

***Lasting
Impressions:***
**A Juried Alumni Arts
Exhibition**

Artist Statements

Museum of the White Mountains

September 26 – October 26, 2017

**This exhibit is on view at the
following locations:**

Museum of the White Mountains

Silver Center for the Performing Arts

Lamson Library

Diane Olean Bannon '79

SPILL THE WINE 5 & 6

Try something different.

I had the greatest pleasure to study painting with PSC Professor, James Fortune.

Aside from painting, he experimented with paper pulp to create beautiful works of art. He was painting with pulp. I thought to myself, so original, so cool. These memories stick with you, and they guide you.

Fast forward. I wanted to take a new approach with the cork medium. I used cross sections of the cork, dyed in various red wines for various lengths of time to create my palette. I worked two dimensionally for a change of pace and I came up with my "Spill the Wine" series. Painting with cork, so cool. This diptych is a part of that series.

IVY

Ivy is tenacious! I remember how it grew up the side of Mary Lyons Hall back in the late 70's. What's more tenacious than Ivy? That would be PSC Professor, John (Terry) Downs.

What a huge impact this one man has made in my life as an artist over all these years. With his wit, his wisdom, and his undeniable talent, he inspired me. Through years of observing him and learning from him, he taught me what I consider to be the greatest lessons that one artist can bestow upon another...to keep working ...keep creating.

Always have a project in the works, or in your mind. Explore new approaches to art. Carry a sketchbook at all times.

I have been extremely fortunate over the years since PSC to maintain a relationship with Terry Downs, and to call him my friend. Over the years, my children would look forward to visiting his studio every summer, always in awe of his knowledge, generosity, and talent. Terry's devotion to his art has always been a huge inspiration to me and continues to be so. Tenacious!

LENA

If you knew me as a student at PSC, you would know that I took a detailed approach to art. Despite my desire to loosen up, it was very difficult for me to break away from my comfort zone... it continues to be something I have to practice.

Along comes Lena. Unlike her predecessors...and me, Lena likes to break the rules with a more abstract flow. Her canvas hails from a retired mannequin bone yard in California, along with each and every cork that adorns her.

My studies of the female form, both in sculpture and drawing, were with PSC Professor, Robert Morton. He gave me much confidence and encouragement as I attacked each figure drawing class with my green china marker.

He described my approach to drawing as draftsman-like. I wanted to learn to release that tight grip on my pencil and my mind. My favorite classes, and some of my best drawings of the human form, were through studies in foreshortening. It forced me to see with an abstract eye.

Diane Olean Bannon is a Connecticut based artist specializing in cork these days. Diane discovered her lifelong love of drawing at an early age. After years of practice, across a variety of mediums and a BA in Art from Plymouth State College, she worked as a graphic artist for many years, continuing fine art pursuits in her own time.

For Diane, each cork she uses exhibits its own work of art on its surface, many with a memory attached. Although scarred and retired from their intended use, she felt there must be a higher purpose for these spent stoppers with a story to tell.

Michael Bannon '80

Grand Canyon Sunset

In this image, I pushed the exposure and image processing to achieve the graphic style of a serigraph. Trained at Plymouth State as a printmaker, I have kept in touch with my teacher and mentor Terry Downs, so, in addition to having been influenced by his teachings in school, I have also had the benefit of being influenced by his work over the ensuing decades. Printmaking and design techniques such as: limiting the palette, repetition of form, flat areas of color and value and hard edges can lend a simplicity to a photograph that is usually only achieved through screen printing.

Illuminated Vortex

In this work, the subject matter happens to be the lights on a carnival ride, but what I find interesting is: The streaks of color define movement over time. I was able to distill the mechanical movement of the machine by controlling my exposure, creating simplistic, visual manifestation of the relationship of the volumes and their movement in space, without the distraction of the underlying structures. This “painting with light” approach to photography evolved out of an appreciation of the advantages that painting provides regarding the degree of abstraction.

In addition to photography, I also paint, a lifetime interest sparked by painting classes with Plymouth's Professor James Fortune. Professor Fortune was instrumental in teaching me the difference between "Looking" and "Seeing". He also displayed a seemingly limitless propensity for experimentation. Fortune would often incorporate new and different materials into his work, even painting with handmade paper pulp! His spirit of pushing the boundaries of and blurring the conventional lines of the medium still inspire me 39 years after studying under him.

From 1976-1980, Michael attended Plymouth State College as an Art major, earning a BA in Art, concentrating in Printmaking, Sculpture and Art History. Michael received excellent formal training from an exceptional roster of professors, including John T Downs (Printmaking), Robert Morton (Sculpture), and James Fortune (Painting) This invaluable education armed Michael with the fundamental skills needed to pursue a life-long career in stop motion animation production. Today, as the Director of Advertising Production for Bob's Discount Furniture, Michael works with young artists to bring "Little Bob" to life.

When not mentoring and directing young animators, character sculptors and puppet fabricators, Michael spends his time honing his compositional sensibilities through the lens of a camera.

Carla Voelcker Blakely Collins '07, '09G

Nectar of Knowledge

*“Our treasure lies in the beehive of our knowledge.
We are perpetually on the way thither,
being by nature winged insects and honey gatherers of the
mind.”*

-Nietzsche, 19th-century Prussian philosopher and poet

This body of work was inspired by a dream I had, where I envisioned skulls drowning in gold. I often have the sensation of being drowned by knowledge. I want to convey the anxiety I go through when I'm truly absorbing something to the core. It is an overwhelming, yet a rewarding experience.

I chose porcelain, a diamond and honey as my materials to produce this work. The porcelain skulls are vessels that one can only fill on one's own. The use of porcelain was obvious with its luminous white, fragile nature. In this piece, honey represents knowledge. I chose honey as a material because of its ancient historical significance and its immortal qualities. The ancient Egyptians used honey as a currency, food, as antibiotics in healing ceremonies and in fertility rituals of wedding vows.

The diamond represents the valuable gem that forms when one truly obtains knowledge.

Dan Bosco '14

Carving Winds; Fresh Air

I graduated from Plymouth State University in the Summer of 2014 with a BA in English. Since graduating from the University, I have remained an active writer, self-publishing three chapbooks of poetry, *Memento Mori*, *The Art of Forgetting*, and *Tenney Mountain Poetry*. I have had work published on several occasions in the student-run *Centripetal*, as well as being featured in the Spring 2017 issue of the online journal, *Smoky Quartz*. I have also explored other avenues of creative writing including working as a freelance editor for various bloggers and *Genius.com*, as well as writing articles for the online music publication *Into The Crowd* magazine, reporting on live concerts, and performing interviews with featured bands.

I still live in Plymouth, and I have retained close relationships with many of my mentors from the university, and I continue to learn from them. I have lived here since 2012 and the indescribable beauty of its geography have all been a continual source of inspiration for me, and these themes are frequently the subject of much of my art. I currently work full-time for a non-profit organization that provides aid to adults with special needs, and I have been working in my free time to compile a fourth chapbook in the near future.

Brenda Caswell '76

Enameled Plate

I graduated in 1976 with a BFA in art. During that time, I was working in fiber arts with a strong focus on weaving. Texture

and form were the key ingredients of my designs and during that time I wove large wall hangings, rugs and fabrics. During the early 1980s, I opened and ran a weaving studio in Meredith NH. Family life grew with my three children and I found ways to create with dirt, food, costumes, play and fun.

My enameling began in the late 1990s. Interest and motivation being introduced and influenced by partner Allen Caswell. He is the metal spinner and designer of most forms. In this exhibit, there is an intentional exception. Allen was fortunate to purchase copper blanks from the studio of the late Karl Drerup, a Plymouth Teachers College professor and national Master of enameling. I have enameled two such blanks with the locust leaf design included in this exhibit.

I mainly use simple techniques of stencil and graffito. There is a partnership here with the forms or "vessels" and the designs I enamel upon and within them. It is a gracious smile when fire gods kiss the vessels with beholding beauty. It is my hope to stop you for a moment, and bring a smile to your face.

Matt Collins '00

I am the Content Art Director for Turn 10 Studios, a studio within Microsoft that makes the game Forza Motorsport. I've been working on this franchise since Forza 1 on the original Xbox. Previously, I've worked on titles for Nintendo such as Wave Race, 1080 Snowboarding, and Pokémon Puzzle League. I've always had a passion for building worlds in 3D and am always seeking the next innovation in photorealistic rendering techniques. I love all genres of games but am especially drawn to those that are true graphical showcases for their platform.

My educational background includes a B.A. in illustration at Plymouth State University, and a 2-year associates degree at Digipen Institute of Technology in Redmond, WA.

When I'm not making video games I spend a lot of time in the beautiful Pacific Northwest fishing, hiking, and kayaking.

Lynn Decker '84 - '02

Whitehead; Squam from Rattlesnake; Ogunquit Arch

I think of myself as a life-long learner and a visual artist.

In 1983 and 1984 I took courses at Plymouth State College to complete my Bachelor of Fine Arts degree at University of Illinois.

From 1985 through 1987, I completed a program in Art Education with instruction from Ellwyn Hayslip and William Haust. While teaching, I continued to take summer courses for personal and professional development.

In 2002 I completed a Certificate of Advanced Graduate Studies Program in Educational Leadership.

Following my retirement from teaching, I have pursued my education in watercolor painting and printmaking. I continue to take studio art courses in the summer. Landscape painting courses with Kathi Smith have taken me to sights around Plymouth and to Ogunquit and Monhegan Island, Maine. Living in the Plymouth area and my studies have both influenced my artwork.

I try to capture the beauty of the landscape of the Plymouth area and coastal Maine in a moment of time. It is an act of recreation, based on observation and previous experience.

I approach a scene as I approach a work of art: opening to its emotional draw, noticing carefully the elements that give it power, then applying my knowledge and experience. I can see how I would paint or print it. Sometimes creating something in one medium shows new ways of expression with another medium.

During a course with Annette Mitchell, while synthesizing viewing, techniques and media, I created a new printing process. I print using a polystyrene printing plate that has been coated with gesso. The image is pressed or carved into the foam. One area at a time is painted with watercolor paint and the paper is pressed onto the plate. Then a new area is painted and the paper is pressed in position again, continuing until the image is complete.

This new process has brought new experiences. These experiences have been added to previous experiences as a base for further experimentation, creating a spiral of creativity.

This spiral includes viewing art of my own and that of others, noticing, questioning, making connections, painting outdoors, using those paintings as subjects for printing, and reflecting on the results.

Working with this process is leading me to a feeling of incompleteness, paintings and prints not yet imagined. There is a compelling sense of tension, a push to continue exploring and learning, not only about making art, but about art and all its connections with my Plymouth community. Like Maxine Greene, "I am not yet, still not done inside myself" There is so much left to learn.

Sarah Dickson '15

Growing up in Plymouth, NH I was sure I would move away when I was older. While, yes, I did move away for a while, but my heart has always been here and as an adult I find myself drawn back. When deciding where to pursue my college career I knew Plymouth State University would be the best fit. Being in a place that makes me feel comfortable, doing the art work I love, was a no brainer. I completed my BA in Graphic Design in 2015 and was very fortunate to get a job right out of school using the skills I had learned at PSU. I continued to refine my abilities and seek out new design opportunities. About a year after graduation I returned to my home town, Plymouth, to work downtown at True Colors as a Graphic Designer. In my designing role at True Colors I am able to work on a wide variety of projects for clients from all backgrounds. My work covers everything from designing restaurant menus and business signs to promotional items, packaging materials, calendars, and more. The projects I most enjoy are those that I am able to incorporate my handcrafted artwork in. Merging physical art with digital art creates rich materials that are useful, compelling, and personally fulfilling.

Aside from being a working designer, I'm also an artist in my personal life. I create new works daily and continue to tinker with pieces that have been in progress for years. My home studio is where I feel truly comfortable and in touch with my creativity. My inspiration for new works from all over and I find myself not so much confined to one subject area, but rather working across a large scope of mediums, methods, and material. I prefer to vary my projects as well as media, and find that using less than traditional tools and supplies leads me to innovative approaches and pleasantly surprising results. It's a real pleasure when multiple medias can all be utilized in one cohesive work."

Tom Driscoll '83

Wentrus

This painting exemplifies many aspects of my development from my PSC days forward. It contains a lot of the general mark-making (not necessarily the calligraphic part) that I began to explore as a student at PSC. It functions as an abstract image, while also referencing the landscape; something that I pursued, but in a much different manner, in my BFA Senior Thesis work.

The title, "Wentrus" is an ancient term that simply means "winter". However, it has Germanic and Celtic roots, which I relate to my heritage. The choice of using a term that is @2000 years old also references another interest of mine; speaking visually in a raw and visceral manner to evoke a connection to our common primitive roots. It was executed in January, so it was a direct, felt and visual response to my immediate environment, which I believe allowed me to communicate that light, mood and sensibility most effectively. Creating that type of genuine conduit from myself to my audience was definitely something that I learned from my professors in the art department.

After graduating PSC, I went on to Cranbrook Academy of Art and achieved my MFA. I have been teaching in the Plymouth State Art Department since 1989; serving 10 years as an adjunct and subsequent years as a full-time faculty member. I coordinate the painting program, teaching all levels of painting and has also taught extensively within the drawing, printmaking and foundations programs.

Alexis Eynon '04G

Book

I am drawn to nature as my primary inspiration for my books. I love to play with color and pattern when creating a book in all of its parts, whether it be the cover, the sleeves, or the thread. Most of my books are given away as an expression of love or appreciation for the receiver. The act of holding a book, writing on its pages creates a deeper relationship, an intimacy, between the object and the owner. The colors and textures reflect my love of this place, the wildness of the mountains.

I graduated with an M.Ed. from Plymouth State University in 2004 and I have been teaching art in public schools ever since. In the art classes that I teach at Plymouth Elementary School I, too, strive to create space for the transcendent art encounter to take hold of my students. Whether they are a kindergartener inspired by making new colors or an eighth grader bookbinding, I hope to expand not only their knowledge of art but also allow for resonant, transformative creative experiences.

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Tasia Farwell '15

Encompass; Offshoot

These pieces were the first in the series of my work that took place in late 2016-present as an exploration of limited color palette, perspective, and movement. They were created from the fascination of natural phenomena involving light and elements, and the wild dark beauty of the natural world. These works also reflect a concentration with the fast paced and layering processes of working with acrylic painting.

Bridget Finnegan '17G

Bridgee Russian Nesting Dolls; Doc MacDoodle's Color Therapy for Adult: 33 Amazing Women/Animals

After majoring in photography in college I moved towards a career in graphic design and illustration. In many ways, I have let my path find itself.

Eventually that approach lead me to the University of New Hampshire where I spent 16 years in various creative roles. While I enjoyed my time at UNH I always have done my own work on the side. It is important that you be able to experiment and play with something that is yours alone. For three years I created illustrations for a blog. It doesn't matter that the blog never achieved a huge following. It provided me a goal and a place to experiment while honing my skills.

Following that project, I began creating illustrated books which I publish under my company, Dawdle Publishing. My first two books are coloring books. My next book, *Lake: A*

Loony Winnepesaukee Duck Tale is due out in November 2017.

These books lead to the creation of the Shrinky Dink® necklace in this show. The designs originated from my coloring books illustrations. After completing the necklace, I went on to create a line of earrings, pins and necklaces.

Kelly Goodwin '15

The Art of Branding

My experience of higher education was unique. I was interested in the *idea* of graphic design after working with medium format film photography. My passion for photography morphed into a curiosity for graphic design.

I was not the greatest student in high school—but I finally found my niche. Senior year I spoke with my guidance counselor about my options. I was told I could not make a career in photography and design, nor did I have the grades for college acceptance. Funnily enough, I actually believed him for a while. I found a community college in Massachusetts that accepted all students, but that didn't work out.

I transferred to the UNH to study business. It felt wrong... again. I transferred back to community college to finish an Associate's degree in graphic design. This was a stressful time, but my goal was to graduate and get it over with. Reluctantly, I made the decision to continue with school and applied to PSU.

Living in quiet Plymouth, I was able to focus more on the point of my art and the significance of design. I began taking

more studio art classes and truly experimenting with different forms of art. Everything that Plymouth had to offer felt so right: the campus, surroundings, and professors. To this day, I still reenact Dr. Hunnewell's enthusiastic lesson on how Freud's Id and Superego coincide with ideologies of art in ancient societies.

The Plymouth way of life helped me to get to where I am now—senior designer at a firm in downtown Portsmouth. While in community college, if you were to tell me I would be running a design office at this point of my life, I would have laughed at you.

If you were to tell me that during my time at Plymouth, I would have still laughed at you, but secretly believed you might be right.

Tyler Goodwin '11

Cosmosis

For this piece, I continued a process of testing what various metal oxides will do in interaction with glaze at high temperatures. I spent many hours on this experimentation both during my BFA studies and over the course of this summer. This platter is the result of numerous trials and reflects my interest in the mystery and magic of high fire ceramics.

Communication Breakdown

Communication Breakdown is a video work that relates to my experience at Plymouth in many ways.

The impression of the "communication" manhole cover was taken across the street from the D+M building, an innocuous piece of the cityscape that goes largely unnoticed, but has resonated with me for the last 8 years, a lingering idea that I always intended to revisit. It seems fitting that I completed the project during my return to campus for a summer studio course as part of my work toward my MAT.

My BFA thesis work while at PSU centered around the permanence of fired clay. The role of ceramics in archaeology and anthropology always intrigued me. These and other notions led to a body of work which aimed to appear to have been relics from the past, perhaps ancient pots dug up from the past. The video Communication Breakdown offers an interesting juxtaposition as the unfired clay lacks the permanence of its counterparts fired to temperatures of vitrification. The ephemeral nature of this work is a striking contrast to the vessels I have made in the past.

When I filmed the video, over a 10-hour period, I used my iPhone for the time lapse. The inability to communicate with others during this time was felt in a way I hadn't anticipated and seemed to harken back to the underlying concepts at play in the project. When played at approximately 600X speed this results in an approximately 1-minute playback intended to be looped.

The planned presentation of this video is to play it on the large old box TV via my VHS atop the A/V cart collecting dust outside my classroom. As we consider education as an element of the prospectus I am reminded how excited I was as a kid to see those ubiquitous A/V carts rolled in with a VHS queued up for the class. Nowadays my students can't focus on a laser projected video due to being distracted by their phones, an addiction that I condemn. However, when the time came to disconnect for 10 hours to film this video, I felt the noted lack of connectedness. As we think about the rapid pace communication evolves at, it is interesting to

consider the ways it breaks down, or perhaps the way it breaks down our ability to feel connected without it. Technological and infrastructural advances can create barriers as easily as they break them down.

Linda Gray '78

Seasons Changing; Southern Presidential Vista

Linda Gray has made a career in New Hampshire's arts and nonprofit fields since graduating from Plymouth State College in 1978 with a BS in Art Education. For a decade after college, Linda was a freelance fiber artist whose large applique wall hangings sold in galleries and juried shows and were commissioned by collectors throughout New England. For the past 29 years, Linda has worked professionally in three North Country nonprofit organizations while creating art in her free time.

In 2006, Linda began painting in oils, inspired by the landscapes she loves. She is largely self-taught and paints outdoors in locations off the coast of Maine and in the White Mountains as well as in the studio from her own photos and memory.

Her work has been exhibited in a number of group and solo shows as well as being included in several private collections. Her paintings can be found in Portsmouth NH at Valerie's Gallery, and occasionally at WREN's Local Works Gallery in Bethlehem and at the Mount Washington Hotel and online at lindagrayartwork.com.

Linda works full-time as a senior philanthropy advisor at New Hampshire Charitable Foundation, building charitable assets to benefit nonprofit organizations and scholarships in NH's

Lakes and North Country Region. She lives in Intervale, NH with her husband. She paints as often as possible.

Mike Heitz '13

Beneath Substance

Everything from how the paints are layered, the various ways the inks were applied, to the construction of the wood panels they are on, I learned from my professors and peers while here at Plymouth State.

Had you talked to me eight or more years ago the only thing I would consider to be art would be purely the representational. My ideas of what art was were not confronted here at Plymouth but instead I was given the opportunity to try and understand why I liked what I did. Over the years what I eventually found was that I gained more understanding of myself and the world through the non-representational. Concepts of chaos, determinism, time, and many others I still find myself thinking about could be evoked and portrayed in a more conducive setting of abstract painting.

This piece, *Beneath Substance*, brings together many of the techniques I learned and tried as a student with the ideas I continue to develop and insert into my work. The word beneath can refer not only to the orientation of the two-dimensional lines but also the beneath of the piece that is beyond the physical.

Kristin Horan '13

Through the Door; Trail

We are immersed in a visual world, and yet only a small amount of what we see on a daily basis impacts us enough to become an experience. There is a fundamental difference between passive and active seeing, and this transition of awareness is what I am specifically interested in. I investigate and recreate these moments of engagement, drawing from my own instances of active seeing, and then manipulate them in a variety of ways in order to explore and express the wonder of experience, memory, and the human mind. What results is an expression of spaces that rests in both life and the human consciousness. By deleting, amplifying, and rearranging certain elements of each image, I aim to provoke emotion, recollection, and experience, calling upon the viewer to delve into themselves in order to form an understanding and relationship with the work. I strive to discover how these experiences impact understandings of the world, how imagery is changed or interpreted based on memory, and how present experiences are indivisible from the past. Through image, one is able to tap into their deepest sense of self and understanding. It reaches through our known and explained and into the depths of our subconscious in order to speak to us using both what we are aware of and what we are not. It pulls out all of us.

When I first arrived at Plymouth, I had no concept of what printmaking was, and was uncertain of my identity as an artist. My courses in printmaking and relationships with my professors helped me to find who I am and flourish. They pushed me to grow, to question myself, and to continue to make work, even when I was unsure. These experiences, mingled with the environment around me, cumulated in this body of work. Even while in graduate school in the flat Mid-West, I continued to draw from my past. Craggy rock

formations, caves, and mountainous formations shape my prints, exposing my roots. A lasting impression.

Carol Jowdy '76

Water Lilies; River Running; Whiteface; Carol Jowdy Landscape and Design

I entered Plymouth State College as a 3rd year student after receiving an AA Degree that covered General Education courses. Therefore, 'art' was my sole, (soul) purpose. Jim Fortune instructed a class called 'Color and Design', a required course. He told a story one day about a trip to Bali, or some such place, where he was asked "What do you 'do' in New Hampshire?" "I teach art!" he replied. "You *teach* art??" I can see his face as if it were yesterday, because his words deeply shifted my awareness. In Bali, *teaching art* was a foreign concept, incomprehensible in a culture where art and life were one. I knew this in my heart, that art and life were inseparable, yet it empowered me to simply 'Be' artful every day on earth, rather than learning to 'be an artist', to receive my degree.

Needing additional courses to graduate, I enrolled in Khuan Chong's "Politics and Government" class. So, inspired by the brilliance and grace of this professor, I proceeded to take every course to be taught: History of SE Asia, Foreign Policy in the People's Republic of China, etc. I vowed to go to China the day the doors opened. In 1982, I landed myself on a Garden Tour to China and Japan. I attended as an explorer, and as a painter of floral motifs. Who knew, 20 years later I would be studying Sustainable Landscape Design at The Landscape Institute, at Harvard University...?!

By 1989, I became bored with watercolors and floral paintings that were mostly copies from nature, not nature itself; not quite photorealism, but completely unsatisfying. I headed to Graduate School of Fine Arts, Penn School of Design, University of Pennsylvania for Painting and Printmaking where I was instructed to haul out the oil paints and dump the watercolors. Painted stuff I could 'see', ...questioned everything, read everything, lived everything. As an educator at PSU several years later, I decide to hated oil paint and paint brushes, and I discovered the Encaustic medium. Palette knives, no drying time, heat stuff up, mush around; and for the first time, I painted from my head and my heart, from dreams and from experience-not from seeing!

Epiphany!! Boredom brings inspiration!

Got to a place in life where I wanted to do something important with my art; I wanted to make a difference. Connecting my love for beauty with personal concerns for the welfare of our planet became my mission. In Graduate school once again, (last round), for Sustainable Landscape Design, where I exercised and combined everything I love. Best Management Practices (BMP) are taught by creating low impact, environmentally responsible, resilient design that includes native species, edible plants, rain gardens, xeriscaping, pollinator gardens, livable landscapes.

Today, at PSU, I teach Drawing, Creativity and the Visual World and The Art of Sustainability, where I inspire students to craft a sustainable, artful life of learning, loving, helping, wonder and curiosity that sustains themselves, future generations, and this precious planet we call 'home'.

PSC helped craft this journey. As an educator, PSU and our students color my world and continue to lead me to uncharted waters. 'The Raft is not the Shore'. Wonder abounds! Namaste.

Chris Lee '05, '06G

E. Pluribus Unum

I create mathematically constructed forms to produce works that are only simple from the outside. Those works have been ones that have come from a visualization of the mechanical and constructed world.

Shandra McLane '08G

Ecology Glass Series

As a graduate student from Plymouth State University, I have been given opportunities to expand my career on various levels. My degree had qualified me to teach, participate in local, national, and international programs, and expanded me personally as an artist. The support that the University has given me has been invaluable to success and continues to encourage me grow as a life-long student.

Elysia Holland Michaelsen '10

Coming Soon

For the last several years, my studio practice has been centered on the idea of place. Using found objects, personal imagery, and site-specific installation, I document my experiences, interactions, and findings with my immediate landscape. While I would love to take full credit for this methodology and say that it developed very organically,

hindsight is 20/20 and I can trace it back to a conversation in my Painting I course at Plymouth State University. Professor Tom Driscoll asked the class to spend time in the landscape, take a photograph, and bring a copy back to the studio from which to complete a painting. The objective of the assignment, I believe, was to learn how to navigate painting from a photographic reference; when to use it and when to resolve the painting without it. A fellow classmate forgot to complete the initial part of the assignment, so she brought in an image of a beautiful view of the changing leaves along the Pemi River from a last-minute Google search. Unfortunately for her, it was April... and the leaves were not blaze orange at that time. Obviously, this was not lost on Professor Driscoll. In a very diplomatic way, I'm sure, he discussed the importance of sourcing one's imagery and how that impacts the content and success of the work. While it was not the main objective of the assignment, that lesson has stuck with me and only strengthened the conceptual ground of my practice.

Krystal Morin '11

Choir and Solo Performances

Krystal Morin is a graduate from Plymouth State University with a Bachelor of Science degree in Music Education. She is in her fifth year of teaching music at ConVal Regional High School in Peterborough, NH where she conducts five choral ensembles and teaches general music courses. She is the current music director of the youth choir, Second Generation Manchester Choral Society (2GMCS), and teaches private voice and piano at Manchester Community Music School. She sings and serves as the assistant music director for Manchester Choral Society, serves as the president of

the NH chapter of the American Choral Director's Association and serves on the board of the Contoocook Valley Visual and Performing Arts Center Committee. She also sings with the New Hampshire Master Chorale, VOICES 21C and travels every other summer with the NH Friendship Chorus. Krystal also works for the NH Music Festival and helped develop the New England Choral Institute, an affordable, one-week summer intensive for singers and conductors.

Richard S. Mundy '71

*Reflections; Cass Mill Road Barn – Alexandria, NH;
Custom Fabric Design*

After six years of art teaching at Inter-Lakes Jr./Senior High School in Meredith, NH...I attended Pratt - Phoenix School of Design in NYC, taking courses in textile design and at Parsons School of Design a course in greeting card illustration. This leads into the explanation of this second entry...a custom fabric design I did while working as a colorist and designer for Bloomcraft, Inc. in NYC. I was also a freelance colorist for Wamsutta and Burlington Industries.

Brian O'Hare '99

Shino Pitcher; Copper Red Bowl

Finding your way as an artist after school is a journey into the unknown. Like most students, especially in the arts, I left PSU with a degree and an ambition to contribute my passion

for ceramics to whomever would appreciate it. I spent a number of years learning the production side to ceramics working for Simon Pearce and various other potters. It was a way to develop the skills needed to make a living doing what I love. In 2004, I started Ripple Pottery and through hard work and tenacity I've watched it grow to where it is now. Located in Rumney my gallery sees a steady flow of visitors, many of whom have collected my work over the years. There is a satisfaction in knowing that so many people throughout the course of a day use and admire something that I have created. What more could an artist ask for?

Laurel Ostiguy '97

"The Last Goodbye" novel series

I started college in the fall of 1993 at Plymouth State. I was a health and physical education major and played Field Hockey for two years. I graduated in May of 1997. After graduation, I moved back home to New York and began working at my father's car dealership. About a year later, I accepted a job in Boston and off I went to the big city. With higher education always on my mind, within a year or so I accepted a position at Northeastern University in Boston with the men's and women's ice hockey program and started working toward my goal of getting a Master's degree. I worked full-time during the day and took classes in the evenings. In June 2003, I walked across the stage at the TD Garden and received my Master's degree in College Student Development and Counseling. I always loved the excitement of higher education and the potential it unlocks in students. The more time I spent in this environment, the more I realized that I didn't just want to experience it, but I was inspired by the aforementioned and I wanted to write about it.

Ivy Page '07

“In the Ground”; “Ode to a Spirochaete: Borrelia Burgdorferi”

After graduating from PSU in 2007, I started my MFA program at New England College studying poetry. I started submitting work to journals my final semester in the MFA, June 2009. I was fortunate to find success in both poetry and the textbook world. I taught at nearly every college the state of New Hampshire has, including PSU, for eight years. I started an international poetry and art journal, *Organs of Vision and Speech Magazine*.

I thought my path was set. But life has a way of changing your plans. I got diagnosed with Chronic Neurological Lyme in 2011. This led to me having to "retire" early from any sort of teaching due to the physical and mental complications from the Lyme.

This isn't the end of the story. I am now running *OVS Magazine*, *Epic Protest Poems*, I have two poetry collections (*Elemental* and *Any Other Branch*) that I do readings for, and a textbook on creative writing. I also have 17 chickens, a duck, three dogs, three cats, gardens and we care for my mentally ill brother-in-law who lives with us.

We decided to stay in Plymouth, because of the culture and people. My husband is also an alumnus, and we think PSU offers a great education, and a wonderful place to start your journey in life. Just remember, you never know where your "plans" may take you. You will only get what you put into this life, so give it all you have!

Kat Pantos '08

Pantos Project: DANCE

Kat Pantos received her BS in Dance Performance and Management from Plymouth State University under the direction of Amanda Whitworth. At the start of her career Pantos was a touring member with Urbanity Dance Company, (2008-2011) performing at various venues throughout New England, New York, and Texas. Pantos moved into roles including Associate Director, Choreographer, and Summer Intensive Director. As a founding member of Tributary Dance, NH Pantos joined the Manchester Choral Society in collaboration for, Carmina Burana. In 2013 Pantos founded Pantos Project LLC, a project based professional contemporary dance company in Boston. Pantos's work with the company has been presented at Jacob's Pillow Dance Festival, Ailey Citigroup Theater, Jose Mateo Ballet Theatre, Dixon Place, Hanaway Theater, The Actors Fund Arts Center, and more. Plymouth State University featured Pantos as an 'Alumni in the Arts' hosting Pantos Project to create and perform an evening length show at the Silver Center for the Arts. Pantos has had the pleasure of performing works by Larry Keigwin, Robert Battle, Hani Abaza, Amanda Whitworth, amongst others. Most recently Pantos became an adjunct faculty member and commissioned choreographer at Salve Regina University.



Honing in on human experiences to create and perform artistic and entertaining movement. Educating young artists to develop and share their artistry through technically driven and emotionally charged classes and workshops.

Boston based contemporary dance company, Pantos Project is committed to creating and performing the athletic, honest, and innovative work of Artistic Director, Kat Pantos. Founded in 2013, Pantos Project made its premier at the Dance Soiree showcase in New York City at the Ailey Citigroup Theater. Pantos was chosen as one of ten featured women choreographers at the Women in Dance Series for 'She Said, She Said' reviewed as 'satisfying fluidity'. Since its premier, Pantos Project has performed in numerous festivals some of which include Dance for World Community, 8 In Show, NYC10 Dance Initiative, Massachusetts Dance Festival, and Brooklyn Dance Festival among others. Pantos Project has hosted two evening-length shows at Boston University's Dance Theatre, BEHAVIOR & STABILIZE. In 2015, Pantos Project was invited to present BEHAVIOR at the highly acclaimed Inside/Out Series at Jacob's Pillow. Most recently, Pantos Project was chosen to bring site-specific dance work to Boston's culturally expanding Seaport District through Epicenter Experience. Pantos Project believes in the development of an artist at a young age. Our classes and workshops seek to provide technically driven combinations while promoting vulnerability through movement quality. Respecting each student's abilities and training, Pantos Project provides a welcoming and encouraging environment for students of all ages. As dance educators, we strive to inspire students to develop their own artistic abilities while continuing to advance technically. Pantos Project offers Open Company Class as well as Winter and Summer Intensive Programs annually in Boston.

Marjorie Albano Renno '99

Reminder; Moment; Support

My work is an evolving exploration of how our physical interactions with nature meaningfully bind us to the world. I am an avid walker who is deeply influenced by my physical environment. This aspect of my artistic process is rooted in my experiences at Plymouth State, which introduced me to the inspirational beauty of the White Mountains region. My current body of work is primarily composed of silver and porcelain pieces that fit in the palm of my hand. Here, I am transforming found objects from my environment in an effort to preserve them and, in effect, a single moment in time. My goal is to distill these experiences down to their very essence. During the firing process, where the porcelain is vitrified and the silver is sintered, the original decomposing organic form that had been coated in these materials is destroyed and leaves behind a permanent reminder. The intimate scale of this work is intended to draw the viewer in to investigate these complex forms and make personal connections to ideas of fragility and preservation. Ideas that were first introduced to me as student more than two decades ago in the 3D Foundations course at Plymouth where we were challenged to create a sculptural installation in nature from natural found materials and observe its transformation over time.

Brooke Reinhold Richard '14

Spray River: Banff National Park

Merging the act of creation with life experiences had traveling, hiking and my studies contributes to my desire to transfer visceral imagery from memories into something tangible. I establish familiar and reminiscent environments, yet often unidentifiable. There is beauty and allurement in vagueness. Encouraging the viewer to create their own understanding. And bringing to focus what I consider to be

the most uncontrollable and powerful, a freedom to your own thoughts and memories.

All of my developed landscapes are reminiscent of the past, relevant to the present and potentially a tale of the future.

Marina Rodriguez '17

Farmhouse Bowls

After graduating Plymouth State, I felt pretty lost on what to do, and where to go. I decided to push myself to take a Ceramic class in the summer while also simultaneously working full time in preparation to move. With not being prompted in my class, I had to push myself to really focus in on what I loved doing. Throwing on the wheel and functional pottery went hand in hand with what I enjoyed in ceramics, along with the immense support from my peers when it came to sell my pieces. Since graduating from Plymouth State, I feel compelled to move onwards to bigger opportunities which pushed me to move across the country. In my future, I plan to continue my education and practice as a studio potter and pursue my masters in the next few years!

Kristin Sarette '13

Paper Ends Blends; Paper Ends Blue

Since becoming a printer, I have found sanctuary in the print workshop. No matter which workshop I am in, the familiar smells, machinery, tools, and ink let me know that I am always welcome, and have a place to call home.

These prints focus on the small, familiar sights present in every workshop, anywhere in the world. Paper ends are the part of the paper the printer will tear off when creating the correct size of paper for the current print they are working on. These scraps, or ends as we call them, are then used to make drawdowns for prospective ink colors to be used in the editing process.

In this series, I'm using these everyday objects found in my personal place of refuge as a talisman of sorts. By worshiping the small and acknowledging the synergy brought about by the many roles paper plays in the workshop, I can begin to understand the greatness in the humble and the true value of the process, not just the product.

Paula Scott-Moriarty '74

Poised

Ready to attack and protect his young or comfortable with the space between us? This male Canada goose was poised for either response. After sitting quietly for several minutes observing him with his mate and young family I thankfully concluded it was the later. I love the position of his leg as he decided there was no threat and his extended neck relaxed into his chest. This painting became the centerpiece of several in a series of the pond and its goose family.

Having spent my adult life in this area, after graduating PSC in 1974, has given me a love and devotion for its vast subject matter. My artistic maturity can be attributed to the natural world that calls to me daily and teaches me lessons about observing, about color, space, and relationships of

space and matter. The educational process never ends and is endlessly rewarding. I merely have to show up, pay attention and deliver with great joy!

The Waterfall

Painting water is a true delight. Thankfully, there are a great many places to paint it in this area of lake, rivers, and mountain streams. This little gem is not far from where I live and on this particular morning the sun was just peeking over the trees and softly lit the walls of the ravine and the bit of the frothy water cascading over granite rocks. Nature itself has a way of always presenting contrasts; light and dark, soft and hard, rough and smooth, warm and cool. Capturing it and passing it through my eyes, heart and brush is deeply satisfying.

Following my creative instincts has always been an unquestionable force in my maturation as a painter. The professors that I had in the Art Ed. Program 1970-1974 taught me to look within myself and listen to those creative voices and to be joyful in exploring the artistic possibilities. They set me on a firm foundation with the skills and the artistic license that have benefitted me heart and soul.

Hannah Marie Smith '15

Forest Floor Studies 1-11

Forest Floor is an ongoing project where visual phenomena are simplified utilizing photography and printmaking. During time spent in forests I have cataloged 6"x6" units of the forest floor. Working from photographs I break down the complex information into a black and white binary. Working

in this controlled format I am able to deduce the complex interweaving into a pattern where structural relationships are highlighted.

Plant Study 2; Plant Study 4

The drawings are a continuation of the tracing /drawing work that I started as an undergraduate. Playing with light, object, and mark to record time and effort.

Paved

This work is a culmination of my studio practice since graduating from Plymouth State University two years ago. It combines the close observation of my surroundings, learned and fostered by PSU Faculty both in and outside the art department, with an awareness of materials innate ability to hold meaning.

Kara Smith '96

A Wrinkle in Time

In pursuit of my Master's in Art Education, I took an Assemblage class with Santiago Hernandez at the Art Institute of Boston now known as Lesley University College of Art and Design. The assignment was to create an abstract assemblage that reflects the idea of nature through found and constructed objects. I thought of all the time I spent hiking, and communing with the trees in Plymouth, NH. I reflected on my coursework at Plymouth State: Art with Professor Kressey, Astronomy, Conservation, Weather and Quantitative Reasoning. I thought about nature, circles,

spirals, math, time and mankind's relationship to nature. Now, in the heart of Boston, I was looking to express the idea of nature through art. I rode the green line to Brookline Village and walked about the neighborhood looking for a tree stump. I had seen some tree stumps along the T tracks and thought that'd be a cool juxtaposition to get a city tree stump to be the foundation of my sculpture. This tree stump which became the foundation of my sculpture rode the green line back to Kenmore Square with me back to the AIB building and the woodshop. Each element of this sculpture is meant to express this interdisciplinary idea of nature that had been formed in my undergraduate studies.

Kimberly J.B. Smith

Demens Draco

Although this sculpture was created in 2016, it speaks to a lifelong trauma that I am only now sharing about. The sculpture is about mental illness and it is quite raw to me although I have spent my life trying to help and cope with a parent with mental illness. Only recently has my mother dealt with paranoid schizophrenia after decades of denial. It has been a dark cloud for my whole life. However, when she agreed (after numerous interventions) to seek medical care, forgiveness washed over me and I am trying to enjoy my mother now for the first time.

Going off to college was something I had looked forward to and I saw it as a way to escape what was happening at home. I saw Plymouth as an opportunity to define myself in positive ways. My artistic vision was not fully developed but I carry some formative memories from that time. Mr. Jim Fortune, my all-time favorite professor, took my brand-new painting brushes and marveled at their beauty. I felt his

passion for art making and must admit, the fact that he loved my early paintings was quite validating. I remember Mr. Terry Downs demonstrating how to silk screen without making a mess. We all made a mess! Mr. Warren Angle taught ceramics, my specialty at the time. I loved clay making and made my sculptures in clay for years. However, the weight of shipping clay sculptures to shows and the amount of breakage has led me to work in mixed media. I still teach wheel thrown pottery in the summers at Wolfeboro Summer Boarding School. My elementary students find clay magical and I have published articles on their work.

Demens Draco was inspired by a 1940's book titled Psychopathic Personalities. Excerpts from the book line the edges of the red dragon. Members of a percussion band bang drums and smash cymbals inside the dragon's head. The dragon is has two tails. The second one is an antique crumb tray that is tagged with a message of hope.

Art & Zen

I have two degrees from Plymouth State University. My first degree was a B.S. in Art Education, 1980. My second in 2014 is a M.Ed. in Neurodevelopment. Both degrees have served me well as I define who I am, devoid of positive family memories. Plymouth has helped me to see the positive, find role models and internalize information via the written word. Early on, I began collecting art books and went to every book sale I could find. My collection began at college and has grown exponentially.

My second degree was intellectually inspirational. The professor who taught the lion's share of neurodevelopment courses was Beth Reed. I hung on her every word! Content on Growth Mindset, Grit and more has honed my teaching. Neurodevelopment has helped me teach students who come from low socioeconomic conditions. The content has helped me too. I now understand, for example, that my upbringing

was seen through the lens of a fixed mindset. A mindset that was fixed and distorted.

This book was originally a book on Prehistoric Art. I have saved all the beautiful images for my art teaching, something I have been doing since 1980. The blotter edges and pencil holder are from my Grandpa Brown's estate (my father's father) and were crafted by an unnamed artist using the technique of repoussé. The two fit together to represent my past and my future. The utilitarian purpose of the piece is to achieve a positive end.

I have held on to the desk set for decades. I wasn't ready to use them until now. During my freshman year at Plymouth (1976), my father died suddenly at 45. I was paralyzed by the events in my life but now I can use these objects for good.

Non-Utilitarian Object 1 & 2

My first use of this tomb shape in sculpture was in ceramics class at Plymouth. I made a large slab sculpture in the shape of a historical gravestone. To this, I added a wheel thrown neck to the top, creating an opening to the object. This is a shape that has reoccurred in my work many times and I am drawn to it for some reason.

This sculptural work is in two pieces because I have been integrating antique crumb trays into my work for the past couple of years. Many crumb trays have a second tray or a brush. My first crumb tray sculpture was pure serendipity - a crumb tray I had picked up at a barn sale came together with an altered book piece I was working on. I now have quite a collection of crumb trays and often use them in my work. This set of crumb trays are pewter and are attributed to the Nekrassoff Company. This work of art features covers of antique books with their embossed surfaces. The embossing is evident to the viewer upon close inspection.

Upon thinking about Plymouth and my artistic beginnings, it would seem that I have always been drawn to old items, relics and objects that have a history. In my time at Plymouth as an art student, I was painting old carousel horses with an added layer of brown patina to show age. I was photographing abandoned cars in the back woods of Plymouth. I recall Mr. Batchelder (the photography teacher) liking them enough to inquire where the cars were. Additionally, my Grandpa Brown's house was eclectic (bordering on hoarding) and there were many treasures there as well. Perhaps at one time, losing myself in these objects was an escape. Now, they provide extraordinary inspiration to me.

Noelle Stillman '13, '14G

Rabbit

The development of my public art practice stems from a consistent desire to embrace all communities through my work. My dedication to my street practice not only challenges me to release my artwork to the public consistently, without fear and hesitation, but to consider what equity through the arts means for all communities. Finding a deep sense of our national community during my studies at PSU, I continue to search the pathways that connect our varied societies; national, global, environmental, and human. My street practice allows me to embrace this facet of the equity within my work by not only placing the prints back within their inspired environments, but also engaging the public in an opportunity to interact with art in free and open spaces.

In musing of my time in Plymouth, my professors bore on me the desire to consistently beg the question, "Why?". This

question led me on a journey of seeking steadfast intention as I not only reflect on my artist practice, but also within my pursuit of the art of living.

I find the quiet to create connective moments between communities. Whether it is within the subtle rhythm of a carving, or tucked away amongst the branches of the blooming bougainvillea bushes, I seek sacred spaces for my work to create a 'flashbulb' moment for another. By orchestrating intentional deviations in the everyday, we diverge from the static path, stop, pause, and become present.

Jane Grant Tentas '82

View from Rattlesnake Mt.

Attending Plymouth State, and being surrounded by mountains, still influences my work today. This print of the view from Rattlesnake Mountain was inspired by a photo taken by my youngest daughter, Emily, who also attended Plymouth, and recently graduated with a BFA in Graphic Design. Being able to express our love of nature and art, through our shared connection to the university, is special to me.

As a high school art teacher for over thirty years, I am thankful that my time at Plymouth State brought me into a career I love. I also found life-long friends, and recently I had the opportunity to exhibit my prints alongside several of my professors who greatly influenced my work while I was a student.

White Mountain Stream

This print of a rocky stream embodies the concept of finding one's peace in nature. To live in the small state of New Hampshire, and to be able to easily explore a wide variety of environments, from the lakes and streams, the ocean, and the mountains, is a privilege we share.

Goffstown Stream

For some reason, I am drawn to this small stream that I pass on my walking route around town. I frequently stop and take photographs of the seasonal changes that occur. During spring rains, the water rises dramatically, while in the summer, it trickles, and almost disappears behind the green foliage. In autumn, the leaves fall and the colors change again, red berries appear on small shrubs, and the Uncanoonuc Mountains are visible again. The first snowfall brings back a more monochrome palette, and sweeps away the detritus of the year.

Takuya Yoshida '10

Mother and Flower

First, they taught me how to see. Seeing is the foundation of paintings. Seeing nature in Plymouth, I was taken by the beauty around there. At the same time, it was impossible for me to copy nature in paintings because nature is the greatest of all creations.

I recreate the nature with colors. Color has infinite possibilities with combinations and mixing. I feel joy when I

put colors next to each other on canvases and they talk such as poetry. I don't create the nature but express beauty and feeling of the nature with colors.

The time I spent in Plymouth State University was precious. Since, I learned how to see. I appreciated more beauty in nature and every day became newborn experiences. I am continuing practice of how to see and make more paintings.