

***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

Grace Bartlett '74

Human vs. Nature: Nature Wins

During my years at Plymouth State (College) University, I was encouraged to think about relationships and how things interacted, whether in the biology lab, in mixing plaster in art class, in anthropology, or in English composition. The wonderful setting in the foothills of the White Mountains also influenced that dialogue, through hiking and through beauty. These threads of relationship and natural setting have continued to weave their way through my life and my artwork.

Olivia Benish '13

Moonlit Graze

When I first drove over the Pemi into Plymouth, I fell head over heels for this quintessential college on the hill with vine covered, brick buildings and lush green quads tucked amidst the picturesque White Mountains. My four years here were filled with an abundance of memories; those experiences significant or trivial often put me into a nostalgic trance and leave me longing for days gone by. The countless hikes up and down High Street hill back and forth from D&M seem much less of a bother in hindsight. It's these days spent in the studios, days of exploration, self-focus yet surrounded by peers with guidance committed diverse professors that I miss the most.

Plymouth and its surrounding beauty has largely affected my work as I focus primarily on natural subjects. However, college comes to my mind. I was a freshman, looking to get more involved with the Art Department and had stumbled

upon the Art & Art History Club. There I met a dynamic group of students who encouraged me to pursue my creative path and immediately got me involved.

The meetings and events were just as entertaining as they were enlightening and, of course, I looked up to the upper classmen, especially those in the BFA Program. One evening early in the semester we were discussing painting and one of the BFAers stated they hated equine art. This person said they did not understand it, didn't enjoy it at all and spoke as if it was lesser art, something only an amateur would create. My heart sank. Having been a horseback rider since I was seven, I have always had a deep connection with horses. I find them to be incredibly stunning and powerful animals that I often drew. I said nothing but for the next three years I repressed the urge to draw anything equine related. While I took this unintentionally offensive opinion personally, it encouraged me to explore other ideas and push myself out of my comfort zone. I created work that was more abstract, focused on the human figure and really did not commit to one specific, style or medium. However, after years of critique and discussion you learn pretty quickly as an art student what to take to heart and what to let in one ear and out the other. By my senior year, I slowly started integrating the equine back into my artwork because at the end of the day, that's what it is, MY artwork.

Today I work a 9 to 5 office job that is less related to art than I would like to admit. However, I work at a *Paint and Sip* studio part time. And, I started a brand for equine & canine portraiture and gifts, *The Pony & the Pooch*, on Etsy. I do my best to spend time in my studio creating for myself as much as possible and I am also exploring my options to get back into the art classroom full time as well as possibly make my way back to New England. So when I do find the time to create for myself, alone in my studio, you can bet I am going to paint whatever my heart desires. Whatever makes my heart full. And for me that is horses. At least some of the time!

Carla Voelcker Blakely Collins '07, '09G

Still from the Installation Video:

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.

See the full installation at the Museum of the White Mountains.

Dan Bosco '14

Amateur Ornithology

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 area, its peaceful solitude, 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.

Daniel Brevik '11

Performances from Ricky Ian Gordon's "29"

Daniel Brevik, bass-baritone, grew up in Holliston Massachusetts. He graduated from Plymouth State University with a BA in voice. In 2014, Ricky Ian Gordon selected Danny as his bass-baritone to premiere his new opera "27," and tailored the role of Earnest Hemingway specifically to Danny's voice.

Brenda Caswell '76

Enameled Plates

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

Forza Motorsport Promotional Videos

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 WaveRace, 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.

Katie Cotnoir '12

Venetian Moments

During my undergraduate studies at Plymouth State University, I studied Art Education and Oil painting. My paintings included large studies of the human facial features, as well the exploration of painting with a few simple marks to create a form or structure.

After graduation and finding a full-time position as an elementary art educator in central N.H., I quickly discovered the challenges of continuing to create my own work while simultaneously teaching our young artists.

As a graduate student through Boston University, I decided to take advantage of a 6 week study abroad opportunity, allowing me to paint and draw in Venice, Italy. It was through these courses that I began to truly understand how to engage a viewer in my work. I focused on the people of an environment and the objects that make that place unique. Each painting can be characterized as a memory, rather than an exact replica of that place. What did the atmosphere feel like? What colors contrasted against others, and where was the light prominent?

Today, I am working to continue studying the environment that surrounds me in my beautiful home state of New Hampshire.

Mary DiBurro '16

Trimming

Throughout my undergrad career, I struggled with a battle between exposing personal issues and attempting to conceal a fundamental fear of being “flawed” by overcompensating with technical skills in my art making. With the help of mentor relationships developed during my time at PSU, I was able to overcome the need to make “perfect”, meaningless artwork in order to validate myself as an artist. My journey to the development of an artistic voice allowed me the ability to use art making as a cathartic experience to work through interpersonal issues by visually articulating them in a way that married narrative qualities and

refined craft to create works that were truly meaningful and engaging.

My current work exposes a lifelong battle of the need to be in control and how this cognitive dysfunction manifested itself in physical ways. This installation represents the disconnect between how I measured perfection and validated myself based on these beliefs. This piece is broken up into segments, intertwining geometric and abstract shapes, which illustrate the tension I experienced with body dysmorphic disorder throughout adolescence and adulthood. The ability to visually articulate this experience encompasses the skills that I learned during my time as PSU and works to demonstrate the ability to effectively translate an emotional experience into a relatable visual manifestation.

Matt Dolliver '16

5 Seed and Feeble Swimmer; Contradiction; The Groove; Velvet Red

Matt Dolliver is an avid musician and educator based in Burlington Vermont. Matt graduated from PSU in 2017 with a degree in Music Technology. When he is not touring with his band Swimmer, which was founded at PSU, he is busy teaching saxophone and piano lessons, gigging most weekends, managing and booking bands, among other activities revolving around music.

Matt is a saxophone player at heart but has recently began making a name for himself on the keyboards as well in recent years. He is the founder of Unison Music CO, small booking agency, and recording studio out of his home in Burlington

Melanie Donahue '09

Songs Composed by Melanie Donahue: *Eire; Celtic Voyage; Remember*

Melanie Donahue is a composer and a music and drama teacher for grades K-8 in Vermont. She graduated from Plymouth State University in 2009 with a Bachelor of Arts degree in music. She has three published compositions for band by Alfred Publishing, two of which are editor's choice for JW Pepper, the largest sheet music retailer in the world. She is currently working two pieces for Jazz Ensemble. Melanie lives in Littleton, NH with her husband and four daughters.

Alexis Eynon '04G

Cups

I am drawn to simple, beautiful forms in my ceramic work. I believe this is because I see the work as a distillation of my personal experience with the material and act of creation. Those moments with material are then translated to the finished object, an intimate expression of the relationship between artist and creation. When the work is then used or given away it takes on another layer of meaning and life in the hands of its new owner. Each time the cup is used it becomes associated with the context of that experience. One of these cups is chipped; rather than looking at it as damaged I like to think of it as well-loved. After all, it is my favorite cup and gets used quite often.

These ideas crystallized in a transcendent two week workshop I took with Alleghany Meadows at Haystack Mountain Crafts in Deer Isle, Maine in the summer of 2015. It was there that I was able to come back to my roots as a potter, to interact with the clay and the place that is coastal Maine, to create this cup. I went not only as a potter but as a teacher, eager to learn whatever my instructor bestowed upon us. I found inspiration in his work and philosophy as an artist as well as his methods of teaching and facilitating our art experiences. It reminded me of my love of interacting with clay as a medium.

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.

Tasia Farwell '15

Luminous Phenomena

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

Animal Necklace

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 Winnipiesaukee Duck Tale* is due out in November 2017.

Mac Fullerton '17

Prospective Student Postcards; Plymouth Magazine 2017 Fall Issue

I am a 22 year old Graphic Designer from Ashland, NH. I attended Plymouth State University and received my BFA in

Graphic Design with a minor in Media Studies in 2017. While working towards my degree I did a work study and fellowship at Plymouth State University's Marketing Communications and Creative Services department. During my time at MCCS I worked with many different departments such as Admissions, Alumni Relations, and the Music, Theatre, and Dance Department and gained a great deal of experience in a real office environment. Before graduating this past Spring, I was offered a job there as a Graphic and Digital Designer which I accepted and began working full time in July.

I have also done some freelance design work. Recently I designed and built the website for a local restaurant, The Last Chair. I find a lot of inspiration from keeping up with current design practices and seeing designs from other countries. I am looking forward to continuing to gain experience in both digital and print design over the next year working at Plymouth State University.

One of the projects I have worked on during my time at MCCS is the Fall issue of the Plymouth Magazine. This was a large undertaking not only by me but from many people in the University. Each issue contains a multitude of information and my job was to consolidate and put it all together. Much of my time I spent working on layouts and working out where stories would fit in the overall structure. It fortified the importance of planning to me as well as working under a strict timeline. The final product is not only a culmination of my work but also the work of many individuals across campus and further.

Tyler Goodwin '11

Round Vessel

The work I have done this summer while taking my first ceramics course in 6 years allowed me to pick up on threads left behind at the D & M studio many years ago. These works indicate my appreciation for historical ceramics and the forms and decoration are decidedly simple for this reason. Many of the pieces I did during my BFA walked the line between appearing as historical objects and contemporary art. This spirit continues in forms that although more refined than past works, still embody that vision.

Jennifer Heater '93

Horses; Water Tower; Lawrence Building

Art has always been a motivating force in my life, even before I chose art as a livelihood.

I have gathered my inspiration from many different sources and have taken concepts from them in many different ways. First, Eric Carle, a children's book artist, his use of color and texture through simple shapes and playful composition has made me think one can say a lot with a little, it is better to under state. Another great artist was Marc Chagall whose use of intuitive use of color and light in his work creates an almost ethereal feeling. I have also been moved by many of my friends who are also artists; something that amazes me is that everyone who is given a problem comes up with a different solution. I feel that my use of geometric and organic shapes interact to create a dramatic use of space, color, and balance.

Jennifer L. Heater is a freelance artist and teacher of art in several disciplines. She graduated from Plymouth State College in 1993 with a BFA in Graphic Design. She went on to achieve a Masters in Illustration (1997) from Savannah

College of Art and Design, in Savannah, Georgia, where she graduated Magna Cum Laude.

Jennifer is a life-long resident of Chelmsford, with over ten years of graphic design and illustration experience. She has also served on the board for the Chelmsford Art society for the last ten years and is charge of yearly scholarship awarded to a student going to art school.

Jennifer's works have been published in academic magazines and trade journals. She has also has several award winning pieces from the Chelmsford Art Society and the Parish Center of the Arts.

Kristin Horan '13

Remembering and Forgetting

We are immersed in a visual world, and yet only a small amount of what we see on a daily basis impacts is 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.

Keri McLeod Jolley '97

HumanNatureScapes Series: Screen Door; Swiss Clock

Landscape equals serenity, mystery, and within it a story of all who have been there previously. Our contemporary landscape, as much as we do not want to believe, contains fragments of people's lives, thus is not truly pristine. From this, comes the surrealist touch of which I am attracted - objects out of place within a natural space. While in Plymouth, I took my first photo course and felt a passion, an obsession for photography; I found myself photographing and developing massive amounts film in the D&M Building's darkroom to painstakingly create photomontages with two to three negatives to create one image - before Photoshop was being used. This was also the point that a surrealist style

entered my work and has remained. This image was part of my thesis at Savannah College of Art and Design, where I went on to earn an MFA in Photography after teaching visual arts in an international school for three years in South America - and since then in three other international schools.

It was 1992 & I didn't know what I wanted to do with my life. My father was visiting me at PSC and we went to the library. He made me go through the two volumes of a career book set - page by page - to figure out what I was remotely interested in. I had the wonderful luck of taking a drawing course with Cynthia Vascak and narrowed it down to Art. I soon found out that I was at the only school in NH with a degree in Art Education. My stars were aligning. I worked with Very Special Arts NH for the Art Education Program at PSC and continued with them after graduating for two more years via AmeriCorps Vista. I wrote a curriculum that integrated The Arts (visual, drama, music, dance) with literacy and coached Vista members and parents on how to best further children's literary comprehension. This led me later confidently to a career as an international educator. I am indebted to the Art Education program at PSC, especially Cynthia Vascak, and Marlene and Aaron Witham for telling me about international schools and Daryl Carlson for his knowledge and passion of photography, as I am currently starting my 13th year of teaching overseas (mostly photography and graphic design). This image references various components of The Arts such as a score from a movie, specific shots, and is also an image of me.

I wonder how it is time again... for the cows to descend from the Alps, the long autumn shadows to arrive, the first dusting on the mountains to appear; and how it is time again for the rapeseed fields to pop with yellow, the hills that we once skied on are filled again with cows eating green grass, the cows to ascend to the Alps- again soon descending.

Time is very important in Switzerland and it has become especially prominent to me via the seasons; the changes to

the land and to me as a mother, wife, teacher. And perhaps it is because of my own children, I notice time passing faster; the sizes of mittens increase quicker each year.

Though the coordinates are different, as is the topographic map, the power, beauty and adoration I have for the mountains has not changed since when I lived in Plymouth; in fact, that is when this love started. I remember the frigid mornings walking to the Frost House for my English class or jumping off a rock into the rolling Pemi River, or taking a quick jaunt up Rattlesnake Mountain to clear my mind. My world is very different 20+ years later, though I can draw many parallels. I knew I would have to return to the mountains after exploring the world; I just didn't know which mountains.

Jonathan Lorentz, PhD '98

The Sign; Addiction; Borderlands; Sin Palabras

Jonathan graduated from Plymouth State College in 1998 with a Bachelors of Arts in Music degree. He soon found his way to New York City where he continued his studies at New York University's Steinhardt School of Culture, Education and Human Development. In 2000 he completed a Masters of Arts in Composition with a focus on Jazz and Contemporary Music. The same year he joined NYU's Theory faculty, and in 2001 Jon was accepted to the PhD program.

As a New Yorker Jon performed in a variety of venues and with a diverse roster of artists, including performances at: Radio City Music Hall with Grammy Award Winning Artist Hezekiah Walker; the Love Fellowship Tabernacle with Sean "Puffy" Combs; the Blue Note Jazz Club with Saturday Night Live bandleader Lenny Pickett; as well as at CBGB's, Smalls, the Cutting Room, and the Bitter End. In 2004 Jon's

NYC jazz trio was selected to represent the USA on an ambassadorial concert tour of Costa Rica.

Later that year Lorentz accepted a temporary full-time teaching position at Castleton State College in Vermont, where he served for three years as head of Instrumental Music, Theory, Composition and Jazz Studies. At Castleton, Jon founded the A-Cappella singing group "Vocal Unrest" which was titled as a tip-of-the-hat to his alma mater's "Vocal Order," (a Plymouth State A-Cappella group that he co-founded in 1994). In 2006 Jon was commissioned by Castleton State to compose the work that would become "Sin Palabras" a classical composition premiered by the world-renowned Manhattan Piano Trio (piano, violin and cello) with soprano Suzanne Kantorski. While a Castleton faculty member Jon produced several recruiting tours and regular public performances with his students, resulting in a music department growth from eight to 33 music majors during his three year appointment.

In 2007 Jon returned to NYU full-time to write his dissertation: *The Improvisational Process of Saxophonist George Garzone with Analysis of Selected Jazz Solos from 1995-1999*, a work which focused on the current state of jazz while considering a dichotomy of product-vs-process (which Jon would later dub: entertainment-vs-art). The following year he successfully defended his dissertation, and graduated with a PhD in Performance with a concentration in Jazz and Contemporary Music. His dissertation was published by VDM Verlag in book form as *George Garzone and Improvisation: A Study of a Jazz Musician and His Process*.

In 2008 Jon started working for Jazz Lines Publications in Saratoga Springs NY, where he served as a staff arranger and transcriber. While he has worked on several titles, a few of his projects include transcriptions of popular Big Band recordings by the Andrews Sisters, Bing Crosby and Count Basie. Jon's Big Band arrangements are currently sold

world-wide through the publishing company's website eJazzLines.com.

In 2009 Jon formed a regular working jazz trio in upstate NY with bassist John Menegon (an alum of the Dewey Redman, Fathead Newman, and Pat Metheny bands); and with drummer David Calarco (known for his work with Nick Brignola, Randy Brecker and Joe Lovano). The trio found regional success through tours of the Northeast and in 2010 Jonathan was signed to the United Kingdom's Métier Jazz label. Jon's album Borderlands has received airplay on radio stations throughout the world and has collected praise from several sources. Fanfare Magazine's Lynn René Bayley remarked that "Jonathan Lorentz has really got it: a great style, an explorative mind, and a concept that goes beyond the usual fare you hear from jazz groups." Berklee College of Music Professor John Funkhouser celebrates Jonathan for having an "unbelievably solid sense of time- all the time." And recently, NEA Jazz Master Dave Liebman simply said that Jonathan has that "real big sound on tenor sax!"

Jon relocated back to New Hampshire in 2011 and immediately founded the NH Jazz initiative, dedicated to the preservation and further evolution of jazz music. With a mission to both educate audiences and develop new venues for jazz listening, Jon produced over 200 concerts in 10 locations from 2011-2013. The NH Jazz productions included well-attended performances by jazz artists Kenny Werner, Harry Allen, Dave Liebman, Delfeayo Marsalis, Ken Peplowski, George Garzone, Jerry Bergonzi, Ray Vega, Judi Silvano John Abercrombie, and many more. Jon's efforts earned him recognition from the legendary Downbeat Magazine, as well as NH Magazine, the Hippo Press & New Hampshire Public Radio.

Today, Jon's company Lorentz Music Services regularly provides music for public and private events, as well as consulting for venues, schools, and professional artists throughout the Northeast. He stays active as a saxophonist

and currently leads the Jonathan Lorentz Quartet, the Soul Revival, and plays with the experimental band 7oddSeven. Jon also stays active with his own 18 piece big band, a 10 piece little big band, as well as the very novel Dueling Pianos of NH where he has been seen doubling as a pianist, vocalist, and accordionist. Jon resides in the Belknap Mountains with his wife Carmen and son Julius.

Craig Maines '12

Seattle; Portland; Olympia National Park

After I graduated from Plymouth State University in 2012, I still had an Internship to complete in order to truly fulfill all my needed credits as a BFA major. With the help of PSU, I landed an internship at Select Design, a graphic design firm in Burlington, VT known for their work with Magic Hat, Nalgene, Pepsi and Teva. After finishing my required internship hours, they kept me on for the remainder of the summer to gain additional experience in the fast-paced world of design. Sadly at the end of my internship they didn't have any job openings, but the opportunity gave me the hands-on experience I needed to continue pursuing a job as a designer.

Although I spent over a year not working in the field of graphic design, I continued to do freelance work on the side to keep building my portfolio. After continually applying to design jobs in the area, in May of 2013 I was hired as an entry level designer at Yipes, a graphics shop that specializes in large format printing. Towards the end of 2014 my manager decided to leave the company. This opening gave me an opportunity to step up and take over as the Graphic Design Manager/Creative Director. Currently I have 3 designers and a team of 5 production/installers under me. We do everything from logo design, branding, signs, vehicles

and promotional goods for local and national companies. PSU's BFA program gave me the skills and knowledge to advance in my career as quickly as I did. My experiences since PSU shows that persistence pays off when you're passionate enough to work towards a specific career goal.

Tamara Mann '10, 13G'

Teapot

Since graduating from Plymouth State University I have been following my passions as a ceramic and studio artist in my spare time. Shortly after completing my student teaching practicum I opened the Community Clay Center in Plymouth with two of my friends. We offer ceramic studio space, ceramic lessons and kids classes to aspiring ceramic artists ages 6 and up.

I joined The Women's Caucus for Art, an art organization whose mission is to create community through art, education and social activism. I was grateful to be able to serve two years as a board member at the NH State and national levels. This opportunity afforded me a window into the arts for women not only in our communities, but also at the institutional level as exhibitors in galleries and museums worldwide and how difficult yet rewarding it can be to apply for exhibition opportunities.

I have also spent time as a local gallery member and continue to make art a practice in my daily life.

Bryn Marie Migliore '05

A Memory of P.L. at D&M; A Memory of Plymouth

Living in Plymouth has always had a profound impact of my development as an artist. Being surrounded by the mountains and nature, I think a lot of the forms I use in my work are forms present in and around the nature found in Plymouth and New Hampshire in general. Nature has always inspired me, and living in Plymouth with the peace and tranquility that I found was inspiring at another level.

My experience at Plymouth helped form critical thinking and practical ideas about how to follow my path as an artist. Above all, how to look at my work in a more subjective way, honestly critique the process and outcome, and more clearly think about presentation and the formation of written explanation about my work.

I think the evidence that Plymouth is present in my work is every time I'm creating something, at some point through the process, I reflect back on conversations I've had with professors and echoes of how they helped spark that critical thinking component that has carried me through until this point.

Themes from a painting that I worked on while at PSU has continued to also follow me though my body of work throughout the past years.

Walking in the woods has always inspired me, the shapes, forms, shadows and light are things that help to spark my imagination.

All the experiences, studio visits of artists in the area during my thesis year. Meeting other accomplished visiting artists

through visits and talks at PSU, and the professors have all inspired me to continue working and a lot of those memories are moments that resonate while I'm creating.

Courtney Minnehan '16

Land

Red Foxes live in many different environments, however I associate them most with the woods. The drawing on this piece is a combination of a zentangle inspired design and a drawing of their environment. I wanted to fill the bottom part with a wood grain appearance to break up the space in the body. By putting the trees on top of the wood grain it gives the grain an underground look which is where foxes typically make their dens. I also put a full moon for the eye because they typically hunt at night. I grew up on a small island that was mostly flat, the first time I took a tour of Plymouth State University, I remember being completely mesmerized by the large mountains and how you could see them from everywhere. I wanted to capture that feeling in this painting. Even though I drew the forest for its habitat, I wanted to show the mountains in the distance to represent what made me fall in love with this state.

Water

Out of all the fish in New Hampshire, Rainbow Trout are my favorite for their bright and colorful appearance. I focused on a river with mountains and trees in the background. I put a compass rose in the middle of the trout and the crescent moon for the eye not only for composition but also as a representation of who I am as an artist. The crescent moon is a little drawing I starting to put in all my pieces back when I was a junior at PSU. I was taking an astronomy class and was so inspired by the graphs and photos, I started using them as source materials for photo transfer prints I was making in Kimberly's class. It was the first time I had felt

inspired by something outside of art. As I moved back to my spray paint pieces, I kept the crescent moon as a reminder that you can always be inspired by new things in life. The compass rose is another design I use a lot in my spray paint pieces. It represents how I found my style in art through my classes at PSU and all the different directions I took to finally find my style.

Sky

I find cardinals beautiful birds especially when they are perched up in tall white birch tree. I knew I wanted to draw trees inside of the cardinal and when I was thinking about the different kinds, Birch trees seemed to be the perfect fit. Out of all the trees in NH, birch trees are my favorite. To me they have a sense of calmness, hardly ever moving in the wind. Out of all three pieces, this one is the farthest away from my original style. This piece was a reminder that as an artist, I am always changing and evolving my style. It doesn't have to happen in big ways but sometimes in small unnoticeable amounts. I think it's very important for me to evolve, it keeps me fresh and my love for creating strong. Even though it is similar by not being completely realistic, it is the first time I have left white in the middle of a piece. It is also the first time I had only displayed one concept within a piece. This piece being so different has made it my favorite so far.

New Hampshire wildlife is a huge part of what attracts people to this place. This body of work was a new exploration in watercolor combining my views of NH animals and their habitats. When I was thinking about the NH animals that I enjoy seeing, I broke them into three categories; sky, land, and water. I wanted to pick one animal from each that I could use the most vibrant colors in my watercolor pan for. I also decided that I wanted to draw something inside of them that was more meaningful than random zentangle designs. I wanted to keep the drawings

whimsical making them similar to my style while still capturing where they live in their environment.

My style started my sophomore year at Plymouth State University. I took a printmaking course with Kimberly Ritchie where I learned the versatile techniques of Monoprinting using stencils.

After that trimester, I wanted to continue but didn't have the resources. When I expressed that to Kimberly, she told me how I could change the medium but still use the same technique. She explained, if I replaced the printmaking ink with spray paint, I could still use stencils in my work. That summer I spent all my free time creating stencils, using spray paint, and playing around with different styles. The following school year, I learned about zentangle and started experimenting with designs over the images I was spraying. It was at that point that I had started to develop my style. Over the past four years I have done several art shows, sold pieces in multiple shops, and even started a small sticker business using the style I developed in college.

This summer I found myself away from home where I couldn't bring my spray paint with me. I thought back to my conversations with Kimberly and reminded myself that I could still do the same techniques just using a different medium that I could travel with. I bought a pan of watercolors and spent the whole summer experimenting with them. It really excited me discovering how vibrant I could make the colors, how the different colors would blend together when I used them next to each other, and how to mix the colors to make new ones.

I am now going into my first year as a full time art teacher following two years in two part time positions. It was definitely challenging trying to balance teaching and making my own artwork. As my first year went by, I realized how important it was for my students to see that I made my own artwork outside of the classroom. Every now and then I do

an art lesson on zentangle and bring in my artwork to show the students. They love looking at it and recognizing the different zentangle designs that they just learned. I think it helps teach them that art isn't just something you do in school, but is also something they can enjoy on their own and can even be turned into a career. I have to say, the most rewarding moments in my life have been from teaching, however, seeing most of my students holding water bottles with my stickers on them definitely comes in close second.

Liz Mosher '09

Mt. Liberty

This painting happened because I made some hot cocoa, slung a camp chair over my shoulder, and dragged my supplies across campus to the pond in Fox Park out past Lamson Library. I drew until my fingers went numb and then brought that rough sketch back to class so I could paint it. I was irrationally afraid of drawing or painting landscapes. So I dove in head first and with some help I found a way to love it. This painting would never have happened without that experience of my first successful landscape. Most of the things I ask my young students to do are for the first time. They are afraid of that blank page. So I remind myself of that first landscape.

Ivy Page '07

Blaze On

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. Pantos is a highly sought after contemporary dance educator, well known for inspiring dancers to advance both technically and creatively.



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. The company prides itself on the athletic, technical, and creative capability of its members and a commitment to performance and education. 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.

Brooke Reinhold Richard '14

A Yellowing Palette

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.

Sara Spinazzola '95

Untitled; Untitled

Seeing what becomes of physical objects over time has always fascinated me. The natural world transforms metal, glass and wood through falling rain, growing vines and blooming fungi. Those objects that were once lovingly formed change with years and distance from those who care for them.

My mentors at Plymouth State College guided me with words, tools and devotion. I went off into the world believing that this was what I was meant to do. Years later one questioned "You are still making art?" I was stunned. My mind raced - "What? People stop?" Not making art seemed impossible, like losing my life.

That last visit to PSU was with my first born. Life was suddenly something more than mine.

Plymouth State gave me an insatiable need to create. Every professor opened my eyes wider. Memories of technique, material, stories, music, encouragement and scolding's are

all fresh in my mind 20 years later. They are like a slide show I wish I could share but is watched only by me with longing to re-live it. Oh, what I could do with that time.

This work represents not the amazing beauty of the people and the place but the feeling of being away from it.

Noelle Stillman '13, '14G

Raccoon

The nature of the raccoon is the scavenger. Under the guidance of my professors, I was challenged to consider how my own habits of resourcefulness are reflected in my work. My practice has since developed into one that not only embraces the environmental community, but considers how my own art making effects the environment as a whole. From my inks, to sealants, to papers and pastes, I have developed ecologically friendly techniques that allow to make, create and release my work with minimal impact to our natural world.

Fawn

Patience seeps into my life in every aspect of living- whether I am cooking a meal for my family, teaching a child active listening skills, waiting for deer to appear on a hike, or watching paint drip and dry. One of the greatest tests of patience I have found to be seeing artwork into full fruition, letting go of fears and apprehensions from what we anticipate our work to become, and embracing the process as the practice of growth. My time within the mountains of New Hampshire incubated the seedling of patience within me. And, in allowing for time to manifest, I allow myself to let it bloom.

In musing of my time in Plymouth, my professors bore on me the desire to consistently beg the question, “Why?”. This question has 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. A happenstance, providing others with the breach from their daily routine, an occurrence that we only long for within the deep dreams of our mundane tracks. By orchestrating intentional deviations in the everyday, we diverge from the static path, stop, pause, and become present.

Andrew Tyler '06, '16G

Can't See Me

I love photographing these salamanders whenever I come across them and often focus on trying to get a Macro image that fills the entire photo with crisp detail. When I took this photo while walking a path in one of NH's many wildlife refuges, I simply took it at first for a laugh. Now, even if I get that “perfect” salamander image, I think this will still be my all-time favorite because of the better story this image helps set up.

Quincy Bog Beaver

I came across this guy walking the local bog in Rumney, NH. It was during the winter and he just happened to be set up right next to his lodge on the edge of the ice, and the open water by his home. I loved the reflection and I was so

fortunate for his aid in posing so long for me to help me get a photo with the right light balance because of the snow.

Sunrise Merganser Juvenile

I think this is one of my new favorite photos of a local bird. I was kayaking early in the morning at Campton Bog and spooked this little guy out from under some low hanging branches at the water's edge. The morning light created the glow around the top tuft of the bird and the reflection off the water made everything these little sparks around the duck. Plus the merganser is just adorable!

I have lived in NH all my life with a one year exception where I studied abroad in England. I graduated as an Undergrad from PSU in 2006 and have more recently returned for my Master's in Education which I received in 2016. New Hampshire provides so many opportunities for all the activities that I enjoy that it was easy for me to wish to stay in the area and attend PSU. Fishing, hiking, kayaking, snowboarding, biking, and nature photography. I am self-taught and self-employed as a digital photographer. I specialize in landscape, wildlife, and macro photography. I have created and maintained a website where I sell my pieces and have even exclusively decorated a large home with locally shot nature photos. I also love the outdoors and capturing my experiences with my camera.

I started off my photography career specializing in Macro photography, and really loved the challenge and creativity that went along with it. I could choose how abstract and/or detailed I wanted to be and I loved how many of my favorite photos were of nature from a new perspective and how Macro lenses allowed me to play with that. With Macro, I also started to focus on waterfalls and panoramic opportunities.

When I was able to afford my first long range telephoto lens, my main focus has shifted almost exclusively to wildlife photography, specifically birds. It is always exciting when I am able to shoot a new bird I had not yet captured. This has led to my involvement with birding surveys and national migration counting days, as well as an avid amateur ornithologist. The pieces in the gallery today are some of my newest photos taken just this past year and I hope you enjoy them as much as I have enjoyed the adventure of finding the opportunity to shoot them.

Patrick Walsh '15

Blau

A new endeavor. My latest works deal with color and human emotion. What the viewer feels when confronted with such vivid color on both large, imposing scale and smaller scales alike. These works blend edges and vibrate color fields to create a living, breathing feeling within the viewer, Encapsulating them in the moment. Close up, the intensity of the color pokes the antipodes of the mind and from afar, intrigues the viewer with their immersive, almost transcendental qualities.

Tonya White '09

We'll Be Here

Plymouth sets the scene on a hill surrounded by forests. It's the kind of space that makes one feel peaceful and inspired. In *We'll Be Here*, we are "held" by the tree growing over the couch, offering shade. The trees in the background offer protection. And we catch a glimpse of hope as we look to the mountains continuing to meet the sky. The mountains

remind us of the vast possibilities that are out there, just waiting for us to explore.

At Plymouth, I studied in many areas of the arts (visual, dance, theater, writing, music). My professors were encouraging and supportive when I wanted to make connections between these methods and to bring the work all back to being a human in this world and our connection to the people around us.

In *We'll Be Here*, there is an empty red couch in the middle of the beautiful college campus scene. For me, this couch specifically refers to the red couches that my evolving group of friends used to sit at multiple times a day in the dining hall. I found “the couches” by connecting with one person there, and quickly discovered that there was a real committed group of people who would gather in this central meeting place. I was swiftly welcomed into the group and continued to watch and participate in welcoming new people to it. This was my first real experience of finding a literal and physical meeting place where one could show up and know that “we’ll be here.”

Through the rest of my life I have been striving to find this sense of community and full acceptance - not to mention playfulness, intelligence, and inspiration.

In creating the piece, I used the whole process as an act of reconnecting with this sense of community. Now a practicing Expressive Arts Therapist, I use art to actively engage others to promote self-reflection, connection with one another, and to address big questions. Sometimes I am leading others in their own artistic process, and in this case I was working through my own. I reached out to many “couch people” and asked for them to share reflections about their time in this community. I learned even more than I had already known about these dear friends. Many of them shared how this space grounded them through hard times and continues to inspire them in their lives going forward. And as their words

add more meaning to the piece and the process, I have painted some of them into the piece itself.

One day in my senior year at Plymouth I had a conversation with Tom Driscoll that I remind myself of frequently. I have always been eager to do more and experience more and I love trying new things. I was participating in art, dance, theater, poetry readings, you Tom saw what was happening for me, and explained that I could choose to get to experience a little part of each of these, or I could make some choices to dive more deeply into certain areas. This helped me connect to what is important to me. Yes, I am still always trying something new, but these days, I center myself, remember this conversation, and check in with what is most important to me.

What is most important to me is to participate in and inspire change, creativity, and connection. Now when I feel the waves of possibility washing over me from every direction, I connect with the groundedness of who I am and where I stand in all of it. When I choose a direction to follow the flow of inspiration, I am now more fully present for it.

Takuya Yoshida '10

Sun Set

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 still continuing practice of how to see and make more paintings.