

***Sources of
Inspiration***
Friends, Family, Connections

Artist Statements

Museum of the White Mountains

**November 7 –
December 14, 2017**

John Anderson

Paul and Bert

Paul Krot and Bert Beaver

It was fun to see the idea for this show. I knew exactly where the photos of Paul and Bert were in my collection, and that they were cyanotypes. There was no question.

Above anybody, Paul Krot shaped my thoughts of photography. He pushed my ideas, held me to a higher standard, and engaged me in all of my endeavors while at, and after my time at the Rhode Island School of Design. Paul was one of those crazy professors who invited you to throw out what you thought you knew and learn something new. "All conclusions are laughable" he would say, giving us permission to throw out the conclusions and just wonder what if?

"What if you rewrote the ten commandments?"

"What if you could see color in a black and white image?"

"What if you dyed your hair to match your glasses?"

"What if you called me 'Frankenswine' for my new heart valve"

"What if you used lacquer as a bonding agent for cyanotypes?"

"What if you used vitamin C to develop your film?"

What Paul really taught me was to make mistakes. That failure was part of the plan. That in order to be successful you had to plan to fail.

Bert was a good balance to the off the wall style as he pushed the boundaries of his artwork. Computer generated images in the 1970's and 1980's when computers were not used for that kind of thing. His is the creative attention to detail, the special place for painstaking attention to detail.

These two images represent those notions. The huge stack of 'proofs' I had to look through to find the right one. It is the stack of mistakes before I was able to get it right. As well as the crazy Wildman expressions for which Paul was known for.

I think even 30 years later, the examples and leadership of these two professors can still be seen in my work both photographically, and in most everything I do.

Pamela Anneser

Black + Blue

I have entitled this work "Black & Blue," because of the learning and growth I have gone through this past year. Obstacles and setbacks, black, have allowed (or forced me at times) to extend myself in directions I may never considered, blue.

Influences for this work come from my friend and colleague Kimberly Ritchie. Being a graphic designer, I tend to think a lot about my compositions and how they should look before I ever put anything on paper. Kimberly and I made cyanotypes over the summer, and because our approach was so different, we talked about our process. Kimberly's work allows ambiguity to be part of the development process. Exploring this on my own, I found it to be very freeing. And for the first time in quite a while I am excited about my work.

Terry Downs

Specter

X, Y, Z

These two pieces are dissimilar as genre examples, but they share the same structural issue of monochromatic expression. One is a representation of the three axes... "X,Y,Z", that serve to define spatial depth. It is a description of the 'outer' experience, how we experience our physical place in the environment.

The other piece... "Specter", is an expression of the 'inner' experience. It serves to describe the ethos of our society at this time. It relies on the visceral experience of texture to fully communicate empathy. We each experience the simultaneous "inner" and "outer" nature of existence, in our own way, in every moment.

Tom Driscoll

Domestic

This piece reflects my exploration of relationships and my acknowledgement of influences on several different levels. It represents somewhat of a shift from my typical manner of working, which is to begin with a very general idea and evolve and clarify it as the work progresses. With this painting I wanted to return to a more representational, referential point of departure. The subject is about finding poetry in the mundane. It is also about recognizing and expressing the concept that clarity and ambiguity can and do exist simultaneously.

For this painting I researched other artists whose work involves similar principles and visual qualities, both for their conceptual underpinnings and their process. I studied their work, which influenced many of my decisions, while trying to be true to my own sensibilities and hand. At this point I'm not sure whether this piece is an anomaly or whether it will lead to a series. However, I thought it was important to exhibit this painting from pedagogical perspective because it represents my ongoing relationship with my work, which is a dedication to my growth and process of discovery as an artist. I believe that to remain relevant as a contemporary artist one must continually evolve the dialogue with one's work, combining accrued knowledge with risk taking and the unknown to try to create something fresh and original.

Michael Heffernan

Barbe a Papa

Bearing Gifts

Child's Play

I remember the moment I lost the ability to play. My brother and I had spent hours constructing a huge G.I. Joe jungle base in our yard. I was totally immersed until I seemed to be sucked out of a dream and woke up. I started thinking instead of just playing. So I could not just be there, I had to plan and think about why I made the dolls jump or fight or die. My childhood was over.

A quarter of a century later, my children had toys scattered all over our house. They could just play. I tried to play alongside them (such a good father) but their play was like a

foreign language that I could only vaguely understand. I studied their play, tried to interpret it, analyze it. No luck, but I was in awe of the experience they had.

Now they are teenagers and their unrestricted play is gone too. They have sports and activities but no play. My wife and I bagged up and boxed up their old toys to store them away. Maybe until we might be lucky enough to have grandchildren.

They were not away for long when I decided to take out the toys and play with them in my paintings and drawings. Maybe a melancholic nostalgia made me open the Pandora's toy box. I began to mix and match toys. I let them tell me what to do. I didn't think about it before hand. The playing became the painting.

I think I learned that when my kids played with their toys they spent most of the time setting up worlds. The narratives they made were mostly banal. It was the creation of worlds, a deist philosophy. My kids were the clockmakers not the inhabitants or actors of the world. The toys had their own freedom to act after their world was made. The quest for my toy paintings is to create a world where the toys can do what they want and I just play along.

Kristin Horan

Traces

Connections are all around us, both in ways immediately recognizable and those unseen. As human beings, we strive for these connections, the drive to relate to something other than ourselves. It is these relationships that make us feel like a part of a whole, instead of a solitary existence. This body

of work is made up of 365 individual prints, all of which function independently, but which also come together to work as a group. Each piece is made from the same larger prints and photographs, unique, but sharing where they come from and what they are made of. They feed off of one another, responding to each other in ways that bring them beyond what they are standing alone. As a grouping of five or six they form intimate connections with one another, and as the number of them grows they become a swarm, an entire community. Their abstract forms and organic textures also work to create ambiguous images, which prompt the viewer to make sense of the work through their memories and experiences. In this way the images also serve to create connections, each viewer drawing upon the shared understanding of the world and the human experience to communicate with the images.

Penny Huynen

Carved Jar

Platter

I was raised in an artistic family. My mother and her two sisters were artists. I have been inspired by my Aunt Maxine. I found a silk screen cleaning out my parent's home of 60 years. The screen disintegrated after the first or second use but I was able to recreate the image on a new screen in Kimberly Richie's class this summer. Max's print has been used as the image on the platter.

Kirk Mangus was my professor in graduate school at Kent State and played a larger role in my artistic development. He passed away in 2013 much too soon. This vase is one of his pieces in my collection. Only after finishing the large jar did I

notice that the inspiration for the mark making had come from Kirk.

Philip Inwood

Five Studies for the Sea Inside

I was exploring an oval... like a traditional palette, perhaps the lenses of my glasses that frame my vision. I wanted to treat these as snapshots. I kept the paint within the oval to confirm the “unfinished” sketch-like quality. The elements of sky and water reflect my daily landscape. The clouds and waves are stylized by simple brush motions. The colors are initially monochrome, then sepia & blue. Simplicity and complexity are contrasted. There is some sense of a progression, but we’re not necessarily sure about why. I can’t help feeling that this is about the tension of internalized experience, the sometimes tortured, tempestuous sea inside.

MENTORS & INSPIRATION & RESONANCE:

I met Francis Bacon a few times in London, and was transfixed and disturbed by “Three Studies for Figures at the Base of a Crucifixion” in the Tate Gallery, which I visited almost every week as a late-teen & 20-something.



Francis Bacon: "Three Studies for Figures at the Base of a Crucifixion", 1944

I also got to know Howard Hodgkin as a tutor at my art school and felt a later influence from his freedom of style & repetitive brush-marks... his color, shapes. Later, Rothko's "multiforms" including the commissions for the Seagram Building (Four Seasons restaurant) that were rejected. ("...something that will ruin the appetite of every son-of-a-bitch who ever eats in that room...."). What do you think of the DEFACING of the Rothko in 2012? Oh yes, and there's many others of course... Gerhard Richter, Anselm Kiefer, Edvard Munch....

I grew up in a family of artists... I was intrigued by my Uncle Derek, who would work over & over again on the same paintings... for decades sometimes... changing small sections, or maybe completely over-painting everything. It was mildly disturbing for me to see how nothing seemed to ever be finished. At any one time, he might have 50 paintings on the go. It seemed like an existential black hole! Family (& collectors) would buy them to save them from being repainted! **Would this work for YOU?**

Studying art history at college helped me to understand more of what my uncle was doing... Cézanne & his Mont St. Victoire seemed an appropriate parallel. I grew to appreciate that there might actually be some comfort in his approach... a fluid tapestry of multiple works.

Jong-Yoon Kim

Forms

I used to be a potter and a ceramic sculptor dealing with three dimensional objects and space. Now as a graphic designer, two dimensional works on either a paper or a screen have been my main media. I have found myself hanging around the border of two dimension and three dimension and come with several questions.

- What is the relationship between two dimension and three dimension?
- Which elements make us perceive forms as three dimension?
- What is the function of light?

Phil and Ruby Longergan

History Lesson

When I think of relationships and human connections that enrich art making for me, the "who" becomes bound and blended by actions, objects and history. I question if we can think of the "who" without becoming entangled with the objects and stories left behind. My great uncle Marlboro that I hardly knew lived a transient life between New Hampshire and the Smokey Mountains. A physical giant of a man, carpenter, cigarette smoker, and reader of Louis L'Amour westerns who one day decided to haul an enormous long rock out of the woods and stand it up near the road: the man has been almost forgotten and the road has moved. But the rock is still there (for now), a footprint of a life.

My daughter came home with an idea for an 8th grade Social Studies project. She wanted to build a life-sized replica of “The Turtle,” a wooden, oblong Revolutionary War submarine: the world’s first combat sub, designed by David Bushnell. This object has intrigued my daughter, influenced her, as she has been influenced by others (okay, me) to think it is “reasonable” for an 8th grader to build a full size copy of a submarine. In spite of my best attempts to talk her into a small model to carry in her backpack, she built her submarine and we hauled it to school in the bed of my pickup truck.

Somewhere there is a rock that someone moved into the road generations ago, for no good reason. Somewhere, a child learns about the long-since-lost underwater vessel that churned deep in a river that still flows today. A daughter builds historical models that replicate national histories, and the histories of her own father. My dad, who died several years ago, wore an overcoat that I wore when I took the digital image, the model for a carved wooden figure, which was digitally photographed and then turned into the 3D prints here. So many objects, so many histories. We rebuild them over and over again.

David Martin

Fan Triangles, 3D Cubes, and Alternating Squares

I enjoy working with OpArt and have done many small pieces in the past, so I wanted to try a few larger pieces to see how scale affected the viewer and their response as one gets closer to the work and scale is altered. I also enjoy experiencing how the software—Adobe Illustrator—impacts my interaction with OpArt, in deference to the artists who created work like this by hand with a brush, and whose only technical assistance was masking tape.

Annette W. Mitchell

Throw Down Your Heart

When we were asked what inspires us as artists, many answers came to mind, but one example seemed very appropriate, my quilt titled *Throw Down Your Heart*.

The quilt was created and sewn after watching a documentary about the musician Bella Flek traveling to Africa to play his banjo with musicians throughout the continent. Often the individuals couldn't communicate verbally, but their shared music spoke volumes. On one occasion, Flek had been taken to a location where captured people had been loaded onto ships to be enslaved in other parts of the world. As they were herded into these ships, the prisoners were said to have passed the word, "Throw Down Your Heart (on African soil)."

The quilt became a way for me to pay tribute to their loss of life, home, family, and freedom.

Joe Montroy

Untitled

My current sculpture explores the formal aspects of sculpture making at an intimate scale directly related to human interaction, either real or implied. My inspiration comes from both prehistoric artifacts, as well as patterns found in mineral, and organic growth. I am also intrigued by

our tendency to imbue meaning, and value beyond an object's materiality.

Working in metals allows both freedom and limitation; which helps drive my creative process. I incorporate metal casting processes and direct fabrication in the making of my sculpture. This facilitates the creation of forms, both amorphous and crystalline, both of which I utilize for metaphor and aesthetic.

Rachel Montroy

Dispersion

My ceramic sculptures are deeply rooted in my love of gardening and collecting objects from walks in the woods or at the ocean. They are personal meditations on the beauty of these objects and their growth, physically and metaphorically. My work is directly connected to the earth, which is inherent in my choice of clay as my sculptural medium.

This particular sculpture is inspired by planting flower bulbs in the fall with my children and the anticipation of the day in spring when they would emerge. I enjoy playing with certain nuances of these organic elements, like the tension created by a swollen berry or the way a stem bends as it reaches towards the sun. While making my work, I try to capture a sense of tenderness and vitality. The forms that I use are derived from natural objects, but are abstracted, allowing interpretation up to each viewer and a sense of mystery.

Jay Moskowitz

Old Quebec City in the Snow

I'm alone again in a foreign land.
I listen to the river, to the screeching of the gulls,
and to some language I don't understand.
I grow crazier as the moon grows full.

I remember all that we spoke of,
of getting high and of getting straight.
It was not too early for us to speak of love.
I know with others, it's already too late.

Oh, I wanted you to come along
and I wanted to stay behind.
Please don't take my leaving wrong,
I would never mean to be unkind.

So many miles I thought of you,
I'd like to call.
But, I find myself in Riviere du Loup,
already too far from Montreal.

Jay Moskowitz

Sarah Parrish

In 2007, curator and craft historian Glenn Adamson energized the field of contemporary craft studies by redefining craft as a process rather than a set of materials, such as clay, wood, or cloth. "Craft only exists in motion," he explained, "It is a way of doing things." Likewise, the word "research" is more productively deployed as a verb rather

than a noun. A scholar's research is not a set of static documents, papers, and books. Rather, it is a dynamic, contingent constellation of arguments and information in perpetual interaction with other authors' perspectives. The library assembled here represents many of these influences; the seeds of my own scholarship were planted in their pages. My area of focus as an art historian—American postwar textiles—cannot be treated in isolation, but can only be understood in relation to these urgent debates surrounding globalization, race, gender, and economics. Accordingly, my research profile reflects my commitment to advancing craft on three interrelated fronts: conceptualizing craft's relationship to other forms of cultural production; making craft discourse accessible to a wide range of audiences; and catalyzing craft as an international forum for debating issues of difference through materials, actions, and words.

¹ Glenn Adamson, *Thinking Through Craft* (London: Bloomsbury, 2007), 4.

Kimberly Ritchie

Monhegan Algae

Monhegan Algae Studies

For this work, I was inspired by Monhegan Island in Maine. A former colleague and friend, Professor Kathi Smith, invited me to attend her workshop on the artist island. Upon spending several days there surrounded by artist peers, I created several new prints using sea algae. I worked with the cyanotype printing process, which uses sunlight to expose the emulsion. Working right on the rocky shoreline

using algae from the sea I exposed the prints onsite. Later, in the studio, I finalized this series of detailed, abstracted prints.

Cynthia Cutting Robinson

Memory of Trees Series: Journal

Memory of Trees Series: Weaving Note

Growing fog between today and yesterday
She grasped for moments that slip off fingers
Losing or lost paths in gray woods
Too late to leave breadcrumbs

List makers

Currently in my mind as I work are two inspiring women, one a friend, the other Mom, both who have been list makers.

The color white and the process of mark making in my friend, Cece Wheeler's work reminds me about getting to the bare bones of what is needed to convey an idea. Edit, strip away the extra, be brave to distill and expose a single thought.

My mother's memories have been quietly walking away from her over the past couple of years. She had been a yellow pad list maker for her entire life, organizing herself, her family, and multiple non-profit organizations. She helped us all to negotiate the simple and the complex through written notes. Destabilizing, when my siblings and I realized last Spring that there were no yellow pads in her house anywhere. No shopping lists, no people to call or visit lists, not even notes on the calendar.

What can that feel like? Does she even reflect on the difference in her daily life, or is even that loss forgotten?

Nick Sevigney

Cup/ Straw #5

Dystopian Device

The experimental film *Koyaanisqutsi: Life Out of Balance* was directed by Godfrey Reggio with music composed by Phillip Glass and cinematography by Ron Fricke dates from 1982. The music, cinematography and theory behind the work impacted me and are points of inspiration as well as concern. The film shows humankind's ecological imbalance, spurred by technology, pushing the equilibrium of the planet to a point of no return.

In relation, my work combines dilapidated textures and surface incorporating the Trompe L'oeil aspect of clay. I find these textures and surfaces hold multiple interpretations of the daily wear on human made "disposable" products that remain in the environment for centuries. The layers in my work make the devices seem inefficient and obscure as an ancient broken or damaged relic. The combination of all these elements adds timelessness to the work leaving the viewer wondering if it is from the future or of the past. A potential relic from a dystopian society that might come to pass if we do not consider our effects on our world.

Jason Swift

Joinery #1

My experiences are crucial and formative in who I am as an artist, the visual narratives I construct, and the materials I choose. From a very early age my Grandfather was my first real art teacher. He taught me about the importance, meaning, and history of materials and making in relation to who I am and where I come from in North Carolina. These experiences are at the center of the meaning I make and understanding I have gained through my investigations in the studio and outside. My experiences become more layered and complex as the years go. Past and present experiences inform each other and my story of who I am grows in relation to a greater understanding of the role of my Grandfather has played in my life, identity and actions.

Liz Wilson

Holding Steady

Keeping it Together

Continually, I turn to images of Giotto's frescos for inspiration. I look to his frescos for their emotion, play, even washes of color and whimsy mixed with seriousness. An air of innovation infuses Giotto's work. He was one of the first artists with the obvious aim of capturing human emotion in visual art. His use of color, gesture, composition and grouping of shapes to create a cohesive emotional message, feeds my personal painting language and informs my aim of embedding the page with a singular intuited experience.

I am inspired by the aesthetic of the ever-present role of white and the even washes of color in frescos. In his work, I see a sense of discovery and play that I strive to keep present in my own process.



GIOTTO (c.1267-1337)

'The Lamentation', 1303-05 (Fresco 72"x72")

Scenes from the Life of Christ in the Arena Chapel, Padua