



FROM THE DIRECTOR

This winter I took a two-month sabbatical break, my first in fifteen years. It was a challenge to detach myself at first, but I was excited to leave. My desk was clean and my e-mail was shut off. I wanted to spend time writing, reading, and traveling with my family. I even thought I'd teach myself to juggle four balls. I'm still working on that one. I began my journey in late November in Vermont working on a new manuscript of poems as the first snows began and ice worked its way from the edges to the middle of the rivers. Then our family traveled to Arizona where the ancient oceanic geology reveals itself in a sparse landscape and the horizon is endless. I ended my break in Mexico at the end of January, where my head was overflowing with new Spanish words and I was like a child learning that there are names for everything.

On the first morning back at work at the beginning of February, I was reading my e-mails, going through piles of correspondence and publications, and becoming reacquainted with my job. I felt like someone coming out of anesthesia—everything was moving a little more slowly as bits and pieces of who I was and what I did came back to me. I became a visitor in my own work life—I could watch myself remember what I did.



Vase, stoneware, 26" x 17" x 17", by Paul Heroux, who will be teaching a clay workshop during the sixth session from August 22–September 3, along with Scott Goldberg.

After spending a day organizing my desk at our winter office in Deer Isle village, I drove to the school, up the icy road to the campus where we have been working during the winter on an

expansion of Gateway. As part of our new capital campaign we're adding an exhibition area on the west side of the auditorium.

Standing in the chilly air inside the building, with the chairs pushed to one side amid the chaos of construction, both the building and I were still in our winter dormancy. But being in that space I could begin to remember all the people who have gathered here and all the ideas that have been born from the exchanges among them. I was struck by the enormity of its purpose and the modesty of its scale. It's a small space, really, compared to what it can hold—generations of makers from all over and ideas and skills that have traveled centuries and millennia.

That's when the slow motion of my return ended, and I could feel the power of what we do at Haystack. We create out of emptiness a space where people gather and become a community, a community of making with the silence of creation at its core. I loved standing in the new space and looking from one end to the other. It was like an empty vessel waiting to be filled with what's possible.

Stuart Kestenbaum

Campaign for Haystack: Renovation and Renewal

Gateway Addition Nears Completion

This winter we began construction of a 15' x 32' addition to the Gateway Auditorium. The addition will provide for a dedicated exhibition area and increased storage. The renovations also include re-roofing the entire auditorium and upgrading audio visual equipment and lighting. Ventilation, long an issue in Gateway on summer evenings, is also being addressed.

The Gateway expansion is the second phase of the *Campaign for Haystack: Renovation and Renewal*. Other components include the new office module (a 320 square foot space that was completed last summer) and construction, next fall, of a new visiting artist's studio, which will replace the existing building.

The visiting artist's studio will include a 24'x32' studio with a 24'x24' deck. Visiting artists are a dynamic addition to Haystack's programming and provide a wider context in which to view contemporary craft, allowing the school to push in new and challenging directions. Poets, writers, philosophers, musicians and dancers are some of the artists who have participated—Pulitzer Prize-winning poet Stephen Dunn, Obie Award-winning performance artist Dan Hurlin, and MacArthur Fellow, choreographer Liz Lerman among them.

The school has raised \$215,000 of the \$250,000 goal for these projects in leadership gifts from trustees, former trustees, and other leadership givers. The campaign was initiated with a \$50,000 challenge grant from the Springborn Family Foundation, which was matched by trustees. The next phase of the campaign will be to ask for support from the school's alumni, faculty, and friends.

CAMPAIGN FOR HAYSTACK: RENOVATIONS & RENEWAL

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Collection of Rings, by Robert Ebendorf, who will be teaching a metals workshop during the fourth session from July 18–July 30.

New Monographs Examine Craft, Technology and the Natural World

Haystack has just published two monographs, *Digital Dialogues: Technology and the Hand*, a collection of essays, and *The Child, the Painter, and the Forgotten Life of Things* by David Abram. These are the 14th and 15th monographs in a series begun in 1991. These publications provide a forum for writers of varied perspectives to reflect on the idea of craft.

Digital Dialogues: Technology and the Hand documents the symposium of the same name held at Haystack in September 2002. This studio-based gathering, a collaboration between Haystack and the MIT Media Lab, explored the hand as it relates to aesthetics, expression, craft, and technology. The monograph features writing by artists and scientists, reflecting on both the symposium and the topic.

Mitchel Resnick, LEGO Papert Associate Professor of Learning Research, MIT Media Lab, wrote in his essay: "These projects

represent a first step in the integration of the digital and physical worlds. But there is still a long way to go. At one dinner during the *Digital Dialogues* workshop, I sat next to Bill Daley, the great clay artist. He asked me about my work, and then summed up his own work: 'Well, I work with mud.' With this description, Daley seemed to be emphasizing the big gap between his work and mine. But I took Daley's comment as a challenge. If digital technologies are going to be truly useful as a new craft material, we need to make them feel a bit more like mud."

David Abram, best known for his 1996 book, *The Spell of the Sensuous: Perception and Language in a More-than-Human World*, was a visiting writer at Haystack in the summer of 2003. David's essay reflects both on his time at Haystack and his experience returning to his home in New Mexico. He writes of our relationship to the natural world. Reflecting on the studio process at Haystack he sees makers engaged in a "dialogue with substance... As though matter itself were alive, and each sort of matter had its own style, its own pulse and personality, which it discloses only to those who steadily engage it with their senses and their muscles."

Publication of both monographs was made possible by a grant from an anonymous foundation, and *Digital Dialogues* monograph was also supported with a grant from the Elizabeth F. Cheney Foundation. Haystack monographs are \$4.50 each, including postage and handling, or \$4.00 each for three or more. Write to us or visit our website (www.haystack-mtn.org) for a complete listing. Next year's monograph will be written by essayist and poet Barbara Hurd, who will be a visiting writer during this summer's second session, June 20–July 2.

THE CHILD, THE PAINTER, AND THE FORGOTTEN LIFE OF THINGS

2003

by
David Abram



HAYSTACK
MOUNTAIN
SCHOOL
OF CRAFTS

Haystack People



LESLEY LICHKO was hired in March to be the school's development director. Lesley, who has a MS in Ecology and Environmental Science from the University of Maine and a BS from the University of Delaware, has an extensive background in grant writing and other development work. She lives in Lucerne, Maine and most recently was director of Peace through Interamerican Community Action in Bangor. "I'm excited to be working at Haystack," says Lesley, "It's a privilege to join the staff of this unique school, which is so highly regarded both locally and abroad. The dedication and loyalty of the staff, trustees, faculty, and students is as apparent as the beauty of the school itself."

ALEXANDRIA CARRION and **ELISSA COX** were hired to be summer assistants. Alexandria, who has taken workshops in blacksmithing and metals at Haystack, will be graduating from Cranbrook Academy of Art this spring with an MFA in Metal-smithing. Elissa, who has been work study student and a technical assistant in clay, is a graduate of the University of Minnesota and has been a special student this year at the University of Colorado.

New Named Scholarship and Fellowship Funds Created

Haystack has two new named funds to support students attending sessions. Dr. Isidore (Iggy) Samuels established a fund in memory of his wife, Florence, with a gift of \$20,000. This fund has also been augmented with contributions from friends as well. Both Florence and Iggy took many courses at Haystack, beginning in 1975. The Florence Samuels Fund will support a student studying fibers—either a work study or technical assistant—annually.

The second Howard Kestenbaum/Vijay Paramsothy International Fellowship has been created with a gift of \$30,000 from Param and Raji Paramsothy, Vijay's parents. The first fellowship was created by Haystack's trustees to honor these two men, who perished in the World Trade Center Disaster. Howard was the brother

of Haystack's director, Stuart Kestenbaum. Vijay Paramsothy was a young Malaysian co-worker, who perished trying to save Howard. It is our hope that these international fellowships will create greater understanding among people of the world. Beginning this summer Haystack annually will award two full fellowships through this fund to students from abroad to study at Haystack.

Haystack currently has 49 named funds. Last year Haystack awarded 99 scholarships and 15 fellowships for students to attend workshops.



Tea Bowl, low-fire salt, 4" x 5", by Ron Meyers, who will be teaching a clay workshop during the fourth session from July 18–July 30.

TWICE HONORED

WILLIAM DALEY, Haystack trustee from 1990–1999, was honored last fall by the American Craft Council with its Gold Medal, the Council's highest honor for consummate craftsmanship. This spring Bill is being recognized by the James Renwick Alliance with its Distinguished Educators Award. Since departing the Haystack board, Bill has remained involved with the school, most recently teaching in last fall's Studio Based Learning, our intensive workshop for local high school students.



Bill Daley engaged in conversation in the clay studio during *Digital Dialogues: Technology and the Hand* in September 2002.

Haystack Student Craft Institute: 21 Years Old and Going Strong

This May Haystack's Student Craft Institute will once again bring together talented teens from all over Maine for an intensive three-day workshop. In all, 72 students from as many different schools throughout the state will live and work at Haystack. Students, all high school juniors, are nominated by their art teachers. For many of the students, it's their first exposure to a facility like Haystack and their first encounter with so many peers.

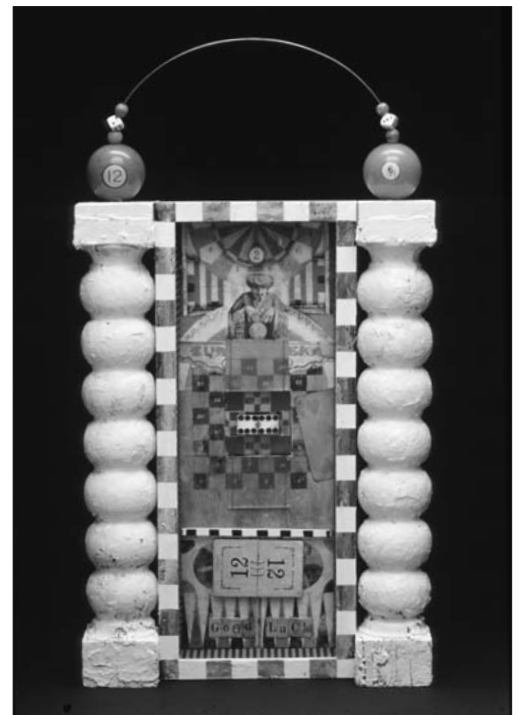
The program can transform how students look at themselves and their art. A student in last year's clay workshop wrote in her evaluation, "(I discovered) that I can challenge myself and push myself to the limit. (I learned) to express myself through my art better and to learn from other artists." Another wrote: "This place has inspired me to keep working on what I love as well as experiment with other (media)."

The facilities also made a big impression. According to one student, "The food was spectacular, the facilities were clean, everyone was respectful and the atmosphere

ROCKED." Another described Haystack as "A beautiful rural college that is a place of never ending coastal bliss."

The Student Craft Institute was developed in 1982 by Jo-Anna Moore (who later served as a Haystack trustee for 9 years) and then director Howard Evans. According to Jo-Anna, who is now head of art education at Tyler School of Art, Temple University, "Haystack had a long-standing commitment to Maine art teachers and we wanted to share this with the next generation." For her, Student Craft was a way of making a national resource available to young Maine students. "The greatest favor you can do in a rural state is give kids a chance to see there is a community of people their age who love art and love to work with their hands. It's one of the greatest contributions you can make to their adolescent development."

This year's sessions will be led by Mo Kelman (shibori), James Lawton (clay), Marc Maiorana (blacksmithing) Sharon



Your Fortune, mixed media, 28" x 12" x 3", by Graceann Warn, who will be teaching a mixed media workshop during the fourth session from July 18–July 30.

Portelance (metals), Michael Stasiuk (mask making), and Susan Webster (printmaking). Six Maine high school art teachers will serve as chaperones and take workshops as well. The Student Craft Institute is supported by a grant from the Golden Rule Foundation and from Haystack's Maine Programs Endowment.



KEEGAN McDONNELL, a senior at Deer Isle-Stonington High School, working at Doug Wilson's forge in Little Deer Isle. Keegan is one of 44 students from three area high schools—Deer Isle Stonington High School, George Stevens Academy, and the Liberty School—working with 10 artists from Deer Isle and Blue Hill in Haystack's mentor program in March and April. "It's great to see the enthusiasm of the students," says Susan Webster, who coordinates the program, "and for them to discover the artistic resources in their own community." The program is supported this year by a grant from the Belvedere Fund of the Maine Community Foundation.

Photo by Ingrid Menken

University of Maine Publishes Haystack Book

Discovery: *Fifty Years of Craft Experience at Haystack Mountain School of Crafts* was published in January by the University of Maine Press. The book was edited by Carl Little. *Discovery* includes narratives by a wide range of craft makers—over 50 in all—who describe their work and Haystack’s impact on their lives and careers. In addition to these narratives, there are black and white illustrations of the contributors’ work, a chronology of Haystack with all instructors since 1951 listed, and historical photographs.

Haystack’s director Stuart Kestenbaum writes in his introduction “As I read through the pieces...it struck me that what was present in the statements was an actual Haystack session. Reading these wonderful testimonials was like walking into the dining room, to find it full of energetic people from around the country and abroad, engaged in conversations about their work and their lives. Makers of all kinds are represented in these pages—professionals and amateurs, first time students and those who have been here many times. Perhaps the most remarkable thing about Haystack



Main stairs and metals studio under construction, 1960–61, from *Discovery: Fifty Years of Craft Experience at Haystack Mountain School of Crafts* from the University of Maine Press.

is that although its reputation is international, and its impact on the craft field is legendary, it’s a small program of an exceedingly modest scale...When we ask people how they learned about Haystack most often they say ‘word of mouth.’ They also often say they have ‘always known of us.’ It’s as if, for some people, this little village-like school has been there, waiting for them to arrive.”

Publication of the book was made possible by a generous grant from the Stephen and Tabitha King Foundation. *Discovery* is 9”x12”, 188 pages with 100 duotone illustrations and is available through Haystack, for \$26.95, plus \$4.00 for shipping (in US) and handling.

Foundations Support Haystack

Haystack has received support this year from the following foundations:

ANONYMOUS—\$45,000 to support *Craft and Design: Hand, Mind, and the Creative Process*, an invitational symposium retreat organized by Haystack in partnership with Cooper-Hewitt National Design Museum Smithsonian Institution. The symposium will be held at Haystack this fall.

ANONYMOUS—\$7,500 to support the publication of two Haystack monographs.

ANONYMOUS—\$7,000 to support scholarships.

DAVIS FAMILY FOUNDATION—\$10,000 to support infrastructure renovations.

EXXONMOBIL FOUNDATION—\$500 to support Haystack’s Mentor Program for local high school students. This grant is made possible through Ron’s Mobil of Stonington.

GOLDEN RULE FOUNDATION—\$10,000 to support the Haystack Student Craft Institute (for Maine high school students) and visiting artists during the summer sessions.

MAINE ARTS COMMISSION—\$5,900 to support the Adult Mentor Program, a collaborative effort of Haystack and the Healthy Island Project.

UNITED MAINE CRAFTSMEN—\$1,000 to support Open Door, the four-day workshop for Maine residents.

A Heartfelt Thanks to Haystack's Donors

Haystack is fortunate to have loyal and generous donors who make it possible for the school to thrive. The following alumni, faculty, and other friends have made gifts to Haystack's annual fund. To date we have received \$150,983 from 733 donors.

Your support ensures that Haystack can operate in the black, keep the cost of attendance at an affordable level, and maintain its leadership role in craft education.

Donors whose gifts were received between November 1, 2003 and March 1, 2004 are included here. Please let us know if, by some oversight, we failed to include your name; we'll be sure to list you in the next Gateway.

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Don Bardole	Cynthia & Al Boyer	Alisa Chazani

Providing for Haystack's Future

Mary Nyburg, former president of the Haystack board and now an honorary trustee, has long been an advocate of estate planning. We're re-printing her letter here which has been sent to friends of the school's in the past:

Dear Friends of Haystack,

My father-in-law, who was an attorney, always told me to read the fine print. He also maintained that you can't make bad things happen simply by talking about them. So when I came to facing my own mortality and thought seriously about what should happen to my assets when I leave this planet, I felt it would be alright to talk about that.

To say thank you for all that it does to make the world a better place for so many, I have decided to include Haystack among my beneficiaries. I know that it changed the direction of my life, and without the Haystack experience I never would have made the commitment to become a full-time potter, with all the joys that has brought.

If Haystack has touched your life in similar ways, won't you consider including it in your estate planning? Besides outright gifts by will, there are many other creative ways you can give to the school during your lifetime. Whatever your means, there are gifts that you can make that could make exciting beginnings possible for future generations of craftspeople.

If you would like information on how you can help with a bequest or other planned gift, please call or write Haystack. They will be glad to send information on some of the options you can think about or discuss with your financial advisor. However you choose to help the school, thanks for keeping it in your heart in your unique way.

*Sincerely,
Mary Nyburg
Haystack Honorary Trustee*

Annual Appeal List continued...

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Catch, forged and fabricated steel, 33" x 21" x 8", by Elizabeth Brim, who will be teaching a blacksmithing workshop during the sixth session from August 22–September 3.

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 Keith Herklotz
 Niels Diffrient &
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 Amy Morris
 Samuel C. Morse

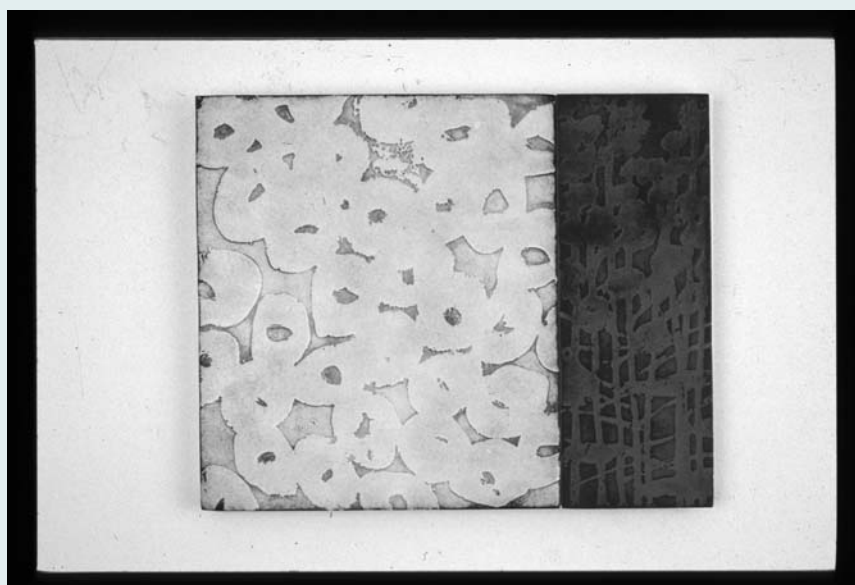


Lunar Drift, 6 1/2" x 8 7/8", cotton embroidery by Renie Breskin Adams, who will be teaching a fibers workshop during the second session from June 20–July 2.

Annual Appeal List continued...

Meredyth H. Moses
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 Judith Motzkin
 Russell Mount
 Janet Muddle
 Julia B. Munn
 Susan Munter
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 John & Cynthia Ruhaak
 Farrell Ruppert
 Lois Russell
 Jeanne Ryder
 Anne Saavedra
 Leeor Sabbah



Hollyhocks, enamel on metal, 12" x 14", by Gretchen Goss, who will be teaching a metals workshop during the first session from June 6–June 18.

Seymour & Marcia Sabesin	Bunzy Sherman Judy Sidran	Harry & Andrea Soprano Ryan
Kris Sader	Gloria & Leo Siegel	Jean Sosin
Arturo Alonzo Sandoval	Richard Siegel	Harry V. Souchon
Claire Sanford & Charles Crowley	Carol Reisner Sime	Alice B. Spencer
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John Grew Sheridan		

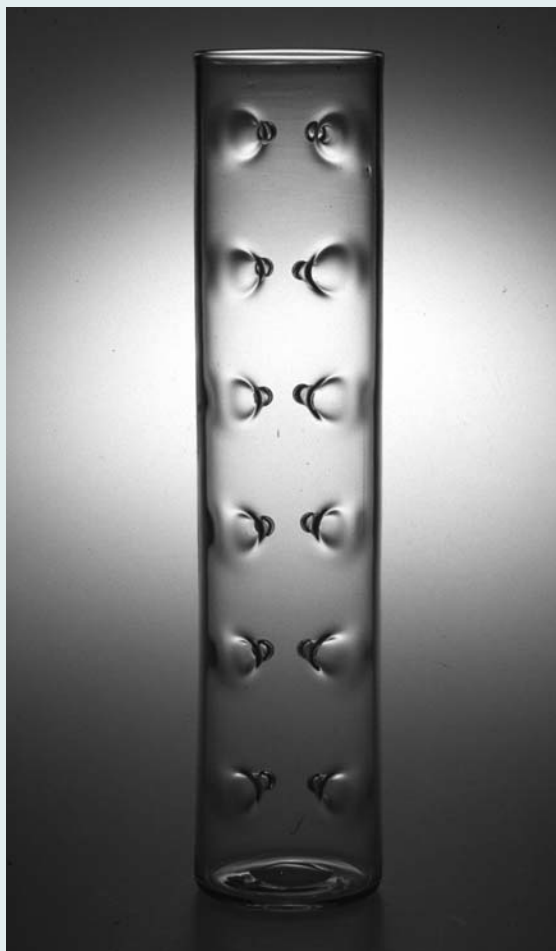
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Kathryn Wysockey-
Johnson
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Irene Yesley
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**ANNUAL
SCHOLARSHIPS**

Anonymous
John Coffey &
Ann Roth
Kiki Smith



Cylinder Series, blown glass, 4" x 19", by Jackie Pancari, who will be teaching a glass workshop during the fifth session from August 1–August 20.

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Haystack Notes

- Please let us know if you are interested in volunteering at Haystack's pre-session this spring. The dates are May 16–27 and May 30–June 4. We'll put you up and feed you while you help with cleaning, building, and repairing in preparation for our summer sessions.
- **HELP WANTED!** Haystack needs housekeeping and kitchen workers September through mid-October. Housing is available on campus.
- Can't find your catalog? Haystack's website (www.haystack-mtn.org) has the complete catalog and application.
- **MARK YOUR CALENDARS.** Haystack's Summer Auction will take place on July 16 in the newly renovated Gateway Auditorium. The auction features great crafts, products and services, and delicious desserts—all to support scholarships.



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