

STUDENT ARTISTS RECEIVE SCHOLASTIC ART AWARDS



When Sarah Kane '08 won a top award for her painting *Nail Polish Bottles* in the N.H. Scholastic Art Awards last winter, she was excited to learn her work would be entered in a national competition and exhibited in New York City. This same painting also won the Massachusetts-based Pooke Competition in Painting, which included a full scholarship to a summer visual arts program and a 10-day study tour in Florence, Italy.

But Kane says the recognition that matters most to her has come from the Exeter art faculty. "I've loved all the art classes I've taken here," explains Kane, who painted *Nail Polish Bottles* last year in a course taught by former instructor Chandra Glick '96. "All members of the Exeter art department are excellent instructors as well as excellent artists. They do amazing work, so it is pretty flattering when they like something I've made."

Exeter art students fared very well in competitions during the past school year. In the N.H. Scholastic Arts competition, which drew over 2,000 entrants, prizes were awarded to 18 Exeter students. A dozen Exeter

(4) TARA MISENHEIMER

Sarah Kane '08 won a top award for her painting Nail Polish Bottles in the N.H. Scholastic Art Awards last winter, one of 18 Exeter students whose artwork was honored.



artists won awards in the New England Prep Schools' annual art exhibition. And Kane's work was singled out from that of 47 artists from around the world for the Pooke Prize.

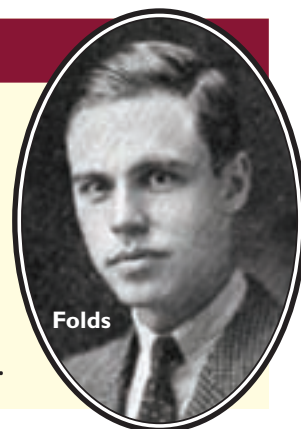
Marty Maull '06, who also credits her Exeter instructors' encouragement and accessibility for her artistic growth, took three prizes in various competitions this year for her painting *Teacup Triptych*. "Winning contests is great, especially after you bombed your last Latin test," she says. "But more than any other reason, I do art for me. It adds balance to my life. My mom always said that life without art was like a wedding without a kiss."

Painting instructor Tara Misenheimer encourages her students to send their work out into the world. "Propelling studio work into the arena of exhibitions and competitions is an invaluable experience, leading student work to become more sophisticated and thoughtful," she explains. In

Tom Folds: Educating the Senses

The Exeter art department owes its beginnings to Tom Folds, Academy instructor and arts education visionary, who died earlier this year at the age of 97. Convinced that art was "a fundamental, not an ornamental subject," Folds not only created Exeter's first fine arts curriculum in the mid-1930s, but also initiated the display of art throughout the campus. "School," he once wrote, "can educate students' senses just as it educates their minds." Folds taught at Exeter until 1946, when he left to become chair of Northwestern University's art department; he later became dean of education at New York's Metropolitan Museum of art.

For more on Folds' life and career, see the winter 2001 issue of *The Exeter Bulletin* at www.exeter.edu.



Folds

June, select senior artwork was exhibited on campus at the Lamont Gallery. Misenheimer adds that the opportunity to work with visiting artists such as Keiji Shinohara and Sean Beavers, who attended classes and worked directly with art students during the winter and spring terms, greatly enhanced their studio experience.

Even though Ryan Vaupshas '06 will major in business next year at Concordia University in Montreal, he says he has “developed a passion for painting that I just can’t shake.” Vaupshas had never painted before he came to PEA and he signed up for a painting course simply to fulfill his art requirement, with “no plan of pursuing it beyond that. Our class jumped right into our first painting, and I was hooked.” He soon moved on to printmaking and more advanced painting classes, and creating art became an important part of his daily routine. “Now I enjoy spending an hour or two in the studio at night,” he says. “It gives me some time alone, away from all the other work and distractions.”

Sanna Gu '09, who specializes in pencil drawing and graphic art, was also a top Scholastic Art prizewinner, for her drawing *Bowling Pins*. Gu says she has had “a lot of exciting experiences taking art here. My teachers



have deepened my enthusiasm for everything art-related. Art is my best way of expressing myself and connecting myself with the world.”

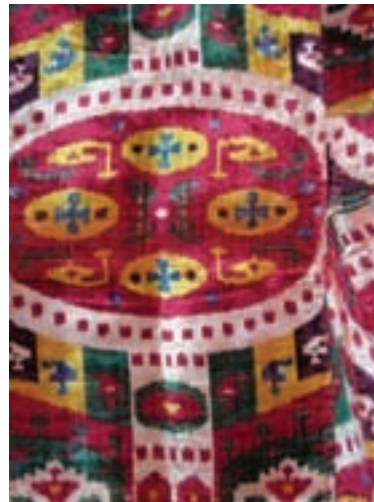
Exhibiting their artwork and entering competitions is “an invaluable experience” for students, says painting instructor Tara Meisenheimer, one that leads their work “to become more sophisticated and thoughtful.” Above, Teacup by Marty Maull '06.

Ryan Vaupshas '06 (left) says he signed up for a painting course simply to fulfill his art requirement, only to “develop a passion for painting that I just can’t shake.”



COMING TO LAMONT GALLERY: ‘PATTERNS’

“Luminous” is how Lamont Gallery director Karen Burgess Smith describes the vibrant textile collection of David Paly '73. The Gig Harbor, WA, physician first became interested in folk textiles while traveling in Ecuador in the mid-1970s. In the years since his expansive collection—traditional ikats from South America, the Middle East and Asia, and Japanese *tsutsugaki*—has become, Paly once observed, “a vicarious substitute for wandering,” as well as a feast of color and pattern. Viewers can sample that feast at two upcoming shows: *Patterns* at Lamont Gallery (September 13 to October 11), featuring selections from Paly’s collection, and paintings by Lisa Lemeland and termespheres by Dick Termes; and *Tsutsugaki Textiles from the Collection of David Paly* at Boston’s Museum of Fine Arts (August 19, 2006 to July 6, 2007).



Detail of a Central Asian ikat coat.