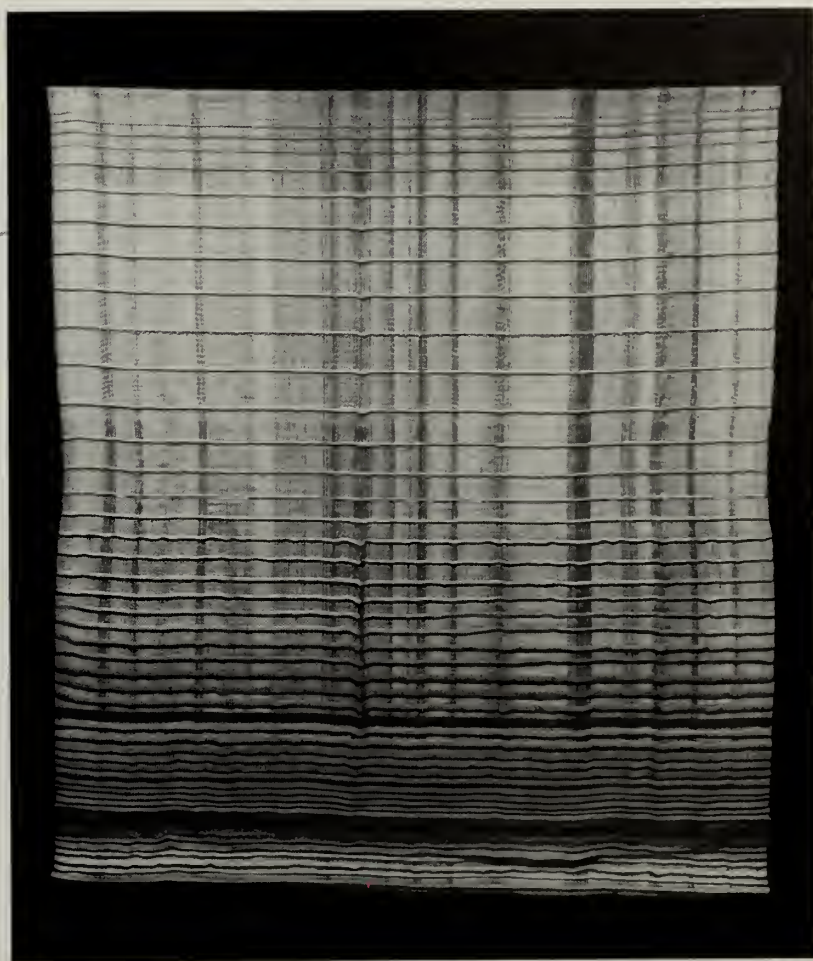
Sarah D. Haskell

Haystack Student and Monitor 1972-3, 1976, 1978

River Blend

Cotton, rayon, linen, silk, wool, metallic particles,
55½" x 49¾" x ¾", 1980

"As a fiber artist, I weave, teach, and design in my studio in Newmarket, New Hampshire. My continual fascination with the patterns and rhythms of nature provides me with the inspiration to become more honest and clear with my work. I am a colorist, most often reflecting seasonal changes of the environment which is integral to my spiritual self. The environment as a landscape or a seascape is reduced to its essence—to feeling or sensuality—in my work. What my eyes see, my heart feels, and it has impact on my soul. It is the colors in combination with the shapes, lines, and textures that reach so deeply. And it is with the help of my medium, weaving, that I have found a way to recreate that combined image that touched my soul and made it sing."



Wayne Higby

Haystack Instructor 1978

White Rim Bay Landscape Bowl

Raku earthenware, 11 $\frac{3}{4}$ " x 18 $\frac{7}{8}$ " x 15", 1981,
exhibited courtesy of Helen Drutt Gallery



"I have been particularly interested in the bowl. As a common object it provides a familiar space into which one may comfortably travel while exploring the sympathetic canyons, rocks, and silent oceans of imaginary landscapes. The bowl establishes a known point of departure for a journey through its finite boundaries into an infinite, serene expanse free of time and physical restraint.

This journey is at the center of my art and has always been accompanied by color. At present I am using rich and portentous color as a means of capturing a dramatic moment, the calm after a violent storm, or the peaceful hour when afternoon light fades into night.

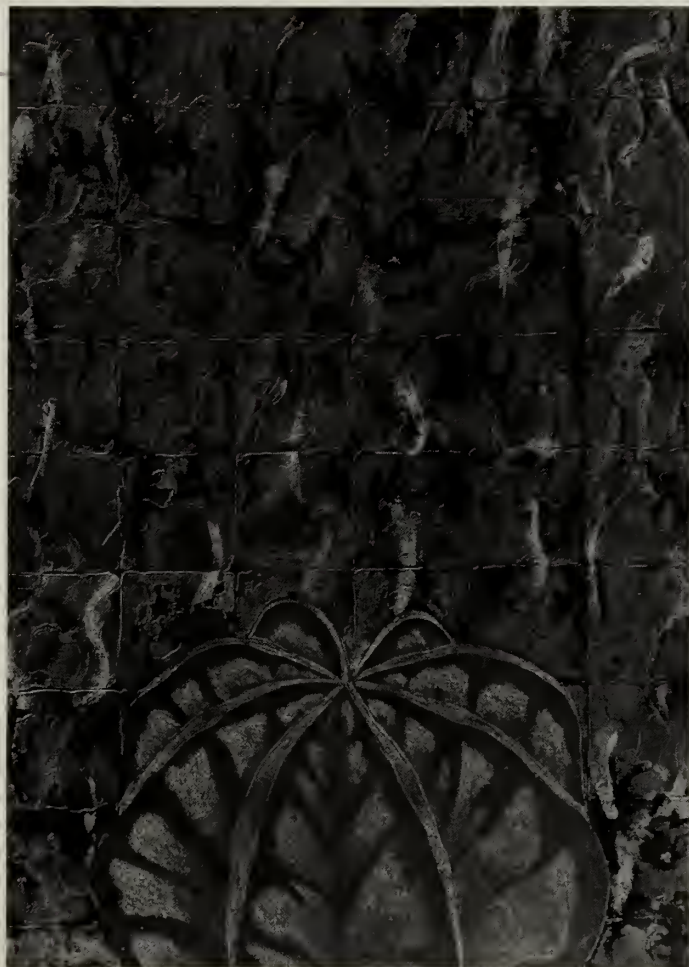
Seeking more than mere metaphor, I continually strive to make objects that have a dual, interacting reality: the reality of the viewer's shared space and the reality of a dimension, sensed or glimpsed, that lies beyond."

Michael Sean Holihan

Haystack Student 1976, Instructor 1977, 1980

The Flower Bears No Fruit II

Lithograph, 8¼" x 6" (image), 1980



"To touch on the untouchable
To hold onto the unholdable
To dissect something which cannot be dissected
To surface and question the unquestionable
To work in a medium that holds its magic from
which ideas can be brought to life . . .
At this point the questioning begins again and new
insights give birth to only more questions
The process is ongoing —"



Eric Hopkins

Haystack Student 1970-76, Instructor 1976

Glass Shell Form

White opal glass, sand-blasted, acid-etched,
4¾" x 8" x 5", 1980

"I grew up on the island of North Haven, spending much of my childhood time picking up shells on the beach and breaking them open with rocks to see what was inside. I also used to like to break glass and play with fire. Now that's what I do for a living."

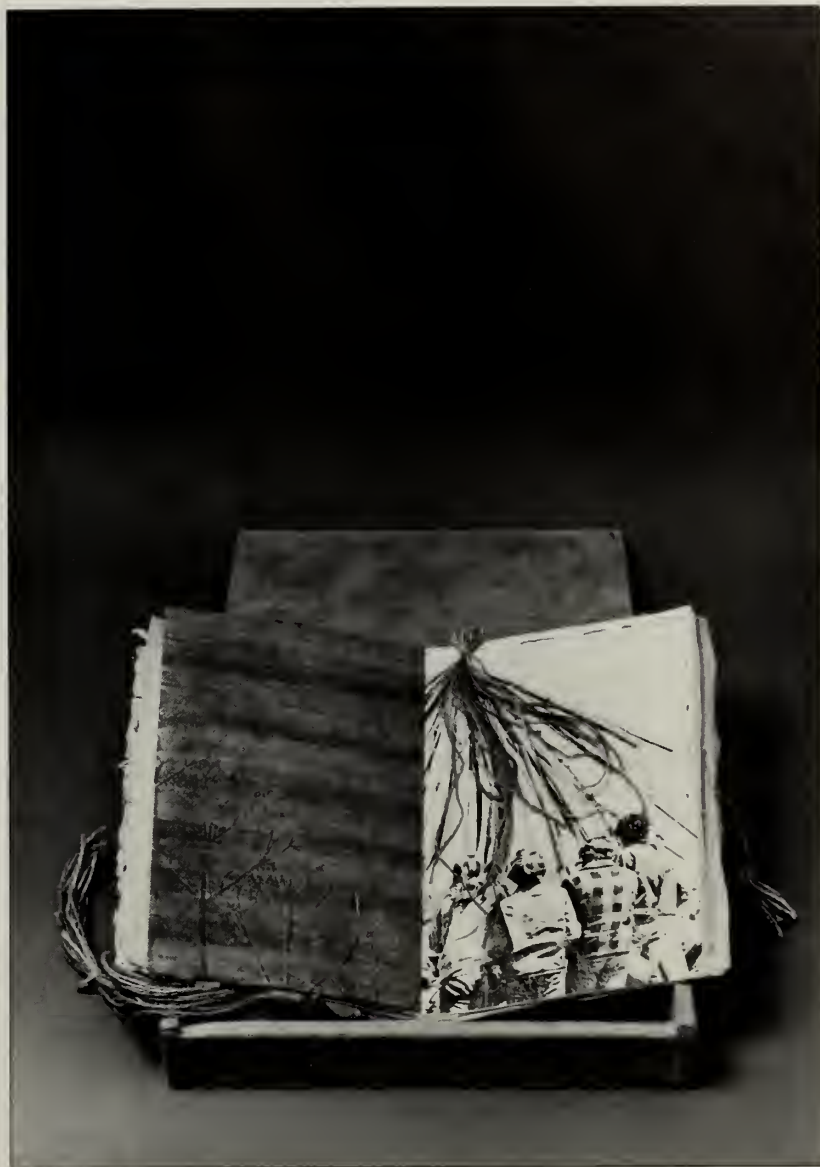
Elena Kubler Johnston

Haystack Student 1977, Monitor 1979

Mayday Book

Leather, linen, handmade paper, intaglio,
9" x 7½" x 1⅝", 1980

"My training as a printer and my experience with fabrics and costume have led me towards the fabrication of unique papers and their use in the creation of small one-of-a-kind books. The book has become a vehicle for sculptural messages that relate to pagan and modern cultural ritual celebrations."

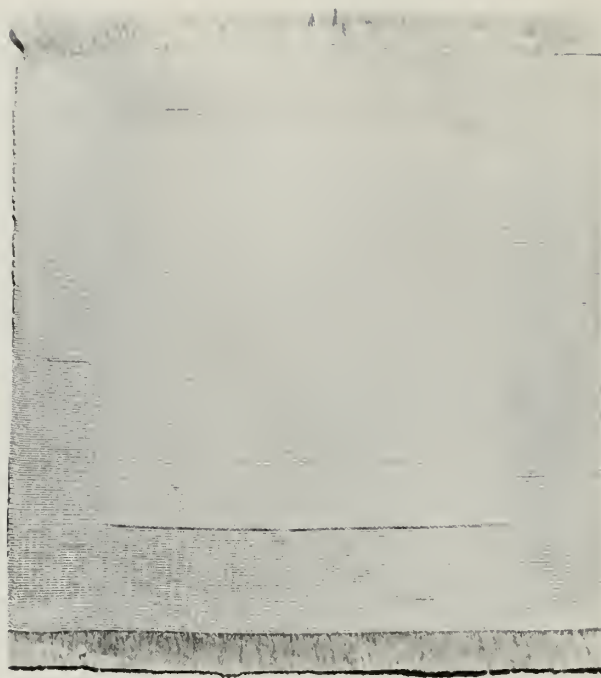


Ron King

Haystack Student 1967. Instructor 1970

Silk Tapestry

Weaving, 7½" x 7⅛", 1979



"My professional identification is as a textile designer/artist. For over fifteen years I have been involved in the creation, aesthetic evaluation, and marketing of textiles. My major interest is the structure of textiles, and their utilization both as an art form and as functional material."

Jody Klein

Haystack Student 1970, Instructor (fabric) and Poet-Craftsman Collaboration 1976, Visiting Artist 1978, Instructor (fabric) 1979

Cows Grazing in the Milky Way

Stitched, stamped, quilted, airbrushed, dyed cotton, 63½" x 44" x 2", 1977



"My work is composed of the assemblage of many small fragments—stamped, stitched, stuffed, drawn images combined in various formats inspired by traditional quilt patterns and methods.

The imagery itself is related to my own collection of artifacts such as dolls, motorcycles, rider toys, cow-related objects, chairs of all sizes, purses, and airplanes (not life size)."

Elaine Koretsky

Haystack Student 1964

Fan

Handmade paper, mulberry and Manila hemp fiber, pampas grass, cattails. 20" x 8" x $\frac{3}{4}$ ", 1980

"I consider my work with paper to be largely experimental. I use a myriad of exotic fibers, which I prepare for papermaking utilizing largely hand techniques developed from research in historical papermaking in my travels throughout the world.

Handmade paper seems a logical outgrowth of many prior interests, including years of professional woodworking—using fiber of a different sort, a long-standing involvement with horticulture as an avocation, and early years spent in literary pursuits, which gave me enormous regard for books, paper, and related arts.

In the medium of paper I feel that I can control the entire process of creation, from the growing of the fibers through each successive step until the completion of the work. The imagery that I achieve in the paper results from the nature of the fibers and the ways in which I manipulate the wet paper as it is being formed on the papermaker's mold. Many works consist of translucent panels of paper, emphasizing color and shadowy images. Other works show the contrast and interplay of the natural colors and textures of the paper fibers, occasionally with the addition of other elements, like reeds or grasses, to create simple, recognizable forms."

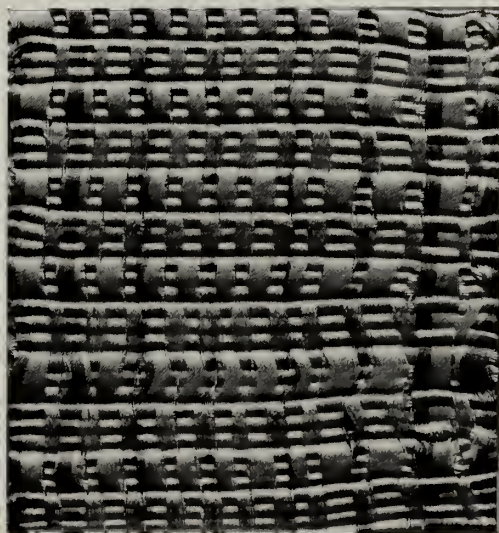


Ichiro Kurihara

Haystack Student 1974, Monitor 1974-77

New York

Weaving, 5 $\frac{1}{8}$ " x 4 $\frac{3}{4}$ " x $\frac{1}{8}$ " (image), 1979



"In the beginning of the 1970's in Japan, I began my art experience by weaving fine kimonos in an unusual community. The population of this community-island was there to create and weave.

This, with my upbringing, showed me how expression through craft joined with a strong community relationship is artistic fulfillment and happiness for me. As a child, I grew up with an American minister/teacher of human relations. That community life made me sensitive to the creation of art and thereby showed me how to join art and society. There is always a relationship between society and art, people and people. My artistic interest is human relations interlocked with creation through art and craft.

Whatever the reason, I wanted to be a fine kimono weaver. One of my Japanese weaving teachers said to me, "If you can weave fine threads as in kimono weaving, you can do anything you want."

Ray Larson and Jody Klein

Haystack Instructor (blacksmithing) 1977, 1979
(Larson); Haystack Student 1970, Instructor (fabric)
and Poet-Craftsman Collaboration 1976, Visiting Artist
1978, Instructor (fabric) 1979 (Klein)

Heart Locket for a Giantess

Forged metal (Larson), fabric sculpture
(Klein), 9" x 9¼" x 2½" (closed), 1979



Mark Lindquist

Haystack Instructor 1979

Ascending Bowl #2

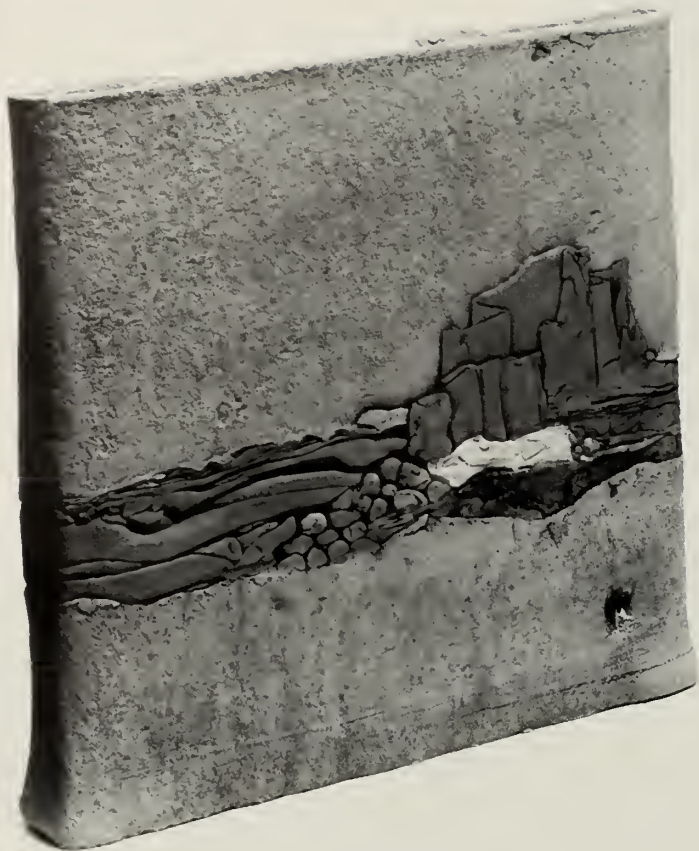
Turned and incised spalted maple burl,
9½" x 12⅞" (diam.), 1980

"The vessel tells its story,
There is a forest and there are many trees.
As it is in life, it is a question—
Which will be viewed of these. . . .

To arrive at the point of the *Ascending Bowl*—which for me was extremely difficult—I had to turn my back on what was traditionally expected of a wood-turner and face the apparent darkness surrounding. Somehow I managed to turn what was wrong into what is right. So many years ago, the craftsman I apprenticed for told me, "A true craftsman is the one who can make good his mistakes." That's all I remember from him—I've been thinking about that for over twelve years. *Ascending Bowl* is, now, a series of controlled "mistakes"—mistakes that were made, naturally, before I knew what was "right," before I was shown the "right" way of doing things.

As artisans, we are each of us like arrows shot from the great Bow—each has its course—to begin through power of the release, and to be tested by the winds of tradition—to be tried by the great fire of rejection, to be tempted and tossed by the echoes of recognition. Each arrow must deal with the currents as illusions, like the very images of greater works to come that may veer the course, and then sail on through, ever gaining momentum, inertia, and accuracy, to the mark of the target. Test not the direction, question not the aim—for what arrow ever pierced where it was not sent?"





Elizabeth MacDonald

Haystack Student 1976

Landscape

Clay, 15½" x 15¾" x 2⅜", 1980

"Although my professional medium is now clay, I came to ceramics with early roots in the theatre. My training in clay began at Greenwich House Pottery in New York with Peter Voukos and David Weinrib. Theatre work took me to Seattle and more study at Pottery Northwest. Back in the East again, I became associated with the Brookfield Craft Center and worked with Paulus Behrenson and Gerry Williams.

Having experienced so many different approaches to clay, I tend to follow many paths, never settling for one—sometimes I work in miniature with fumed celadons and copper. More often I will hand-build with coils or slabs. Lately I have been sagger firing simple porcelain forms. Now I am at work on modular units suitable for architectural installation."

Edward McIlvane

Haystack Monitor 1976, Instructor 1977

Elemental Series #1 & #2

Blown glass, 13" x 5" (diam.) and 10 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ " (diam.), 1978

"In my artwork, I'm generally trying to evoke feelings of calm and serenity, to create islands of repose amidst the chaos and violence of the world in which we live. My greatest inspiration is the tradition of abstract art, especially the work of the early pioneers: the De Stijl artists Mondrian, Van Doesburg, Rietveld; the Russian Constructivists Malevich, El Lissitzky, and Chashnik; the Bauhaus artists Klee and Kandinsky; and the French artists Jean and Sophie Tauber-Arp, and Robert and Sonia Delaunay. I feel a great liberation in the work of these artists; color, form, and line are freed from the depiction of the visible and begin to express new freedoms, new possibilities. I see my blown glass as objects of contemplation, and my architectural glass work as contemplative environments. In the *Elemental Series* of blown glass, I have attempted to use the most basic, primordial elements to create essential statements in glass. The forms are fundamental: the cylinder, the ovoid, and the sphere. The surface decorations consist of elemental shapes: the circle, the triangle, and the square. The colors are primary: red, blue, and yellow, on grounds of white and black. The order and system of these elements are forced through an ordeal of fire, melting and fusing, introducing the anarchy of chance, of life, into the work. The molten glass liberates the forms from the static realm and leaves them floating, weightless, in fluid space, trapped in the frozen clarity of the crystal."

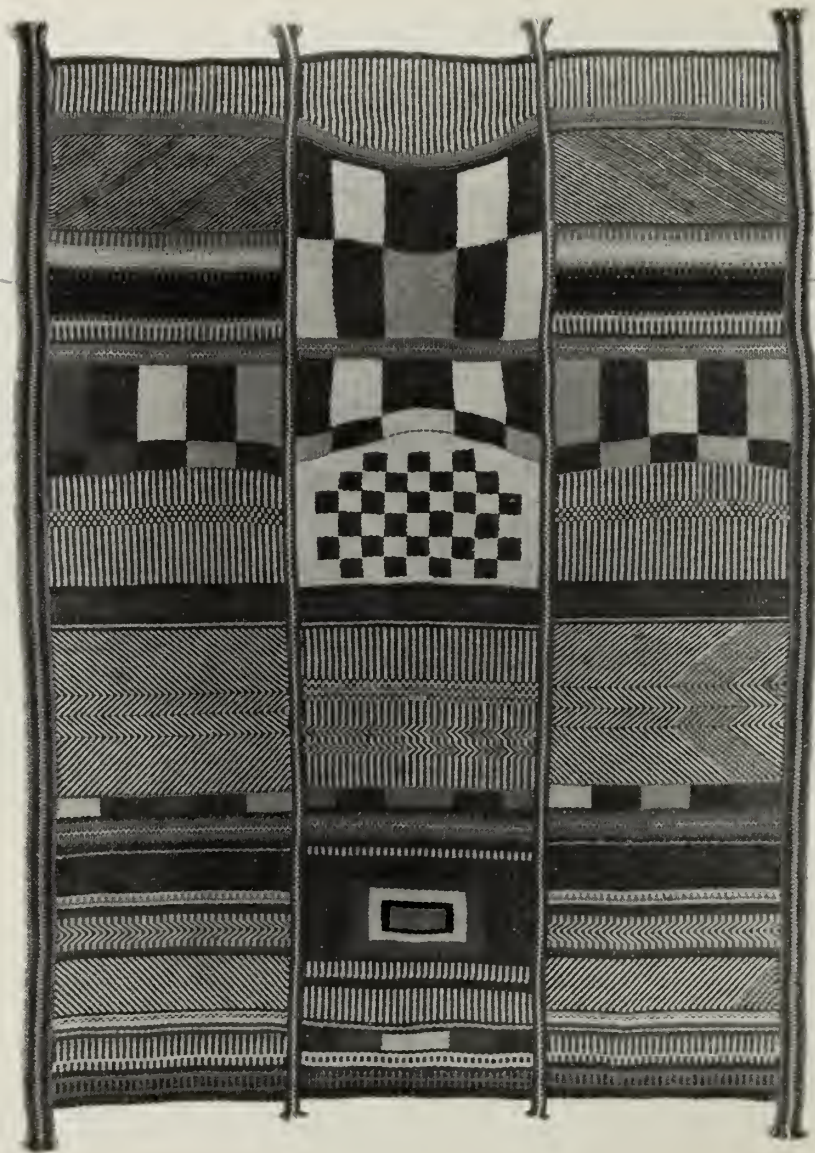


Alice Marcoux

Haystack Instructor 1974, 1981

Untitled Rug

Wool on linen warp, 108" x 76½" x ¼", 1975



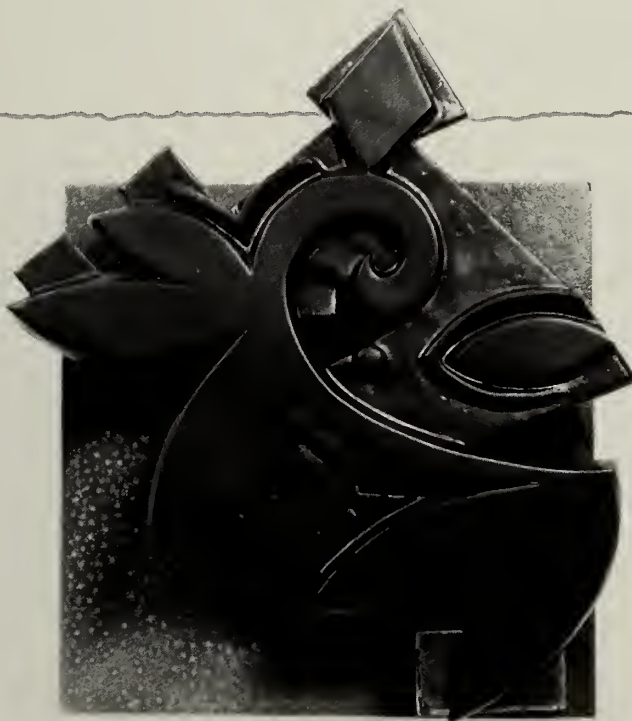
"I like the combination of unlimited technical and artistic possibilities of weaving on the loom. It is an exciting way to examine and deal with structure in small, interior circumstances. It provides the possibilities of intense personal expression and experimentation. Great variety is possible, from the finest, most complex silk jacquard fabric to the heaviest of rugs and hangings. The special qualities of yarn interlacement provide a challenging way to work with color and dyeing. At the present time, I'm working on developing images inherent to the weave structure to use in unexpected ways that call attention to the unique qualities of weaving."

George Mason

Haystack Student 1970, Monitor 1972

Dancers II

Ceramic, 17 $\frac{1}{8}$ " x 15 $\frac{1}{8}$ " x 4 $\frac{3}{4}$ ", 1980



"My work is not always about me, but it is always like me. It embodies my aspirations and shortcomings. It is my visual pulse and can be read like any vital sign. It is never conclusive, but often presumptuous, often ironic. It is determined about its ambiguity and challenged by how specific it can be. I make it to critique my world. In the end, and inevitably, it critiques me."

Majorie Moore

Haystack Instructor 1978-79

Cowscape II

Acrylics and pencil on birch plywood,
17½" x 23" x 24½", 1980

"I have lived in Maine for eleven years and my work has grown and changed in this period of artistic commitment.

I am very involved with my environmental surroundings as subject matter for my work. Maine being a rural state, I have been attracted by the natural landscape as have many artists before me. But beyond the landscape I am fascinated by forms placed in it and how those objects alter our perceptions. I have been attracted to diners, eating spots, trailers, and other commercial architecture and how they break up the landscape. Cows and other animals in fields interest me for the same reasons. The figure-ground relationship and scale are of utmost importance in my sculpture, drawings, and paintings. I like the concept of taking a three-dimensional shape and projecting it into a two-dimensional form. There is a tension in shape and scale as a recognizable form becomes a two-dimensional cutout. Once reduced to two dimensions, there is an immediate conflict between front and back which challenges the viewer's curiosity.

I primarily consider myself to be a painter, placing the paintings on cutout forms. I also feel a need to work with new materials that somehow work with the subject matter. My most recent explorations deal with plexiglass and plastics. This seems to offer exciting potential for new projects."



Hiromitsu Moto

Haystack Instructor 1973-74, 1976

Sink

Photo emulsion on rag paper, 16" x 20" (image), 1976



Judith E. Motzkin

Haystack Monitor 1979-80

Open Dish

Porcelain, 2 $\frac{3}{8}$ " x 10" (diam.), 1980

"I began my clay work in 1972 with the inspiration of Oriental masters and a desire to work with my hands. I am involved in the making of decorative and functional pieces that are accessible and pleasing.

As a student of the Chinese language, I developed an interest in the visual qualities of Chinese ideography and the vibrancy of Chinese brushwork. I am interested in the calligraphic expression of abstracted aspects of the environment. I am in search of a personal, visual, tactile expression.

I thrive on the challenges of the clay and the fire, trying to always create for myself new challenges and to explore the limits of the medium. My current work in porcelain, with all its peculiarities and potential, has unfolded an unlimited supply of problems to solve.

As a studio potter, I am interested in sustaining a style of life and work, free from authoritarian or exploitative relations."

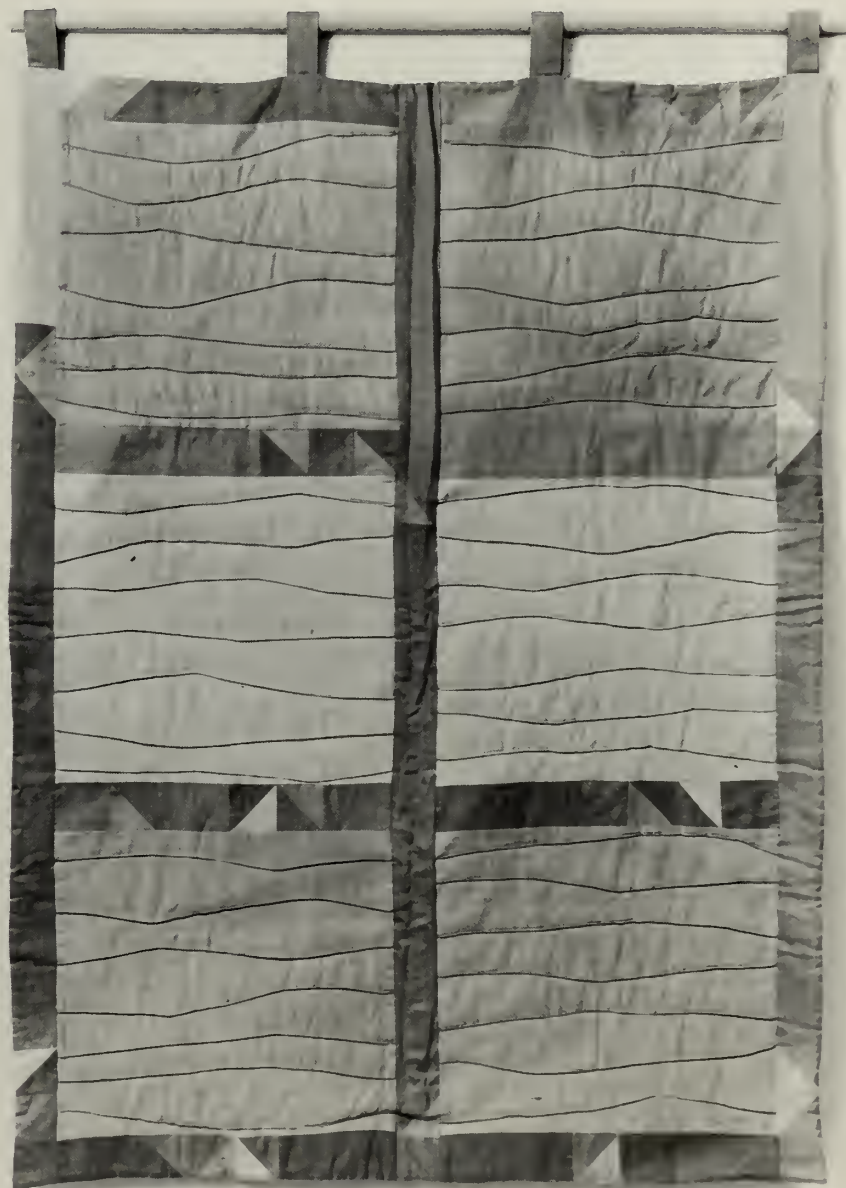


Sharon R. Myers

Haystack Student 1977, Monitor 1979

Nantucket Sunset

Hand-dyed and quilted cotton fabric,
52¼" x 36¾" x ¾", 1980



"My interest in art started with a love of portrait sculpture. Over the years I have been drawn to color, its patterns and subtleties, and the relationships created by colors in juxtaposition to sensuous tactile materials. I feel as if there has always been a sculptural quality to my work, and it is now beginning to be painterly. My current quilts and clothes are all hand-dyed. They are an attempt to capture the glow of the sky at sunset."



Betty Oliver

Haystack Monitor 1977-78

Print Tray #II

Paper and mixed media, 22¾" x 19" x 1½", 1980

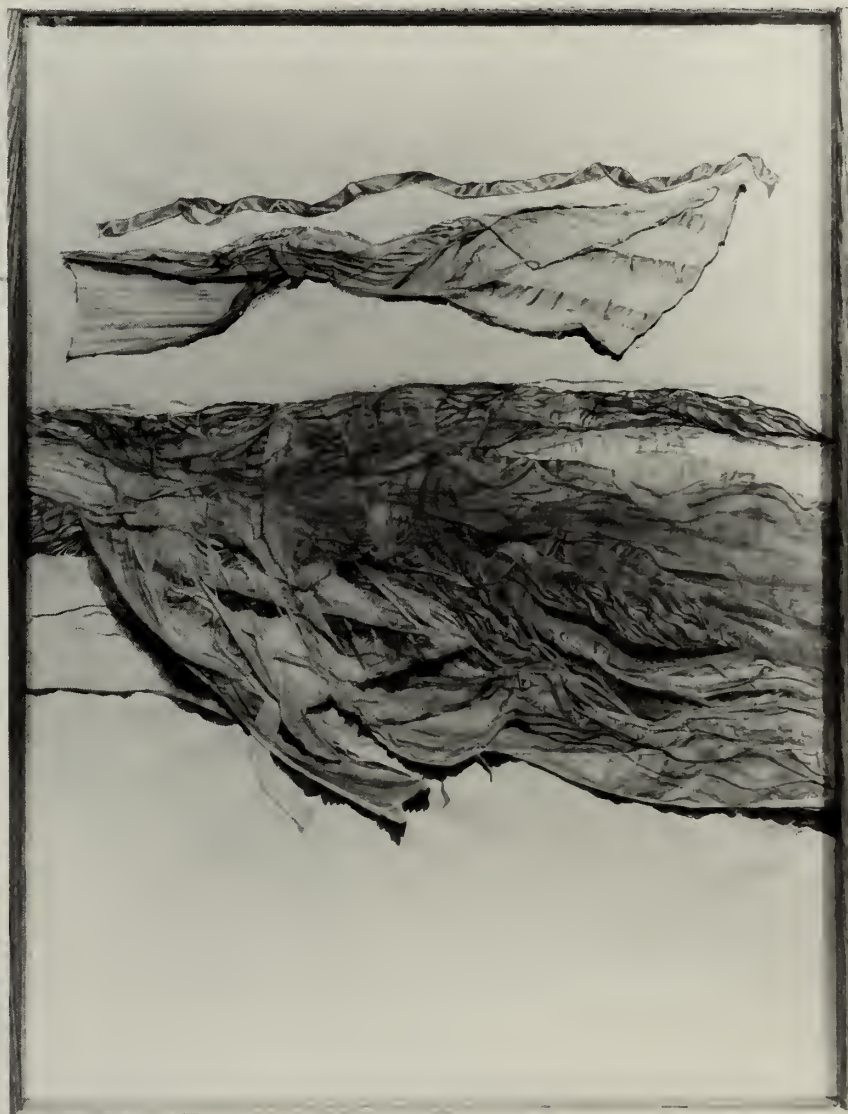
"The activity of art brings me face to face with myself and permits the articulation of some of the questions that push and pull and otherwise motivate me. As I rotate on my axis, I catch and gather materials which are deposited in the rooms of my house and my mind. Some of these materials are recycled into a new order, and some remain in random piles. It is in this reordering process that my questions become clearer. One might think that answers would be provided, but answers are momentary at best and quickly become other questions. The objects that result from this process hold still, in time and space, fragments of my dialogue. Paper, which I make and combine with other things, is the common thread that ties these objects together."

Marilyn R. Pappas

Haystack Artist-in-residence 1971

Landscape with Ribbon #1

Mixed media on cloth, 47" x 36" x ¼", 1979



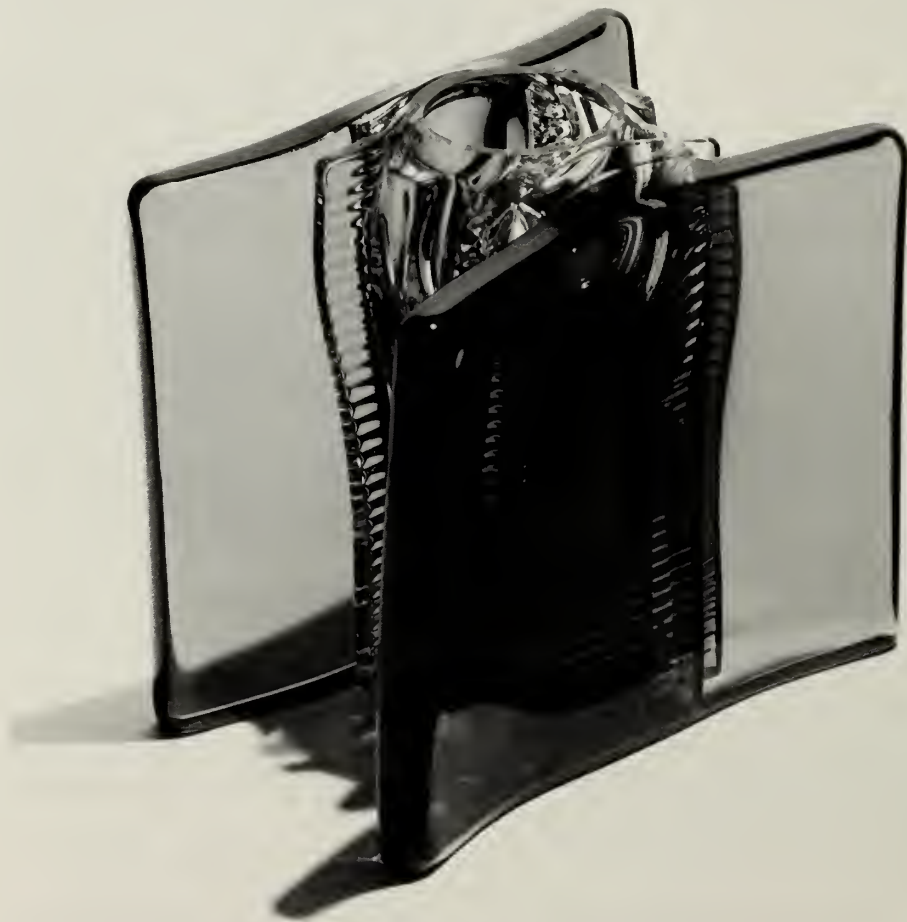
"For many years I have been fascinated by the possibilities of collage. Not only does it indulge my obsession for collecting the "trivia" of life (bits and pieces of cloth, thread, paper, labels, lace, clothing), but it provides a visual format for rescuing, preserving, and infusing past memories with a new life. Particularly intriguing is the idea that a collage can be read in many ways—that even as a viewer encounters parts of the work that seem familiar, a feeling of elusiveness remains. In these collages I am interested in the interaction that takes place between the real and unreal, two- and three-dimensional forms, abstract and illusionistic effects."

Thomas Patti

Haystack Monitor 1974

Tubated Gray Riser

Glass, 4 $\frac{3}{8}$ " x 4 $\frac{15}{16}$ " x 3", 1979-80





Ronald Hayes Pearson

Haystack Instructor 1968, 1970, 1972, 1978,
Visiting Artist and Board of Trustees 1980

Smithsonian Neckband

Gold, malachite, 8½" x 5¼", 1979

"I believe that designing must be a continuing, consuming, and life-long process, one that requires considerable self-discipline and constant practice. Sometimes I must draw for several days before I get the feel of a new project. However, once thoroughly involved, I can often work directly with the material, and I seldom make anything approaching a working drawing.

A craftsman is more than a designer and a technician. To survive, he has to be a little of many things, has to know something about marketing, contemporary trends, historical traditions, how to organize work, and get things done. It is just this variety of activity which appeals to many craftsmen—variety and an independent way of life in which the direction of one's efforts can be controlled or altered.

There are few frontiers left today where an individual can strike out on his own and expect to lead a creative, exciting, and free life. Being a craftsman, however, is one of these."

Mark Wesley Perry

Haystack Instructor 1976, 1978-79

Cabinet with Mirrors and Drawers

Cherry, walnut, maple, spruce, 25 $\frac{7}{8}$ " x 18 $\frac{3}{4}$ " x 7 $\frac{1}{4}$ ", 1980, loaned by Melissa Johnson

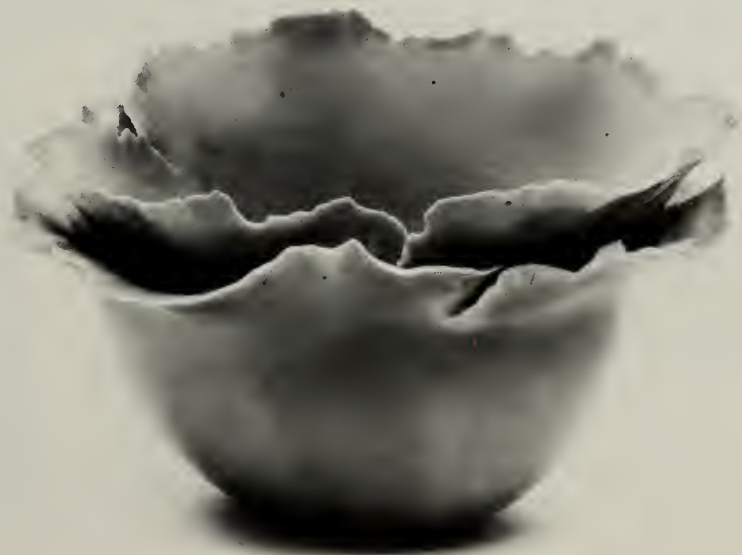


Linda Read

Haystack Monitor 1978

Lettuce Bowl

Porcelain, 5¼" x 8½" (diam.), 1980



Mary Kring Risley

Haystack Instructor 1953, Student 1973

Garden Flower

Clay, 26 $\frac{3}{8}$ " x 18" x 11", 1980



"A dominant force in my artistic interests has been my life-long fascination with form, its structure, and its relationship to pattern and texture. I am captivated by shapes which remain significant and expressive when reduced to their simplest components.

Historically, my interests range from Asian art to Egyptian art to Noguchi to quilting, all of which have a strong, often quiet, interpretation of form.

Since ideas are always at the mercy of the process, technique is a necessary involvement and a pleasurable challenge. This interest in method has guided me in my work in ceramics and has led me to experiment in other media, but it is with clay and its surfaces that I feel most comfortable."

Fran Cutrell Rutkovsky

Haystack Monitor 1969

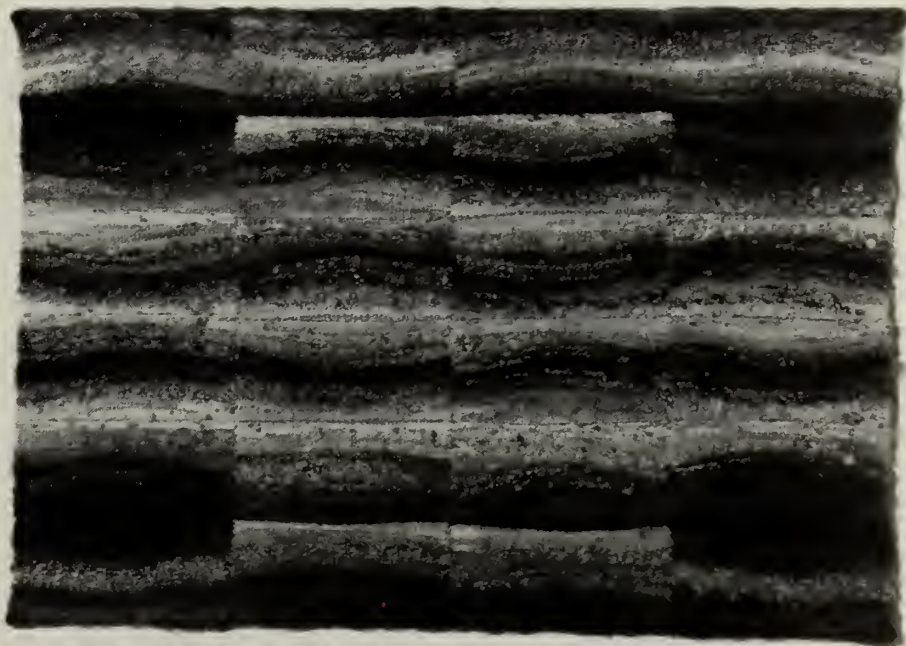
Blue/Purple Tapestry

Mixed fibers, tapestry weave, 35½" x 25¼" x ½", 1980

"Weaving has the reputation of being unspontaneous and rigid — predetermined threading and treadling patterns, mindless shuttle-throwing, calculated construction. I accept certain limitations and work within these, while at the same time allowing for improvisation.

In my production work, which utilizes tapestry as part of the design, I select up to forty different yarns in gradated colors and various textures to create color images. I can eliminate or add to these as I weave. For my larger tapestries, instead of laying out hundreds of colors and working from these, I weave small tapestry segments, in limited color ranges, and sew them together to form a total piece. I do not use preliminary drawings but work directly from the yarns. This method of working allows flexibility in arranging a tapestry; the individual pieces can be placed in endless variations.

These tapestries are similar to puzzles or a good detective story; I do not know what direction the tapestry will eventually take until I begin putting it together. My interest is not in making discernible shapes or pictures but in the use of colors and textures to create movement and rhythm. The weaving process itself is reflected in the final product: repetitive motions, meticulous details, subtle tension changes, broken fragments, threads put in place line by line."





Mindi Sahner

Haystack Monitor (ceramics) 1980

Gold-Rimmed Cup

Slab-built colored porcelain, gold luster,
4 $\frac{1}{16}$ " x 4 $\frac{3}{16}$ " (diam.), 1980

"To me, every experience, every situation, is primarily a visual one, and I have always felt compelled to express myself in a visual manner. The means of expression has ranged from drawing, painting, and graphics to weaving, and, for the past five years, to clay. In my clay work, I have drawn from these experiences in other media as well as from the work of modern painters. But beyond this, the demands of this medium have given me a working framework which I was previously lacking. I enjoy the entire process: the clay and glaze calculation and experimentation; the claymaking; the making of the final form; the firing. I find the preparation time to be invaluable in mentally working out ideas and problems before the execution of a piece.

For the past two and a half years, I have been working with slab-built vessels using porcelain colored with oxides. Because the color and pattern are not applied to the surface but are built into the pot itself, I must think of form, color, and pattern simultaneously rather than in successive stages. Using a vessel form has allowed me to work with the illusions caused by curving surfaces and to contrast inner to outer patterns. I aim for a unified statement, one in which all these elements are in harmony with each other and with the form of the pot itself. Because these vessels are non-functional, I feel they must be very individual, very beautiful, and very precious to justify their existence."

Florence Samuels

Haystack Student 1974-80

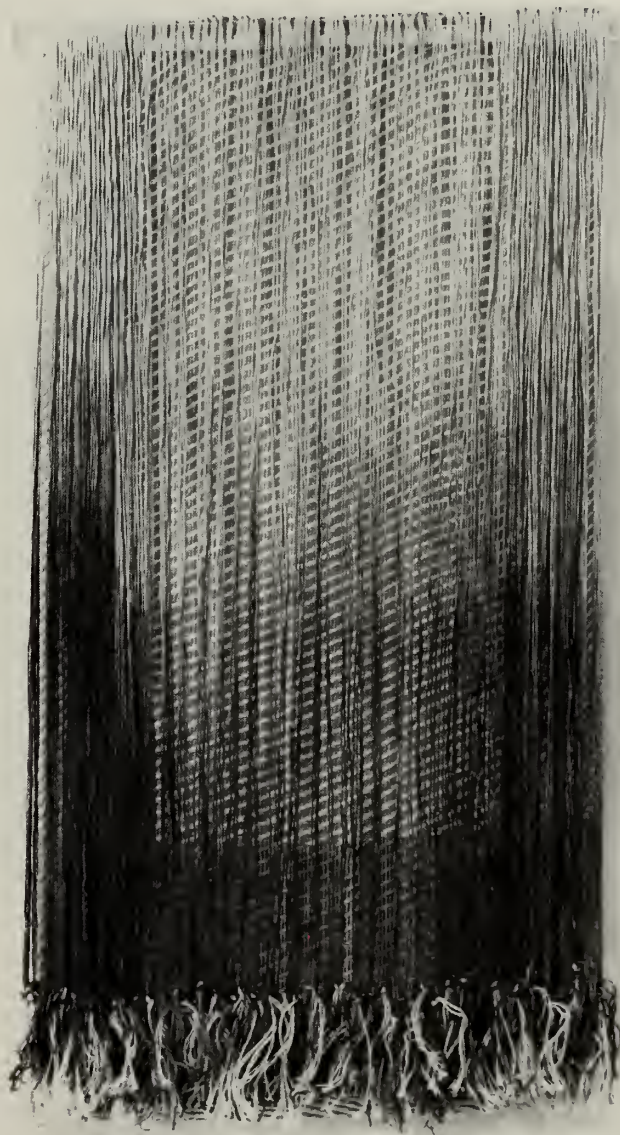
Homage to Olga D'Amaral

Woven linen, 34" x 18 $\frac{3}{4}$ " x 1 $\frac{1}{2}$ ", 1979

"I have been associated with and fascinated by fiber, the major part of my life, as a teacher of clothing and textiles to many young people.

After retirement I continued my interest in fiber with the study of weaving and related fiber techniques. I became very excited with fiber structure, weaving techniques, and the workings of weaving looms.

The "Haystack Experience" gives me the opportunity to experiment, explore, and expand my creative and artistic interests in fiber. At present, I am involved in the exploration of twill weaves and how light and texture affect the sculptural possibilities of the weave on and off the loom."



Isadore Samuels

Haystack Student 1974-76, 1978-80

Basil's Bait

Black and white photograph, silver toned print,
8 $\frac{1}{8}$ " x 12 $\frac{1}{8}$ " (image), 1980



"The photograph is a very significant and positive factor in my reaction to an environment.

I find that this environment (especially one like the Haystack area) abounds with many things—things alive or dead, static or dynamic, immobile or teeming with movement—some maybe not pleasing to look at and some incredibly beautiful. But these all have one property in common. They turn me on.

This is the feeling that I have when I look through my finder and click my shutter. And this is the feeling that I try to recreate when I make my images."

Dick Sauer

Haystack Instructor 1973, 1977

Sky-I-Yellow Line

Rayon, warp ikat technique, 85 $\frac{3}{4}$ " x 28 $\frac{1}{2}$ " x $\frac{1}{2}$ ", 1975



"I am interested in celebrating the wonder and excitement that is generated by human energy and nature."

Barbara Shawcroft

Haystack Student 1962, Instructor 1980

Handmade Paper Piece with Rope Embeds

Handmade paper, 19" x 15 $\frac{3}{4}$ " x 2", 1976



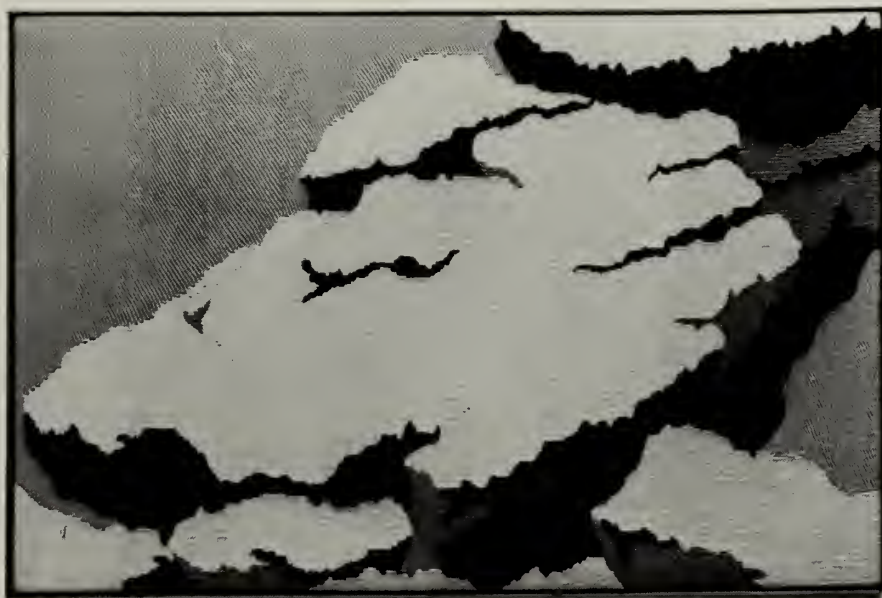
"In 1976, I made a series of spontaneous, unself-conscious, experimental handmade paper pieces. The work in this exhibit is part of that series. Had you asked me to discourse on my large fiber sculptures, the task would have been easy, for I have formed, re-formed, and formed again extensive coverage on those pieces. But you did not. A series of words will sound off this piece better than any well composed sentence could. QUICK . . . WET . . . OOZE . . . SMASH . . . ROLL . . . SLAP . . . PRESS . . . WRAP . . . TEAR . . . POKE . . . PINCH . . . UH, YES."

Rosalie Paul Smith

Haystack Student 1968-70, Monitor 1971

Tapestry

Wool on linen, 39 $\frac{3}{4}$ " x 60 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ ", 1974



"Beyond speaking of the close observation of nature toward some communication of shared perceptions (surprisingly recognizable places of belonging), I am at a loss for words."

Judith W. Sugarman

Haystack Student 1975

Diagonal Jet Rods

Hand-formed paper, multiple assemblage,
17 $\frac{7}{8}$ " x 23 $\frac{3}{8}$ " x $\frac{3}{8}$ ", 1980



"My works are visual statements of the physical world, natural and man-made. I am particularly fascinated by the qualities of light and surface, and the juxtaposition of diverse materials.

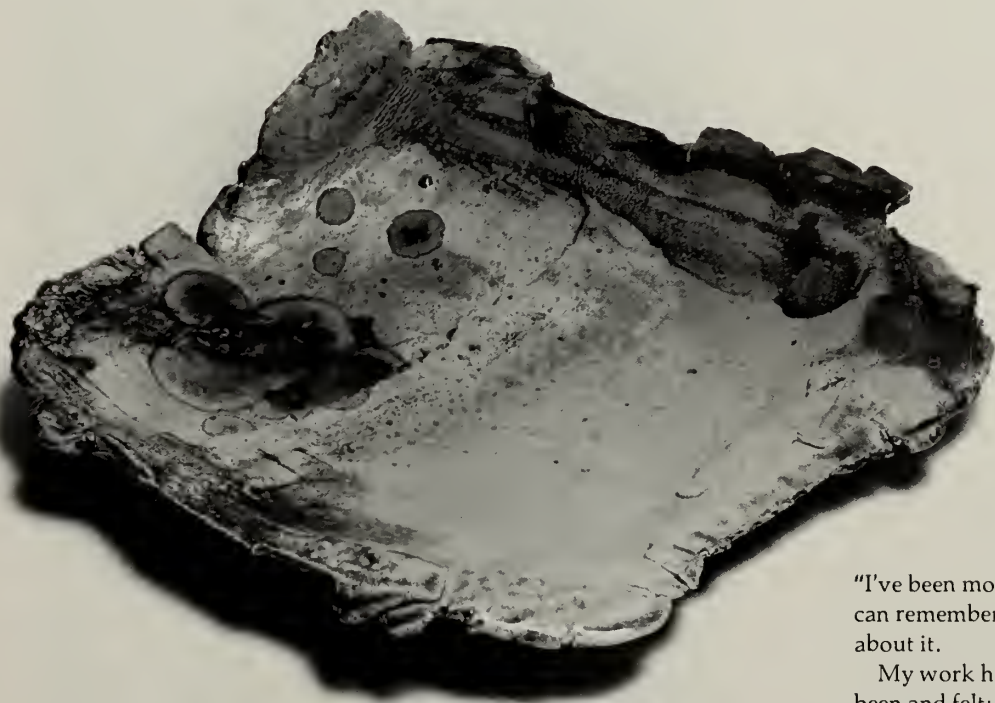
By processing my own paper, I can obtain full control and understanding of a medium that I find particularly flexible and sensitive."

Xavier Toubes

Haystack Monitor 1978, 1980

Untitled

Clay, 16 $\frac{3}{4}$ " x 16 $\frac{1}{4}$ " x 4 $\frac{9}{16}$ ", 1980



"I've been moving to different places since I can remember. Only lately have I started thinking about it.

My work has to do with those places, places I've been and felt: the effort to see them new; my interests, feelings, and excitement to that space; and how I relate my experience with my companions, my contemporaries."

Sharon Townshend

Haystack Student 1974, Monitor 1978

Angel 2

Cast paper, 16" x 13" x 2", 1980



"I am currently working in clay as a primary and final sculptural medium—from raku to stoneware. My interest in paper casting grew from a desire to see how my clay forms translated to other materials. *Angel 2* was first made in procelain from which a latex mold was made. It is part of an edition of fifteen."

Robert Turner

Haystack Instructor and Trustee 1980

Ashanti

Ceramic, 13" x 10 $\frac{5}{8}$ " (diam.), 1980



"For years my work was made for use. Basically the same abstract shapes continue, but my interest has shifted in emphasis to the potential of a vessel to function as an extension of one's perceptions, of one's inner sense of form.

I like Thelonius Monk's phrase, "hunting the note between the notes—the blue note." My work starts with and depends on geometry. But clay permits the geometric to become organic and shapes to join in tension and ambiguity. Mine is a world where bits of clay mark energies and locations in space, intervals in time, ritual—one of catching connections, of surprise in the seemingly disparate.

I deal with the obvious, and am continually amazed. I see the work equally as an affirmation of and about the force of gravity."

Leslie Voiers

Haystack Monitor 1970, 1975

Evening Waves

Double weave, wool, 12 $\frac{1}{4}$ " x 11 $\frac{3}{4}$ " x $\frac{3}{32}$ ", 1979



"During the past few years my work has been involved with double weave structures. Within this framework I try to convey the imagery of formal gardens and landscapes. The visual motifs found in ancient textiles depicting gardens, landscape, and such have been of increasing interest to me while I try to establish visual symbols for these images."

Susan Wood

Haystack Monitor 1980

Untitled Dish

Ceramic, 7½" x 15" (diam.), 1980



"Working in ceramics satisfies my need to communicate my responses to my environment and to emphasize the important role that color plays in those responses.

The use of the vessel is important for me because it brings an amount of control to the way my work is viewed. The vessel form with its universal historical references and the imagery derived from plants allows the viewer an immediate connection with which to begin his own reminiscences.

The impact of color in any art medium has always been a significant concern of the artist. By using plant imagery, I want to suggest the simplicity and control found in nature, and, using a romantic approach to color, I strive to suggest a play of light on the surface of the piece in order to lend a sense of delicacy and beauty."

William Wyman

Haystack Instructor 1960-61, 1967
(d. 1980)

Entrance #17

Low fire clay, 18 $\frac{9}{16}$ " x 22" x 7 $\frac{1}{4}$ ", 1978



"I have been working on a series of temple-like structures for the past year and a half. They are a development of my earlier slab forms, but unlike those, they begin to deal with the dark and mysterious space within. One is drawn inside the pieces through the tiny slits and openings, but never allowed to fully understand the interior. It becomes infinite and draws the viewer into a confrontation with infinity. I am fascinated with the idea of being able to realize the illusion of infinity within the confines of a finite form much the way one can experience glimpses of the universe within oneself.

The temples are reminiscent of ancient architecture without meaning to represent anything specific. They are not architectural models nor do they have any considerations to anything functional. Through them there is reference to the past, and, thus, a time-span from past to future takes place.

Some of the pieces deal with the concept of entrance, involving elaborate passages to small spaces, which in turn give the illusion of vastness. In some, an illusion of perspective and warped time-space occurs.

The surfaces are either unglazed or treated as a drawing, using conté crayon pastel and acrylic paints to create a feeling of shadows and highlights where they do not really exist." (September 28, 1978)

Valerie Zint

Haystack Student 1978

El Tiante: Portrait of a Hero

Ink and dyes on quilted fabric, 28 $\frac{3}{8}$ " x 41 $\frac{3}{8}$ " x 2 $\frac{5}{8}$ ", 1980



"I try to combine an intense interest in baseball with my work. Every spring I spend a few weeks in Florida during pre-season baseball training working on sketches, taking photographs and enjoying myself. This material is enough to provide work for the rest of the year with a few refresher trips to Fenway Park during the season, and it carries me through withdrawal in the fall.

I also work with Maine landscapes."

Background

Glenda Arentzen

Education/Training: BS Skidmore College; MA Columbia University; Fulbright Grant (Copenhagen), 1964-65; worked for Adda Husted-Andersen.

Exhibitions: Solo exhibition, Newark Museum, 1975; Society of North American Goldsmiths (SNAG) exhibitions, 1970-present; American Craft Museum, New York, 1962, 1968.

Peter Blodgett

Education/Training: BFA Painting, Rhode Island School of Design; study with Conte Professore Carlo Alberto Petrucci, Rome, Italy; graduate study, painting, School of the Museum of Fine Arts, Boston; MFA Sculpture, Rhode Island School of Design.

Exhibitions: *The Goldsmith*, Renwick Gallery, Washington, DC; *The Metalsmith*, Phoenix Art Museum; *Contemporary Works by Master Craftsmen*, Museum of Fine Arts, Boston.

Peter Bott

Education/Training: Massachusetts College of Art, Boston; BFA New York State College of Ceramics, Alfred University.

Exhibitions: *Marietta 1979*, Marietta College Crafts Annual, Marietta, Ohio; *Needle Expressions '80*, St. Louis; *Fiber, Fabric and Dyeworks*, Boston City Hall Gallery.

Michael Boylen

Education/Training: AB Yale University, 1958; MS, MFA University of Wisconsin.

Exhibitions: Corning Museum of Glass, New York, 1976; *American Glass*, Lever House, New York, 1978; The Vice-President's House, Washington, DC, 1979.

Anne P. Brooke

Education/Training: Fredrika Wetterhoff, Kotiteon-usopettajaopisto, Hämeenlinna, Finland; BA Textile Design, Marlboro College, 1973.

Exhibitions: Solo exhibition, Vermont State Craft Center at Frog Hollow, Middlebury, Vermont, 1981.

James Carpenter

Education/Training: Rhode Island School of Design; Kunst Gewerbe Schule, Munich, Germany.

Exhibitions: Smithsonian Institution, Washington, DC; *New Glass*, Metropolitan Museum of Art, New York; Corning Museum of Glass, New York.

Robert C. Chester

Education/Training: BA Architecture, MIT; studied ceramics at the School of the Museum of Fine Arts, Boston; Wesleyan Potters Craft Center.

Exhibitions: *Crafts 1970*, Boston City Hall Gallery; Society of Connecticut Craftsmen exhibitions.

Dale Chihuly

Education/Training: BA University of Washington, 1965; MS University of Wisconsin, 1967; MFA Rhode Island School of Design, 1968.

Solo Exhibitions: *Dale Chihuly, An American Artist*, Haaretz Museum, Tel Aviv, Israel, 1980; *Dale Chihuly/VIDRO*, Museu de Arte Sao Paolo, Brazil, 1979; *Baskets and Cylinders: Recent Glass by Dale Chihuly*, Renwick Gallery, Washington, DC, 1978-79.

Jill Coyle

Education/Training: BA University of Denver, 1970; apprenticed to Audrey Nelson, 1970-71; mostly self-taught.

Exhibitions: *Marietta 1980*, Marietta College Crafts Annual, Marietta, Ohio; *Technical Innovations in Metal and Clay*, Rhode Island College, 1980; *The Art of Craft*, Wider Availability of Museum Collections, Bowdoin College, Brunswick, Maine, 1979-80.

Dolly Curtis

Education/Training: BS Pennsylvania State University, 1963; MA New York University, 1965; courses in the textile arts, Brookfield Craft Center, 1973-78; Albion School of Weaving/Spinning, Canada, 1973.

Solo Exhibitions: *Woven Folds*, Pindar Gallery, New York, 1980; *Architectural Weaving*, Design Re-

search, Westport, Connecticut, 1979; *Textile Graphics*, Silvermine Artists Guild, New Canaan, Connecticut, 1978.

Patricia Daunis-Dunning

Education/Training: BFA Rhode Island School of Design.

Exhibitions: *Young Americans: Metal*, American Craft Museum, New York, 1980; *Copper, Brass, Bronze Exhibition*, University of Arizona, Tucson, 1977; *Works by Master Craftsmen*, Museum of Fine Arts, Boston, 1977.

David P. Davison

Education/Training: BFA Massachusetts College of Art.

Exhibitions: Hayden Gallery, MIT; *Twenty Master Craftsmen*, National Invitational, Museum of Fine Arts, Boston; solo exhibition, ASA Gallery, University of New Mexico, Albuquerque.

Kendra J. Davison

Education/Training: BFA Massachusetts College of Art.

Exhibitions: National Invitational Teapot Show, Thiel College, Greenville, Pennsylvania; Gallery One, Albuquerque, New Mexico; *Art Expo*, DeCordova Museum, Lincoln, Massachusetts.

Marylyn Dintenfass

Education/Training: BA Fine Arts, Queens College, New York, 1965; post-graduate studies, Jerusalem, Israel, 1966, 1967.

Exhibitions: National Academy of Design, New York; Pratt Institute, New York; Marietta College, Marietta, Ohio.

Marilyn J. Donini

Education/Training: BFA Painting/Graphics, University of Denver, 1972; student in Atelier 17, Paris, France, 1978-79.

Exhibitions: Impressions Workshop, Boston, 1976.

Lynn Duryea

Education/Training: Baldwin Pottery, New York, 1972-73; Cooper Square Art Center, New York, 1969-72; apprenticed to Charles Hance, Deer Isle, Maine, 1972, 1974-75.

Exhibitions: Solo exhibiton, Open Space, Bangor, Maine, 1980; solo exhibition, Deer Isle Artists Association, Deer Isle, Maine, 1981; *The Art of Craft*, Wider Availability of Museum Collections, Bowdoin College, Brunswick, Maine, 1979-80.

Robert Ebendorf

Education/Training: MFA University of Kansas; Fulbright Grant (Norway), 1963; worked for Norway Silver Designs, 1968; guest designer for David-Andersen, Oslo, Norway, 1978.

Exhibitions: *Silver in American Life*, Yale University, 1979-80; *International Light and Handcrafts*, Munich, Germany, 1979; *Modern American Jewelry*, Mikimoto, Tokyo, Japan, 1978.

Elin Elisofon

Education: Skowhegan School of Painting and Sculpture, 1970; BFA San Francisco Art Institute, 1974.

Exhibitions: *Site*, Washington Project for the Arts, Washington, DC, 1981; *Desert Project*, San Francisco Museum of Modern Art, 1979; *Object as Poet*, Renwick Gallery, Washington, DC, 1977.

Albinas Elskus

Education/Training: Diplome, École des Arts et Metiers, Freiburg/Br., Germany; four-year apprenticeship, Stained Glass Association of America.

Exhibitions: *New Stained Glass*, American Craft Museum, New York, 1978; *Craft, Art and Religion*, The Vatican Museum, Rome, Italy, 1978.

Gayle J. Fraas and Duncan W. Slade

Education/Training: BS Art Education, Southern Connecticut State College (Fraas); BS Art Education, Southern Connecticut State College (Slade).

Exhibitions: *The New American Quilt*, American Craft Museum, New York, 1976; *Fraas-Slade*, Sara Doyle Center, Brown University, 1978; *Fiber, Fabric and Dyeworks*, Boston City Hall Gallery, 1980.

Francis Y. Fujio

Education/Training: Cranbrook Academy of Art; Asagaya Design School, Tokyo, Japan; apprenticeship with Tomoe Ogawa, Tokyo, Japan; National Tokyo University of Art.

Exhibitions: *Japan: Classical and Contemporary*, Hopkins Center, Dartmouth College, Hanover, New Hampshire, 1965; *Craftsmen of the Eastern States* SITES, Washington, DC, 1964-65; *Emergence: Student Craftsmen*, American Craft Museum, New York, 1963.

Thomas Gentile

Education/Training: Graduate, Cleveland Institute of Art.

Exhibitions: *Artwear*, New York; Ashville Art Museum, North Carolina; SITES.

George Mossman Greenamyre

Education/Training: BFA Dimensional Design, Philadelphia College of Art, 1963; MFA Sculpture, University of Kansas, 1969.

Exhibitions: Solo exhibition, Center for Advanced Visual Studies, MIT, 1980; Neill Gallery, New York, 1980.

Tom Haar

Education/Training: BA San Francisco State College, 1964; MFA Visual Design, University of Hawaii, 1967.

Exhibitions: *Independent American Photography*, Warsaw, Poland, 1980; *Westbeth 10th Anniversary Celebration*, New York, 1980; *Small Works*, 80 Washington Square East Galleries, 1980.

Gina Halpern

Education/Training: BFA Ceramics, Rhode Island School of Design, 1973; studied with Fred Bauer, Mills College, Oakland, California, 1971; graduate study, Cranbrook Academy of Art, 1973-74.

Exhibitions: *Supermudd*, Ceramic Conference, Pennsylvania State University, 1971; *Craft Commitment Clay*, Rochester, Minnesota, 1974; solo exhibition, *I Dream II*, Goddard College, Vermont, 1975.

Nancy Halpern

Exhibitions: Dreitzer Gallery, Brandeis University, Waltham, Massachusetts, 1980; Stedelijk Museum, Schiedam, Holland, 1979; Quilt National '79, Athens, Ohio.

Sarah D. Haskell

Education/Training: BFA Rhode Island School of Design, 1976.

Exhibitions: Renwick Gallery, Washington, DC, 1981; solo exhibition, Connecticut College, New London, Connecticut, 1980; New Hampshire Crafts Biennial, Manchester Institute of Arts and Sciences, Manchester, New Hampshire, 1980.

Wayne Higby

Education/Training: BFA University of Colorado, 1966; MFA University of Michigan, 1968.

Exhibitions: Eighth Chunichi International Exhibition of Ceramics, Nagoya, Japan, 1980; *A Century of Ceramics in the US*, SITES, 1979; *Objects USA*, SITES, 1969-72.

Michael Sean Holihan

Education/Training: BS Southern Connecticut State College, New Haven, Connecticut, 1974; MFA Southern Illinois University, Edwardsville, Illinois; Penland School of Crafts, 1973-75.

Exhibitions: *Multiplies '80*, Contemporary Art Center, New Orleans, 1980; Rutgers National Drawing Competition, Rutgers University, 1979; 25th National Exhibition of Prints, Library of Congress, Washington, DC, 1977.

Eric Hopkins

Education/Training: BFA Rhode Island School of Design, 1976; Pilchuck Glass Center, 1974.

Exhibitions: Heller Gallery, New York City, 1980; Branch Gallery, Washington, DC, 1980; Gallery Eight, La Jolla, California, 1980.

Elena Kubler Johnston

Education/Training: Studied graphics, Parsons

School of Design; apprenticed to Valerie Willson, printmaker.

Exhibitions: *Spectra I*, Payson Gallery, Portland, Maine.

Ron King

Education/Training: MFA Textile Design, Cranbrook Academy of Art.

Exhibitions: Fourth International Exhibition of Miniature Textiles, London, 1980; *Contemporary Crafts of the Americas*, Smithsonian Institution, Washington, DC, 1975; 6th Biennale, Lausanne, Switzerland, 1973.

Jody Klein

Education/Training: BS Kent State University; MA Kent State University.

Exhibitions: *Animal Images*, American Craft Museum, 1981; *Object as Poet*, Renwick Gallery, Washington, DC, 1976; *Objects—USA*, SITES, 1969-72.

Elaine Koretsky

Education/Training: Independent research in hand papermaking and fibers in Nepal, India, Japan, Taiwan, the Philippines, Indonesia, Thailand, and Europe; recipient of NEA grant for study of special areas of hand papermaking, notably dyes and pigments used for the coloring of fibers, 1979-80.

Exhibitions: Institute of Contemporary Art, Boston; Greenwood Gallery, Washington, DC; North Orange County Museum, Fullerton, California.

Ichiro Kurihara

Education/Training: BFA Rhode Island School of Design; Haystack at Arcosanti, 1975; Kimono apprenticeship in Hachijo, Japan, 1974.

Exhibitions: Rhode Island School of Design, 1975,

1976, 1977, 1978; Farnsworth Museum, Rockland, Maine, 1977; *Interlace*, Southeastern Massachusetts University, 1978.

Mark Lindquist

Education: Woodturning, taught by father, Melvin Lindquist; studied sculpture, New England College; Pratt Institute, New York.

Exhibitions: *Twentieth Century Decorative Art*, Metropolitan Museum of Art, New York, 1979-81; *New Handmade Furniture*, American Craft Museum, New York, 1979-80; *The Art of the Turned Bowl*, Renwick Gallery, Washington, DC, 1978.

Elizabeth MacDonald

Education: Greenwich House Pottery, New York, 1960-61, 1970-71; Brookfield Craft Center, 1970-75; Penland School of Crafts, 1974.

Exhibitions: *Marietta 1979*, Marietta College Crafts Annual, Marietta, Ohio; Faenza International, 1979.

Edward McIlvane

Education: BS Ed. Art Education, St. John's University, New York, 1975; MFA Rhode Island School of Design, 1978.

Exhibitions: *Das Bild in Glas*, Hessisches Landesmuseum, Darmstadt, West Germany, 1979; *Young Americans in Clay and Glass*, American Craft Museum, New York, 1978; *Americans in Glass*, Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin, 1978.

Alice Marcoux

Education: School of the Museum of Fine Arts, Boston; Hartford Art School, Hartford, Connecticut.

Exhibitions: Museum of Art, Rhode Island School of Design; Boston City Hall Gallery; De Cordova Museum, Lincoln, Massachusetts.

Judith E. Motzkin

Education: BA Cornell University, 1976; painting, Chinese painting, and clay classes and workshops.
Exhibitions: Clay Dragon Studios; Sans Regret Gallery, Boston.

Sharon R. Myers

Education: AB Connecticut College, New London, Connecticut; M Ed. University of Massachusetts, Amherst; studied weaving at the YWCA, Boston, and at the Rhode Island School of Design.
Exhibitions: Main Street Gallery, Nantucket, 1980; Boston City Hall Gallery, 1978; Connecticut College, 1977.

Betty Oliver

Education: Haystack, 1977.
Exhibitions: *Paper: Metamorphoses*, Florence Duhl Gallery, New York, 1979; Solo exhibition, East Gallery, Duke University, 1980; *Fire & Water/Paper as Art*, Rockland Center for the Arts, West Nyack, New York, 1980.

Marilyn R. Pappas

Education: BS Ed. Massachusetts College of Art, 1952; M Ed. Pennsylvania State University, 1960.
Exhibitions: Solo exhibition, Helen Shlien Gallery, Boston, 1980; *Objects USA, SITES*, 1969-72; *The History of Collage*, Kunstgewerbe-museum, Zurich, Switzerland, 1968.

Thomas Patti

Education: BID, MID Pratt Institute, New York.
Exhibitions: Solo exhibition, Instituto Mexicano/Norte Americano de Relaciones Culturales, Mexico City, Mexico, 1981; solo exhibition, Bergstrom Art Museum, Neenah, Wisconsin, 1981; solo exhibition,

Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980.

Ronald Hayes Pearson

Education: School for American Craftsmen, 1947-48.
Exhibitions: Solo exhibition, *Silver and Gold*, Renwick Gallery, Washington, DC, 1978; *International Jewelry Arts Exhibition*, Tokyo, Japan, 1970; *Good Design*, Museum of Modern Art, New York, 1950-54.

Mark Wesley Perry

Education: Cabinet and furniture making, North Bennet Street Industrial School, Boston, 1970-72.
Exhibitions: Chosen Works Gallery, Bangor, Maine, 1978; *Crafts for Your Collections*, Portland Museum of Art, Portland, Maine, 1976; *Directions for Maine Living*, Portland, Maine, 1975.

Linda Read

Education: Goddard College.

Mary Kring Risley

Education: BA Drawing and Painting, University of Michigan, 1948; MFA Ceramics, Cranbrook Academy of Art, 1951.

Fran Cutrell Rutkovsky

Education: BFA Textiles, Memphis Academy of Arts, 1970.
Exhibitions: Elizabeth Fortner Gallery, Santa Barbara, California, 1980; American Crafts Gallery, Cleveland, 1980; The Craftsman's Gallery, Scarsdale, New York, 1979.

Mindi Sahner

Education: Bachelor of Applied Arts, Boston University, 1979; Monitor (ceramics), Penland School of Crafts, 1980.

Exhibitions: Boston Architectural Center Gallery, 1979; School of Fine Arts Gallery, Boston University, 1978, 1979.

Florence Samuels

Education: MA Columbia University, Teachers College; weaving courses with Barbara Wallace, Warren Seelig, Diane Itter, Olga D'Amaral, Barbara Shawcroft, Pat Campbell.

Exhibitions: Islip Town Arts Gallery, Long Island, 1978; *100% Wool: A Contemporary Fiber Art Exhibition*, The Museums at Stony Brook, New York, 1977; *Aces II Exhibition*, The Queens Museum, Flushing, New York, 1977.

Isadore Samuels

Education: Studied with W. Eugene Smith, George Tice, Bob Hanson, Tom Haar.

Exhibitions: Solo exhibition, Canon Salon, Tokyo, Osaka, Japan, 1981; Fredric and Friends Photo Gallery, New York; solo exhibition, Nikon Salon, Tokyo, Japan, 1978.

Dick Sauer

Education: BFA University of Wisconsin, Milwaukee, 1966; MFA University of Wisconsin, Milwaukee, 1969.

Exhibitions: Elements Gallery, New York, 1980; *National Invitational Fiber Show*, Textile Museum, Washington, DC, 1979; solo exhibition, Art Mural Gallery, Paris, France, 1978.

Barbara Shawcroft

Education: MFA Textiles; painting; photography; architecture.

Exhibitions: 6th and 10th Biennale, Lausanne, Switzerland, 1973, 1981; 3rd Textile Triennale,

Lodz, Poland, 1978; Tokyo and Kyoto Museums of Modern Art, Japan, 1977.

Rosalie Paul Smith

Education: BFA Philadelphia College of Art.

Exhibitions: Rosenfeld Gallery, Philadelphia, 1979; Hicks Gallery, Brooklyn, New York, 1977; Maine Coast Artists Gallery, Rockport, Maine, 1976.

Judith W. Sugarman

Education: BFA Rhode Island School of Design; independent research and travel.

Exhibitions: Brockton Art Museum, Brockton, Massachusetts, 1980; Williams College Museum of Art, Williamstown, Massachusetts, 1978; Institute of Contemporary Art, Boston, 1977.

Xavier Toubes

Education: Goldsmiths College, London, England; Winchcombe Pottery, England; Sargadelos Porcelain Factory, Artist-in-residence, Galicia, Spain; New York State College of Ceramics, Alfred University.

Exhibitions: Ceramica Actual Española, Seville, Spain, 1980; Galeria Sargadelos, Madrid, Spain, 1979, 1980; Midland Group, Nottingham, England, 1977.

Sharon Townshend

Education: BFA Painting, Syracuse University; MAT Wesleyan University; studied ceramics with Mary Risley.

Exhibitions: *Off the Wall*, Maine Coast Artists Gallery, Rockport, Maine, 1980; solo exhibition, Hill-dreth Gallery, Nason College, Springvale, Maine, 1980; solo exhibition, University of Maine, Augusta, 1979.

Robert Turner

Education: Pennsylvania Academy of Fine Arts; New York State College of Ceramics, Alfred University.

Exhibitions: Solo exhibition, Okun-Thomas Gallery, St. Louis, 1981; Delahanty Gallery, Dallas, 1980; solo exhibition, Helen Drutt Gallery, Philadelphia, 1980.

Leslie Voiers

Education: BFA Painting, University of Texas, 1971; MFA in progress.

Exhibitions: *Wearable Art*, Koehler Arts Center, Sheyboygan, Wisconsin, 1980; *4 x 4 Fibers and Clay*, Lubbock Lights Gallery, Lubbock, Texas, 1979; *Works in Fiber and Clay*, Thorne-Sagendorph Art Gallery, Keene State College, Keene, New Hampshire, 1978.

Susan Wood

Education: AA Advertising and Design, Green Mountain College; BFA Ceramics, New York State College of Ceramics, Alfred University; MFA in progress, Syracuse University.

Exhibitions: *Raku V*, Peter's Valley, New Jersey; *Finger Lakes Show*, Memorial Art Gallery, Rochester, New York; National Plate Show, Everson Museum of Art, Syracuse.

William Wyman

Education: Massachusetts College of Art; Columbia University; New York State College of Ceramics, Alfred University.

Exhibitions: Solo exhibition, Everson Museum of Art, Syracuse, 1980; solo exhibition, Impressions Gallery, Boston, 1979; *Temples*, Max Hutchinson Gallery, New York, Houston, 1979.

Valerie Zint

Education: Scripps College; self-taught.

Exhibitions: *Expressions from Maine*, Hobe Sound Gallery, Florida, 1976; Westbrook College, Maine, 1969; Instituto Mexicano/Norte Americano de Relaciones Culturales, Mexico City, Mexico, 1963.



ERRATA

Please substitute:

"Trilogy" for "Ancient Voices" (by Jill Coyle)

Marilynn J. Donini for Marilyn J. Donini

Gayle J. Fraas for Gayle J. Frass

Ray Larsen for Ray Larson

Hiromitsu Morimoto for Hiromitsu Moto

Isidore Samuels for Isadore Samuels

