

Hopkins Center for the Arts at Dartmouth

Wood • Metal • Clay

The Student Workshops Newsletter 2018



A Great Year

**Jeff Georgantes,
Donald Claflin Jewelry Studio Director**

I figured out that this year makes 29 years of teaching college-level art. In almost, three decades of teaching, I've gotten to know and interact with countless students. It's been an amazing privilege to meet them all. This past school year was no exception.

We had a pretty large group of graduating jewelry studio seniors this past June. On one level it was really sad to see them go off into whatever is next, but it also was inspiring to see where they headed off to, which is literally all over the world.

The Claflin Jewelry Studio is different from my other teaching positions because it's part maker space and part clubhouse. Because of the informal structure of the Student Workshops and because some students come into the jewelry studio almost every day that they are on campus, it's an indescribable privilege to watch them grow over four years into young adults.

This year two different jewelry studio graduating seniors got engaged and made their rings in the studio. That was awesome!! Matt Rabito '18 worked with me in an independent study-like scenario and got into multiple MFA jewelry/metals programs. Matt decided to defer and earn some money first. He's now working in NYC finance during the day and making art at the prestigious Brooklyn Metalworks, nights and weekends. Ashley Sissel TH is off working as an engineer in Texas. Connor Pollock '17 is off to grad school studying physics, but he and I still email regularly to discuss how he can pursue metalsmithing in his grad school house with minimal equipment, and (can I say it?) we debate *Game of Thrones* theories! The list of students we will miss goes on and on.

I hate saying goodbye and I'm lucky that three of our senior graduates are still on campus. Last year's Hopkins Center Fellow Madeline Miller '18 is working for Dartmouth in the library and teaching for us a few hours a week. Adam Couitt '18 is working for DHMC, working for a year before heading off to med school. Morgan McGonagle TH is doing her fifth year at Thayer and has taken on Madeline's old job and is our Hopkins Center Fellow this year. We're all very excited about that!

Now there's a new crew of '22s for us to get to know and it all begins again. I look forward to every minute!

Top to bottom: Ashley Sissel TH rectangle bezel hematite silver ring; Alana Juric '18, opal scarab with CNC etched wings; 2017 Summer SEAD stamp projects; Andrew Shipman '18, hand-carved turquoise in matrix fancy bezel sterling ring; Connor Pollock '17, raised sterling chalice with cast bronze copy; Dartmouth Students at JewelFest, Summer 2018; Adam Couitt '18, silver bubble pendant; and Madeline Miller '18, Dartmouth roofing copper green paths earrings.



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Left to right: "Try It" student event in the Ceramics Studio; Jon Chu '18; and Mari Webb '18

Within Reach

Jenny Swanson, Ceramics Studio Director

I think often about the benefits of having the studio located physically in the Hop. This fall, on the first day of classes, we had more than 60 students, mostly first and second year, attend an introductory hand building session. On the second day, we had a wheel throwing "Try It!" event with more than 50 students.

Others dropped by: a visiting sculpture professor from Germany asking for technical help with her figure sculpture class; a book arts instructor needing materials for a writing class, wanting to inscribe clay tablets; students popping in to ask a quick question or maintain their works in progress. It's not just satisfying to be in the Hop, it now feels essential to be part of what's happening and to be easily accessible to everyone.

We had a great year, although it is always hard to say goodbye to seniors, especially a few of our wonderful student assistants who worked with us for four years. Brenna Gourgeot '18 continued working in the studio after graduation, assisting students during Summer Term and expanding our collection of instructional sample pieces. Jon Chu '18, was the recipient of the Student Workshops Heiman-Rosenthal Arts Award. Beyond developing his functional ceramic work, Jon was a patient and generous teaching assistant in the studio. They will both be missed.

During Spring Term we collaborated with the Hood Museum to host ceramist Sin-Ying Ho, a well-known international artist who exhibited her large scale ceramic pieces in the Hood Downtown. Students had a chance to see her demonstrate her fascinating process, including traditional Chinese cobalt brush decoration.

A number of projects for academic classes were constructed in the studio, including projects for Classics: Ancient Magic and Religion, Classical Mythology, and Astronomy 1. Studio Art Artist-In-Residence Judy Glantzman made several small portrait heads, including one of Frederick Douglass.

Left to right: Visiting artist workshop with ceramist Sin Ying Ho (center front); Ancient Magic and Religion class project by Tatum Schultz '21; Classical Mythology project by Honora Verdone '20; Sculpture 1 project by Andrew Binder '21; and Astronomy 1 project by Teata Nanpooya '18.



The Journey of Making

Greg Elder, Woodworking Shop Director

The woodshop has enjoyed another very busy year. In fact, the same is true for the Ceramics and Jewelry studios. Students have been exploring their interests and passions and making new discoveries pursuing activities that generate curiosity and hold their interest.

For many students this is their first foray into taking raw material and making something. It's also the first time students may have the experience of being an artist. They may not think of themselves that way, but what they are doing has all the hallmarks of an artist's experience. Looking, considering scale, thinking how something will be used, what will be the color, texture, and proportion. What is so very important is to engage in the same process an artist engages in, namely stepping into unfamiliar territory where using one's intellect is approached from a new direction. This expansion of the types of intellectual pursuit is what's exciting and empowering. The act of making is all-encompassing and uses every bit of one's mental and physical ability, often tapping into past experiences to forge new creative solutions. In traveling this unfamiliar path, making thousands of decisions in the course of what might appear a simple task, one often stumbles onto unique solutions that could not have been foreseen. This process of taking a vague idea and having it come into being in front of you always brings joy to the maker. The human touch, the imperfection, ties the object even more closely to its maker.

Bottom, left to right: Cherry and maple chair, made by Mary Tobin '20, for Architecture 1 class; Turned stool, cherry, made by Nelly Mendoza-Mendoza '19, for Architecture 1 class.

Right side, top to bottom: Kyra Maxwell '18 with a clog base made on the workshop's cnc router using a scan of her foot; Tyler Lee '21 and his violin made of western red cedar and maple; Lily Xu '18 and Jackson Harris '20, rocking chair for Ledyard Canoe Club.



Thoughts on the Claflin Studio

Matthew Rabito '18

My senior year at Dartmouth was grounded in studio practice at the Claflin Studio. I actually spent more time in the J shop than I did on academics, and the studio's rich facilities enabled hours of substantive research. In terms of equipment, J shop really has it all. The maker spaces boast cutting-edge technology like CAD and and pulse-arc welders, as well as ancient techniques like enamel and lost-wax casting. Once I graduated, I realized that even the best-equipped studios in New York City don't support all these processes under one roof.

Beyond the facilities, the Claflin Studio stands out in the quality of one-on-one instruction. Outside of Dartmouth, you'd have to pay huge hourly fees to get the same level of attention from a master metalsmith. I tried to learn as much as I could from Jeff, Case and Orin, and I hope more students take advantage of the Claflin Studio's rich offerings.



Your Gifts to the Workshops

We'd like to send a big thank you to all our friends who have generously donated to the Student Workshops program! Your gifts have allowed us to keep all three studios in beautiful, tip-top shape for Dartmouth students to explore the magic of hands-on creativity with a remarkable staff of incredibly talented instructors.

We've improved and increased our capabilities with new computers for digital design work in all three studios. We replaced an aging potter's wheel in the Ceramics studio. The woodshop made two major improvements with new tooling. Thanks to Tom Eldridge '85 and Jennifer Marron for a gift to increase the capability of our CNC router and thanks to Peter Spiegel '58 for replacing the cutter head in our 20" planer which has made such a difference in quality of cut and significant noise reduction. (We're so happy about the noise reduction!) Your gifts supported workshops with guest artists like master jeweler Robert Edendorf and upgrades to the Jewelry Studio's Rhino and RhinoGold design software.

We would also like to thank the group of supporters who give the Student Workshops steady support every year through their endowments.

- Charles Wyman Drake '90 Memorial Fund for the Jewelry Student Workshop
- William Hale Ham 1897 Memorial Fund
- Nathan W. 1932 and Kathleen P. Pearson Fund
- Robert H. Manegold 1975 Fund
- Stuart L. Bell 1980 Hopkins Center Student Workshop Fund
- Tucker Family Fund for Student Workshops
- Virginia Rice Kelsey Family Fund in support of the Hopkins Center - Student Workshops

Morgan Claire McGonagle

2018/19 Hopkins Center Fellow

The Donald Claflin Jewelry Studio at Dartmouth is where I have learned some of the coolest and most useful skills that I possess, and the resources in the studio are incomparable to most anywhere else on campus. Over the past four years I have grown immensely as an artist and a jeweler, and am constantly supported and inspired by those who surround me in the studio. The studio is a place where the work is voluntary, yet productive, and time spent there absolutely never feels wasted. I think the most important lessons I have learned while working in the studio have been to challenge the expected, to create unusual shapes and asymmetry, to watch others create as often as possible, and to not be afraid to completely scrap a piece and start over, whether in the J Shop or anywhere else in my studies on campus.



We would love to hear from you

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