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ARTISTS IN MAINE

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This, the second issue of *Artists in Maine*, is very special for a number of reasons. We've grown, enlarged our scope, and sharpened our focus. We've learned a lot and found we'll have to keep on learning. And we remain amazed at the creative exuberence of Maine's unique artistic community.

A preliminary perusal should make clear that AM's look has also evolved from our first number. This fall/winter issue is denser and more organically articulated overall, with illustrations that not only amplify our articles but are themselves accomplished visual statements. Our color strives to be worthy of the rich spectrum of visual arts in Maine. And our editorial approach is more multidimensional, ranging from short news item to photo essay, direct interview, and in-depth evaluation. Above all, we are here to put carefully researched information and thoughtfully considered commentary before a readership ready for more than it's been accustomed to in this field.

Our task is a challenge because of the combination of quality and diversity characteristic of Maine art. Lionello Venturi, a founding father of art criticism, never lived in Maine. But he offered a definition of quality that is relevent here. After leaving Italy in the 1930s because he refused to sign an oath of loyalty to Mussolini's Fascist regime, Venturi delivered an important series of lectures at Johns Hopkins University, and in one of these lectures he stated,

> Artistic judgement . . . its absolute aspect depends upon the eternal value of art, and its relative aspect depends upon the fact that eternal value is not found except in the single personalities of artists. Between the universal and the individual there is nothing that has the value of a rule of judgement. Not drawing nor colour, not the classic nor the romantic, not the true nor the false, not the good nor the bad. Every truly artistic personality comprehends in itself all the schemes, and creates them in a special way, which constitutes precisely, the personality.

Maine has always attracted and encouraged artistic individuality and has thrived on aggregate results. With the traditional absence of a single, commanding artistic center in this state, there has never arisen a "Maine school"—at most a number of "colonies" have worked differently, simultaneously, here and there. Always a blend of personalities has been sustained by a powerful environmental backdrop. Perhaps it is that combination of the universal and the individual identified by Venturi that is possible here, where self-reliance, exploration, and expansive vision seem to be naturally encouraged.

In the pages of this issue you, the reader, will sample that blend of artistic personalities with its range of cultural backgrounds and stylistic inclinations: collaborative Russian expatriate artists working with a master printer from Florida on Vinalhaven, students and faculty from all over America living and learning together at Skowhegan, a native of Detroit now working in Fort Kent, a native of Indiana residing on Vinalhaven, an architect practicing forty years in Bangor, and a Bangor-born architect in Brunswick who began his career in Iran. The common denominator is that they have lived and worked in Maine this year and shared the possibilities of being different.

Susan Elizabeth Ryan

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COVER:
Wendy Kindred, *Is It Really You?*, 1986, oil on canvas, 36 x 48", collection of the artist

READERS' REVIEWS

We are pleased and proud of the tremendous response to our first issue. A few of our readers' comments are included below in a section we will seek to fill regularly with thoughtful comments and criticism.

Congratulations on a very fine first issue. After nineteen years in publishing I recently sold *Clue* magazine in favor of a fulltime art career, so I have some idea of the difficulties inherent in the two fields of your concern and I wish you all the best.

Peter Agrafiotis, Cape Neddick

Firstly I would like to congratulate you on AM. I'm proud to have become an early subscriber. Opening the magazine realised some wonderful articles about fellow artists Abby Shahn and Alex Katz whom I know rather well.

I had met Alex in the seventies along with Ada, in their New York loft, and was familiar with his work, especially during the early Fischbach days. The article portrays Alex as he truly is.

Marylin Quint-Rose, Biddeford

Let me congratulate you on one of the liveliest and most readable art magazines I have encountered. The layout, the color, and the prose are all first-rate. And the material is, of course, superb. Keep it up.

G.L. Hersey, Professor,
Department of the History of Art,
Yale University, New Haven, Connecticut

Your first issue is a smash hit! You are to be congratulated. The best of luck and with warm regards.

George Eager, Director Communications/Publications
Princeton University, Princeton, New Jersey

Congratulations on your latest venture. While an art expert I'm not, *Artists in Maine* certainly looks good to a layman!

Charles G. Henegar, Portland

You beat me to it! I saw the Vol. I, No. 1 and for two days have been composing kudos to send you. I find the idea excellent and the print quality superb, especially color repro and stock.

Layout is uneven, some very good, others adrift in space; feature pieces, on the whole, well chosen. But over all, an impressive Vol. I, No.1, and I'll treasure it.

Martin Dibner, Casco

I looked over the magazine and I think it is a good job. The only thing out of tone was the article on the lobster people. I think you should decide who is to be your readership and not try to extend yourselves to commercial design. I think that you will be more successful if you emulate something like *Art News* or *Art in America* (do not try to be *Down East*). I have great reservations about industrial design.

I think you should include photography —perhaps art films, visual arts and individual Maine artists. This magazine would be a binding force for artists, collectors, museums, and art lovers all over the state. I once wrote to the *Maine Times* an article for "Other Voices" which they did not use. The thrust of it was that Maine artists, both visual and performing, do not have a focus like Soho or New York or Boston where there is great communication between people in the arts. They did not agree. They said that I just didn't realize how important Portland was becoming as an art center. But have they ever been up to Carrabassett Valley or to Presque Isle? There is no way that many of our artists can reach the stimulation of Portland and the interaction of the arts as they can in other centers on the East Coast. This is where you could pull it together. Your magazine could be the force that relates what people of talent are creating all over the state.

Anyhow it looks great to me.

Maurine Rothschild, Greyledge, Dark Harbor

Following a recent meeting of Upcountry Artists in Rangeley I was shown a copy of your Vol. I, No. 1 of *Artists in Maine* by my friend Joe Park. I was deeply impressed by the professionalism of the entire issue as well as the in-depth treatment of your featured articles.

Kenneth K. Addicott,
New Vineyard, (Maine) and
Carmel-by-the-Sea, California

The first edition of *Artists in Maine* is handsome and informative; the color plates are knock-outs. I am both honored and pleased that you included reviews of the *Alex Katz* and *Old Master Drawings* catalogues in your new venture. Your objective critique of both projects is very helpful to us and much appreciated.

Katharine J. Watson,
Director Bowdoin College
Museum of Art, Brunswick

We are exceedingly happy with the write up in AM, and have received only enthusiastic comments on it. The whole magazine is handsome and elegant, as an art magazine should be. I think everyone is most impressed.

Yours is the best article that has been written about my work, and I am particularly happy that Adolph was featured equally and that you showed how our lives are intertwined. The quote from my father was certainly a lovely touch, and did lead into the whole story. I did use to feel overshadowed, but now it all seems of a piece. I may be "Maine's best kept secret" but I have surely had plenty of recognition inside the state.

You have a lovely felicitous turn of phrase here and there in your article that pleases me every time I go through it. And you make us feel as if we have accomplished an awful lot. Well, it has been a lifetime. Hopefully we will go on accomplishing more. Adolph just heard that Radio Shack had been working on developing a geiger counter for the public to buy, and they were threatened by D.O.E. and so intimidated that they have dropped the whole thing. His comment was, "That's the kind of thing that makes me go on being an activist!"

Dahlov Ipcar, Bath

Congratulations on an outstanding new periodical in Maine, very much needed. I first received a complimentary copy of *Artists in Maine* yesterday and was very impressed with the high quality of the magazine.

The articles on Dahlov Ipcar and Abby Shahn are excellent! The photos are wonderful, and the use of white space and quality paper and print outstanding. The style established is one of quality and subtle sophistication, and knowledge of the arts in Maine.

I have two suggestions. You might consider a "critic's choice" column in the future to develop the format. You could ask a wide variety of people to be a guest critic for an issue. Another idea is to have an "artist's voice" column, and let artists write on a wide variety of topics.

Best wishes with the success of your project, a great asset for the state.

Pat Davidson Reef, Falmouth Foreside

Thank you for sending me a copy of AM, which I enjoyed. I thought the four-color cover was particularly good, and you should exploit it even more.

Peter W. Cox, Editor
Maine Times, Topsham

The following was sent to Peter Bullock, Hobe Sound North gallery, who passed it on to us:

I understand I am responsible to you for the issue of *Artists in Maine* which I received recently. It is a splendid publication and I surely hope it does exceedingly well.

Unfortunately, since I have reached the tenth decade, I can no longer get around to visit galleries which I have enjoyed — and I cannot see the display when I do go.

But friends read me some of the magazines I enjoy, and I especially enjoyed the article about Ipcar and her career. Her brilliant and imaginative paintings are always a joy to see, and her soft sculptures are out of this world in their choice of calicoes. The action of the animals, and the beauty of the whole creature is wonderful. I hope she does more of them sometime.

Again, thanks for putting my name on the mailing list. I will *not* be a subscriber, unfortunately, for I cannot see.

Marie M. Knowles, Portland

ART NEWS BRIEFS

Jeannie Walker, *Dolphin* (study for *Bringing in the Storm*), 1986, pastel on paper, 24 x 30", collection of Robert Boyd, Hyannis, Massachusetts.

ART AT THE REGENCY: A GRAND OPENING

Portland's Old Port Regency Hotel will soon open its doors, and tourists, business travelers, conference groups, and other guests and visitors will be able to enjoy its elegantly appointed ambience. But Sunday, January 11, from 3:00 to 7:00 p.m., is open house for all, as Hobe Sound Galleries North and our own AM magazine proudly join Iyanough Management Corporation in hosting a grand opening celebration that centers on an exhibition of contemporary Maine art.

The exhibition, to be hung throughout the hotel's three-story central atrium and connecting hallways, will feature Hobe Sound's regular and guest artists. Works shown will range from sculpture and paintings by established Maine masters like Bernard Langlais, William Thon, and John Laurent, to more contemporary abstractions by Abby Shahn and bold, fragmented, imaginary landscapes by Gary Buch. The opening festivities will also include musical entertainment and a holiday spread of traditional Yankee fare, including eggnog, fruitcake, and roast chestnuts.

Iyanough Management Corporation of Hyannis, Massachusetts, has established a policy of participating in the support and promotion of the arts in communities through its inns, hotels, and recreational facilities. As Robert Boyd of RBI

The Old Milk Street Armory in Portland, now Old Port Regency Hotel.

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Associates, Iyanough's interior planning and design firm—largely responsible for carrying out this policy at the Old Port Regency—puts it, "A hotel can be a bridge between the community and the outside world. We want all the Regency's art to be indigenous to the area. A lot of people, like myself, go everywhere but see nothing. What we want to do here is to provide a sense of the Maine experience through examples of Maine art."

The Old Port Regency building is a contributing part of the Portland Waterfront National Register District. It was originally designed by Frederick Thompson and built in 1895 as an armory for the Maine Militia (that era's version of today's National Guard) in a Late Victorian Romanesque style. The historical aspect of the building's exterior, which has been preserved intact, forms the basis of a classical and Baroque fantasia of architectural details and marine-life motifs bespeaking the "old port" on the interior. In creating an environment of hospitality, in which works by Maine artists are to play a permanent role, Boyd has orchestrated ocean iconography and Edwardian elegance around the novel theme of sea creatures and mythology. In company with decorative denizens of the deep is an original six-by-eight-foot painting of Neptune astride his dolphins, entitled *Bringing in the Storm*, by Norma Jean Walker, who comes, ironically, from landlocked Colorado. As a result of her work for Iyanough in New England, especially the Old Port Regency painting, she has decided to settle in Portland.

Iyanough Management Corporation president, Robert F. Welch, is enthusiastic about the exhibition as an opening statement for the Old Port Regency. "We want to accommodate the needs of the present in coordination with a sense of this place and of its past—its history, traditions, and culture. Art is an important part of Maine's past, and of its future. And we want to be a part of that future."

THE PSA'S NEW HERO. . .

The new president of the century-old Portland School of Art, Peter deCourcy Hero, is at once a dreamer and a practical man, just as a true hero should be. And he revealed himself as such from the outset, as when in his inaugural address, delivered at the school last September, he said, "There are distinct and measurable regional trends at work—demographic, economic, technological—which, collectively, will strongly influence this institution. Our task, as I see it, is to use these powerful forces, much as a ship might use the wind, to move into the next century, to realize the school's full potential."

Like Jason at the helm of the Argo, Hero seeks to deliver his institution through changing social waters into a new era. He proposes a journey beginning with heightening the school's relevency and community responsiveness, in turn achieving increased visibility, credibility, and public support for the school, allowing it to improve, expand, and play an increasing role in the area's growing arts community—a voyage to rival the Odyssey. And Peter Hero has embarked well-equipped.

Peter deCourcy Hero. Photo, Francis J. DiFalco, Brunswick, Maine.

Hero, a native of Washington D.C., has a stellar mixture of professional credentials in marketing, financial management, administration, and art history. He graduated from Williams College and holds a Masters in Business Administration from Stanford University and a Master of Arts degree from the Williams College Graduate Program in Art History, where he was a Kress Foundation Fellow. He has worked as account supervisor at Benton and Bowles Advertising agency in New York City; marketing manager of Spice Island, Inc., San Francisco; and assistant director of the Clark Art Institute in Massachusetts. He comes to Portland, Maine, from Salem, Oregon, after eleven years as executive director of that state's arts commission, during which time he dramatically elevated the commission's programming scope, fiscal activity, and state appropriations. He has been a frequent consultant and speaker to organizations across the country in the areas of economics and the arts, cultural development, and nonprofit organization management. He has also written extensively on a range of topics, from an article on direct mail promotion and sales of limited edition prints for *Marketing the Arts* (University of Southern California, 1978), to the catalog for an exhibition of French Beaux-Arts painters entitled *The Elegant Academics* (The Clark Art Institute, 1975), and was managing editor and publisher of *Oregon Art News*.

Among the herculean tasks Hero has shouldered are the creation of a Masters in Fine Arts degree program, planned to begin in 1988 and organized as a sequence of intensive consecutive summer sessions —following the tradition of Skowhegan, Haystack, and Rockport; upscaled exhibition, public lecture, and performing arts programs to help make the Baxter Building a cultural center for the Portland community; facilities development for dormitories and a student center, to provide the school with a sense of "campus life"; the acquisition of high-tech art media capabilities like computer and laser graphics; the initiation of a Portland School of Art design service for local nonprofit organizations; and the enlargement of the school's role in the planning and encouragement of public art in Portland. Signaling Hero's commitment and sense of immediacy regarding these goals, his inauguration was embedded in a weekend of activities which included a lunch conference on corporate support for the arts and a regional conference co-sponsored by the Maine Arts Commission entitled "Art in Public Places." To Hero, the weekend was a triumph. "I was gratified by the tremendous response to the programs. We had seventy or eighty people at the business and art luncheon. I think that it's really the first time so many people prominent in both these areas sat down to discuss mutually important issues together. And we're already planning follow-ups for the event."

. . . AND THE BAXTER GALLERY'S "AGGRESSION, SUBVERSION, SEDUCTION"

In November, the Portland School of Art's Baxter Gallery mounted an exhibition provocatively entitled "Aggression, Subversion, Seduction." It featured the work of nine young West German artists—all are in their twenties or early thirties—who have been showing in New York galleries over the past few years: Hans Peter Adamski, Peter Bömmels, Werner Büttner, Peter Chevalier, collaborators Walter Dahn and Jiři Georg Dokoupil, Rainer Fetting, Albert Oehlen, and Thomas Schindler. The show was accompanied by an infor-

mative catalog and an impressive lecture program featured guest speakers Donald B. Kuspit, Professor of Art History and Criticism, State University of New York at Stoney Brook, and contributing editor to *Artforum*, *Art in America*, and *Artscribe* magazines; Jürgen Kalkbrenner, Consul General of New England for the Federal Republic of Germany; and Julia Phelps, Lecturer in Art History, Radcliffe Seminars, Harvard University, a specialist in early twentieth-century German art.

About the exhibition, Baxter Art Gallery director, Steve High, wrote, "In the work of these artists, we see a linking of their early twentieth-century German predecessors' concern for personal expression and cultural analysis, with the international concerns of Postmodernism, in which art historical styles are used to investigate aesthetic principles such as the origin and interpretation of creativity. In this way, these artists are able to reunite German painting with vanguard contemporary artistic developments and, in so doing, become extremely important examples for artists of all countries."

Werner Büttner, *Architects*, 1985, oil on linen, 59 x 75", courtesy of Metro Pictures, New York, New York.

The German artists show belongs to a series of strong, explorative exhibitions at the Baxter Gallery. The series includes "Swiss Posters 85," a loan exhibition organized by Switzerland's Ministry of Home and Cultural Affairs, held in October, and an exhibition of the work of contemporary Irish artists by the Ireland American Arts Exchange and the Williams College Museum of Art, to be hung this coming February. These exhibitions reflect the gallery's ambitious new goals adopted earlier this year: "The Baxter Gallery is devoted solely to the presentation and elucidation of current activities in contemporary art. The objective of the gallery is to bring to the people of Maine and New England vital and stimulating art of a regional, national, and international character."

A HOMER COMES HOME

Winslow Homer, *Saved*, 1889, etching, 23 x 33", private collection.

Saved, a very rare etching by Winslow Homer, was recently sold to an unidentified Maine collector by the O'Farrell Gallery in Brunswick. It is one of only two impressions from the first plate known to exist; the other is in the Walker Art Museum at Bowdoin College. This impression of *Saved* came from a private New England collection.

Saved was based on the painting, *The Life Line* (Philadelphia Museum of Art), which Homer did in 1884. The etching itself was done in 1889 and, although it is similar, there are a number of subtle differences: besides the images being reversed, the rescuer sits lower in the water, and his feet are no longer visible. He also grasps the woman in both his arms, similar to a study for *The Life Line*, also an etching, done in 1883. The emphasis is more on the figure of the woman in both the etchings than in the painting. The subject for the etchings and the painting was the first imagery done by Homer after his move to Prout's Neck, Maine, according to Professor Phillip Beam, Homer scholar and Bowdoin professor.

Although very much in demand today, Homer's etchings did not sell well during his lifetime. In fact, in a letter to his agent in New York, Knoedler & Co., Homer mentioned the poor sales of prints and suggested that his printer, C.C. Klackner, "is waiting for me to die," which would, of course, have improved the value and sales of the print. As a result of poor sales, Homer gave up etching as a bad job after 1889.

This is the second Homer etching sold by the O'Farrell Gallery. Earlier last year the gallery sold a print version of *Eight Bells*. Both of these etchings had been on exhibit in New York City prior to their sale at the O'Farrell Gallery. Ray Farrell, director of the gallery, was pleased with the sale and indicated that inquiries about *Saved* were received from as far away as Germany. It was reassuring then, that the collector indicated the print would remain in Maine.

PORTLAND PUBLIC LIBRARY INSTALLS WORK BY LOCAL ARTIST

In July, the trustees of the Portland Public Library commissioned a series of abstract paintings by Frederick Lynch of Portland. The piece, entitled *Sentinals*, was hung in the audiovisual section of the main library on Monument Square in late September, where it is visible as one enters the building.

The purchase was enabled by funds bequeathed to the library in 1980 by Bessie L. Whittier Chaplin and restricted to the purchase of art for the library. A memorial to her husband, the Carroll S. Chaplin art fund honors him as a past president of the library, Portland mayor, and probate judge of Cumberland County. The fund is administered by the library's Art Accession Committee, chaired by Trustee Diane Volk. At a dedication on October 23 the library formally received the fund, of which *Sentinels* is the first expenditure.

Sentinels is comprised of seven figures, each eight by two feet, in acrylic on panel. It is one of the largest public installations of nonobjective paintings in the city. However, Lynch tells us, "These figures, called *Sentinals*, follow a long tradition of symbolic guardianship found on some of the great public buildings throughout the world. Drawing on the

Frederick Lynch, *Sentinels*, 1986, seven 8 x 2' pieces, acrylic on panel. The Carroll S. Chaplin Art Fund, Portland Public Library.

sculptural and painting programs of past examples such as the Erechtheum in Athens and Chartres Cathedral in France, these paintings have been designed to evoke, within abstract idioms and forms, a sense of purpose and responsibility befitting the institution we call the public library."

Mr. Lynch is a native of Massachusetts. He has lived and worked in Maine as a full-time artist since 1972, and is currently teaching at the University of Southern Maine. His work has been shown extensively in galleries and museums in this country and in Europe. He is represented by Barridoff Galleries.

NEW YORK GALA KICKS OFF NEVELSON GALLERY PROJECT IN MAINE

On the evening of May 20th ninety friends and admirers gathered at the New York apartment of Maurine and Bob Rothschild to pay tribute to Louise Nevelson and to celebrate her wonderful and generous gifts to the Farnsworth Museum in Rockland, Maine. Louise spent her childhood and youth in Rockland and has great affection for her home town and the museum that represents the highest tradition in its remarkable collection of American art. The museum has been the recipient of many of her works, both early and recent, a fine collection of her papers and archives, and works by other artists that she admired and collected. With her strong support and enthusiasm, the Farnsworth is launching a program to make possible in the near future a special gallery devoted to Nevelson.

All of the guests had connections with Maine, with the museum, and were deeply interested in Louise's work. The guest list included artists, collectors, museum people, journalists, and playwrights, and all felt the same warm respect for Louise. Lillian Berliawsky, Louise's sister-in-law and one of her most devoted supporters, came to New York for the party, as did several members of the Board of Directors of the museum: Barbara Lannan, Barbara Furman, Carol Miller, Ruth Tabenken, and Forrester Smith. Mrs. Berliawsky is a member of the distinguished group of people in the arts that make up the Farnsworth's Council of Advisors. She, too, has been most generous with gifts to the museum of Louise's works.

It was a gala evening—cocktails, dinner, champagne—and Louise herself looking more glowing than ever. She revealed her deep attachment to Maine in her quiet

Maurine Rothschild, *left*, and Louise Nevelson, *right*, at Nevelson party in New York. Photo, Paulus Leeser, New York.

words of urging that the Nevelson gallery become a reality. Nevelson's long-held dream is to have a gallery of work overlooking the shore where she and her family first landed upon her immigration to the United States from Kiev, in 1905.

Marius Péladeau, the director of the Farnsworth, and Maurine Rothschild, the president of the new corporation that was launched just a year ago, both underscored Louise's remarks with a plea for help from all the Nevelson community to make her dream come true. Development plans have been launched under the able chairmanship of Forrester Smith of Tenants Harbor, a member of the Board of Directors of the Museum.

Courtesy of Maurine Rothschild
Isleboro, Maine

PROMISING SCULPTOR KILLED IN BELFAST

Christine Woelfle, thirty-five year old resident of Portland, instructor at the Portland School of Art, and one of Maine's most talented three-dimensional artists, died in an automobile accident in Belfast on September 6th of this year. Christine's wood sculptures, which often combine glass, gilt paint, and other materials, are distinguished as elegant, evocative, abstract constructions of dramatic presence. Her death is an acute loss for the Maine arts community.

Christine's background was brilliant and diversified. Born in Dunkirk, New York, daughter of Arthur William and Ruth Godden Woelfle, she grew up in Dunkirk, in Darien, Connecticut, and in Germany, where she studied at the Frankfurt International School. She attended Mills College in California, completed her Bachelor of Arts at the Maharishi International University in Iowa, and earned

COVER PROFILE: WENDY KINDRED'S FIGURES IN SPACES

Split, 1986, graphite and colored pencil, 17 x 11", collection of the artist.

Celeste, 1986, pencil, 13½ x 10", collection of the artist.

The psychological directness in Wendy Kindred's painting is the key to its strong appeal. Bypassing, for the most part, landscape or models of any sort as a direct source of inspiration, Kindred instead conveys the rough-edged emotional reality at the heart of her work through the most eloquent iconography: the human face, figure, and gesture. Rounding out the effect are Kindred's harsh brushwork and coloring and a literal interpretation of space within the frame.

For Wendy Kindred, the work she does "makes everything else make sense." We don't have an awful lot of control over what happens in life, she says, and we spend a lot of time assimilating experience. "Painting, for me, is part of that process—the way some people are able to make dreams give them the images they need for understanding what otherwise seems to be random and out of control—well, the paintings do that for me."

Kindred, forty-eight, has taught art at the University of Maine at Fort Kent (UMFK) for thirteen years. During that time she has shown her work extensively throughout the state, including at three Maine Biennial exhibitions, and it hasn't gone unnoticed. Edgar Allen Beem, art critic for the *Maine Times*, has called her "one of the most powerful image makers in the state."

This year, she took part in Congress Square Gallery's "Gallery Women" show in Portland early last summer, in the Maine Coast Artists' "Figures" exhibition at Rockport in July, and in a show at Blue Hill's Leighton Gallery in September and October.

Kindred is a published writer and poet, with four children's books and numerous other stories and poems to her credit. She has illustrated her own writings and works by other authors such as Leo Connellan's *Death in Lobsterland* (Great Raven Press, 1978). Currently she is editor of the UMFK publication *Black Fly Review*.

Kindred earned her bachelor's and master's degrees in printmaking at the University of Chicago. Extensive additional educational experience includes life drawing studies in Vienna, in Grenoble, and in New York where she also studied printmaking.

Another item on Kindred's resume deserves special attention. From 1965 until 1969, she taught printmaking at the Fine Arts School in Addis Ababa, Ethiopia, and she says that the experiences she had there, art-related and otherwise, still bear strongly on her work.

The move to Africa, occasioned by husband Michael's law teaching, was aptly timed. While the couple's twin daughters, Audrey and Jessica, were born in Addis Ababa, the ready availability of domestic help spared Wendy time to teach and paint, and she was at an age when new impressions—creative and cultural—strike most deeply. "So, just at the time when, if I'd been in the States, I could have gotten sidetracked, I got instead a career boost," she says. "I was ready to paint steadily, exhibit regularly, and get a lot of recognition for it."

She credits a fellow instructor at the Fine Arts School, an Ethiopian painter who went by his first name of Skunder, with a considerable but indirect effect on her work. Her response to the locally influential style of this popular artist was to avoid doing anything that resembled it, seeking out instead elements in the indigenous art that he neglected. She looked in particular to the Byzantine-derived Ethiopian manuscript illumination, and from the hierarchical, geometric division of the image practiced there, she devised her own style of tense compartmentalization—a device that she is currently reacting against.

Moreover, Skunder's talk of truth to one's own cultural heritage, says Kindred, did "sort of throw me back on European art, because I figured that's where my origins were." From the emotional expressiveness she perceived in painters like Goya and Rembrandt, a quality she found lacking in Ethiopian art, she arrived at a synthesis that trapped expressive figures in the rigid boxes of the Ethiopian style.

Kindred developed this approach further during the period prior to her divorce in 1968. "I was really interested in how people get caught in their lives, in situations, in predicaments, and whether they're able to move out of them, or whether they feel caught in them and then define themselves by these situations." As a result, tension between desire and constraint infused her images, "so you had figures that seemed to be solidly built into

Man with Tulip, 1986, oil on canvas, 36 x 48", collection of Mary M. Connolly, Cambridge, Massachusetts.

a structure, and that had desperate faces—desperate to get out."

The kind of work she has been doing for about five years is directly linked to that done in Ethiopia, although again it's an inverse connection. Desperate immobility is replaced by an intermittently weightless, dreamlike kineticism. What's constant is a treatment of the image frame as both a metaphor for emotional freedom (or restraint) and, literally, as a space, as in the drawing *Celeste* (1986), whose figure is too tall to stand up within the frame.

The contrast between her characters' dumpy bulk and their fleet mobility is extremely effective, especially given the large scale of Kindred's paintings. In *Is It Really You?* (1986), a woman slams into a man's side like an airplane into a tree. Even less kinetic works, like the droll *Man with Tulip* (1986), show the same disregard for gravity.

Kindred, who is not particularly bulky, nevertheless calls it a personal projection. "I grew up doing athletics and dance. And from the time I was an adolescent on, weight was always a problem. So I think that combination of physical movement and bulk feels right to me."

She paints in the unadorned basement of UMFK's Honors House. She doesn't begin from a model, although sometimes she'll bring in objects to work from partway through a piece, in order to help resolve its direction. But they are just a means of assigning form to the inner impulse. "Basically," says Kindred, "when I start painting, there's too much going on inside my head. I'm not that interested in what I see."

"When I start with a blank canvas, if a figure starts to shape up, it shapes up a certain way on a certain day because that's how I'm thinking at the time. But I didn't know it until the figure started to tell me that."

While this kind of visual self-revelation is the dynamic behind Kindred's work, it makes her more vulnerable to self-consciousness than an artist who draws more from objective reality might be. Awareness that she's "painting like Wendy Kindred" can strangle the process. Sometimes it takes a lot of effort and paint, "to remind myself that there's no obligation to be consistent or to build on what I thought I knew."

She must in effect present a blank self to the blank canvas: "It's like, 'Oh my God, what do I do with this, I've never done this before,'" she says, adding that, "I always feel really inept when I start." She compares the process to walking a tightrope: faith, momentum, openness to the moment are all essential.

Unlike many Maine artists, Kindred works little from the state's famous scenery, at least overtly. For one thing, she's often away during the few months of the year that one would care to stand around outdoors in Fort Kent painting. But ultimately it boils down to her disregard for a "real" model. "I don't find that the landscape works for me as a source of inspiration, except that it does affect the way I think of space and color."

"I tried, about five years ago, to deal with landscape." Around this same time Kindred was coming back to representational work after a ten-year bout with abstract imagery that ultimately left her feeling bereft of direction. "I thought, 'Everybody in Maine responds to the landscape; I ought to be responding'. But the trouble is that the Maine landscape looks, to me, phony. It looks like picture postcards."

"I grew up in Detroit, and a landscape to me means flat space, with a lot of pavement and cars, a lot of perspective," she laughs. "And up here I just think that somebody's putting it on for effect." So she returned to her native Detroit for more landscape work, trying to identify the scenes by which a child learns to know the world, which for her meant stores and parking lots.

"I was sitting behind this grocery store, drawing this pattern of cars and backs of stores, when this police car pulled up. He watched me for the longest time. . . and finally, he edged the car over to me slowly and said, 'What are you drawing?'

"And I said, 'I'm drawing Kroger's'.

"And he said, 'You know, there's boats on the lake'."

By Doug Hubley

Doug Hubley is a freelance writer and musician who lives in South Portland.

PULLING A PROOF

A bright, even, midsummer light flows through rows of windows around an upper room of the converted schoolhouse that houses the Vinalhaven Workshop and Press. Three long tables covered with plates, acetate sheets, cheesecloth rags, and printmaking tools fill much of the space. An aquatint box (used to prepare certain copper plates) and a kitchen range topped with diffusing metal are lined up along one side. Adjacent, in front of a wall hung with print proofs clipped to a string, is a world class etching press (by American French Tool Company) with a rotor the size of a wagon wheel. By the entrance to the room is a Krupp coffeemaker and accoutrements—and a package of Oreos.

On this day, an early proof of a major shop project is being pulled. At work at the kitchen range, inking one of two plates for Robert Indiana's *Mother of Exiles* (the "Liberty Print," as it's referred to in-house), is one of the season's master printers at the Vinalhaven Workshop, Anthony Kirk. Helping him is Liz Weinstein, a student from Wesleyan College. And, ever present, is the workshop's founder and director, Pat Nick.

For the "Liberty Print" two plates are required to create the figure and the ground. The latter, inked first, holds this day's turns in the print's development: a change in color from royal blue to an ultramarine

Opposite: Robert Indiana and Anthony Kirk pull a trial proof of *Mother of Exiles* at the Vinalhaven Workshop and Press.

This page, top to bottom:

Tony wipes surface areas of one of two copper intaglio plates required for the print.

Additional color is applied to the plate and the ink is worked into etched grooves.

After the first plate is passed through the press, the second is registered on the bed.

Bob inspects the result.

and turquoise mixture that approximates a cerulean not at hand; and a color gradation from dark to light, from top to bottom, by lifting the ink off evenly with squeegies. "It will bring the figure of Liberty forward more," Tony explains. Liz has mixed orange and red for the flame color of the letters. While the ground plate is kept ready on a hot plate—where the ink stays loose for a half hour at most—Tony rubs quickly at the inked figure plate on the stove, wiping extra ink with the heel of his hand onto a cheesecloth hanging from his belt.

Pat observes from the back of the room in silence. Bob paces about gazing at the hung proofs and the readying plates. Smoking a cigar, he's clad in jeans and a star-covered shirt reminiscent of a Peter Max design, with his favorite silk scarf tied around his head. Present as the print's artist, he's accompanied, as usual, in the shop by his dog Cleon (a bowl of water in a corner is a fixture) who wears a tricolor streamer that doubles as a leash. Cleon gazes and paces around too, but remains knowledgeably unobtrusive.

"Well, I think we're probably very close," Bob proclaims. The first plate, paper, and felt mats that force the ink into the grooves are positioned on the press bed, to be pushed through by rollers. "That's why you can't have a 'stop action'," he explains. "When Tony is actually rolling the press, he has to keep going or the ink will ridge."

Tony turns the wheel—amazingly noiseless—until the first plate emerges. The print is peeled off. Tony immediately aligns it, "registers"it, as they say, with the second plate on the bed by means of an acetate sheet. On this occasion it creates a bizarre image. Short of sheets, an old one is reused, and so Indiana's ubiquitous LOVE is momentarily superimposed on Liberty's image. "Waste not want not," comments Bob.

While Tony positions the second plate, the mood is subdued. Bob, quiet and serious, walks around the print with crossed arms, examining it from all angles. The wheel turns again. Bob begins to pull up the final print—and then, "It's sticking," Bob's words echo.

The problem is one of a myriad inherent in this kind of process, especially with a complex print. "It sat on the hot plate too long and that one spot became sticky," Tony responds. The print pulls free. With only one discolored patch, it's still pinned up and evaluated. Artist and printmaker discuss the result. "Clearly, I got what I wanted," says Bob, puffing on his cigar. Tony, usually reserved, responds, a little flushed from the activity: "It looks rather nice from here." "Oh no, I like that very much, Tony. It's just too bad, what happened. Yes. I think the variation from the top to the bottom is just beautiful. It's much better. Shall we see what Pat thinks?"

She had slipped into the adjacent studio to keep out of the way, and to check on the progress of Komar and Melamid. Pat looks up and is struck by the newest change: "Oh, say, I like the background from dark to light. And the change in the blue—it almost becomes transparent." "Just like in the air," Tony coos, with a wink.

Much work still lies ahead before the plate can be steel-faced and editioning begun. The registration must be perfected—a gradual process, because of the problems of dealing with stretched damp papers—and more color and gradation experiments must be made. But a first step in the creation of a final print is accomplished. Everyone, exhausted, breaks for lunch.

The intaglio shop at the Vinalhaven Press. Robert Indiana, left; student Elizabeth Weinstein, right; master printer Anthony Kirk at the wheel, center. Behind, Bob's etching warm-up study, *American Dream* (trial proof). The results of previous days work on *Mother of Exiles* are strung across an old blackboard on the right.

The preceding describes a morning during the Vinalhaven Workshop and Press's twelve-week session. Now in its second year, the shop is on its way to becoming one of the most significant fine art presses in the country. The only one in Maine, it is among a group of about eighteen established fine art presses, which reflect a variety of shop organizations in the United States. Nevertheless, it is unique in its summer operation and secluded island location. It employs an unusual combination of visiting master printers, artists, and students-in-residence. And it is phenomenal for the success, in terms of the level of talent and professional attention, that it has attracted in so short a time.

The Tradition of the Fine Art Print

Because it creates multiple editions rather than singular works of art, printmaking historically has been viewed as a popularized art form. However, engulfing techniques from woodcut to intaglio (engraving, mezzotint, and aquatint, etc.), lithography, and serigraphy (silkscreen printing), it has a long tradition in the fine arts. Masters like Albrecht Dürer in sixteenth-century Germany, Rembrandt van Rijn in seventeenth-century Holland, William Hogarth in eighteenth-century England, and Winslow Homer in nineteenth-century America, chose, for at least part of their careers, to create original works in print media. In America, from the time of colonization, print reproductions of European "old masters" were widely collected and later produced and published until the development of photography and the growth of museums and private collections began in the late nineteenth century. Despite a few isolated artist-printmakers like Homer, no art-of-the-print tradition emerged until the 1950s and 1960s, when alongside the ascendancy of American painting (the New York School of abstract expressionism, Pop and Minimal Art, etc.), artists turned to that "popular" art, the print, and helped bring American printmaking into the fine art arena. Two lithography shops, where printers obtained master level training geared to the production of original works, pioneered: Tatyana Grosman's Universal Limited Art Editions on Long Island (founded in 1957) and June Wayne's Tamarind Lithography Workshop in Los Angeles (founded there in 1960 but now relocated as The Tamarind Institute at the University of New Mexico at Albuquerque). In the next two decades, these spawned more like-minded shops and a growing fleet of highly skilled printmakers. The genre of the fine art print was revitalized in America and is still developing new directions today. "Both Johns and Rauschenberg are prominent among the many artists of the 1960s whose reputations were considerably advanced by the acquisition of their original prints by museums and private collectors, here and abroad," writes Clifford Ackley, Curator of Prints at the Boston Museum of Fine Arts in a catalog entitled *The Modern Art of the Print: Selections from the Collection of Lois and Michael Torf*, published by that museum in 1984. He adds, "Collaborative printmaking . . . can sometimes generate reproductive rather than original art. The artist or the artist's publisher provides a drawing or painting that is then reproduced by the printer with little or no active participation on the part of the artist. At its best, however, collaborative printmaking makes available to the artist and publisher a range of technical resources and professional skills that no one artist's studio can contain." The vast possibilities of joint creativity are indeed what's being explored on Vinalhaven, and the process that takes place there is one in which everyone—artist, master printer, director-publisher, student assistant, and interested onlooker—learns.

How the Press Got Started

The Vinalhaven Press (as it's nicknamed) is the brainchild of Patricia Nick, graduate in printmaking from the Boston Museum School of Fine Art, seasoned museum administrator (she's served as director of the New England Museum Association and the Cedar Rapids Art Museum, and director of education at the Ringling Museum of Art, Sarasota, Florida), and an avid enthusiast of fine art

Patricia Nick in the Vinalhaven Press curatorial room with part of this season's production. *On panels:* woodcuts by artist Charles Hewitt (with master printer Anthony Kirk), *Clocker's Fancy* in color *(left)* and in gray *(right). Against window:* lithograph *(left)* and etching *(right)* by Joan Thorn and soft-ground etching by Mel Bochner *(center).*

printmaking. She is sole founder and director of the press. She is also a "near native" of the little Maine coast island, descended from its earliest settlers on both sides, including Thadeus Carver, a Vinalhaven pioneer. Both parents were raised there, and their pictures are in the 1919 and 1922 issues of the Vinalhaven High School yearbook, ironically entitled *The Exile*.

Creating a professional workshop and press had been on Pat's mind for years—she isn't sure when she started dreaming about it. In 1983 she rented all but one room of the old Washington Elementary School (ca. 1900s) from the Veterans of Foreign Wars, who were given it by the town for as long as they hold their charter. With the VFW's approval and help, Pat began an ongoing process of renovation and restoration almost immediately.

In some ways the shop is the heir of the Maine Printmaking Workshop, founded at Westbrook College in 1976 under the direction of John Muench, Freeport artist and lithographer, and former director of both the Portland School of Art and Rhode Island School of Design. The Maine Printmaking Workshop held classes and—its particular contribution—open workshops that allowed artists, printmakers, and students, together to learn and work at minimum cost. But by 1984, many of the people who originally committed to the project moved on to other professional opportunities, and interest waned.

"I just happened to walk in at the most propitious moment," Pat says. She essentially purchased the college workshop—tables, a couple of small presses, tools, etc.—and reconstructed it on Vinalhaven. "Then, as soon as I got the stuff set up, I realized I just had the beginnings of what I really wanted: state-of-the-art equipment to do fine art publishing. The equipment I had was geared to teaching printmaking, a very different thing. So I started to acquire other items, like our two big presses, piece by piece."

The Vinalhaven workshop's first year was a hybrid experiment. Student workshops and seminars covering introductory printmaking and various techniques were held; advanced printmakers applied to use the equipment and observe master printers at work (a sort of printmaker's version of Skowhegan); and master printers collaborated with visiting artists to produce original, limited-edition fine art prints. Pat spent the winter of 1984 in New York interviewing artists and printers, following leads suggested by friends like Carolyn Brady and Maurice Sanchez, to find the best artists and master printers obtainable. Master printers in attendance last year were William Haberman (from Albuquerque, New Mexico), Maurice Payne (from Great Britain), Orlando Condeso, a Peruvian printer working in New York, and Chris Ericksen and Kathleen Caraccio, both from New York. Visiting artists were Peter Bodner, from Champaign, Illinois, New Yorkers

Washington Elementary School, later the home of the Vinalhaven VFW and now the Vinalhaven Press. In front, some members of this year's "class," *from left:* Aleksandr Melamid, Pat Nick, Vitaly Komar, Barbara McGill Balfour, Robert Indiana (with hat), Maria Arcond, Anthony Kirk, Elizabeth Weinstein, George Bartkó, Julio Juristo, and Randy Hemminghaus.

Joan Thorne and Mel Bochner, and Vinalhaven residents Carolyn Brady and Robert Indiana. Aquatints, etchings, monotypes, and lithographs were produced in editions published by the Vinalhaven Press, in some cases co-published with an artist's or printer's gallery.

This season, Pat decided to focus exclusively on producing and publishing innovative collaborative projects. A particular shop identity reflecting the cutting-edge interests of Pat herself is emerging, emphasizing joint and multi-party participation in the creative process, and having a marked international flavor. In addition to master printers Anthony Kirk (from Edinborough, Scotland, now working in New York) and Julio Juristo (Brooklyn born, now working in Tampa, Florida), and artists Indiana and Komar and Melamid (see the following), are master printers Condeso and Sylvia Roth from South Nyack, New York; and Manhattan artists Susan Crile, John Beerman, Robert S. Zakenitch, and Charles Hewitt (who grew up in Lewiston, Maine). Shop assistant George Bartkó, a painter and printmaker teaching at St. Louis Community College in Missouri, fled from communist Hungary to the United States with his family when the Soviet troops crushed the 1956 revolution there. Students still attend, for college credit if desired--this year Wesleyan University in Middletown, Connecticut, and Concordia University in Montreal, Canada were represented--but the first year's workshops and seminars were replaced by hands-on learning achieved by assisting the master printers.

Much of the success of the Vinalhaven Press clearly stems from its environment. The converted schoolhouse, overlooking Carver's Pond on the north and an ancient cemetery on the west, is bright and airy, with roomy, high-ceilinged workspaces, yet modest and messy—a kind of Maine coast version of a Soho loft. Each day long hours are spent there, and its windows are often lit until midnight and into the wee hours. Artistic interaction is enhanced by the fact that most of the artists, printers, and students live, eat, and work together, and generally help each other out—holding a coveted place in the car line for the Rockland ferry is often a group effort. Of the eight to ten participants in the shop present at any one time, Pat houses four or five in her own home, and arranges for others in another house.

Then, there is the island. Remote, small-scale, and small-town, with a total of three dry restaurants and no cafes, it presents few diversions. Imbued with barren beauty, based on sea culture, and enclosed by the coast, Vinalhaven, Pat believes, is "absolutely the best place for us to be."

Works by thirteen artists were the subject of a featured exhibition, "The Vinalhaven Press," at the Portland Museum of Art, which ran from September 20 through November 30 this year.

The Vinalhaven Press lithography shop: here, Vitaly Komar *(left)* and Aleksandr Melamid *(center)*, artists; and Randy Hemminghaus, printer, George Bartkó, assistant, and Julio Juristo, master printer *(left to right on right)* take part in . . .

Among the Vinalhaven Workshop's blend of creative personalities this past season were two Russian expatriates, now working in New York. Not only do Vitaly Komar and Aleksandr Melamid possess impressive international artistic credentials, they have a unique—at least in this country—working method: they collaborate on, cocreate, and cosign all their works.

Both born in Moscow, they met while students at the Stroganov Institute for Art and Design in that city. Perhaps they were thrown together by their common curiosity, philosophical viewpoint, and eclectic artistic interests in an environment unconducive to these things. Komar and Melamid's first collaborative shows were at The Moscow Institute for Art and Design (1965), then in 1967 at The Blue Bird Cafe in that same city. Deflecting more and more from Soviet artistic procedures, in 1974 they participated in an outdoor exhibition in Belijaevo that was bulldozed by the police, an event enjoyed by the international press.

Komar and Melamid met New York conceptual artist Douglas Davis who was visiting Moscow while writing an art column for *Newsweek*. In 1975 the three collaborated on a few pieces. The following year, Melamid's cousin, Alex Goldfarb, who was already in the United States, contacted Davis in New York in hopes of promoting the artists' work and expediting their passage out of Russia. In turn, Davis directed Goldfarb to Ron Feldman who was interested and planned a show of Komar and Melamid's works that had been squirreled out of Moscow, at his Soho gallery. Even though the Russian artists were then relatively unknown in this country, that and a second show held at the same gallery in 1977, "were enormously successful," recalls Feldman, whose gallery now handles their work. Meanwhile, first one and then the other emmigrated to Israel, and then to the United States under special status as artists.

Their list of exhibitions is extensive, including joint "solo" shows at the Museum of Contemporary Art, Chicago (performance piece, 1981), The Museum of Modern Art, Oxford, England (1985), and the Musée des arts décoratifs, Paris, France (1985). Earlier this year they were commissioned by The Hague to create a public outdoor sculpture, and their resulting tribute to legal prostitution in that country was widely acclaimed.

In Vinalhaven Komar and Melamid collaborated with Julio Juristo, master printer, who has worked with artists like Shusaku Arakawa, John Chamberlain, Louise Nevelson, and Robert Rauschenberg. Juristo trained at the prestigious Tamarind Institute, founded and directs his own fine art press, Topaz Editions in Tampa, and is also an established sculptor. His reaction to the experience: "It was an honor to work with Komar and Melamid. They are a class act."

AM was on hand to observe Komar and Melamid at work and conducted the following interview.

AM: *There are a number of different prints cut up and marked up around the shop—on the floor, on the walls, and on the tables. What kind of pieces are we looking at?*

Alexi: We're working with images of Leo Tolstoy, and we brought from Russia these pictures of him at different ages in his lifetime. We want to juxtapose his image and the image behind him. We imagine this image like a big book. It's not a real book, but the image of a book, this volume of him and something beside him—not his text but the image which is related to him and his life and his work.

AM: *And so how did you approach that? What are the other things involved?*

Alexi: We're now touching on the different problems of ours and his life. You know that's always the problem when you have somebody, some real hero in your art, you should understand how this hero is you, how we relate to those things, what are his images and what are our images, and of course everything gets mixed up in this. Nobody knows who is he and who is we. I'm sure that not very many people in the United States know how Tolstoy looked when he was

young, for example. Maybe it's not him, maybe it's our illusion.

AM: *Was he a very mysterious figure?*

Alexi: Everybody who lives sometimes is mysterious. Yes, as every Russian genius is very mysterious, especially in the West. That's why here in the West we want to play with Russian images, and sometimes it's a complete lie about what's happened, but we created our own Russia, let's say, our own world. I don't know, maybe it's a very truthful image. We don't care about the truthfulness of this image; we care only about, you know, how to create this world of our past—the big world, its own heroes, its own failures, its own sins, and its own virtues. That's a very terrific idea for a problem in our art. Just step by step we're doing this big world.

Pat: What art movement is this most closely related to?

Alexi: We started as pure painters, then we switched to conceptualism. We didn't know what conceptualism was about because we were in Russia and we developed on our own. Now we're between conceptual art and real painting. We try to mix everything—to be not one-way artists, or two-ways artists, but to be as diverse, as complicated as the world around us.

AM: *To me it seems very unusual for two artists to work together as you do.*

Alexi: I can tell you that for me it's very unusual too. It's unusual for the whole world. But we know some good artists who work together, even in the Western world, like Gilbert and George in England—very successful, very good artists. And we know some good artists who work together in Russia.

AM: *So, what do two artists working together bring to a piece that's something different from one? Is a dimension being added?*

Alexi: Yes. But it's very important that we started to do it in Russia, because we wanted to be very individual, and it sounds paradoxical. But to be individual means to correlate your individuality to somebody else. If you're on a deserted island for whole life, you're not individual because you don't know what individuality is about. You have to compare who you are only to somebody else. You can't compare yourself with nature or with God. It's too big for you, you lose yourself. But we are ninety-nine percent as everybody else, and only one percent is ours, is our individuality. And to understand this particular one percent you should be constantly in touch with somebody.

AM: *Or maybe with more than one?*

Alexi: Oh sure, it's not necessarily one. That is a problem of art. Because being an artist is to connect yourself with millions of individualities, of artists before you and around you. You're in a sea of art, you're just splashing around, and you're one of the artists. Leonardo da Vinci, Picasso, Leo Tolstoy, and you. It sounds very great, but that's the fate of every artist. That's why always artists have played with other individualities, all comparing, all touching the others' brains, let's say.

AM: *So, with these pieces in the shop, who did what?*

Alexi: Oh we know, but it doesn't matter, because eventually we'll get mixed up with this together.

AM: *And you're working with a lot of elements: found objects, in a way—the photographic images—and these become prints that you mark on, cut up, and draw over. And you have what Julio can do with the prints by varying colors and tones, for example. The three of you are actually working together.*

Alexi: It's our first experience in working on real print. And it's very helpful to us because we're discovering. It's like you said, it's not necessary to work as one or two, it can be three and four and twenty. And Julio is very great.

AM: *And you want to achieve some kind of series? Or are these all studies for something?*

Alexi: It's studies for one series. It will be a portfolio of seven, maybe, but we're not sure how many. But the idea is a development that's one, two, three, like a book, it always involves intrigue. It's like a plot, you know, like a novel.

AM: *And using words as well.*

Alexi: Oh yes, on that one there's Russian. We will use Russian words for sure, but never English, because we were thinking in words mostly, especially words together, and we're speaking constantly.

AM: *So your dialog is part of the whole process of your art.*

Alexi: Absolutely. The most important thing. Not a part —the essential part.

AM: *It's interesting that the two of you, and Robert Indiana in the next studio, are all working on national icons —Leo Tolstoy and Lady Liberty.*

Vitaly: They're kind of similar, but not only national idols. Leo Tolstoy belongs to many nations, not just one, as does the Statue of Liberty. They belong to everybody.

AM: *But you are making this international icon, Leo Tolstoy, your own.*

Vitaly: Yes. Tolstoy, he attract us. Why? Because he found a very interesting way that is close to us. Because if you notice *War and Peace* novel, it's not limited. It's possible to continue this novel forever—to describe revolution, First World War, Second World War, war and peace, peace and war. It's just one thing which glues them—"*and*." Peace *and* war, war *and* peace. It's very similar, our ideas here, because you can just put "and" between all of them. It's Tolstoy *and* bee, Tolstoy *and* tree, Tolstoy and fish, fish and Tolstoy. It goes forever, because it's this small thing *and* the great universal.

AM: *You have worked in many places throughout the world. And now you are working in a print workshop on an island off the coast of Maine. What are your impressions here?*

Vitaly: I think that the greatest point of enjoyment in my life is when I am lying on my bed and reading a book and suddenly a little gentle breeze—wind, a little wind, comes in. And here, I have this every day.

AM: *Is there anything else?*

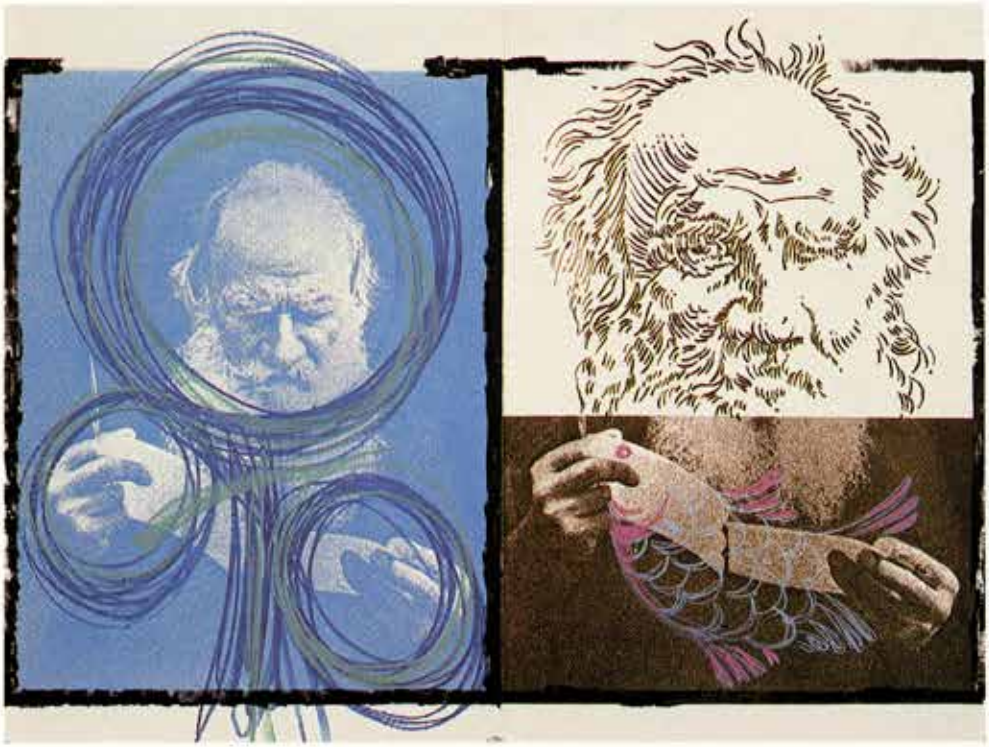
Vitaly: Yes of course, it remind me of Russia, especially the north part of Russia.

AM: *The small scale townscape?*

Vitaly: Yes, and the trees, forest, the stones beside the water and the banks, everything. I really think it's very close, very close to Russia.

AM: *Vitaly, you were talking the other day about how time changes art.*

Vitaly: Oh yes. How time changes our taste. That's how history, mother history, teach us. If we think something bad now, aesthetically, it could be good tomorrow. Or exactly the opposite. We could think something very good, it could be bad tomorrow. Everything change. We have tried to make very bad works, as bad as possible, but it's very difficult. That's the problem. Because if we really could do very good work, well I think it would be absolutely visual, absolutely simple, understood by everybody. That is the best art. But it's very difficult to create something like that. But we try from time to time to do bad, but everybody say it's great, it's good. That's our fortune, our fate. Last fall we did some



Komar and Melamid, impressions from *Peace I*, four diptych series, 1986, lithography with photolithography and chine collé on Rives BFK paper, 36 x 24", edition of 12, Julio Juristo, Barbara McGill Balfour, and Randy Hemminghaus, printers.

things which we thought people will say, "it's bad"—something very rough, sexual images or something very brutal—and we thought, "well, now we'll get people to say 'that's bad'," but everybody admired it. That's our problem.

AM: *So, what if you tried to do something that's very beautiful?*

Alexi: To do something beautiful, you should believe in beauty. But we don't believe in beauty. And that's the problem of all modernism, because modernism is based in ugly things. And it always was like this. This was the whole idea of modernism, like Picasso—ah, Picasso won his fame on the ugliest depiction of women ever, it's terrible.

AM: *Now, working with Julio, how does your conception of time and art relate here?*

Alexi: Julio is a prime level professional master. Very great level. It's very important for us because we never try lithography.

Vitaly: We did some silkscreens in New York, but it's our first experience with this. Usually we try to show time in work, because time is just only thing which I believe really could be taken as a statement. For example, we can see old picture with old cracks, something mysterious appears because varnish becomes darker. It's the mysteriousness of time, it's an aesthetic of time. And that's why we try to do many layers in our works, or many panels. Because if you read panels from left to right or from right to left you go through time. And the problem is how to do time, how to transport a small part of our personal time to really universal time. That's why we thought to change very old pictures of Leo Tolstoy, last century pictures. And Julio did big plates. And afterward we tried to cover the prints another way, to paint over. Also each layer is a different coat, a different style, and step by step your eyes go differently from first layer to last, from last to first.

AM: *And you have no problem in working with different styles?*

Vitaly: Well, that is the nature of our life.

Alexi: Everybody's nature. We discovered that that is the only natural way to work.

AM: *So you're talking about artistic freedom, to mix things up, combine things, change styles.*

Vitaly: Yes. We've no choice, I think. If you make choice once in your life, you're in prison. If you make choice each day, it's freedom of choice. You can, of course, go back to what was yesterday, or choose something new, or something from your past. It's important to us, of course, because we come from Russia, we can appreciate freedom really a little bit more than American people, I think. Because if you have a lot of chickens, you can't understand people who have no chickens each day. American artists have possibility of freedom. And it's not a problem of art market. For example, Pollock. He repeat drips all his life. Not because market big thing. He was rich enough to change his style. It was psychological problem. He couldn't change his style because people considered him a drip master. We know early work of Pollock, and he changed a lot. And I also remember somebody who spoke with Kandinsky's wife. She told him about last days of Kandinsky. He dreamed to depict a blue horse, just a simple horse, blue horse. But he couldn't do it in his last days, because he was a "pioneer of abstraction." He couldn't give himself the small freedom.

AN ARTIST IS AN ARTIST

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
Walt Whitman, "Song of Myself," *Leaves of Grass*

I am an American painter of signs charting the course
I would be a people's painter as well as a painter's painter.
Robert Indiana

In 1978, at the age of fifty, American artist Robert Indiana moved from Manhattan to remote Vinalhaven Island off the Maine coast, somewhat as Walt Whitman, at the age of fifty-four in 1873, severed his ties with his native New York and retired to the unlovely city of Camden, New Jersey. The American "painter of signs" recalls something of the "bard of democracy" too in his vivid persona, take-it-or-leave-it lifestyle, profound comprehension of American character, uncanny talent for connecting people, events, and things, and relentless identification of self with all.

In a sense, Robert Indiana prophesized his move to Vinalhaven in the late sixties: "Not wishing to unsettle the shades of Homer, Eakins, Ryder, Sheeler, Hopper, Marin, et al., I propose to be an American painter, not an internationalist speaking some glib Esperanto; possibly I intend to be a Yankee." Like Pat Nick, Indiana understands the ironic appeal of this quintessentially Yankee locality as a setting for making art. And, except for brief trips to Rockland, the nearest mainland town, he leaves the island only on rare occasions, like the opening of his first one-man show in four years, at the O'Farrell Gallery in Brunswick last July. Referring to the island's granite base and the quarries that once consumed it, Indiana calls himself Vinalhaven's "rock-bound exile."

Still, he's really not a recluse. He's probably one of the most publicized artists in Maine, as an accumulating mass of materials in his library that relate to this third "geographic chapter" indicate (the first chapter being his twenty-five years in Indiana; the second, his twenty-five years in Manhattan). Perhaps partly because he has not featured in New York or other urban art centers in recent years, and partly because his colorful appearance and abode are sharp outcroppings amidst the Puritan plain style around him, an assortment of articles and interviews carried by the local press in Indiana (which keeps tabs on its home state hero) and in Maine have betrayed a preoccupation with Robert Indiana, the personality, over Robert Indiana, the artist. Opening lines describing the hour-long ferry ride to the island, and "haunted house" tours of the former Odd Fellows Lodge in which he lives, have become cliches that intensify an impression of isolation and oddity in Indiana's world. Sometimes he encourages these impressions himself, providing a little hyperbole for the writer, a little "ham" for the photographer. And so the man is surrounded with myths that lost track of the artist. In fairness, all accounts refer, at greater or lesser length, to Indiana's prominent role within the Pop Art movement and his achievements during the 1960s. Indeed, his contribution is impressive.

Probably the most penetrating evaluation of that contribution is a catalog entitled *Robert Indiana* that accompanied an exhibition of the same title organized by the Institute of Contemporary Art at the University of Pennsylvania in 1968. It includes an essay by Professor John W. McCoubrey—a man who knows his American art and its cultural underpinnings—along with a number of rather eloquent writings by the artist, list of works exhibited, Indiana's own "Autochronology," and a massive bibliography. In his essay McCoubrey formally and thematically analyzes Indiana's *Love* paintings of the mid and late sixties—which have since monopolized his reputation—along with his wood monolith sculptures of the early sixties; *American Dream*, number, and other series; series hybrids like the painting, *Demuth American Dream No. 5* (1963, The Art Gallery of Ontario); and a gamut of individual works, from his 1958 *Stavrosis* (collection of the artist) to *A Mother is a Mother* and *A Father is a Father* (1963-67, collection of the artist), his parents' portaits.

McCoubrey sifted through a vast volume of commentary by and about Indiana and his work to arrive at some insights worth recounting.

1. In Indiana's art, American cultural artifacts and icons, as well as words, figures, and symbols, carefully observed, studied, and chronicled, "became a mode of expression in which Indiana recorded his own experience."
2. Indiana's works are categorically complex. They combine and create analogies between the shapes and meanings of words, figures, and images in suggestive or

Robert Indiana in his sail loft sculpture studio overlooking Carver's Harbor, Vinalhaven *(opposite, this page, and over, left).*

ambiguous arrangements: "Indiana's geometry either supports his lettered words or is, in itself, part of his semiotic language. He searches for right formal decisions as they affect the messages he wishes to convey."

3. Indiana's achievement is not a matter of a contribution to a trend: "His concerns are greater than those of the Pop artists, whose commitment is to the present," and "the impact of his blazonry challenges the hermetic and self-absorbed direction of avant-garde painting in America."

Imbued with the history of the wharf district around Coenties Slip in New York where he lived during the fifties and sixties, Indiana produced works that evoke American heroes from Melville to Marilyn and revive the idea of artist as observer, communicator, and conscience of culture. By compressing events, individuals, and symbols and by telescoping a multitude of ideas together in his works, he is again akin to Whitman. In fact, Indiana's *Year of the Meteors* (1961, Albright-Knox Art Gallery, Buffalo, New York) is a tribute to that poet's work of the same title, which opens, "Year of the meteors! Brooding year! I would bind in words retrospective some of your deeds and signs." And bind Whitman does in that poem written in 1860, during the time of his own meteoric rise to literary acclaim. With liberal license, the bard gathers references to an 1858 meteor

shower, the 1859 execution of John Brown, the 1860 election of Abraham Lincoln, and other events under the umbrella of one cosmic symbol and one pointin time. Indiana has often used the same technique in his visual imagery. On the other hand, as McCoubrey notes "Indiana knows that the diversity of American experience, past and present, is too enormous to encompass. He has avoided the formal danger of over-extension evident in Whitman's verbal sprawl, but taken together his allusive paintings stand for an exhaustive range of cultures with which he so deeply identifies. He is an American painter of signs. He is also a people's painter, *and* he is their history painter."

So, what of Indiana in the eighties—what is the latest chapter of his life, the one that takes place on Vinalhaven, about? First, it is about immersing oneself in a place and its culture, as he did in the Midwest and Manhattan. In 1953, after his graduation from the Art Institute of Chicago, he first came to Maine with a scholarship to the Skowhegan School of Art. That summer, he shared with another student the school's fresco prize for his mural protesting the Korean War, since destroyed by fire. He also did grave rubbings in local cemeteries, transferring the forgotten names and memorial imagery on the stone slabs to paper. Then, in 1969, as a member of the school's board of governors, he met photographer Eliot Elisofon, a summer resident of Vinalhaven, and began visiting the island. Through Elisofon, Indiana was able to purchase his first piece of property—the abandoned, endangered Star of Hope Lodge, which the local Odd Fellows Society had constructed with full Victorian regalia around 1880. In an article about the lodge by Marius Péladeau that appeared in *Historic Preservation* last February, Indiana recalls his first glimpse of the place: "On my way to catch the ferry, I saw the old lodge towering over Main Street. I was struck by its desolate yet majestic appearance—right out of an Edward Hopper painting."

A relic of signs, symbols, and rituals, the ample Star of Hope Lodge has been preserved in some areas as an archive of itself. The Odd Fellows' plumed hats and a sink for preceremonial handwashing are displayed in a small third floor anteroom to the grand ballroom, where original features such as symbolic wall and ceiling paintings, and canopies that once crowned four officers' thrones, remain intact. Appropriately, the lodge now also houses an enviable archive of American Art and Americana—Indiana's vast records of his life and his art; his collections of his own works and those of his friends, peers, and mentors; and materials relating to an assortment of objects in American culture.

Indiana has involved himself with the island in other ways. He has a Vinalhaven collection that includes paintings and photographs by the island's part-time and permanent residents—among them Joel Greenberg, a photographer friend from New York who summers on the island and who has photographed Vinalhaven and other Indiana subjects, the Brooklyn Bridge and the Statue of Liberty. But Indiana emphasizes that Vinalhaven has never been an art colony like Monhegan or Mount Desert islands. In the past, only a handful of artists worked briefly on Vinalhaven, and no local pride in artistic attention ever developed. He points out that Marsden Hartley, one of America's first abstract painters, summered and painted there in 1938 but no one knew who he was and, the story goes, children threw stones at him while he worked by the shore.

Indiana is also something of an authority on Vinalhaven's historic granite industry. From the 1860s through the early twentieth century, quarrying, cutting, and carving activity covered the island with a continual layer of rock dust. Classical features and carved details from the hands of scores of immigrant sculptors and laborers on Vinalhaven went to complete buildings ranging from the Cincinnati Post Office to the New York Customs House and the Cathedral of St. John the Divine in New York, where Indiana had worked as a typist in 1958. Indiana points out that after "Nearly a hundred years of the industry here only three granite

Opposite, right: Stonecarvers on Vinalhaven in 1906 with model capital for the New York Customs House (photo courtesy of Mill Race Restaurant, Vinalhaven).

This page:
In the first floor workroom of the Star of Hope Lodge, Bob poses with preliminary sketches, early trial proof, and cut paper working models for *Mother of Exiles. Behind,* items from his Statue of Liberty collection.

buildings remain, one a jail"—the latter stands unmarked near the rear of the Star of Hope Lodge.

Although moving and restoration work were time and energy consuming, space in the lodge and in a separate, harbor-front studio nearby, converted from an old sail loft, together with the island's quiet solitude, have enabled Indiana to resume productivity, interweaving new patterns with threads from his early whirlwind career. As a statement of continuity, Indiana announced his arrival in Maine with a major show, a retrospective of works drawn from his personal collection, at the Farnsworth Museum in Rockland in 1982.

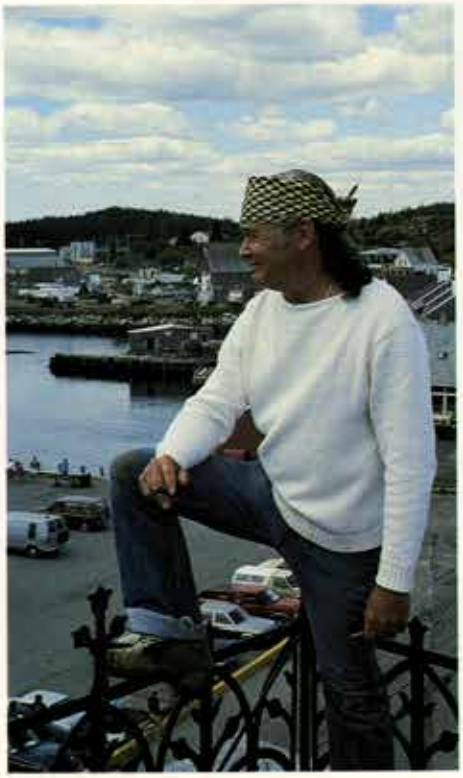
While he's been a resident of Vinalhaven the artist has completed two commissions from his native state Indiana; an edition of serigraphs of the Brooklyn Bridge (1982), an object in the landscape he had viewed from Coenties Slip (the piers of the bridge had been cut in Vinalhaven); and another series of ten emblematic serigraphs entitled *Decade: Autoportraits (The Vinalhaven Suite)* that chronicle his life during the seventies. Linked to an earlier series of "Autoportrait" paintings (1971-77) representing the decade of the sixties, the "Vinalhaven Suite" reflects key Indiana ideas: repetitive images, multiple images, popular imagery. You might say that Indiana's oeuvre is one lifelong serial work of art. So it is not entirely surprising that Indiana has most recently returned to an estranged early interest in etching.

He majored in graphics along with painting at the Art Institute of Chicago from 1949 to 1953. There his graphics instructor was Vera Berdich, a pioneer in the field of fine art photogravure and for years the spirit of the graphics department. She still lives in Chicago and remembers Indiana as a charming but very serious student, with an exceptional talent for etching, which "he really seemed to enjoy." In Chicago in 1963, shortly after his smash-hit premier show at New York's Stable Gallery, he dropped in on Berdich's class, which at that time was exploring photo etching technique, using the backs of rejected copper plates donated by Donnelley Printing Inc. Some of Donnelley's plates had been prepared for an article in a national magazine, and Indiana incorporated the "found image" on his—a hopeful starlet in a tacky New York apartment—into a new photo etching he called *Err*. But these were Indiana's meteoric years, during the explosion of "Pop," years that demanded an upscaled pace of productivity. Silkscreen was fast, and anyway, Indiana says, "Serigraphy translated my stuff so accurately and faithfully that I've become sidetracked thirty years away from etching."

According to Indiana, his return to intaglio was "partly made possible by the presence of the print workshop here on Vinalhaven." He was an early encourager and supporter of Pat Nick's project. Primed from working on the lodge, he helped with the renovation of the schoolhouse, and did much of the interior painting. During the workshop's first season, he collaborated with artist friend Carolyn Brady on a series of monotypes, one-time-only prints from images painted directly on aluminum plates. Editions of unique prints entitled *Erosia* resulted in which Indiana's stenciled *Love* is printed over a Brady flower, in this case a rose, sometimes in such quick succession that the rose bled over the "Love."

When this year's workshop season began, Indiana sharpened his etching skills by doing a quadriptych entitled *American Dream* (not to be confused with his earlier series of paintings of the same name). It incorporated four different intaglio techniques in the words "EAT," "HUG," "DIE," and "ERR"—a reference to, among other things, his last etched plate in Berdich's class some twenty-three years before. But he remained taciturn about a major project. "We couldn't get anything out of him," Pat recalls. Then one day last June, entirely unannounced, Indiana appeared with the design for *Mother of Exiles*—almost, but not quite, in time to be prepared for the July Fourth liberty celebration (he reminds us that the statue's real birthday is the fourth of October).

"I started working on the design in May, but the idea had been germinating for about a year," Indiana says. More than likely it has been a lot longer—Coenties Slip is three blocks above the ferry terminal for Bedloe's (now Liberty) Island, he says, and "I saw it going and coming every day."



Here: Bob atop the Star of Hope Lodge.
Opposite: Blue *Mother of Exiles*, 1986, etching and aquatint on Arches Cover paper, 36 x 24", edition of 15, Anthony Kirk and Orlando Condesso, printers.

Anthony Kirk, one of the master printers at Vinalhaven for *Mother of Exiles*, is from Edinborough, Scotland, and trained at Winchester and Chelsea art schools in England. He taught graphics summers at the Pratt Institute in New York before setting up his own fine art press in that city. He has worked with artists like Red Grooms, Shusaku Arakawa, and Karl Schrag (a summer resident of Deer Isle), so the collaborative process wasn't new to him. But this was a complex project with some twists to it, such as the registration of figure and ground plates and the need for an aquatint technique that could create tonal contouring without the usual etched line defining form. And there was also Indiana's active participation. Says Kirk, "Basically, it's an aquatint with some drypoint and scraping for details and it was worked as if it were a mezzotint in some areas. Bob came in after the design had been transferred to the plates and worked with a burnisher to lighten up some areas of tone." Asked what he thought of the piece, he said, "Well, it's hard to like the 'Liberty'," explaining that it's difficult to appreciate the image aesthetically after the heightened commercialism and visual overextension created by this year's media blitz.

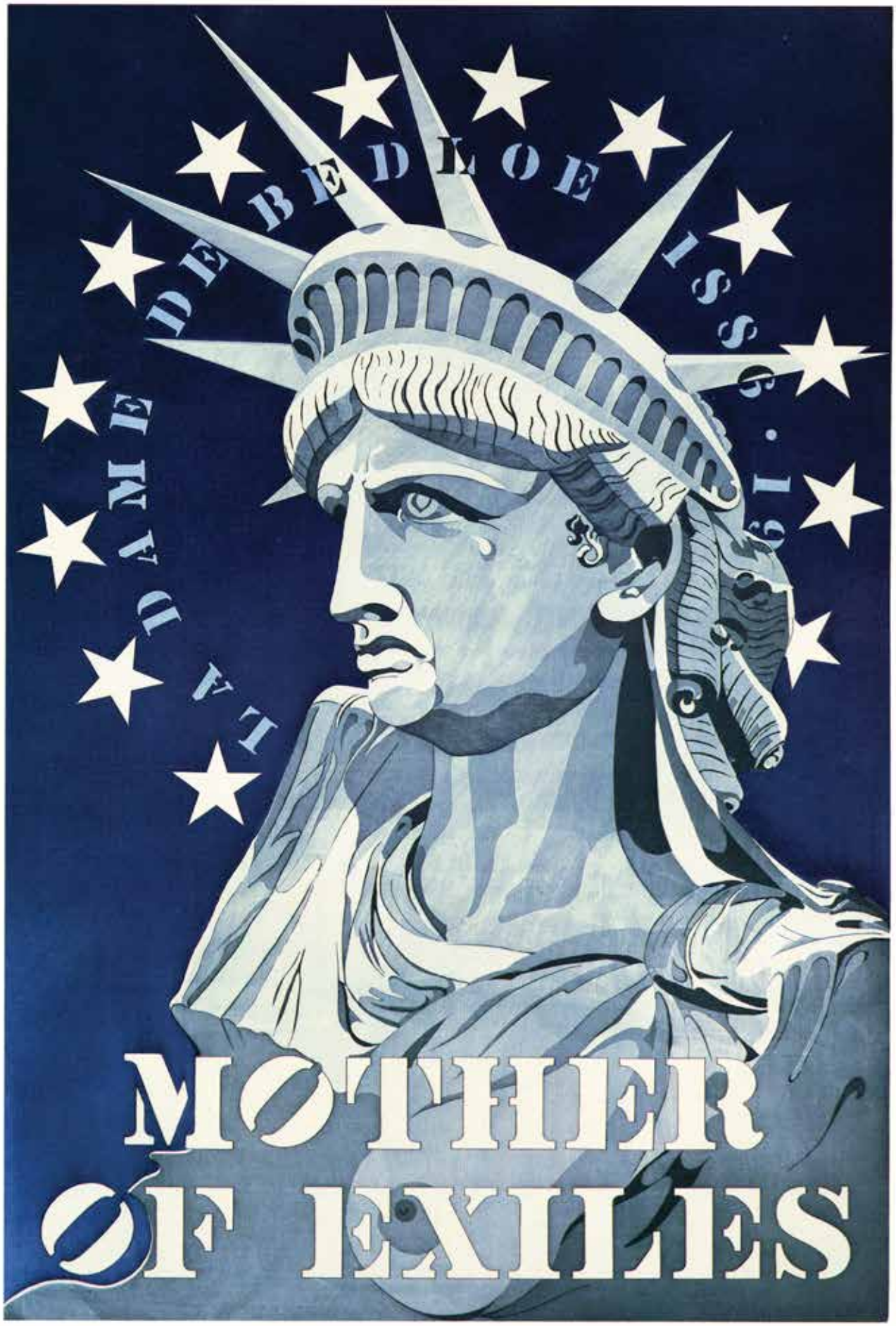
Indiana's "Liberty" refers frankly to this commercialization. The violation of the image in *Mother of Exiles*—running the title across the figure in the manner of a political poster and showing "Liberty" breaking into tears—is only part of the message. The work has a complicated iconography. The design not only formalizes Indiana's entry into collaborative fine art printmaking, but signals a mellowing of his structural, hard-edge style and recalls the sculptural monumentality of his early figurative works like *Pilate*, another mural Indiana did at Skowhegan in 1953. The evocation of carved stone with flat tones and the classical, monumental expression of *Mother of Exiles* refer to the tradition of monumental sculpture, from Michelangelo's colossal *David* of 1501-04 to the carvings of immigrant artisans on Vinalhaven, old photos of which are on display in the local historical society and in shops and restaurants throughout the town.

Mother of Exiles also enlarges patterns in Indiana's lifetime oeuvre. The image is related to his poster design for the 1967 production of Gertrude Stein's play, *The Mother of Us All*, by the Center Opera Company in New York City. The Statue of Liberty, reduced to a bare-breasted bust-length figure, recalls Indiana's bare-breasted mother of his sixties portrait of her, as well as the bare-breasted bust of Marilyn in his 1967 painting, *The Metamorphosis of Norma Jean Mortenson* (collection of the artist). Broadly, Indiana's image comments on the failure of monumental figurative sculpture in America, from the time of Horatio Greenough's marble sculpture of George Washington, which is posed like Zeus and bare to the waist. When it was unveiled in 1841, the much heralded statue was denied its designated place in the rotunda of the United States Capitol and considered something of an embarrassment. "Heroic sculpture grates on the Puritan nerve," Indiana says. "Liberty is a landmark in this sculptural tradition, a work of art of unprecedented heroic scale. But where is Frédéric Bartholdi in the annals of artists? He has never been considered seriously that way. Or, for that matter, who remembers Gutzon Borglum, the sculptor of *Mount Rushmore*?"

Thus the artist of the public icon, creator of the people's symbol, is engulfed by it. And it is interesting in this context that Indiana considers the United States' Postal Authority's issue of 333 million *Love* stamps in 1967 as a vast example of "public graphic art."

Mother of Exiles is, of course, also autobiographic and represents Indiana's projection of self onto culture. "It is a manifestation of love," he says, making the connection with his own work. And the tear? "I think that Liberty has a great deal to cry for."

Indiana's rejection of radical stylistic change is in line with his desire to round out a life's work. Like Whitman during his Camden years, Indiana on Vinalhaven still elaborates the idea he has always believed in—the American dream. Sadly, his concerns are somewhat out of tune with art at this time. And, like the voice of the grey bard, the poetry of the "people's painter" seems more like soliloquey than song.


LA DAME DE BEDLOE ISS
MOTHER
OF EXILES

OLYMPUS IN A COWFIELD

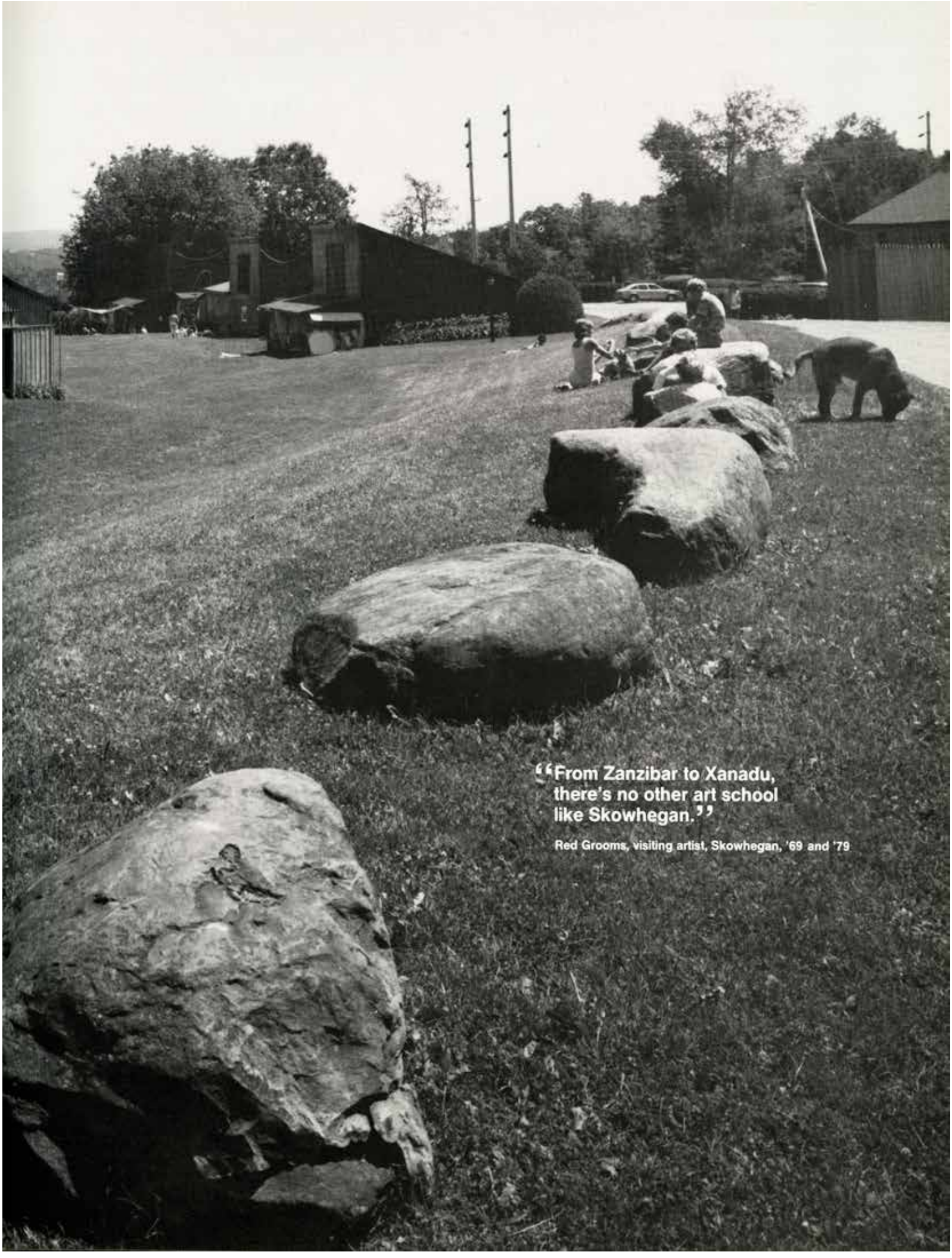
What since 1946 has been probably the most successful and influential art school in America was created from an eighteenth-century farm on the shores of Lake Wesserunsett in Madison, Maine — not in Skowhegan, but close enough. The school was conceived by painters Willard Cummings, whose ancestors built the farm; Henry Varnam Poor, of New York City, New York; and Sidney Simon of Pittsburgh — all of whom were drafted into the army's ill-fated art unit during World War II. When that project failed, the artists occupied themselves with devising a plan for the school while they waited in San Francisco for reassignment. After the war sculptor Charles Cutler of Newton, Massachusetts, became involved, and the Skowhegan School of Painting and Sculpture was brought into being. At the outset it provided a significant alternative to the bureaucrat-devised rendition of Bauhaus instruction that had dominated art education in the United States. America's first art school run by artists, it has come to be known within the parlance of their world as simply "Skowhegan."

Skowhegan's enrollment is limited to sixty carefully chosen preprofessionals who demonstrate exceptional talent, dedication, and artistic maturity. These students are free from classes and structured instruction of any kind to take what they want (often getting more than they can take) from public lectures and group and individual critiques by a brilliantly discordant body of visiting and resident faculty, and from endless daily encounters with fellow students. Pure painting and sculpture are the sole courses of study, plus one ancient specialty. Skowhegan is one of the only places in this country where true fresco technique is taught.

Skowhegan's legacy is immeasurable. With a list of alumni that includes names like John Chamberlain, Francesco Clemente, Mark Di Suvero, Rackstraw Downes, Nancy Graves, Robert Indiana, Alex Katz, Ellsworth Kelly, Roy Lichtenstein, Louise Nevelson, and Ben Shahn, the degree to which Skowhegan's radical, personal, to-the-point teaching methodology has influenced art education in America really bears examining. And the school's impact on the entire course of modern art in America is a fascinating matter for speculation.

Skowhegan might be imagined as a kind of artistic Olympus, where dynasties of deities mingle, creating marvelous things and issuing an assortment of gods, demigods, superheroes, and mixed progeny into the terrestrial art world. But in fact the Skowhegan School in Madison, Maine, couldn't be less celestial. Even in the midst of current facilities development (and as unobtrusive a building plan as possible was the goal of the administration see p. 48), the campus is and will remain very much a part of the rural farmlands. And its participants, greenest art undergraduate to canonized visiting lecturer alike, must face the rain, the mud, the mosquitoes, the isolation, and each other.

1986 is Skowhegan's fortieth anniversary year and a part of the school's special creative legacy was displayed at Leo Castelli's Greene Street gallery in New York City last October. The exhibition, "Skowhegan: A Ten-Year Retrospective 1975-85," contained selected works by fifty-one alumni of those years, drawn from over two hundred submissions. Everyone was pleased but not really surprised when almost immediately the entire show was purchased intact by a collector, Mr. James Lentz of M. G. Lewis and Company, of Winter Park, Florida. It will be loaned to museums and other institutions, according the the *New York Times* report of October 24, 1986, as "a valid epitome of what has been going on among younger artists over the last ten years." The exhibition will be on view at the Portland Museum of Art this coming summer.



"From Zanzibar to Xanadu, there's no other art school like Skowhegan."

Red Grooms, visiting artist, Skowhegan, '69 and '79

Any teacher that goes up there is faced with the largest group of talent in their career. It's a shock for many of them. Many teachers go through most of their careers never producing a 'child' — a significant, *good* artist. At Skowhegan, one out of four students stays with it and makes a career out of fine art. At the average school it's more like one out of a thousand.

The main reason behind the new building program is to create more individual, private studios. Skowhegan provides training to be alone. The artist's aloneness can be a destructive phenomenon, or at least a very serious hurdle to his art.

Sidney Simon, founder and former director

Anyone who wants to come here and be alone, this is the wrong place for them. Your work is always in front of other artists.

Bart Gulley, Skowhegan 1986

The weekly one-on-one with resident artists: here "hard core" painter Peter Saul with student Sharon Fishel of New York City during Skowhegan's 1986 session. Insets: Saul talks with Ester Schooler of Syracuse, New York, about the progress of her work.

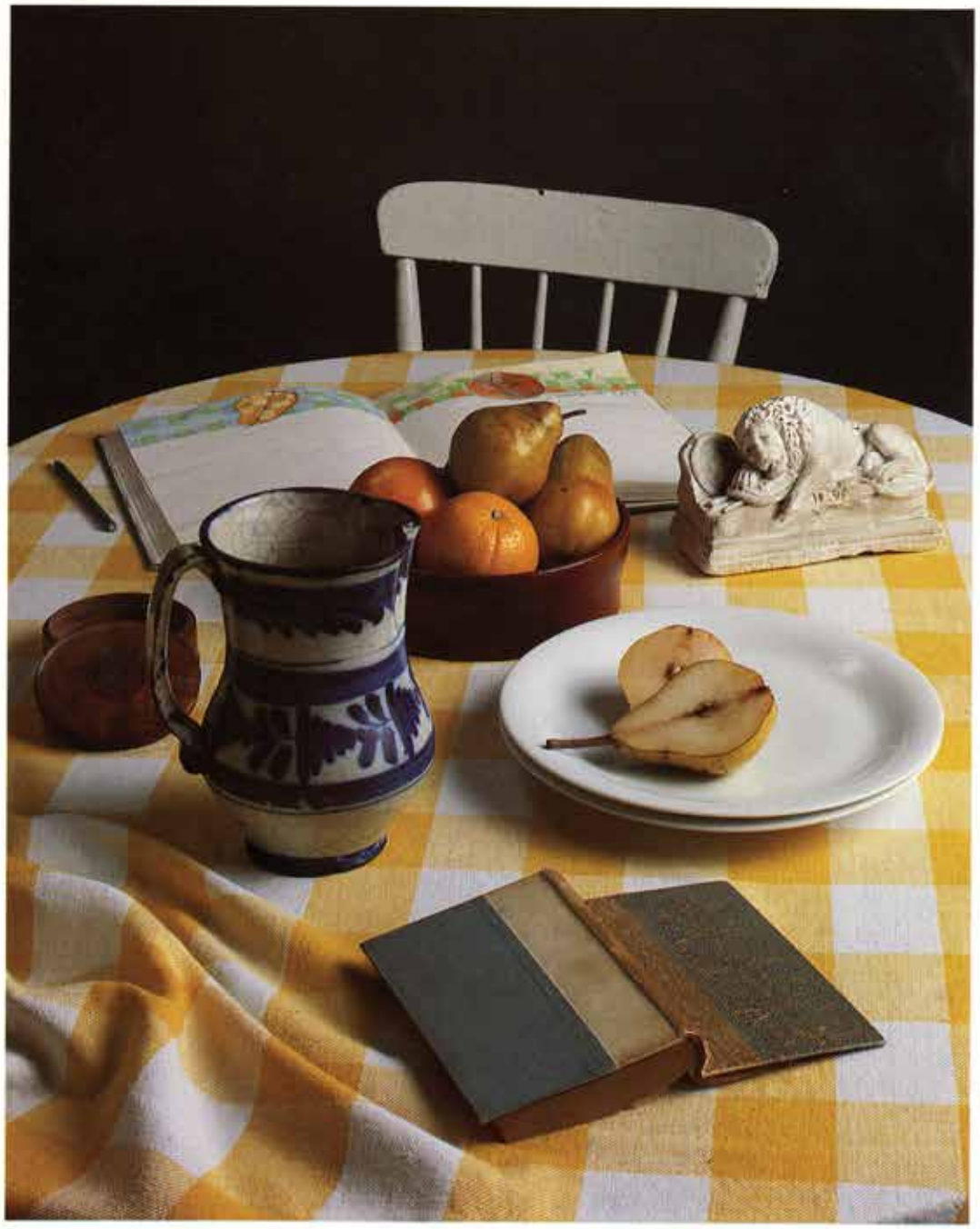
One year I remember seeing eerie orange and red lights in the field near Bill's old studio and thinking it might be a fire starting. It wasn't. A student had painted flourescent paint on the cow dung so he wouldn't step on it at night.
Joan Cummings Franzen, trustee and former director

One of the most important parts of the recipe of this place is that it's *here*.
Barbara Lapcek, academic director

Skowhegan was important for me because, at an early age, I met ambitious, provoking, and competitive young artists. It's funny — in the heart of Maine I felt for the first time the New York art-pace.
Martin Landau, Skowhegan 1985

Visiting artist Helen Frankenthaler, queen of American Abstract Expressionism, directs Johnny Swing of New York City and Jean Goehring of Austin, Texas, to turn a painting upside-down during a group crit in the fresco barn.

Student Amy Podmore of Davis, California, takes advantage of a sunny afternoon in the sculpture yard. Insets, *top:* Marrin Robinson of St. Louis, Missouri, develops a three-dimensional installation in her studio, one of a row of open-ended cubicles attached to a converted chicken coop; *bottom:* students read mail near the rear wall of the lower painting sheds, on which new work is hung out to dry.



THE ART OF SEEING

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continued from pg. 15

Portland Association of Galleries and Museums was formalized last April. It's a major step for a city that has seen other unsuccessful attempts to unify its galleries under one organization. In the past, there seemed to be a fear that there were already too many galleries, in this city of less than 70,000, for each to be successful. Now, however, an unmistakable feeling of collective professional pride—a sense of "e pluribus unum"—among the city's galleries exists, and this feeling is expressed enthusiastically by PAGM founder and spokesman, Philip Stein.

"The galleries began to realize that they aren't in competition with one another," says Stein. "They don't all carry the same types of work. In New York City there are twenty galleries to a block; here we're talking about a total of fourteen. We're all working together now. New England has always had a tradition of good art, but now Portland, Maine, could become the most important regional art center in the United States."

Stein, owner of the Stein Glass Gallery, explains, "In order to be taken seriously as galleries, a viable group was needed. We want to make sure people realize that galleries bring a lot of peripheral business into the city. These people stay at our hotels and eat at our best restaurants. I have clients that spend $2,000 in this city in two days, and that's outside the gallery."

One of the association's first projects was a new brochure-sized guide to Portland's galleries and museums, published in July. PAGM sponsored Portland's first major cooperative art show in November at Thomas Moser Cabinetmakers. Entitled "Premier," it featured works from eleven galleries and two museums that are association members. Gallery weekends are also being planned, designed to increase public awareness of the arts. "They'll be very special events," Stein says. "We'll be promoting these weekends throughout the media, coordinating them with special exhibitions, playing videotapes, having lectures on topics like 'how to start a collection' and 'what to add to your collection', and sponsoring artists so they can be present."

Among the association's major goals is to help give Portland's art community a new image and to help make Portland a major art center in the northeast. "For some reason, corporations and serious collectors think that if they go to New York or Boston they'll get better art," Stein says. "But instead, they may get ripped off. There's nothing you can get there that you can't get here. And in Portland your car will still be there when you get back. You'll pay less money for art here, but

more importantly, the gallery owners will know your name. You'll be treated as a friend rather than just a customer. The owners here will be sure to learn what you like."

Other association officers are Tom Crotty of the Frost Gully Gallery, president; Peggy Goldman of Posters Plus, vice president; and Georgie Fein of Abacus, secretary/treasurer.

The only qualification for joining the association is that a gallery be in operation for at least one year. At Portland's current rate of cultural growth, that will probably mean a significant increase in enrollment by the time the Portland Association of Galleries and Museums celebrates its first anniversary in 1987.

STUDIO GLASS AT THE STEIN GALLERY

The first, all-Maine studio glass exhibition, featuring works by eight glass artists from around the state opened at the Stein Glass Gallery in Portland December 1, 1986 and will run through January 31, 1987.

Lilac Wisp, 1986, glass sculpture, 8 x 9 x 15", private collection. By Neil Duman of Richmond, Virginia, one of the artists represented by the Stein Gallery.

Studio glass, also known as new or contemporary glass, is an art movement that has been gaining momentum over the past several years. Contemporary glass pieces are now found in major private and permanent museum collections all over the world, and a landmark retrospective exhibition of the work of Harvey K. Littleton, a pioneering glass artist who helped define the genre, was organized by the High Museum of Art, Atlanta, Georgia in 1985. That exhibition traveled to the American Craft Museum in New York, the Iowa State University Art Museum, and the Milwaukee Art

Museum in Wisconsin, before winding up at the Portland Museum of Art last November.

Philip Stein hopes to continue the spirit of that exhibition by showcasing exceptional artists who are exploring studio glass in Maine. Among these are Bert Weiss, a Portland glass artist who has spent several months developing a single large piece of slumped plate glass that is fired with glass enamels and embedded in granite; Chris Heilman of Westbrook, whose work is in the permanent collections of the Portland Museum of Art and the Jones Gallery of Glass and Ceramics in Sebago, Maine, and whose new sculptures incorporate blue, silver, and clear crystal; Eric Hopkins from North Haven, who will show work created while he was in residence at the foremost studio glass workshop in the country, the Pilchuck School in Washington State; and Warner Whitfield from Whitefield, whose flowing, abstract crystal pieces mounted on wood bases comment on Maine's traditional bird sculpture.

Stein especially hopes that the show will generate interest among Maine's corporate collectors. An active promoter of local business involvement in the arts, he looks to achieve this not only through his leadership in the Portland Association of Galleries and Museums, but also by promoting individual efforts, such as those of store owners to work with artists and galleries to display art along with their merchandise in their windows. As a result, H. Benoit and Company embarked on a series of "window exhibitions" last August with pieces from Stein's gallery, and now continues with painting and crafts displays, which will be shown through December.

Stein and his wife, Anne Dickstein, opened their glass gallery at 20 Milk Street last year after having operated a studio and gallery in New Ipswich, New Hampshire, for fifteen years. The Steins note that one of their most rewarding experiences in Portland is being noticed and patronized by people in their immediate neighborhood, that includes, interestingly enough, members of the construction trades employed on the numerous renovation and reuse projects ongoing in the Old Port area. "The construction people really seem to appreciate what goes into making glass art because they work with their hands. And because it's so new, they're not intimidated, as they might be by some other media. We made over twenty sales last year to construction tradesmen working in the area. The nice part is that most of their purchases are staying right here in Maine, not going to some far-off collection."

WHAT EVER HAPPENED TO THE MAINE BIENNIAL?

Every two years since 1976, Maine artists have looked forward to the largest art exhibition in the state, the Maine Biennial. The result of a two-year juried competition open to all artists, it had become a traditional Maine event in a short time. Each biennial was cosponsored by the Maine Arts Commission (MAC) and a hosting institution: the Maine State Museum, Augusta, in 1976; Bowdoin College, Brunswick, in 1978; the University of Southern Maine, Gorham, in 1980; Colby College, Waterville, in 1982; and the Portland Museum of Art in 1984. But in 1986, the biennial was quietly and unceremoniously cancelled.

MAC had decided that, in Mies van der Rohe's oft-quoted words, "less is more"—smaller annual shows would involve more artists and hopefully attract more money for visual arts exhibitions in Maine.

"Instead of doing one big show every two years," says the commission's Visual Art/Museum Associate Nat Bowditch, "we're now supporting several annual exhibitions around the state. It was a decision made by the board of commissioners, but I guess the idea had been kicking around for a while. The feeling was really that more artists, representing a larger geographical picture, and exhibiting at a number of shows held throughout the year, every year, was the best way to encourage and identify new talent in the visual arts on an ongoing basis."

Exhibitions supported during the 1986-87 fiscal year, with funds previously slotted for the biennial, have already included "Makers '86," the Maine Crafts Association annual at the Maine Festival last August, as well as environmental sculptures for the same festival by Bill Coyne (St. George) and George York (Portland). The sculptures are sponsored by Maine Arts Incorporated and will be reinstalled at New Years Portland in January. MAC-supported exhibitions ahead are "Drawing Toward Sculpture" at the Baxter Gallery of the Portland School of Art in April, 1987, and the Maine Coast Artists Annual Juried Exhibition which will open next May.

"MAC" MEANS BUSINESS

The Maine Commission for the Arts and Humanities recently changed its name and became simply the Maine Arts Commission (MAC). But it's no nominal gesture. It signifies a whole new image and emphasis that the state arts agency has adopted as well.

"Our old name and logo didn't suit our purposes anymore, say Dan Crocker, the commission's management systems associate. "The Maine Arts Commission has grown up."

Begun twenty-one years ago through an act of the Maine legislature, the commission's primary purpose is to distribute state and federal arts money to an assortment of Maine nonprofit organizations, from fine arts shows in Portland, for example, to string band performances in Kennebec County. "Who gets what" is decided by a governor-appointed board of commissioners comprised of people from all walks of life who have an interest in the arts policies of the State of Maine.

"The arts are a business," says Crocker, "and we want to reflect that idea in a more straightforward, business-like image and logo. We must assume the leadership role for arts advocacy in the state, and let people know we mean business."

The commission is also in the process of developing a new long-range plan. In response to a requirement of the National Endowment for the Arts (a major source of MAC funding), that public response to an agency's programming be incorporated in its future planning, MAC held public arts programming meetings in Brunswick, Saco, and Presque Isle during September. The meetings clarified a need to divide support equally between Maine's large established arts organizations, like the Portland Museum of Art, the Portland Symphony Orchestra, and the Bangor Symphony, and small emerging groups like the Bangor Historical Society, the Fort Western Museum in Augusta, and the Mahoosuc Valley Arts Council in Bethel.

"We need to grow," Crocker says, "because of the overwhelming number of applications for funding that the commission is receiving. It has become increasingly apparent that MAC must take a firm stand with the legislature if our goals are to be met."

"At the outset of our phase two, let's call it," says MAC Executive Director Alden C. Wilson, "we are first of all a much larger agency than we were in phase one, due to the growth of the arts in Maine. We're also responding to the distinct reawakening of traditions in our culture of late. It's happening all over America right now, but it's particularly noticeable in a state like Maine that has always attracted artists."

AM welcomes suggestions or submissions for News Briefs. Items should report on major recent or upcoming events relative to the visual arts in Maine. Use of suggestions and editing and publication of submissions will be at the discretion of *AM* magazine.

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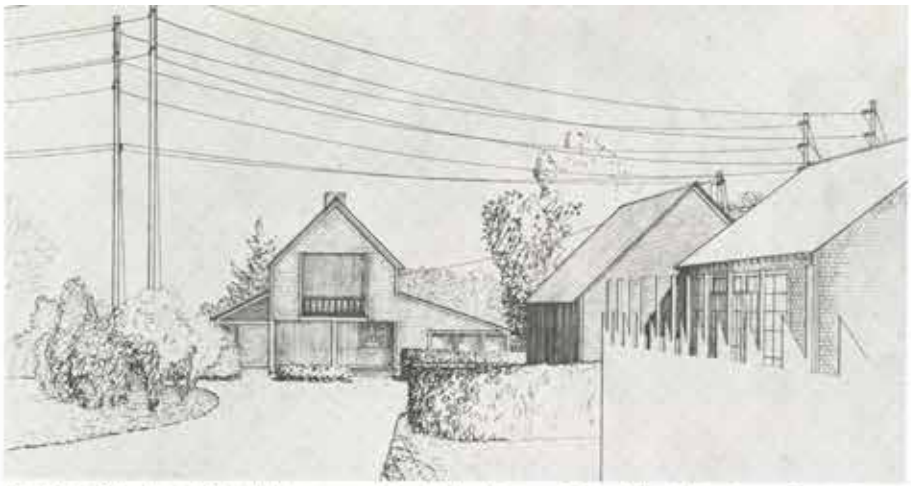


First place, Skowhegan School design competition: Robert Page and Peter Millard, New Haven, Connecticut. Perspective rendering showing proposed library, 1982, courtesy of Skowhegan School of Painting and Sculpture, New York, New York.

ARCHITECTURE IN MAINE: LESSONS ON CAMPUS

Ever since Thomas Jefferson designed the courtyard pavilions of the University of Virginia with "a variety of appearance, no two alike, so to serve as specimens for the Architecture lecturer" (Jefferson in a letter to William Thornton, May 9, 1817, Library of Congress), the idea that campuses could provide lessons in design as well as house academic facilities has been a recurrent dream of American architects and educators. In the late nineteenth and early twentieth centuries, projects such as McKim, Mead and White's uptown campus for Columbia University served as instructive examples of how Beaux-Arts principles could translate into compositions for the American cityscape and gave impetus to the City Beautiful movement. Jefferson's notion of buildings as lessons reappeared with a new twist in the 1930s and 1940s when masters like Frank Lloyd Wright and Ludwig Mies van der Rohe helped introduce modern architecture into America with campus designs for Florida Southern College and the Illinois Institute of Technology, respectively. By the fifties and sixties, older universities like Harvard, Yale, and MIT became veritable museums of modern styles when buildings by Walter Gropius, Le Corbusier, Alvar Aalto, Eero Saarinen, and Louis I. Kahn, among others, were injected into predominantly historicist contexts. The belief that the campus is an appropriate forum for vanguard architectural design has resulted most recently in a set of jazzy, complex, and controversial buildings at Princeton University by postmodernist lion Robert Venturi (Lewis Thomas Laboratory [1986], Gordon Wu Hall [1983], and a new social science building in the design stage). But aggressively individualist new structures on American campuses are more and more in the minority. Because of a heightened desire for compatibility and coherency on campuses that must fit new structures alongside old, often within cramped sites and crimped budgets, and the need to still produce strong images of institutional pride and relevency, administrators and architects of the eighties face unprecedented challenges.

This is certainly true in Maine. While its campuses boast some significant architectural treasures, like McKim, Mead and White's Walker Art Center at Bowdoin, Richard Upjohn's Bowdoin Chapel, and Gridley J.F. Bryant's Hathorn Hall at Bates, distinctive and developed campus plans are rare: Bates and Bowdoin adopted modest quads of anonymous origin in the nineteenth century, but the extreme and only full blown example is Jens Frederick Larson's symmetrical and relentlessly Georgian campus at Colby. The majority of Maine campuses, particularly those of the state university system, have been developed modestly, acquiring their facilities piecemeal. But characteristic of campus development here has always been the widespread reliance on existing structures—the Yankee penchant for reuse over refuse—which has resulted sometimes in innovative total renovations and sometimes in the preservation of older structures that otherwise could have passed away.

The increasing interest in architectural design, characteristic of the eighties, has resulted in a number of campus building projects that are making architectural news in Maine. One sign of the new spirit occurred in 1982, when the Skowhegan School of Painting and Sculpture held a New England-wide on-site design competition, sponsored in part by the National Endowment for the Arts, and juried by architects Robert Stern, Graham Gund, and Charles Moore; alumni artist Alex Katz; and founder, artist, and long-time director of the school, Sidney Simon. The problem was how to expand and improve the facilities without spoiling the quiet, informal campus on a converted farm in Madison, Maine. Stern summed up the winning design by Robert Page and Peter Millard in *Progressive Architecture*'s coverage of the competition (February 1983): "It will look like nothing ever happened, but in a wonderful way."

The five projects on the following pages reveal that things are happening on Maine campuses and in a variety of ways. All have been completed during the past year and a half. Two are by Maine architects, three are by firms from other parts of New England. There are two art centers, two student centers, and a library—building types that are social and psychological centers on any campus. Each building represents a different approach and solution to its particular program and siting problems. These examples by no means exhaust the list of all new campus work worthy of note in the state. Also taking shape are the art museum vestibule by Jeff Freeman of Shepley, Bulfinch, Richardson, and Abbott (Boston) and the new field house and pool by John Coons of Sasaki Associates, Inc. (Boston), both at Bowdoin, and a keystone multipurpose facility for the Fort Preble campus of Southern Maine Vocational Technical Institute, by Lyndon Keck of the Portland Design Team. The following is a compilation of photographic impressions and essential data. Perhaps it can provide a "Jeffersonian" lesson in the level of architectural design currently being accomplished in Maine.

Portland Design Team, SMVTI Campus Center, perspective rendering, 1986, courtesy of Portland Design Team, Portland, Maine.

PROJECT: Westbrook College Library, Portland
ARCHITECT: Amsler Hagenah MacLean, Architects Inc., Boston, Massachusetts
Background: Founded in 1975, firm principals Thomas Amsler, Charles Hagenah, and Kenneth MacLean represent training at the Yale School of Architecture and the Stuttgart Institute of Technology in Germany. They combine active records in both the teaching and practice of architecture and engineering. The principals, together with associate Gail Woodhouse, work collaboratively and maintain multiple authorship of all projects. They design for a wide range of building types and resist specialization, but adaptive reuse and the preservation of historical contexts are firm emphases. Other campus projects include renovation and new construction for Philips Exeter Academy, Exeter, New Hampshire; Wheaton College, Norton, Massachusetts; and Milton Academy, Milton, Massachusetts.
PROGRAM: To provide 13,000 square feet of assignable space to house a 65,000-volume library and related services.
SITE: The location is within the Westbrook College National Register District, at the apex of a loosely organized, mall-type central campus made up of a variety of nineteenth- and twentieth-century structures. Existing buildings that occupy part of the site are Federal-style Alumni Hall (1834, the original building of

Westbrook Seminary, to which Moulton Theater was attached in 1908), and Neo-Romanesque style McArthur Gymnasium (1900) by Maine architect Francis H. Fassett.
SOLUTION: The library consists of renovated Moulton Theater and McArthur Gymnasium and new wings extending behind to create a semi-enclosed miniquadrangle off the main campus mall. The original appearance of the mall facade remains unchanged except for the installation of a new aedicular entrance feature between the older buildings. The interior of Alumni Hall remains intact. Moulton Theater's interior has been redesigned for classrooms and office space. The gymnasium renovation creates the main library area with its famous original elevated running track recreated as book stacks and reading areas. The exterior red brick and white trim design of the new wings is in keeping with the character of older connecting and surrounding structures. On the west (behind) the library, a new pathway link has been created, via the library, between the campus mall and the Joan Whitney Payson Gallery of Art (The Architects Collaborative, 1977).
Completed October 1986.

PROJECT: Student Center, Colby College, Waterville

ARCHITECT: Jefferson B. Riley, Centerbrook, Essex, Connecticut

Background: Riley, a graduate of the Yale School of Architecture, became a partner of Charles W. Moore Associates in 1973 and has remained with that firm's successors, Moore, Grover, Harper Architects, and Centerbrook, founded in 1984. He shares Moore's pioneering Postmodernist methodology, involving strong contextual relatedness and client participation in the design process. Riley has received a number of professional awards including the *Architectural Record* Award of Excellence (three times) and the National Endowment for the Arts Design Award. Other Riley/Centerbrook campus projects include the Hood Museum of Art at Dartmouth College, Hanover, New Hampshire, and several designs for Quinnipiac College, Hamden, Connecticut.

PROGRAM: The building must provide a social and psychological center for student life, in the wake of Colby's oncampus fraternity and sorority shutdown. Required facilities include a large, multipurpose room suitable for parties, dinners, concerts, lectures, and meetings; adjoining kitchen; lobby and lounges; club rooms; the campus post office; and the Spa, Colby's traditional student hangout and alternative to dining hall eating.

SITE: The central campus location, chosen by the architect, together with a committee of Colby students, faculty, and administrators, spans a major existing campus pathway. On a small hillside site, it is surrounded on three sides by mid-twentieth-century Neo-Georgian buildings by Jens Frederick Larson (excepting a modest, modern-style health center), and on the fourth side (south) looks out over the Kennebec River and the City of Waterville.

SOLUTION: In order not to create a barrier between north and south sides of the campus, the building is designed as a gateway. Two wings, separating the Spa from the other facilities, are linked by a bridge containing a large, scenic lounge area over the campus pathway. The pathway is articulated as semi-circular courts on each side of the building. The south side, overlooking the city, is generously glazed, providing a passive solar heating component. The use of white clapboard, red brick, and details such as fanlight-inspired arched windows, are intended to reflect the surrounding campus buildings as well as broad characteristics of Maine vernacular architecture.

Completed: November 1985.

PROJECT: Campus Center, University of Southern Maine, Portland
ARCHITECT: Steven Moore, Moore/Weinrich & Woodward Architects, Brunswick, Maine
Background: Steven Moore, a native of Bangor, graduated from Syracuse University's Department of Architecture and practiced in Kurdistan, Iran, and Cambridge, Massachusetts, before joining Deane M. Woodward Associates in Auburn, Maine, in 1970. He has received fellowships from the National Endowment for the Arts (1983), the Maine Humanities Council (1982), and the John Hay Whitney Foundation (1980), and has written extensively on the subject of Maine architecture. The Moore/Weinrich & Woodward firm evolved from the original practice established by Deane Woodward in 1958 and has won three design awards from the AIA, Maine Chapter, in the last three years.
PROGRAM: Major renovation of an abandoned International Harvester truck and tractor service garage to provide the first social center for the University of Southern Maine's 5,000 full-time students, of whom fifty percent are campus residents and fifty percent are commuters. The building must also house a bookstore and a new campus dining facility.

SITE: The existing property abuts the northern boundary of the campus, adjacent to the main campus parking lot. The architecture on this side is predominently industrial and commercial. The visible campus buildings adjacent and across the parking lot are 1960s International Style variants by Wadsworth, Boston, Mercer and Weatherill of Portland and Harriman Associates of Auburn.
SOLUTION: Employing what the firm terms "a heart transplant methodology," a new site plan, designed for the north end of the campus, reoriented commuter parking, pedestrian circulation, and green space to give the edge-site building greater proximity to campus life. The original building's exterior was upscaled but retains its essentially industrial appearance, in line with the surrounding neighborhood on this side. Inside, facilities are organized within a lively interior villagescape comprised of multiple levels, under the umbrella of embellished open metal framework and piping of the original roofing. The AIA, Maine Chapter, judged the University of Southern Maine Campus Center one of the best five buildings in the state last year.

Completed 1985

PROJECT: Olin Arts Center, Bates College, Lewiston
ARCHITECT: The Architects Collaborative Inc., Cambridge, Massachusetts
Principals: Sally Harkness and Jim Burlage
Project Architect: Jamie Devol

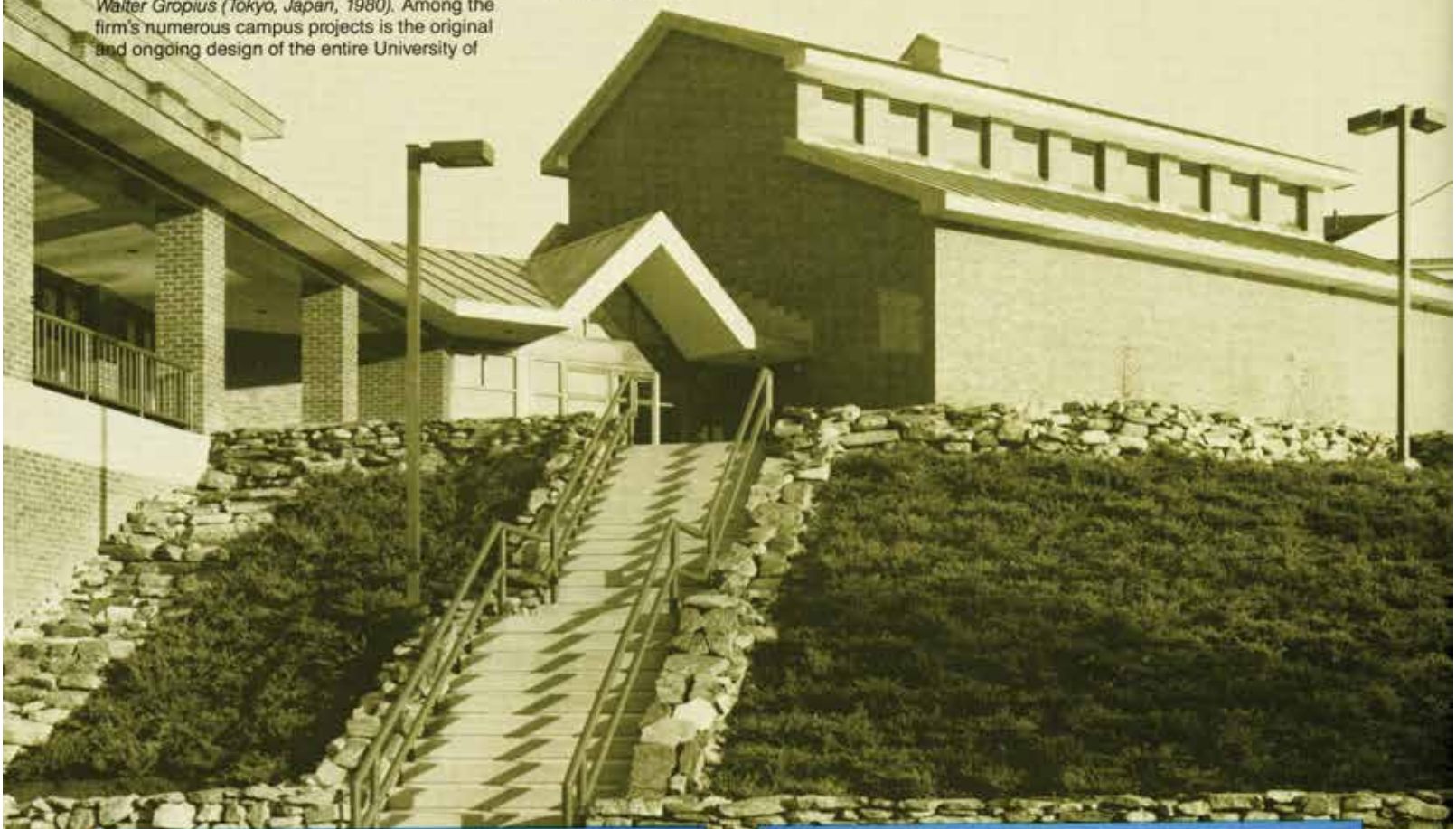
Background: The Architects Collaborative (TAC) was founded in 1945 by Walter Gropius, architect and former director of the Bauhaus (Weimar and Dessau, Germany), together with a group of American architects he met while teaching at Harvard University after immigrating to the United States in 1937. The firm staff, with 17 principals, now numbers 252. Their work has received the highest professional awards in this country and is the subject of countless articles. TAC's development and achievements are described in two books, *The Architect's Collaborative, Inc.* (Barcelona, Spain, 1966), and *Process Architecture: TAC: The Heritage of Walter Gropius (Tokyo, Japan, 1980).* Among the firm's numerous campus projects is the original and ongoing design of the entire University of Baghdad in Iraq (1957 to present). TAC has completed five previous projects at Bates, including the Edmund Muskie Archive (1985) and the Bates College Library (1973), which won first place in the 1976 AIA Library Awards program.

PROGRAM: To provide facilities for a student enrollment of 1,000 in music and the visual arts. The building must include performance and rehearsal spaces; a variety of classroom and lecture halls, some designed for audiovisual apparatus; studios; offices; and a 4,600-square foot art gallery.

SITE: Terminates the northeast edge of the campus, on the far side of a small, artificial pond (Lake Andrews). It faces a collection of Neo-Georgian buildings, such as Lane Hall (across the pond), and Page and Wentworth Adams halls (on adjacent sides), all built by Harriman Associates (Auburn, Maine) in the 1950s and 1960s.

SOLUTION: The center is a rambling, irregularly shaped structure which partially embraces the lake it overlooks. Sections and wings were determined by the variety of required spaces and facilities, and the desire for maximum natural light and ventilation. Stylistically, it is broadly Postmodern in its combination of clean, prismatic forms and contextual references—the pitched copper roofs, college-blend brick, and limestone banding. The building has a main entryway with separate entrances to school and gallery. The interior, conceived as a background for art, is a quiet oyster white warmed by wood floors and brightened with colored trim.

Completed: September 1986



PROJECT: Maine Center for the Arts, University of Maine at Orono

ARCHITECT: Eaton Tarbell, Bangor, Maine

Background: A native of Merrill Plantation, Maine, Tarbell graduated from Deerfield Academy and Bowdoin College and studied at the Harvard Graduate School of Design under Walter Gropius, receiving his M. Arch. in 1942. He has practiced in Bangor for over four decades. Professional honors include American Institute of Architects (AIA) American Housing exhibition for Dryden Terrace in Orono (1947); an *Interiors and Industrial Design* Building of the Year award for Eastern Guest House in Brewer (1947); and first place in *School Executive's* National Competition for Better School Design for Vine Street Elementary School in Bangor (1952). His work has been published in over fifteen architectural, design, and educational journals and has been the subject of articles in *Architectural Forum* and *Progressive Architecture.*

PROGRAM: A music and dance performance auditorium and related facilities in a building that also houses the Hudson Museum—the university's anthropological collection—and which can double as a conference center. A long-range plan is to add additional administrative space in a wing connecting to a renovated Hauck Auditorium in Memorial Union (Claymen & Ferguson, 1952). The design must be appropriate to the center's premier cultural status on this flagship campus of the state's university system.

SITE: Prominently located between the main university parking lot and existing campus buildings, the center flanks and may ultimately connect with Memorial Union, a straightforward, institutional-style modern building.

SOLUTION: The new building has been designed around its major interior space: an auditorium shaped on the basis of the square rather than the rectangle to allow greater viewer proximity to a wider performing area. The long lobby, spanning the three auditorium entrance walls, is continuous at one end with exhibition and collection facilities of Hudson Museum. The simple exterior design is in accordance with the appearance of Memorial Union. However, in line with the Center's symbolic function, the focal corner entrance and porte cochere of open, intersecting concrete beams are elegant and appropriate preliminaries to the lobby inside, which is dominated by a giant crystal and bronze chandelier by Castine sculptor Clark Fitzgerald.

Completed: September 1986

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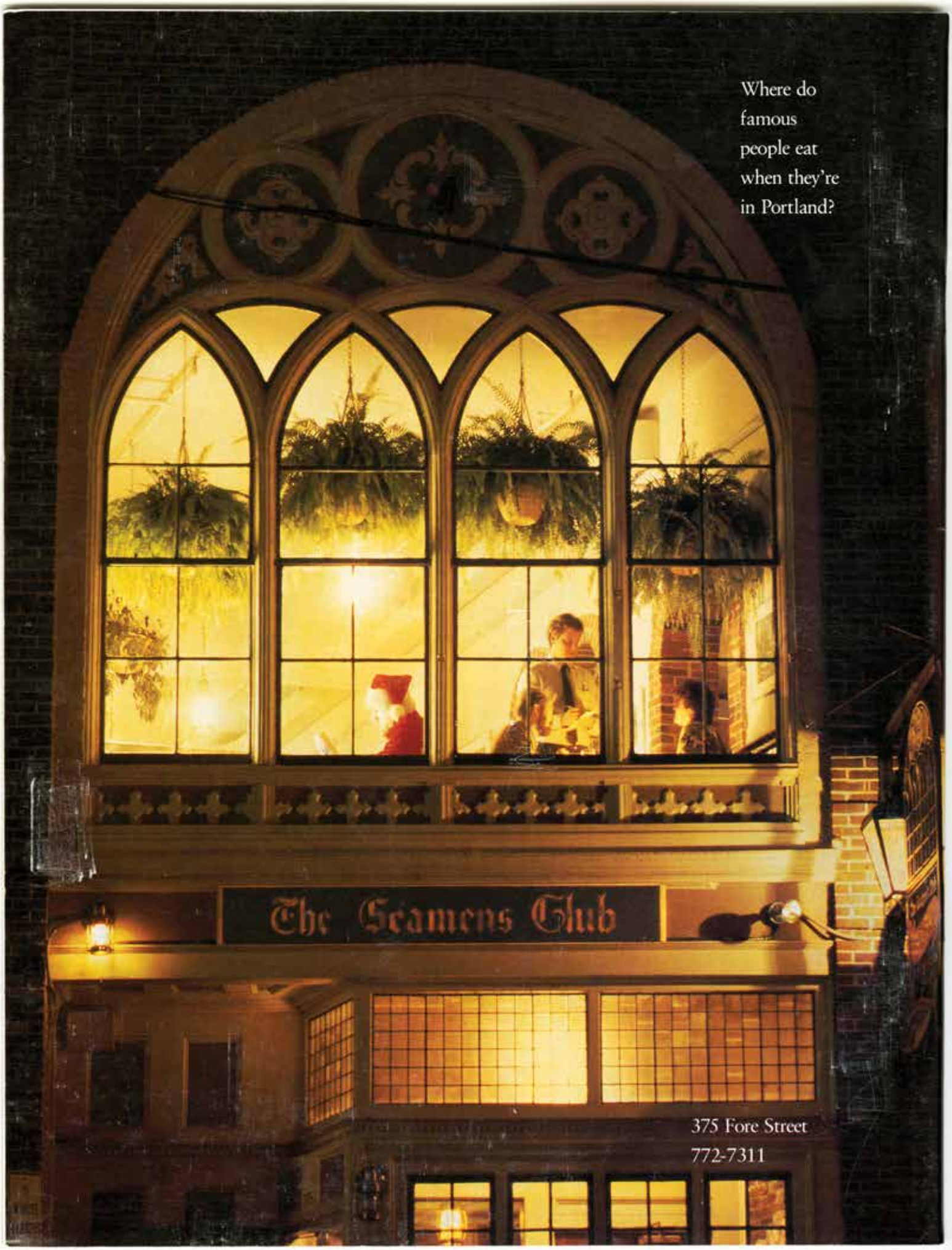
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