

# The ELIZABETH REED KELLER MEMORIAL EXHIBITION

May 5-26, 1981

Usdan Gallery, Bennington College  
Bennington, Vermont

This endowed exhibition fund was established by Mrs. Rosamond Reed Bodman, other members of the Reed and Keller families, and friends. To support more fully the costs of future exhibitions and exhibition catalogues, additional contributions are sought, and would be most welcome. Contributions, which are tax-deductible, should be sent to the 50th Fund Office, Bennington College, Bennington Vermont 05201.

The series of visual arts events on the Bennington College Campus during May, 1981, focused on ceramics, printmaking and architectural drawings, thus inaugurating the use of a new memorial fund dedicated to the late Elizabeth Reed Keller, a 1938 graduate of Bennington.

Following is a description of the works exhibited in the Bennington College Suzanne Lemberg Usdan Gallery under the title of

ARCHITECTURAL DRAWINGS/  
CERAMICS/  
ONE OF A KIND PRINTS & PAPER:

Rochelle Feinstein, curator of "One of a Kind : Prints & Paper," teaches printmaking and papermaking in Bennington's visual arts division; she earned a bachelor's degree at the Pratt Institute and a master's at the University of Minnesota, and has taught at both institutions.



*A view inside ceramist Betty Woodman's "Cloistered Arbor Room," part of the Keller Memorial Exhibition in the Suzanne Lemberg Usdan Gallery at Bennington College.*

Each of the works represents a trend characteristic of the atypicality of the fine art print today. The technology which once produced works on paper in editions is being used by vast numbers of artists (in multiple stylistic modes) as *part* of the process of achieving an image, not the sole means.

Robert Adzema, *Brainchild* — woodblock prints with collage, watercolor.

Arlyne Bayer, *Untitled* — monoprint and drawing.

Kathleen Caraccio, *Red/Blue Fan* — aquatinted papers constructed into a fan.

Pinchas Cohen-Gan, *untitled* — painted on unprinted newsprint signature of the Jerusalem Post.

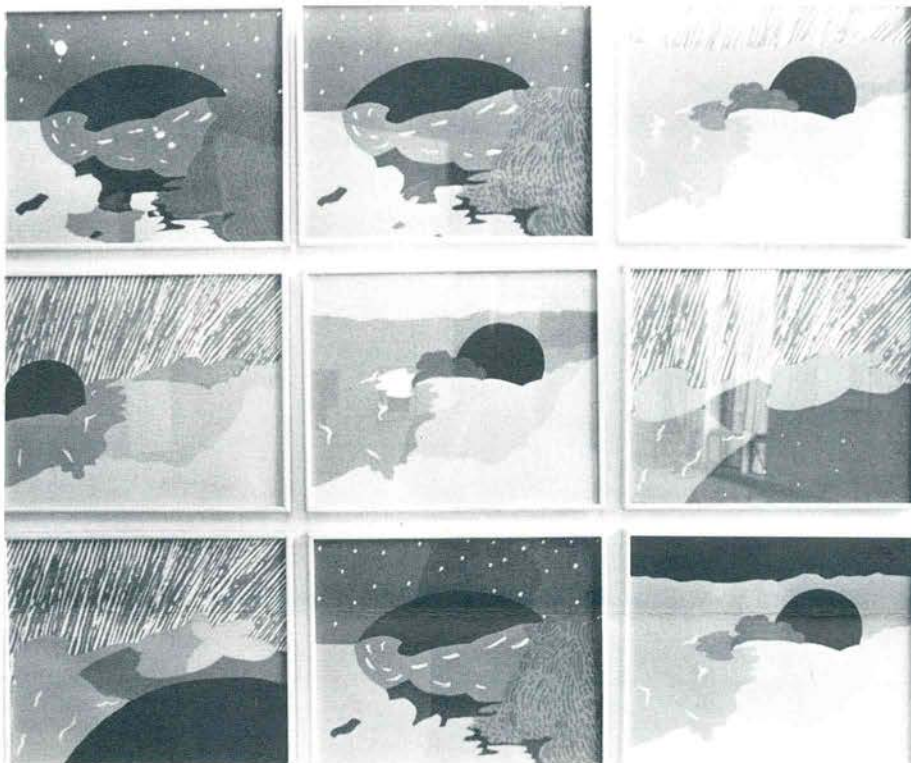
Sophia Healy, *Troy # 9* — handmade paper.

Diane Hunt, *Legends of Paradise* — photo-lithograph, drawing.

Stevan Jennis, *Black House* — etching with hand coloring.

Jane Kent, *untitled* — etching and monoprint.





Elizabeth Wilde's "Untitled," a progressive silkscreen in nine parts.

Sandy Kinnee, *Geometric Kimono* — etching on handmade paper.  
 Joyce Kozloff, *Lattice* — woven lithograph, hand-colored.  
 Sylvia Lark, *From the Light of Joan* — monoprint.  
 Margot Lovejoy, *Cloud Box* — xerox construction.  
 Eugene Newman, *Virgo Variations II* — etching and monoprint.  
 Allegra Ockler, *Rose Jacket I* — cast paper, textiles and xerox transfers.  
 Jody Shields, *Untitled #12* — handmade paper, etching, pastel.  
 Nancy Spero, *To the Revolution II* — hand stamps, paint, collage.  
 Carol Clark Stein, *Kaboo* — stamped papers, chine colle.  
 Sally Sturman, *Cake* — monoprint.  
 Harold Joe Waldrum, *Untitled* — monoprint, oil stick.  
 William Weedge, *Untitled* — handmade paper, silkscreen, stitching.  
 Elizabeth Wilde, *Untitled* — progressive silkscreen in 9 parts.  
 Paul Wong, *Wedge Veil* and *Rouge Wedge* — handmade paper, linen pulp and pigments.  
 Zarina, *Untitled* — cast paper, graphite pigment.

Ceramist Betty Woodman premiered her *Cloistered Arbor Room*. This work represents a break with her functional pottery tradition, moving into an architectural and decorative use of ceramic tiles and fabric. Woodman is an assistant professor at the University of Colorado at Boulder. She has had solo group exhibits of her work each year since 1969, and holds a National Endowment for the Arts Craftsman's Fellowship as well as other awards. She has taken part in many visiting workshops and has contributed articles to several journals on pottery and ceramics.

*Architectural Drawings* are the work of three Bennington Faculty members, Patrick Beale, Nigel Coates and Grahame Shane. Grahame Shane's work includes drawings from his M.A. thesis (Cornell '71/72) exploring contextual analysis and a re-design of particular inner city areas of London U.K. and the working drawings of the Passive Solar Shane-Wickham house in Cambridge, N.Y.

Nigel Coates considers the correlation between fashion in clothing and architectural surface in his drawing relief *Fashion Airport*.

Patrick Beale's *Long House* and *Wooburn Project* both look to the landscape of their respective regions to set up a framework for architectural design. In the former project, for a contemporary re-habitation of a ruined stone house in southwest France and in the latter for a building designed to house a future seeking game previously designed.

Beale and Coates are teaching architecture this year at Bennington as replacements for Shane, who is on leave. All three are graduates of the Architectural Association School of Architecture in London. Shane has taught at Bennington since 1976, has published articles in *Architectural Design* (London), *Art Forum* (New York), *Lotus International* (Milan) and the *Journal of the Society of American Architectural Historians*. Beale, a native of Surrey, England, holds a diploma in Art and Design from Wolverhampton Polytechnic. He has been an architect in private practice since 1979. Coates, born in London and educated at the University of Nottingham, has had several showings in London and New York, and holds awards that include the Architectural Association year prize in 1974 and the Arts Council Publication award in 1978.