

**MIXED MEDIA AND CONCRETE**

**\$455**

**Tom O'Connell**

**July 8–12, 1–4pm, Monday–Friday**

This workshop will explore the creation of concrete forms. Students will learn multiple techniques to transform concrete into beautiful and unique artworks. Mold-making techniques, inlay, casting, and staining concrete will result in artworks that can be hung on the wall or placed in a garden.



**DECONSTRUCT + DESIGN**

**\$455**

**Roanne Kolvenbach and Anna Poor**

**July 15–19, 9am–12pm, Monday–Friday**

Inspired by designer Rei Kawakubo's retrospective "Art of the in-between" at the Metropolitan Museum in 2017, this class is an exploration of garment deconstruction and design. Each student will bring in a foundation garment (a shirt, overcoat, pants, suit, gown etc...) to be rebuilt. The class as a whole will discuss each garment's construction and potential redesign. A wide range of additional materials will be available for use. Students will learn to develop patterns, basic sewing machine function, and how to deconstruct and rebuild garments to realize their vision. No sewing experience necessary.



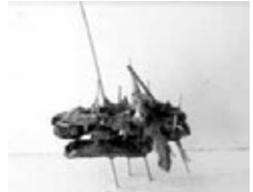
**SCULPTURE WITH FOUND OBJECTS**

**\$455**

**Paul Bowen**

**July 15–19, 9am–12pm, Monday–Friday.**

For well over a hundred years, artists have been using found, non-art materials as an alternative form of expression. In this tradition our class will build low reliefs and sculptures using whatever materials you bring or select from those provided. We will emphasize a non technical approach to making objects with materials that are usually recycled or discarded. Whether it is with ubiquitous plastic cups, wood off-cuts or a collection of old buttons, sentimental or cutting edge, we will adapt and combine our chosen materials into evocative and exciting structures. No prior experience is needed.



**ADOBE-CLAY FIGURES**

**\$455**

**Laura Frazure**

**July 22–26, 9am–12pm, Monday–Friday**

Model life-scale figures in the landscape using adobe clay. Workshop participants choose the location of the figures on the grounds of the Art Center and install the prepared armatures to create compositions and or tableaus. After making their own adobe from clay and straw, the students will model figures on site where they will be left to dry and weather as temporary public sculptures. Students learn about proportion, form and anatomical structure of the human body, also adobe making and clay modeling techniques. No prior experience modeling or knowledge of the figure required. Returning students will expand their area of inquiry in figuration and anatomical study.



# SCULPTURE • FIBER • INSTALLATION

continued

## INSTALLATION: SPACE, TIME AND FOUND MATERIAL

\$455

**John Ros**

**July 22–26, 1–4pm, Monday–Friday**

Environmental sustainability must be considered at all levels in our practice. The primary focus of the course will be process, with the main components being a sketchbook, an exhibition and daily experiences throughout the week.

We will develop our visual language based on temporary experiences of space through research and the collection of materials and use of movement and time. Artists will be asked to think spatially, collect an archive of thoughts and objects directly related to space to work from and develop interactions within specific places. The primary focus of the course will be process, with the main component being a detailed sketchbook where ideas simmer and discoveries unfurl. Material choice will be a constant part of the dialogue with non-permanence as key—allowing experience with space and object materiality as pertinent to the discussion of sustainability. Through drawings, assemblages and other mixed media, two and three-dimensional creations, non-permanent, temporal and even ephemeral experiences will coalesce throughout the week and culminate in an exhibition at Gallery 10 on the Castle Hill campus.

## DESIGNING AND CREATING JEWELRY

\$465

**Mary Beth Rozkewicz**

**July 29–August 2, 8:30am–12pm, Monday–Friday**

Be an individual and have a piece of jewelry unlike anyone else and YOU made it. Learn the core techniques of jewelry making in this week-long workshop. Direct metal techniques such as sawing, filing, soldering and bezel setting will be explored in this fundamental course. Images of inspiration will be viewed. As well as proper use of hand tools and torches explained. Make a cuff bracelet, a ring with a bezel set stone, or even a pair of earrings! Tools and materials are available to the workshop participants in this well equipped studio, no prior experience necessary.



**DEMOCRACY OF THE LAND  
MAKING A STAND**

**\$455**

**Jay Critchley**

**July 29–August 2, 1–4pm, Monday–Friday**

Like the layers of soil, this workshop we will dig deep into layers of human occupation on the land to discover our history and the filters we use when we view and experience its elements.

Whether mixed media, painting, sculpture, installation, text or performance, the focus will be on the unfolding of creation. Each artist will select a site or plot to explore and experiment with, whether at Edgewood Farm, nearby, your favorite site or imaginary place. Collaboration is encouraged with the week culminating in documentation and review of all work.

A landscape has a narrative to tell us, memories to share. What do we know about the terrain we value, both familiar and remote? How was it tread upon? We will reference our personal history with the soil, the water, the air, and the forest including all of its inhabitants. We will also reference relevant and historic documents that have laid the foundation of how Western culture values our land and climate. This workshop will be like no other, all are welcome!



JOYCE JOHNSON CHAIR

**IKEBANA: MOMENT IN ART**

**\$625**

**Tetsunori Kawana**

**August 12–16, 9am–12pm, Monday–Friday**

**(open studio Monday–Thursday, 12–4pm)**

“Always I am listening to the heart-beat of the Earth  
and my creations echo this pulse of Nature.”

Our goal in this workshop is to develop a new appreciation of nature through a closer view, as it inspires our creative expression. Our creations will aim to observe and contemplate cycles of life, the ever-changing form in all living things. This is a workshop in 3 dimensions, exploration and construction using the concepts of Japanese Ikebana. Students will work with Ikebana in the natural environment, creating installations and land art.

*Lecture on August 13, free and open to the public!*

**WOOD CARVING**

**\$455**

**Anna Poor**

**August 12–16, 9am–12pm, Monday–Friday**

In this workshop, students will begin by designing and carving spoons. These unique objects may be whimsical, functional or non-functional, depending on one's desire. The “simple” spoon requires learning the techniques of concave and convex carving, which is the basis of all carved sculpture. Examples of sculptural and functional wood pieces will be presented for reference and inspiration. This workshop is open to both the beginner and advanced student, as individual objectives will be discussed in a constructive and supportive environment. Beautiful hardwoods will be available for purchase.

# SCULPTURE • FIBER • INSTALLATION

continued

## **GUISE AND DOLLS FIGURATIVE SCULPTURE** **\$455** **“THE YOU OF YOUR DREAMS”**

**Melissa Ichiuji**

**August 12–16, 9am–12pm, Monday–Friday**

Join artist Melissa Ichiuji for this 5-day doll making workshop where you will learn how to playfully manifest the you of your dreams through the art of self-portrait figurative sculpture. Participants will use journaling, movement and guided imagery to unlock the body and mind and learn basic techniques for joining soft materials and meaningful artifacts to create a uniquely charged avatar doll aligned with your innermost fantasies.

## **THINKING TEXTILES:** **\$625** **CONSTRUCTED SURFACE**

**Warren Seelig**

**August 19–23, 9am–12pm, Monday–Friday**  
**(open studio Monday–Thursday, 12–4pm)**

Textile is a unique phenomenon in the world of contemporary art and material studies where surface is inherently a three dimensional, sculptural plane. This highly experimental course will consider the possibility of constructing surfaces through either known or invented processes using materials of every conceivable kind chosen by the student. Each participant will at first develop unique “material sketches” through processes of accretion and repetition which may include wrapping, binding, connecting, attaching, twisting, knotting, piercing, layering and more. Students will be challenged to construct and build, bit by bit and cell by cell, a visual field which is physical, tangible and sensational. All levels welcome.

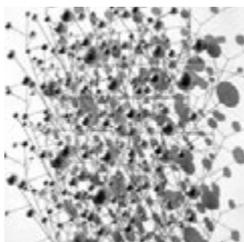


## **ECO-FRIENDLY PATINAS** **\$455** **ON COPPER AND BRASS**

**Sarah Groves**

**August 19–23, 1–4pm, Monday–Friday**

Create original designs in copper and brass using hand tools (instruction and tools provided) and color these objects with eco-friendly patinas from the kitchen, backyard and grocery store.



**GLASS: TRANSFORM MEMORIES  
INTO 21ST CENTURY ART**

**\$455**

**Donna Mahan**

**August 26–30, 1–4pm**

Explore new ways to utilize glass found throughout our homes and beyond. Working with glass that had a former life, we'll discover methods in design and techniques such as cutting glass, grinding, copper foil and soldering. Through demonstrations, lectures, and your hands-on projects, you will complete a beautiful glass panel (approximately 8x8"). You will gain a good base to continue similar projects beyond the class. Please consider bringing small personal treasures that may be included in your project, i.e. jewelry parts, pieces of china, and shells, just to name a few. You will transform memories into a 21st century art glass panel.



**YOGA: POETRY IN MOTION**

Kate Wallace Rogers

**Starting June 19, Wednesdays, 7:30–8:30am**

**Edgewood Farm, suggested donation \$10**

Join Kate as she combines gentle, deep stretching with vinyasa flow, balance work and emphasis on alignment for strength, fitness and flexibility. Poetry and meditation are woven through the class.

**Ella Jackson Chair**

**PATRICIA JONES**

Patricia Spears Jones is a poet, writer, playwright, cultural critic, and winner of the 2017 Jackson Poetry Prize from Poets & Writers. She is author of *A Lucent Fire: New and Selected Poems* (White Pine Press, 2015) which was Finalist for the PSA's William Carlos Williams Prize and the Paterson Poetry Prize, and a featured Pushcart Prize winning poem. She has 10 additional publications: poetry books, chapbooks and in anthologies such as *Of Poetry and Protest: From Emmett Till to Trayvon Martin*; *BAX: Best American Experimental Writing, 2016: 2017 Pushcart Prize XLI, Best of Small Presses*; *Truth to Power: Writers Respond to The Rhetoric of Hate and Fear*; and *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry*.



**SIGN UP FOR THE WORKSHOP JUNE 24–28**

# summer workshops

## WRITING

Give yourself the gift of time to focus on your writing skills at Castle Hill this summer. Award-winning writers bring their depth of experience and provide guidance to enhance and help develop your writing skills through thought provoking, inventive workshops. Whether you're interested in poetry, play-writing, screenplays, prose, memoir, fiction, non-fiction, or getting your work published—there are writing workshops for everyone.

### **CREATING LANGUAGE ABOUT AND AROUND YOUR WORK: THE STATEMENT AND TALK** **\$455**

**Jennifer Liese**

**June 17-21, 9am–12pm, Monday–Friday**

By way of surveying examples, writing in response to prompts, and collaboratively revising and rehearsing, each workshop participant will create and present an illuminating, authentic artist statement and artist talk.

### **UNFINISHING THE POEM** **\$575**

**Mark Doty**

**June 17-21, 1–4pm, Monday–Friday**

How do you know when a poem is done? The answer to that question is anything but simple. In this generative workshop we'll be writing new poems, working with a sequence of exercises to dig into the possibilities hiding in the text, and looking for ways to deepen and complicate our writing. Our goal is to invite complexity, court the difficult, unsettle the known. We'll read provocative contemporary poems and look at how they work. Open to poets at any level of experience; all you need are writing implements, an open mind and a little courage.



THE ELLA JACKSON CHAIR

### **GIRDS AND CABLES** **\$455**

#### **WHAT HOLDS A POEM TOGETHER**

**Patricia Jones**

**June 24–28, 9am–12pm, Monday–Friday**

I am a lover of bridges, so they have angled their way into this workshop description, and why not? We cross bridges every day both mindful of their structure, and yet also indifferent. But without structure from the materials that hold up the bridge, there would no bridge, no crossing, no journey and no way to get to the other side. Poems transport. Poems move. And the structure of poems is often mindfully made or seemingly done unconsciously. This workshop will focus on how the poet decides to structure poems: using conventional or traditional forms or more open-ended formal devices? Poems from limericks to Olsonian odes have elements that shape the work. Each poet will generate new work and explore the ways the poem could be made in two or three different ways as methods



to discover which structure best works for the poet and poem. Contemporary poetic practices allow for great diversity in work. Whether you're writing a villanelle or exploring hybridization, words and space must find a way to hold together. So a diverse range of poets and poems will be used as models and prompts. This summer take a stroll on the symbolic bridge of poetry and find how the cables hold, which girds remain or where the pylons need major adjustment. Come, hold your poems together.

**POETIC ENERGY**

**\$395**

**Peter Champion**

**July 1–5, 2–4pm, Monday–Friday**

This class is for people who want to write new poems and revise older poems. We'll work to understand the art more fully, from the inside out, by exploring formal elements such as action, voice, sentence, phrase, line, sound, and metaphor. We'll also discuss the sources of poetry in our own experience. I've taught this course at Castle Hill for more than a decade now and am always impressed by how writers in the class—some who've already published books and others who are writing poems for the first time—find inspiration and wonder both in the life stories and the aesthetic techniques we examine. That's the energy we'll tap during our week together, in an atmosphere of support and encouragement.



**WRITING THE STORY THAT HAS BEEN GROWING IN YOUR HEART**

**\$455**

**Ann Hood**

**July 8–12, 9am–12pm, Monday–Friday**

Bestselling novelist Jennifer Weiner tells us to “Tell the story that’s been growing in your heart, the characters you can’t keep out of your head, the tale story that wakes you up in the morning.” In this workshop you will unleash that story through writing exercises, readings, and discussion of your work. We will work together as a group to get your story out of your head and onto paper.

**WILD HEART POETRY**

**\$455**

**Myrna Patterson**

**July 15–21, 9am–12pm, Monday–Friday**

Art is energy contained. We begin from a place of quiet emptiness, and eventually “take leap after leap in the dark.” (Agnes de Mille) Using what we know and trusting the body’s rhythms and the mind’s memories, we will explore sounds, images and patterns via playful and unique prompts and experiment with forms like collage, erasure and pantoum, opening up new ways to see and revise our poems. In this generative workshop, we share and revise with thoughtful attention, finding power, cadence and mystery in our words.

# WRITING

continued

**WORDS OF WISDOM AND GRACE: WRITING ABOUT AGING** **\$455**

**Susan Seligson**

**July 15–19, 1–4pm, Monday–Friday**

What does growing older mean to you? In the ebbing years of a life—yours or another’s—what stories resonate the most and best reflect the powerful and universal experience of aging? In this workshop we will craft personal essays on aging, with careful attention to writing that is honest, elegant, economical, and moving—essays that speak to the reader with wisdom and warmth. We will work together to hone our voices, whether humorous or lyrical, our meetings punctuated by lively discussion of readings from the work of May Sarton, Nora Ephron, Roger Angell, Parker Parmer, Atul Gawande, and others. Please keep in mind that this is not a course in journal writing, though journal entries may serve as inspirations. The goal is to write, rewrite, and fine-tune a 1,500-to-2,500 word piece with a narrative arc and compelling theme. Please come to the first class prepared to discuss one or more ideas for the piece you would like to write.

**THE WOODY ENGLISH DISTINGUISHED ARTIST’S AND WRITER’S CHAIR**

**POETRY OF PLACE** **\$575**

**Raquel Salas Rivera**

**July 22–26, 1pm–4pm, Monday–Friday**

This class is for poets who are interested in working on a language rooted in the particularity of their experiences. We will explore how different devices can be useful in creating a poetic cosmos. Participants will engage in writing exercises that will help them develop an individualized style.

We will read, write new work, and read this work out loud. This class is dynamic and I nurture a space that is generative and supportive.

Raquel Salas Rivera will do a reading open to the public on July 23 at the Truro Meeting House.

**PERSONAL ESSAY** **\$395**

**Anne Bernays**

**July 22-26, 2-4pm, Monday–Friday**

This form is a blend of memoir and story. In this class we’ll focus on the essay 800 to 1000 words in length. These essays typically concern one event or incident that results in a new insight. The trick is to stay on point while delivering an emotional impact and suggesting a cultural context. Sound hard? It is. But it’s very rewarding to get it right.



**THE ART AND CRAFT OF THE SCREENPLAY**

**\$455**

**Mick Thyer**

**July 29–August 2, 9am–12pm, Monday–Friday**

This workshop teaches the art and craft behind the screenplay by engaging the class in ‘method’ based writing exercises and discussions of film and television scripts. Students learn how to structure a screenplay, develop the inciting incident, and create dynamic characters.



**TRANSFORMING LIFE EXPERIENCE INTO STORY: THE ART AND CRAFT OF MEMOIR**

**\$395**

**Ruth Crocker**

**July 29–August 2, 10am–12pm, Monday–Friday**

We all have a story to tell. Writing a memoir is an opportunity to share your story in a way that is compelling, with the energy, light and depth to make readers care. Whether you are just beginning to write your story or well on your way in the process, this workshop will enrich key storytelling skills and enhance your pleasure with writing. We will explore published memoirs and your own writing to clarify essential techniques of reflection, dialogue, scene, chronology and revision. The publication process will also be discussed.



**THE PAGE WAITS: A WORKSHOP FOR WRITERS IN THE MAKING**

**\$395**

**Judy Huge**

**July 29–August 2, 10am–12pm, Monday–Friday**

Margaret Atwood has written, “The page waits, pretending to be blank.” This workshop is for those who have always intended to write their own story but have yet to discover the way in or clear the time to follow where it leads.

In truth, finding our stories can be an act of excavation; they hide. In the back of a closet, in the cracks on a coffee mug, in the creases of a catcher’s mitt, they wait to be re-discovered and brought back to life on the page. Working with material from your own life, we will explore a wide variety of ways to start and structure your stories, using the tools of narration and reflection to build better bridges between yourself, your reader, and the world outside your door.



**ON BREVITY: SHORT PROSE WORKS**

**\$395**

**Paul Lisicky**

**August 5–7, 9am–12:30pm, Monday–Wednesday**

Part narrative, part poem, part song: the short prose piece lives on the borders, in the in-between. It talks to fiction in its embodiment of character. Talks to the poem in its fidelity to compression and image. Talks to the essay in its work of idiosyncratic meditation. What does it mean to test a question? We’ll spend our days reading and talking about short forms as a way into wondering about voice, structure, and vision: all the big things. This is primarily a generative class, and alongside our reading (and reading aloud), we’ll work with several prompts, both in and outside of class.

## WRITING

continued

### WRITING THE MIND ALIVE

\$425

Charles Melcher

August 5, 1pm–4pm. August 6, 9am–12pm, 1–4pm  
August 7, 9am–12pm

Proprioceptive Writing® is a meditational discipline. It is a method of listening to thoughts and feelings, a method of reflection. In this process, we can slow down, notice details, and give ourselves permission to experience emotions as they arise. Over time, the writer is able to reflect more clearly. As chatter dissipates, stories emerge and the relationship with the inner self becomes more familiar and more intimate. The self emerges more frequently from burdens of stress, current concerns and questions of everyday existence. This workshop utilizes the Metcalf/Simon Method of Proprioceptive Writing®, which anyone can begin to use immediately.

### WRITING GREEN: A POETRY WORKSHOP

\$455

Sara London

August 5–8, 1–4:30pm. Monday–Thursday

Let's begin with the bold premise that poetry can help save us! For centuries poets have celebrated the natural world, but today it's hard to detach our love of the "wilds" from our worry that every continent and ocean are under threat. This class is for poets of all levels who wish to express passions and record memories, discoveries, questions and concerns about nature and the environment. Whether you've spied an Eastern spadefoot, foraged fiddleheads, or sprinted from a grizzly, your wide-ranging experiences, visions and voices will provide the lyric inspiration for discussions on crafting and revising strong, probing poems. Class sessions will include ample feedback on your poems, writing prompts, and brief discussions of "ecopems" by established poets. Please send 1-3 poems in advance of the workshop.



### THINK SMALL: WRITING THE SHORT PERSONAL NARRATIVE

\$395

Judy Huge

August 12–16, 10am–12pm, Monday–Friday

William Zinsser closes his revered *Classic Guide to Writing Nonfiction* with the words: "Think small...If you still remember (the small incidents) it's because they contain a universal truth that your readers will recognize from their own life." In this workshop on writing short personal narratives, we search together for those small images and incidents, ripe with your story, that hold the keys to connecting with your reader. Each day we work with your own writing, either drawn from past work or newly written based on prompts provided in class. Each day we build on the work of the day before, exploring decisions every writer of narrative faces: How to structure your story, craft scenes, add action, bring characters to life, embody change, speak in the language of images, and hold it



all together with a clear theme. Our quest is to create personal narratives that reveal what Michael Cunningham calls “those significant emotional, moral, and aesthetic truths that tend to conceal themselves among the everyday events” of our own lives.

**THE SKETCHBOOK JOURNAL** **\$455**  
**WRITING AND DRAWING IN THE FIELD**  
**Mark Adams and Nick Flynn**  
**August 12-15, 9am–12pm, Monday–Thursday**

Four days of walking, drawing and writing with Nick Flynn and Mark Adams on the dunes, in the thickets and salt-blasted woodlands of Truro from bay to ocean, foraging for words and images. Scanning the horizon or using close observation, we explore places you’ve probably never been in the hollows and dune fields around Castle Hill with pen, pencil, and sketchbook, collecting impressions and generating pages. Starting with a brief set of studio exercises, the following sessions will include approaches to drawing and writing in the field, gathering direct observations on guided walks. Sketchbook pages will often combine words and images from particular places and moments. Drawing methods will be suitable for all levels of experience focusing on each individual’s direct response to the scene and our place in it. For more information go to page 27.



**THE WONDROUSLY SHORT TALE:** **\$455**  
**EXPLORING FLASH FICTION**  
**Cheryl Pappas**

**August 19-23, 1-4pm, Monday–Friday**  
Flash fiction—stories under 1,000 words—is one of the most exhilarating forms of literature to write, and it’s enjoying a resurgence in the literary world. This very short format allows for an exciting range of possibilities in style, tone, and subject. This workshop is open to those who are new to the form as well as those who are already familiar with it and want to generate new work. You will learn about the history of flash, read excellent and varied examples, take part in writing and editing exercises, and produce three polished 500-word stories by week’s end. We’ll also talk about where to submit your flash and the publication process.



**NARRATIVE NON-FICTION:** **\$455**  
**BIOGRAPHY AND MEMOIR**  
**Carla Kaplan**

**August 19-23, 2-5pm, Monday–Friday**  
What makes someone else’s life interesting? What makes successful biographies and memoirs work? Readings, class exercises, and workshop discussions will examine our writing from the perspective of what encourages readers to invest in the stories that interest us. We will look at components such as context and characterization, chronology and suspense, voice and authority and we will also discuss book proposals and the publication process.

# summer workshops

## PHOTOGRAPHY AND DIGITAL MEDIA

Since 1972 Castle Hill has offered classes in Photography with highly distinguished artists such as Joel Meyerowitz and Arno Minkinen. Students are offered an array of contemporary methods of producing and manipulating images, including Photoshop and cyanotype. Explore the Outer Cape with your camera in hand (or iPhone!), and work in the photo studio with cyanotype.



### **IMPROVING YOUR DIGITAL PHOTOGRAPHY**

**\$455**

**Mary Beth Meehan**

**July 1–5, 9–12pm, Monday–Friday**

This class is designed for photographers familiar with the basic workings of their digital SLR cameras, who are interested in expanding on that knowledge. It is a very personal class, in which students will master the technical aspects of digital photography most challenging to them, while developing their own particular photographic vision. Morning class time will be devoted to working in-depth with the functions of the camera, discussing the mechanics and aesthetics of photography, analyzing professional photographs for technique and approach, and critiquing student work. Students will spend time out of class on daily assignments designed to practice classroom learning. Basic lighting will also be covered.

Students are required to have a beginning knowledge of the workings of their digital SLR cameras, and should bring this camera and all related equipment, including laptop and flash, to class. Please note: this class is NOT intended to cover iPhone photography. For the first class, please bring 5–10 images that reflect your interests and abilities as a photographer.



### **STORYTELLING PHOTOGRAPHY**

**\$455**

**Mary Beth Meehan**

**July 1–5, 1–4pm, Monday–Friday**

This class is designed for students who are familiar with the technical aspects of photography and would like to strengthen their narrative skills – making photographs that tell stories. Using elements of the Cape environment and community, students will spend this week learning to make skillful use of content, composition, light, and mood to create a photo story of their own.

Work on projects will be done outside class in the mornings and evenings. Afternoon class time will be devoted to reviewing student work, discussing challenges and issues that arise, and analyzing the work of professional photographers for guidance and inspiration. Students will learn how to edit and sequence their photographs, as well as how to write solid captions and artist's statements.

Students are required to have a solid command of the technical aspects of photography, so that class work can focus on story development. In advance of our first meeting, students are asked to do preliminary research, and arrive with three possible project ideas. An email will be sent to registrants in early Spring to provide students support in developing ideas and contacts.

**WHERE PHOTOGRAPHY AND PRINTMAKING MEET \$505**

**Nancy Diessner**

**July 15–19, 9am–12pm, Monday–Friday  
(open studio Monday–Thursday, 12–4pm)**

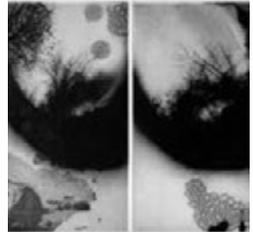
The intersection of photography and printmaking opens up so many possibilities for imaginative artwork. You'll begin with a digital photograph and learn how to transform it into a rich and mysterious intaglio print. We'll be working with light sensitive photopolymer plates that print with luscious blacks and have a sensitive tonal range. Time will be spent discussing what makes the best photographs to use for this process, and which transformation methods might be most meaningful to you.

**EXPERIMENTS WITH CYANOTYPE \$455**

**Tina Tryforos**

**July 22–26, 9am–12pm, Monday–Friday**

This class is an opportunity to explore the visual landscape of the Outer Cape using cyanotype, an early photographic process invented in 1842. Cyanotypes are non-silver photographs made by placing objects or negatives on hand-coated paper or fabric which is then exposed to ultraviolet light (typically sunlight). In this class we will make cyanotype images using objects we find, as well as photographic negatives we will make using an inkjet printer. Students will learn to mix cyanotype chemistry, coat paper and fabric, and process Prussian blue photographs using the sun. Class discussion will include the history of cyanotypes and their current popularity in the contemporary art world.

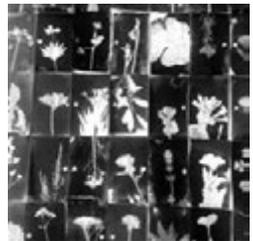


**INTRODUCTION TO IPHONEOGRAPHY: PHOTOGRAPHIC TIPS AND APPS \$295**

**Rebecca Bruyn**

**July 27-28, 10am–1pm, Saturday–Sunday**

This workshop is designed for the beginner iPhoneographer. The 2-day workshop provides basic photographic composition tips, and an introduction to common iPhone apps with an emphasis on post-processing images. The goal of this workshop is to take you beyond the “native” camera to make creative images that reflect how you see the world.



You don't need to be an experienced photographer to learn. Make sure your iPhone is fully charged and upgraded to at least iOS 9. It is a free upgrade and one of the key editing apps is only available with this upgrade. Before arriving, download the following apps: Snapseed; Distressed FX; & Facetune (not Facetune2). Some are available at no charge. Additional materials will be provided at the class.



# summer workshops

## KIDS PROGRAMMING

Castle Hill's Summer Program offers a variety of fun workshops that will build your child's artistic and imaginative skills under the guidance of our faculty. Designed for children ages six to eleven years old.

**Sign up two or more siblings and receive a 20% discount off the workshop price. Please call the office and ask for the registrar to take advantage of this pricing!**

### **KIDS' FELTING**

**\$225**

**Janice Redman**

**July 1–3, 2pm–4pm, Monday–Wednesday**

When heat, moisture and pressure are applied to wool, the fibers bond together to create felt—it's like magic! Using this basic technique and learning the fundamental methods for making beads, ropes and flat pieces of felt, we will combine them to create all kinds of wonderful felt objects including jewelry, wallhangings, animals and much more. We will learn how to do both wet felting and needle felting in this class. Plus using felted wools we sew together to make into fun objects to wear or to display.

### **KIDS' DRAWING AND PAINTING**

**\$225**

**Kim Possee**

**July 8–10, 2pm–4pm Monday–Wednesday**

Sessions are designed to be enjoyable for children of all ages and ability levels. A myriad of materials and techniques will be presented and students will work both from observation and imagination. Their creative skills will be sparked as they experiment with different projects; working with pastels, resists, observational drawing and different types of paints. Some children may focus on experimenting with many techniques and projects and others may go more in-depth on just one or two—class will be personalized to adapt to individual interests. This class is designed for kids between the ages of 5–12.



### **ART OF MEDITATION AND MINDFULNESS FOR CHILDREN**

**\$225**

**Brogan Ganley**

**July 15–17, 2pm–4pm, Monday–Wednesday**

Students will explore their imaginations, make art and learn about meditation and mindfulness. A new art project each day while being immersed in nature and self discovery. We're curious about ourselves and the world around us. We will draw, paint, collect and work in the landscapes and see where our creativity takes us.



## **MASK MAKING**

**\$225**

**Michael Gillane**

**July 22–24, 2pm–4pm, Monday–Wednesday**

Masks can transform an individual from everyday to extraordinary. In this mask making workshop we will draw inspiration from a variety of masks from around the world; fire breathing Chinese dragons, vibrant and celebratory calaveras from el Dia de los Muertos and mysterious Venetian Bauta masks are a few of the disguises we will explore. Experimenting with different materials, methods, and designs and choosing which ones inspire us the most, we will become familiar with building and decorating techniques making truly unique and dynamic pieces.



## **KIDS' CLAY: SOUNDS OF THE WINDS**

**\$225**

**Emma-Kate Metsker**

**July 29–31, 2pm–4pm, Monday–Wednesday**

Come have fun with clay! For children ages 6–11 who want to explore working with clay. Kids will work to form musical instruments from shakers to whistles and beautiful wind chimes. Students will learn basic handbuilding skills to create fun and sculptural works in clay. All materials and firing are included.



## **EXPLORING PRINTMAKING FOR KIDS**

**\$225**

**Ed Crane**

**August 5–7, 2pm–4pm, Monday–Wednesday**

Students will learn how to make monoprints (one-off prints) as well as techniques to create multiple prints from one source by making the print plates using various materials and approaches. In this fun class we will explore a variety of non-toxic printmaking techniques for children. Using water-based ink, watercolor and acrylic paint we will make inked/painted three-dimensional plates and transfer to paper and cardboard. We will use disposable items (styrofoam, plastic netting, bubble wrap) and materials from nature (leaves, sticks, starfish, shells, and Fish Replicas (Japanese Gyotaku fish printing)). We will experiment with stencils using clay, paper, and cardboard. Children will also learn how to use a mixture of gelatin and paint to achieve interesting prints. Students will work with a variety of papers and media to achieve many beautiful prints and print blocks.



## **KIDS' CLAY (SESSION 2)**

**\$225**

**Emma-Kate Metsker**

**August 12–14, 2pm–4pm, Monday–Friday**

Come have fun with clay! For children ages 6–11 who want to explore working with clay. Kids will work to create coil-made forms, picture frames, and more! Students will use handbuilding skills to create fun and sculptural works in clay. All materials and firing are included.

## KIDS PROGRAMMING

continued



### ECO-FRIENDLY PATINAS ON COPPER AND BRASS

Sarah Groves

August 19–23, 1pm–4pm

Create original designs in copper and brass using hand tools (instruction and tools provided) and color these objects with eco-friendly patinas from the kitchen and grocery store. Recommended for kids ten and older.

\$455



### PRINTMAKING FOR KIDS

Vicky Tomayko

August 19–21, 2pm–4pm

Explore your own ideas and have fun learning a variety of printmaking methods including monotype (one-of-a-kind prints), simple etching, stencil, and relief prints. We will be using non-toxic water based inks, and professional printing presses and equipment. Experimentation is part of the excitement of printmaking!

\$225

## STEAMROLLING EXTRAVAGANZA AND UNICORN PAINTING!

Come join us on Saturday, September 14 as we roll out a truly unique art experience and a Castle Hill tradition. Join the team as we bring printmaking to a whole new monumental scale and process! The event will take place on the Edgewood Campus in conjunction with the Printmakers of Cape Cod. In addition we will be drawing and painting on a real live Unicorn at Edgewood Farm, don't miss this one of a kind opportunity! This event is from 11am–2pm and is Free and open to the public. For more information go to [castlehill.org/events](http://castlehill.org/events)



**Mark Adams** is a painter, printmaker, cartographer and traveler based on the Outer Cape for more than 20 years. He works making maps for the Cape Cod National Seashore and shows work at the Schoolhouse Gallery in Provincetown. His paintings, maps and sketchbooks were part of a solo retrospective at the Provincetown Art Association in October-November 2017.

**Laylah Ali** is an artist best known for her paintings of meticulously drawn, colorful, allegorical figures, including her long running “Greenheads Series” and her recent paintings, “The Acephalous Series.” Ali’s works are included in the permanent collections of numerous public institutions, including the Albright-Knox Art Gallery, Buffalo, NY; the Museum of Contemporary Art Chicago, IL; the Museum of Modern Art, New York, NY; and the Walker Art Center, Minneapolis, MN, among many others. She is a professor of art at Williams College.

**Elizabeth Awalt** is an artist whose work explores the natural world through expressive and visionary paintings. Awalt received her MFA from the University of Pennsylvania and BA from Boston College. In 1984 she began teaching at Boston College, was awarded tenure, and taught there until 2000. Awalt has received fellowships at the Fine Arts Work Center, Yaddo, MacDowell, and Millay colonies. She has received a Massachusetts Artist Fellowship and grant from the National Endowment of the Arts. Her work is included in many collections including the Decordova Museum, Rose Art Museum, and Danforth Museum. The artist is represented by Matter and Light Fine Art in Boston, Massachusetts and Caldbeck Gallery in Rockland, Maine. Ms. Awalt resides in Concord, Massachusetts and Swans Island, ME.

**Richard Baker’s** resume of exhibitions, awards, and visiting artist appointment is long and extensive. He has received numerous grants including a Pollock-Krasner Foundation grant. His work is in public collections in Hawaii, Boston, Newark, and Provincetown. He currently teaches at The Mason Gross School of the Arts, Rutgers University.

**Donald Beal** was born in 1959 in Syracuse, New York and grew up in Westford, MA. He studied painting at the Swain School of Design in New Bedford, MA and received an MFA from Parsons School of Design in 1983. He moved to Provincetown in 1985 where he has lived and worked ever since. Beal is a Professor of Fine Arts at the University of Massachusetts in North Dartmouth where he has taught since 1999. He is one of two recipients of the 2013 Lillian Orlowsky William Freed Fellowship Grant.

**Michael Biddle** studied printmaking and painting in Vienna and London in 1959-60. In 1964 he received a residency award to design a mosaic mural for the Skowhegan School and in 1971 he taught the initial fresco painting class at Castle Hill. He later spent a summer teaching fresco and printmaking at Skowhegan. He has taught printmaking at the School of Visual Arts and the Pratt Institute, and taught at the Fashion Institute of Technology from 1972 - 2005 where he became Chair of the Fine Arts Department in 2003. He has exhibited in many venues over this time.

# faculty biographies

## **DRAWING • PAINTING • MIXED MEDIA**

continued

**Peter Chepus** studied art at New York University, the Cape Cod School of Arts, and at the Armory Art Center in Florida. For the past fifteen years he has been conducting painting workshops in Florida and on Cape Cod. He is a native of Cuba and has been painting professionally for the past 29 years. His solo exhibits include the Palm Beach Hibbel Museum of Art, Palm Beach Council on the Arts, and the Truro Public Library.

**John Clayton** searching for his own artistic voice, left the grey walls of The Art Students League of New York. Clayton's journey led him to the Cape School in Provincetown where he embraced the "Art of Seeing Color" as taught by the late Henry Hensche and Charles W. Hawthorne. Clayton would paint outdoors as often as he could and over many years, Clayton matured into a devoted plein air painter. He now makes his living painting and teaching throughout Cape Cod in summertime and the streets of Key West in the winter. While attending the The National Academy in New York, John was the recipient of the Arthur and Melville Phillips Scholarship and the Mrs. Roberts Forbes Scholarship. He also received an honorable mention in the Academy's annual student show. Clayton was one of eight in the "Emerging Artists Exhibition" at the Provincetown Art Association in 1999.

**Daphne Confar** has her BFA in Drawing and Painting from Laguna College of Art and Design and her MFA in Painting from Boston University. She has shown her work in galleries from coast to coast and in Europe, exhibiting at the William Scott Gallery in Provincetown for the past 20 years. Her work is in many corporate and private collections and has been recently acquired by the Provincetown Museum of Art for their permanent collection.

**Michael David** has been exhibiting internationally since 1981, first with the Historical Sidney Janis and then with M.Knodler and Co for over two decades, exhibiting widely throughout the United States for 30 years, and has been the subject of much historical and curatorial acclaim. His work is included in the permanent public collections of the Museum of Modern Art in New York, the Guggenheim Museum in New York, the Museum of Contemporary Art in Los Angeles, and the Los Angeles County Museum of Art, and among several prominent private collections. In the last decade David established the Fine Arts Workshop in Atlanta working with artists on an immersive one-to-one basis, helping artists to develop their voices and professional practices, helping artists find exhibition opportunities, and helping them prepare to take their individual expressions to the next level. In the last five years David established, directed and curated two of the most successful Galleries in Brooklyn, Life On Mars (no longer in existence) and his current curatorial project M. David & Company.

**Clark Derbes** For over a decade Derbes has salvaged large hardwood trunks from arborists in the area surrounding his studio and carved them with his chainsaw, honing them into raw shapes and meticulously painting them with a variety of complex visual systems, patterns and patina processes to make dimensional sculpture in a variety of sizes. He also makes paintings, works on paper and large public installations. Derbes was born in New Orleans, LA in 1978 and raised in Baton Rouge where

he remains closely tied to the community and where several of his large scale commissioned projects can be seen. He also makes large 'self-commissioned' public works designed to keep fluid the dialogue between free art and the material culture found in museums and other institutions. Derbes exhibits extensively throughout the US. He has made his home in Vermont since 2002.

**Jeremy Durling** found his place in the artistic lineage of such Outer Cape painters as Charles Hawthorne and Edwin Dickinson when he began to study with Dickinson's own student George Nick. Jeremy studied under Nick, as well as George's former students Christopher Chippendale and Nancy McCarthy while earning his BFA at Massachusetts College of Art. He teaches at the New Hampshire Institute of Art and the Studio School at the Cambridge Center for Adult Education. He is represented by the Sloane Merrill Gallery in Boston, MA.

**Rob DuToit** began painting with oils and drawing with ink at the age of 10. He received a BFA from the University of New Hampshire and a MFA from Parsons School of Design in New York City, continuing his studies in France and Italy. He has had numerous solo and group shows in Boston, New York, and the Outer Cape. Recent work consists of elemental landscapes and spontaneous ink drawings from imagination. He lives in Truro with his wife and son and shows his work at Berta Walker Gallery in Provincetown and Wellfleet.

**Benjamin Edmiston** is an artist living and working in Brooklyn, NY. He earned his BFA from Tyler School of Art in Philadelphia and received his MFA from Brooklyn College. He has shown throughout the United States and abroad including David Shelton Gallery, Houston; Cuevas Tilleard Projects, NYC; Charlotte Fogh Gallery, Aarhus, Denmark; Left Field Gallery, CA; Vox Populi Gallery, Philadelphia. His work has been published in 'The Age of Collage: Contemporary Collage in Modern Art'; 'New American Paintings #104'; 'New American Paintings #93'.

**Lisbeth Firmin** is a contemporary American realist known for her urban landscapes. For over five decades her work has been in hundreds of solo and group show across the country and internationally. Honors and awards include inclusion in "New Prints 2018/Winter, IPCNY, "2017 North American Print Biennial", 2017 solo exhibition at University of North Carolina, Chapel Hill, a 2017 Printmaking Residency @ Scuola Internazionale di Grafica, Venice, Italy, Printmaking Residency @ Tides Institute in Eastport ME, 2016, a NYFA Fellowship (2007), Pollock-Krasner Grant (1999), full fellowships to the MacDowell Colony, National Seashore Residency, the Vermont Studio Center and Saltonstall Arts Colony.

Her paintings and prints are in several public collections including the New York Historical Society, Provincetown Art Association and AMP; Museum, Munson Williams Procter Arts Institute, Arnot Museum, Tides Institute and Museum of Art, Fleming Museum, University of Texas, Cape Cod Museum of Art, and Hofstra University. In 2000 Firmin moved from downtown NYC to a small village in upstate NY, where she paints every day.

**Nick Flynn** has received fellowships and awards from, among other organizations, The Guggenheim Foundation, PEN, and the Library of Congress. Some of the venues his poems, essays, and non-fiction have appeared in

# faculty biographies

## **DRAWING • PAINTING • MIXED MEDIA** continued

include *The New Yorker*, *The Paris Review*, and National Public Radio's *This American Life*. He is currently a professor on the creative writing faculty at the University of Houston, where he is in residence each spring. In 2015 he published his ninth book, *My Feelings* (Graywolf), a collection of poems. His work has been translated into fifteen languages.

**Deborah Forman** is the author of four books published by Schiffer Publishing: *Perspectives on the Provincetown Art Colony*, a two-volume history (2011); *Contemporary Cape Cod Artists: Images of Land and Sea* (2013); *Contemporary Cape Cod Artists: People & Places* (2014); *Contemporary Cape Cod Artists: On Abstraction* (2015). *Art from Cape Cod: Selections from the Cape Cod Museum of Art* (Schiffer, 2016), was co-written with museum director Edith Tonelli. Deborah also wrote *Horizon by the Sea: Paintings by George Xiong* (2015); *Shaping Cultural Diversity: Paintings by Duoling Huang* (2017); and an essay for *The Art of Carmen Cicero* (Schiffer, 2013). Two of her essays are included in *The Tides of Provincetown* catalogue, published in conjunction with the 2011 New Britain Museum of American Art's exhibition. She wrote the script, conducted the interviews, and worked on the filming for *Art In Its Soul*, an award-winning documentary on the history of the Provincetown art colony, aired on public television stations nationwide. She was feature editor of the *Cape Cod Times* and editor in chief of *Cape Cod VIEW*. She writes a monthly art column for the *Cape Cod Times* and has written free-lance for several magazines. She has a degree in journalism from Temple University, and as an artist studied at the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum School of Art. She is represented by Miller White Fine Arts gallery in South Dennis.

**Daniel John Gadd** is an artist living and working in New Jersey. His work blurs the boundaries of painting and sculpture, abstraction and figuration, and "high" and "low" art, creating work that expresses a range of human emotion; at once violent, fragile, sensitive, fierce, vulnerable, and compassionate. His most recent shows were mounted at M. David and Company and John Davis Gallery and his work has been reviewed in *Hyperallergic* and *Whitehot Magazine* among others.

**Brogan Ganley** is an artist and Mindfulness and Meditation teacher and program developer, originally from New Zealand, now living in Brooklyn, NY. Brogan works with adults and children in New York schools, hospitals and corporate environments. Brogan's artwork is very much related to the experience of being in nature and the landscape as well as meditation. She includes painting, drawing, weave and stitch work in her practice. She has exhibited work in New Zealand, London and New York. Brogan had an artist residency at Edgewood Farm in October.

**Brenda Goodman** was born in 1943, in Detroit, Michigan. She received her BFA from the College of Creative Studies, from which she also received an honorary Doctorate of Fine Arts in 2017. After moving to New York City in 1976, her work was included in the 1979 Whitney Biennial and she has had 40 solo exhibitions. In 2015, a 50-year retrospective was presented at the Center for Creative Studies and Paul Kotula Projects. That same year,

her work was included in the American Academy of Arts and Letters annual invitational where she received the Award in Art. She had a solo show at Sikkema Jenkins & Co. in NY in January 2019.

**Bernd Haussmann** has been working independently since 1988 and—although mostly known for his paintings and drawings using various media—digital imagery and short videos are an integral part of his work. Haussmann's work is visible nationally and internationally at galleries, art fairs, museums and non-profit organizations. His work is in the collections of The Danforth Museum of Art, the Provincetown Art Association and Museum, various museums along the East Coast and in Texas, and public venues near Tuebingen, Germany.

**Larry Horowitz** is an American landscape painter who graduated from SUNY Purchase and immediately won the prestigious and coveted position as apprentice to Wolf Kahn. Larry Horowitz currently shows in galleries across the United States and in Canada. His work is in many major corporate and private collections. He has been selected to participate in the Arts-In-Embassies program in the United States Embassies in Finland and Russia. Through his art, Horowitz strives to depict America's vanishing landscape.

**Valerie Isaacs** is new on Cape Cod, painting the Bay since 2016. She is represented by Julie Heller Gallery in Provincetown and shows at Corrigan Gallery in Charleston, SC. She studied Architecture at Penn State, drawing and etching in Spain, and painting at the Fleisher Art Memorial (Philadelphia) and with Douglas Balentine (Charleston). She has been painting professionally and exhibiting since 1990.

**Kathleen Jacobs** has been painting from the Cape Cod landscape for over seventeen years. She attended the University of MA where she received a BFA in Painting/Art History. She was honored at the University with the Chancellor's Talent Award for outstanding achievement that resulted in receiving a full scholarship. She was awarded an Art Fund Scholarship to attend the La Napoule Art Foundation in France. She earned her MFA in Painting and Visual Arts from the Lesley University College of Art and Design.

**Marianne A. Kinzer**, a 25-year summer resident of Truro, is an artist and watercolor painter. She studied at the University of Berlin and the Art Institute of Chicago. Active in her pursuit of technical and conceptual self-improvement throughout a 30-year career, she has for the last seven years focused on watercolor painting. She has studied with renowned artists, taught classes and won awards in Oak Park, Illinois, and recently led watercolor retreats at Castle Hill. Kinzer has shown and sold her work in several countries: Germany, where she was born and educated; Turkey, where she lived for 4 years; and in the US. She now lives and works in Truro and in Boston, where she maintains a large studio in Boston's South End gallery district.

**Roanne Kolvenbach** is many things: writer, artist, optimist, mother, designer, entrepreneur and voter. I've birthed three businesses, two children and two novels. Made both good work and bad. Made lunch, made love, made time, money, a mess and a future. I've lived in six states in two houses and fourteen apartments. Been swept up in love three times, buried in grief twice, and make killer pesto that I like to eat on a slab of grilled sourdough, topped with fresh tomato.

# faculty biographies

## **DRAWING•PAINTING•MIXED MEDIA**

continued

Roanne Kolvenbach is an artist and writer living in New York City. Her jewelry was available through boutiques, craft galleries and department stores nationwide including: Anthropologie, Bloomingdale's (dedicated counter), J. Jill (catalog and stores), Macy's (dedicated counter), Marshall Fields (dedicated counter), Neiman's Direct, Signature Gallery and The Artful Hand. For the past eight years she's been teaching and has written two novels.

**Jakki Kouffman**, a magna cum laude graduate of Brandeis University, was awarded a Sachar International Fellowship for one year of art study in Pietrasanta, Italy, followed by four years at the Art Students League of New York with Daniel Greene. Kouffman has taught acrylic landscape workshops in more than a dozen states, including Alaska. In Whitehorse, Yukon she served as Artist-in-Residence at the Arctic Winter Games. She has shown her work in more than two hundred group exhibitions and twelve solos, including four one-person museum shows. Her work appears in several books and has been covered in many national and regional publications. Kouffman has also won numerous awards, including Best in Show at the 2018 Acrylic Painters USA Exhibition in Florida.

**M P Landis** has been working in various visual media since childhood. In 1989 he moved to Provincetown, MA to concentrate on painting, began exhibiting almost immediately in galleries there, and was awarded a solo exhibition at the Provincetown Art Association and Museum in 1996. Soon after he moved to Brooklyn, NY where he lived and worked until 2015, he and his family moved to Portland, Maine. Since 1990 he has been in over 30 solo exhibitions and many 2-person and group exhibits and is included in many public and private collections.

In 2018 Landis had solo exhibitions at Ocean House Gallery, Cape Elizabeth, ME and the Frank Brockman Gallery, Brunswick, ME; and was in group exhibits at the Brattleboro Museum & Art Center, Brattleboro, VT; AMP: Art Market Provincetown, Provincetown, MA; Truro Center for the Arts at Castle Hill, Truro, MA; Cynthia Winings Gallery, Blue Hill, ME; and the Fine Arts Work Center, Provincetown, MA

**Ying Li**, Phylssa Koshland Professor of Fine Arts at Haverford College, PA. Selected Exhibitions: Centro Incontri Umani Ascona, Switzerland; ISA Gallery, Italy; Enterprise Gallery, Ireland; Museum of Rocheforten-Terre, France; The National Academy Museum, The American Academy of Arts and Letters, Lohin Geduld Gallery, and Elizabeth Harris Gallery in New York; Gross McCleaf Gallery, James Michener Art Museum and the Pennsylvania Academy of the Fine Arts in Philadelphia; The Hood Museum, NH Selected Awards: Edwin Palmer Memorial Prize and Henry Ward Ranger Fund Purchase Award from National Academy NYC; Donald Jay Gordon Visiting Artist and Lecturer at Swarthmore College, Artist-in-Residence at Dartmouth College, the McMillan Stewart Visiting Critic, Maryland Institute College of Art, Baltimore, MD. Visiting Artist, American Academy in Rome Bibliography: The New York Times, The New Yorker, Art Forum, Art in America, New York Sun, The Philadelphia Inquirer, Hyperallergic, artcritical, and The Washington Post.

**Adam Lowenbein** lives and works in both Long Island, NY and Ft. Lauderdale, FL. He has a BFA in painting from The Rhode Island School of Design and an MFA in painting from Indiana University. He is also an alumnus of Skowhegan School of Painting and Sculpture and spent a year as a Core Fellow at the Glassell School, Museum of Fine Arts, Houston.

He has worked for 30 years in New York City as a decorative painter executing projects for many of the city's top interior designers. His work has appeared in House and Garden, World of Interiors, Veranda, Architectural Digest and others. His paintings have been exhibited at Go Fish Gallery in NYC as well as group shows at Caren Golden Fine Arts, The Center for Book Arts, Bluestone Gallery in Milford, PA, Rudolph Blume Fine Arts in Houston, TX and MAC Fine Arts in Fort Lauderdale, FL. His paintings are also included in The West Collection and other corporate collections.

**Amy Mahnick** received her BFA from Michigan State University, and her MFA from The New York Academy of Art. She has exhibited in the US and abroad, with her most recent show, "Through The Vessel," at the Painting Center, NYC. She is one of eleven women interviewed in the short film: "Women Painting."

**Nancy McCarthy** is a painter who works both from imagination and observation. Exhibitions include: "Veils Show", There Gallery, NYC, NY; "Beyond Texture" Truro Center for the Arts, Truro, MA; "Zeuxis Show", University of Arkansas, Fort Worth, AK; "A Cat May Look", Wellesley College, Wellesley, MA; solo exhibition, Fitchburg University, 2014; "Color Works", 2014, Truro Center for Arts, Truro, MA; Manifest Drawing and Painting Center, Cincinnati, OH; Simmons College, Boston; Gutman Library, Harvard University, Cambridge, MA; and Bowery Gallery, NY. Awards include: a 2014 residency at the Inside Out Museum in Beijing China, a 2009 St. Botolph Foundation Award, Artist's Grant, Vermont Studio Center and a Ragdale Foundation Fellowship. She has served as a mentor in both MassArt's and Lesley University's low residency MFA Programs and has taught painting, drawing and color courses at MassArt since 2005. In 2018 she was a visiting artist at the Beijing Royal Academy in Beijing, China.

**Antonia Ramis Miguel** was trained in Europe and has been painting for more than 30 years, teaching drawing and painting for over 20 years. She has a passion for teaching and helping each student to find their individual approach and path to painting. Her work has been shown in her native Spain, Vienna, Washington D.C., Massachusetts, and London. She is also the owner of Art School, Miguel's Atelier In Ellicott City MD where she resides.

**Patricia Miranda** is an artist, educator, and curator. She is founder of MAPSpace and The Crit Lab in Port Chester, NY. She has been Visiting Artist at Vermont Studio Center, Heckscher Museum, University of Utah; and been awarded residencies at I-Park, Weir Farm, and Vermont Studio Center. Miranda teaches in the BFA program at LYME, University of New Haven, and MFA program at NH Institute of Art, and has exhibited at Wave Hill, Bronx, NY; Cape Cod Museum of Art; Belvedere Museum, Austria; Metaphor Contemporary Art, Brooklyn, NY.

# faculty biographies

## **DRAWING • PAINTING • MIXED MEDIA** continued

**Cherie Mittenthal** has her MFA from the State University of New York Purchase College and her BFA from the Hartford Art School at the University of Hartford. She has been the Executive Director, Executive Artistic Director of Truro Center for the Arts at Castle Hill since 2002. She serves on the board of Outer Cape Artist Residency Coalition (OCARC) and the Provincetown Cultural Council. She is the director and producer of the 13th International Encaustic Conference in Provincetown. She is represented by Kobalt Gallery in Provincetown.

**Carol Moore**, Associate Professor Emerita, she received the 2013 Lindback Award for Distinguished Teaching from The University of the Arts, Philadelphia. Professor Moore's drawings, prints, artist books, and interactive projects have explored and expanded the concept of the visual narrative in two and three dimensional formats.

Professor Moore and her husband, Phil Schulman co-publish collaborative projects through Laughing Contessa Press. Currently represented by Cerulean Gallery, Philadelphia, her work may be seen at [carolleottamoore.com](http://carolleottamoore.com) and The Philadelphia Senior Artist Initiative Oral History Project at [www.seniorartists.org/2010saiartists](http://www.seniorartists.org/2010saiartists).

**Judith Motzkin** has her degree in Asian Studies from Cornell University. A practicing studio artist in ceramic and mixed media, she continues her lifelong interest in Chinese culture, history and language through study and travel. Most recently she won a substantial grant from the Mass Cultural Council

**Bill Papaleo** has been painting and working with light, color and atmosphere for 40 years. He first started with Henry Henche at the Cape school of Art and Robert Beverly Hale at the Art Students League. He is an American artist who has lived and worked in Italy for thirty years. His paintings have been exhibited in museums and galleries in Europe and the United States. He has received various awards in international and juried shows in Italy and America. Recently, in New York, there was a large retrospective at the Westchester Italian Cultural Center (2015) and at the John D. Calandra Institute in Manhattan (2017). Presently he is being represented by Wohlfarth Galleries in Washington D.C. and with Exuma gallery in Provincetown. He has exhibited with La Lupa Italian Arts foundation in Los Angeles and the Museo Citta' Creativa in Salerno Italy. He continues to conduct art workshops for American and European Universities in Italy and America.

**Dale O. Roberts** was born in Waterville, New York in 1959. Roberts is a painter, working primarily in the encaustic medium for over 35 years, as well as Silverpoint, gouache and egg tempera. Roberts graduated cum laude with a Bachelor of Fine Arts degree in painting and drawing from Tyler School of Art in 1982. He is represented at Gross McCleaf Gallery in Philadelphia PA, Blue Heron Gallery in Wellfleet MA, Marshall Gallery in Scottsdale AZ, the Gallery 1261 in Denver CO, Church Street Gallery in Westchester PA, and Art Nou Mil-Lenni Gallery in Barcelona Spain. He has paintings in many public and private collections including: PECO, Rutgers University

Museum, Community College of Philadelphia Museum, The Wharton School of Business, University of Pennsylvania Hospital and Vanguard Investment Group. Roberts currently lives and works in Norristown PA.

**Sian Robertson** is a self-taught artist, originally from the UK, now living in North Truro. Focusing primarily on the colors and shapes in old maps, she uses an X-acto knife to turn them into sculptures and wall art. Her work is represented by On Center Gallery in Provincetown.

**Nan Rumpf** graduated from the University of Iowa with a B.A.. Her background is varied, working as a professional puppeteer while designing and constructing her own puppets and masks. She wrote and illustrated the book *Puppets and Masks: Stagecraft and Storytelling* published by Davis Publications, 1996. She has also studied watercolor painting with Susan Swinand, Jane Goldman, Paul George, Charles Reid, and Cheng Khee Chee. Her paintings have been exhibited and won awards at many venues, among them The Danforth Museum, The Art Complex Museum in Duxbury, The Attleboro Arts Museum, The Wellesley Free Library (First Place Award), and The American Watercolor Society's International show in New York. Two of her paintings were recently awarded in Concord Art's Juried shows.

**Tim Saternow's** paintings are published in *Watercolor Artists Magazine*, *Art of Watercolour Magazine* (France); *SPLASH—The Best of Watercolor*. Awards: American Watercolor Society, Allied Artists of America, Hudson Valley Art Association. MFA Yale University and a 2019 Clark Hulings Fellow. He shows locally at Kobalt Gallery in Provincetown.

**Laura Shabott** is part of a core group of artists whose presence and practices—whether visual, literary or performance—ensures the continuance of the Outer Cape as a vital arts colony. Her artistic path in the past thirty years has been circuitous. In 2015 Shabott returned to painting and drawing as if coming home from a long journey. Figure drawing is the foundation of her studio practice, and she teaches drawing to people who want to begin making art or begin again. Shabott is represented by Four Eleven Gallery in Provincetown.

**Fay Shutzer** is trained and licensed as a psychologist. Fay began painting when she first came to the Cape over twenty-five years ago. She studied with artist Anne Packard and, later, Anne's daughter, Cynthia. She is a member of the Art Student's League, Oil Painters of America, The Salmagundi Club, and American Women Artists. She is represented by the Left Bank Gallery in Wellfleet and the Gallery of Graphic Arts in New York. Her work can also be seen in "After Hopper" exhibits at the Addison Art Gallery in Orleans.

**Christopher Volpe** is an artist, writer, and teacher whose paintings treat the natural world as a site of introspection and metaphor. In addition to teaching studio and plein air painting, he has taught at Montserrat College of Art, the New Hampshire Institute of Art, Chester College of New England, and Franklin Pierce University. He has received the Saint Botolph Club Foundation's 2017 Emerging Artist and Nellie Taft grant awards as well as fellowships and grants from MassMoCA/Assets for Artists, the NH State Council on the Arts and the NH Humanities Council.

**Michael Walczak** is a freelance artist currently living in Providence. He shows his work at MFA/TUFTS Museum school, The Boulangerie Bistro, and Studio 17.

# faculty biographies

## **DRAWING • PAINTING • MIXED MEDIA** continued

**Amy Wynne** is a painter living and working in Pawtucket, RI. Her family has lived in Truro for 4 generations. She holds an MFA in Painting from The New York Academy of Art in New York City and a dual BA in Art History and Cultural Anthropology from Smith College. She received the 2015 CE Teacher of Excellence Award from the Rhode Island School of Design. She has been teaching painting and drawing for 25 years. Formerly full time at The School of the Museum of Fine Arts Boston, she currently teaches at Clark University and on-location via workshops across New England and Tuscany.

**Laurence Young** as a painter is grounded in representation while abstracting through process. This would best describe his current work. He is originally from Newton, MA with a BFA from the University of Hartford and an MFA from Rhode Island School of Design.

Young's paintings are part of private and public collections. Provincetown Art Association and Museum, NJ State Museum, and Collector Daniel Mullin to name a few. Laurence is a long-time residence of Provincetown.

# faculty biographies

## **PRINTMAKING**

**Marina Ancona** is the founder of 10 Grand Press, an independent fine art press in Brooklyn and Santa Fe, NM. Ancona's publishing projects have been exhibited at MoMA, Queens Museum, Kunsthalle Basel and in the collections of MoMA, Metropolitan Museum, among others. She has collaborated with artists including Nicole Eisenman, Carrie Moyer and Ulrike Muller.

**Laura Berman** creates work that focuses on color, pattern and layers. Her work is represented by Long View Gallery (Washington, DC), Uprise Art (New York City), Olson-Larsen Gallery (Des Moines) and Weinberger Fine Art (Kansas City). Laura Berman is a Professor at the Kansas City Art Institute, where she has taught in the Printmaking Department since 2002. She received her BFA from Alfred University and her MFA from Tulane University. Her work has been featured in Printmaking at the Edge by Richard Noyce, American Print Makers by Stephanie Standish, and A Survey of Contemporary Printmaking by Ehlers, Ehlbeck and Muise.

**Cicely Carew** is a passionate painter and printmaker whose bold, graphic works mix exuberance with tight composition. Her work demonstrates a powerful variety of scale and form. Cicely received her BFA from the Massachusetts College of Art + Design in 2005. She lives in Cambridge, MA where she is currently completing an MFA program

**Dorothy Cochran** is an accomplished printmaker who continually pushes the boundaries of how to create works on paper. With extensive experience as an artist, educator and curator, she has developed innovative ways to work and layer substrates, creating prints of luminous quality. She holds an MFA from Columbia University, currently teaches at The Montclair Art Museum, and conducts workshops throughout the US, including Maui, Hawaii, Manhattan Graphics Center, NYC and The International Encaustic Conference in Provincetown. Her works are represented in museums, corporate and private collections and exhibited widely.

**Nancy Diessner's** artwork emerges from her background in painting, printmaking, drawing, photography, sculpture, and digital image manipulation. Incorporating all these media, her multi-layered photopolymer intaglio prints focus on the mysterious and complex connection between humans, animals, and the environment, expressing our human longing for and isolation from nature itself. After 17 years as a college professor, she now runs a printmaking studio, Dog's Eye Print Studio, specializing in platemaking and printing for other artists, and teaches as a core faculty member at Zea Mays Printmaking, as well as privately. She shows at Bromfield Gallery in Boston.

**Nona Hershey's** work is included in public and corporate collections around the world, including the Metropolitan Museum of Art, Harvard Art Museum, Pennsylvania Academy of the Fine Arts, Corcoran Museum of Art, and the National Print Cabinet, Rome. She has participated in over 100 Print Biennials and Group Exhibitions internationally. Her work is represented by Schoolhouse Gallery, Provincetown, Soprafina Gallery, Boston, and Dolan Maxwell, Philadelphia.

She has had Residency grants at the Asillah Forum Foundation, Morocco; Ballinglen Arts Foundation, Ireland; Ucross Foundation, WY; Virginia Center for the Creative Arts; the Vermont Studio Center; and twice at the MacDowell Colony, NH. She taught printmaking at Tyler School of Art in Rome, Italy for 12 years and at Temple University's Tokyo program for one year. From 1993 to 2018, she was Professor and Coordinator of the Printmaking Department at Massachusetts College of Art and Design in Boston.

**Anna Hoberman** of Brooklyn, NY received her undergraduate degree in studio art/ printmaking from Skidmore College, and Masters of Fine Arts from Brooklyn College. She attended the Tamarind Institute for professional printer training in lithography and has assisted at several print shops, including Island Press, Solo Impression, Milestone Graphics and the Lower East Side Printshop. In addition to running her own contract shop, Afternoon Editions, she is an adjunct professor of printmaking at New York University and Parsons—The New School. Her prints have recently been shown at Silvermine Arts Center, CT, IPCNY, Savery Gallery, PA., and included in the collection of the Museu do Douro, Portugal.

**Sheryl Jaffe** has been exhibiting her artwork throughout New York and New England for over 30 years. She works with organic materials, hand-made paper from local and exotic plant fibers, beach stones, and found objects to create sculptures reminiscent of the human body, frailty of skin, juxtaposed with the power and strength of scale and material. She studied traditional hand paper making in Japan and China and taught paper making in Haiti. She has been teaching art, ceramics, printmaking and paper making at museums, public schools and art centers; including the Cape Cod

# faculty biographies

## PRINTMAKING

continued

Photo Workshops, Worcester Center for Crafts, University of Massachusetts, Porter Phelps Huntington Museum and Matenwa Community School in Haiti. Jaffe was a resident artist at “The Barn”, Edward Albee Foundation and at Yellowstone National Park. The themes of her paper scrolls, prints, sculptures and installations include loss, forgiveness, erosion, transformation, vulnerability and strength. Her installations are an offering for viewers to move through, make discoveries, and be drawn in to contemplation.

**Ronni Komarow** was a 2018 Truro Center for the Arts/Edgewood Farm Artist in Residence. She holds a BFA in Drawing from Philadelphia College of Art (UArts) and San Francisco Art Institute, plus an MFA in Interdisciplinary Art from Goddard College. Currently, she teaches art and design at Newbury College, Brookline, MA. She previously taught at Massachusetts College of Art, UMass Lowell, UMass Boston, Bunker Hill Community College, The Art Institute of Boston (now Lesley University), Mt Ida College, Pine Manor College, Emerson University, and Boston Architectural College. Ronni’s artwork is represented by Galatea Fine Art, SOWA Artists District, Boston and the Center for Book Art, NYC. She is founder of Beyond the Book, an annual exhibition of book art since 2006, in partnership with Boston Public Library.

**Rhoda Rosenberg** was born in Philadelphia and attended Pennsylvania Academy of Fine Arts (Certificate Painting and Drawing), Temple University (BFA) and School of the Museum of Fine Arts/Tufts University (MFA Printmaking). She has exhibited widely in the United States and is in several Museum collections. She has also taught and exhibited at Artists Proof Studio in Johannesburg, South Africa. Rhoda currently teaches at School of the Museum of Fine Arts in Boston, MA.

**Joyce Silverstone** is a graduate of the School of the Museum of Fine Arts Boston, where she was awarded a Traveling Scholarship to continue her studies in London and Paris as part of the SMFA’s 5th year program. Before moving to Western Massachusetts, her art life was centered in NYC where she worked at the Bob Blackburn Printmaking Workshop. She is a Massachusetts Artist Fellowships recipient in both painting and video. Joyce has been exploring and refining ways of combining printmaking and painting for over 30 years. In addition, Joyce is a certified Rosen Method Bodywork Practitioner and Teacher and teaches creative process to students of meditation and embodied awareness.

**Kathryn Smith** has been making white line prints since she was four years old. She learned the method from her grandmother, the artist Ferol Sibley Warthen. After completing her formal education (BA U MD, coursework Maryland Institute, CSU, UC Boulder and graduate studies at University of Northern Colorado), Smith returned to Provincetown to resume studies with Warthen. She has been making, lecturing about and exhibiting her work in the white-line method since the early 1980’s. She has taught this method of printmaking at PAAM since 1991, and at Provincetown International Art Institute (which she co-founded, from 1999–2006), Center of Contemporary Printmaking and at other venues, including an invitational to teach this

method in Japan in 2003. Her work is represented in museum, corporate and private collections nationally and internationally. Represented by Bakker Gallery in Provincetown, MA.

**Vicky Tomayko** is an artist and printmaker who lives and works in Truro. Tomayko teaches at Cape Cod Community College and at arts organizations including Truro Center for the Arts at Castle Hill, Provincetown Art Association and Museum, and the Fine Arts Work Center where she was a fellow. She received an MFA in printmaking from Western Michigan University and is the recipient of two Ford Foundation Grants. Her work has been included in exhibitions in New York, Boston, Miami, Los Angeles, Venice, Istanbul, Basel, and Melbourne. She is represented by the Schoolhouse Gallery in Provincetown.

## faculty biographies

### CERAMICS

**William Baker** is a full time studio potter and kiln builder living in Bakersville, North Carolina. Coming from college at the University of Puget Sound in Washington where he stumbled into clay, he has been pursuing this passion since 2000. He was a Resident Artist at the Odyssey Center for Ceramic Arts in Asheville, NC and the EnergyXchange in Burnsville, NC. For the last 10 years William has focused on refining his clay work and his understanding of the woodfiring process. When not handling clay or bricks he is often following a trail, hiking through the mountains in search of waterfalls and vistas.

**Mary Barringer** has been a studio artist since 1973, making both sculpture and functional pottery. Her work has been exhibited internationally, and she has taught at numerous art centers and universities including Ohio University, the Museum School, and Penland School of Crafts. In addition to her studio work she has written and lectured on ceramic history, and was editor of The Studio Potter journal from 2004 until 2014.

**Hayne Bayless** is a potter in Ivoryton, CT. In school he managed to avoid any academic involvement with clay, and in 1992 he quit a perfectly good job at a newspaper to make pots. Hayne's work has been shown at the American Craft Museum, and he's been a frequent exhibitor at the Smithsonian Craft Show and the Philadelphia Museum Craft Show. His pots have been published in *Objects for Use* by Paul Smith, *Design Language* by Tim McCreight, *Studio Potter* journal, and a number of Lark Books.

**Sunshine Cobb** is a full-time studio artist who specializes in handmade functional pottery. She frequently travels the country as an invited lecturing and demonstrating artist. Her work has drawn both critical praise for its whimsical rustic style and national and international commercial success. Utilizing traditional techniques, her work embodies the importance of handmade pottery in an era of disposability, while representing a new model of a functional potter in the modern era. Educated at California State University of Sacramento with a BA in Studio Arts and an MFA in Ceramics from Utah State University, Sunshine is the recipient of several esteemed honors in the

# faculty biographies

## CERAMICS

continued

field including serving as a long-term resident at the Archie Bray Foundation in Helena, MT from 2012-2014 and named as 2013's Emerging Artist by both the National Council of Education and Ceramics Monthly. Sunshine recently authored a book "Mastering Hand Building: Techniques, Tips, and Tricks for Slabs, Coil and More"(Voyageur Press, Feb 2018)

**Lucy Fagella** is a full time potter and ceramic instructor living in Greenfield, MA. She makes functional pottery for the home and heart. Lucy earned her B.F.A. degree from Alfred University 1985. She has been in numerous ceramic exhibits throughout the US. Her work can also be found in publications on ceramics and home décor.

**Adam Field** was born and raised in Colorado, and earned his BA in art from Fort Lewis College. For two years, he immersed himself in the culturally rich art scene of the San Francisco Bay Area, where he began his full time studio practice. From there, he relocated to Maui, where he established a thriving studio business. He spent most of 2008 in Icheon, South Korea, studying traditional Korean pottery making techniques under 6th generation Onggi master Kim Ill Maan. In 2013 he created and premiered HIDE-N-SEEKHAH at the NCECA conference in Houston, TX. After maintaining his studio in Durango, CO for 5 years, Adam moved to Helena, MT in 2013 where he was a long-term resident artist at the Archie Bray Foundation for Ceramic Arts. Adam is now a full time studio potter in Helena, MT. His works are included in private collections and kitchen cabinets internationally.

**Paul Wisotzky** is a potter and teacher working out of his studio Blueberry Lane pottery in Truro, Massachusetts. Paul makes pottery intended for everyday use. He strives to make each piece a pleasure to hold and behold. Whether it's a treasured favorite mug for the first cup of coffee or a vase for flowers that brightens any room. He works in porcelain and stoneware firing in reduction and soda atmospheres. Paul has been a winter resident and studio/technical assistant at the Penland School of Crafts and a studio assistant at the Haystack Mountain School of Crafts.

**Lois Hirshberg** began working in clay in 1976 at Mudflat Studios in Cambridge, where she fell in love with clay. She holds a M.Ed in mental health counseling, and a M.A. in Art Therapy. She has studied ceramics at the Bezalel School of Design in Jerusalem, and in Japan through the Parsons School of Design, where she was greatly influenced. Lois was a Guidance Counselor at the K.C.Coombs School in Mashpee, MA for 18 years.

**Hideo Mabuchi** is a self-taught ceramist currently focusing on thrown-and-altered vessel forms for atmospheric firings. When not in the studio he teaches and conducts research as a Professor of Applied Physics at Stanford University. Combining these interests, he is working to develop new teaching approaches that integrate ceramics with scientific and humanistic studies to bring craft into the core of liberal undergraduate education. He is likewise engaged in various studies of the physics of color formation on wood-fired ceramics using high temperature imaging and optical/electron microscopy.

**Candice Methe** is a studio artist and educator living in Minneapolis, Minnesota. All her forms are made by hand using the coil and pinch method. She has traveled to Ghana, Japan, Nicaragua and Mexico to learn traditional ways of working with clay. She was a resident at the Red Lodge Clay Center in 2016 and at the Archie Bray Foundation for Ceramic Art in 2017. In addition to her studio practice she is currently the Art Research Studio Technician at the University of Minnesota and teaches ceramics at the Minneapolis Community and Technical College. In 2016 she received the Warren MacKenzie Advancement Award through Northern Clay Center to travel to Ghana, West Africa, to learn traditional clay practices of dwellings and pottery.

**Seth Rainville** is a professional potter and entrepreneur from New Bedford, Massachusetts. For over twenty years he has devoted his efforts towards educating the broader public in the many facets of the ceramics world. He has been a museum curator, gallery owner, arts administrator, and continues to serve as a ceramics instructor at the Falmouth Art Center. After his 2017–2018 residency for the Office of the Arts at Harvard University, Seth developed the online store/gallery [sethrainvillehome.com](http://sethrainvillehome.com) which exhibits fine craft in a variety of media, and from a variety of fine artisans. He is widely collected and celebrated in various museums and galleries across the country.

**Jeff Shapiro** has work in numerous prestigious museum and private collections, including the MFA in Boston, the Brooklyn Museum in NY, and the Everson Museum in Syracuse. He has taught many workshops in countries around the world including Japan, Korea, Italy (where he has built two kilns and planning to build another next year), India, Bali, France, Germany, Holland, and a number of others.

**Mark Shapiro and Sam Taylor** have been working together for over thirty years, firing wood kilns, developing ideas and work, and sharing the journey. They have been increasingly focused on community-based pottery, working locally and nationally with group firings, POW! (Pots on Wheels!), and studio tours. They have taught together at the Penland School and Anderson Ranch and exhibited their individual and collaborative work at the Lacoste Gallery in Concord, MA. Over the years they have both taught many workshops separately at Castle Hill.

**Gay Smith**, aka Gertrude Graham Smith, is a studio potter and teaching artist who single fires porcelain ware in a soda kiln near Penland, North Carolina. Artist-in-residencies include Archie Bray Foundation and Penland School. She's taught workshops at Penland, Haystack, Harvard and the Findhorn Foundation. Her work is shown internationally, is in collections including the Mint Museum, Taiwan's Taipei County Yingge Museum, and can be viewed in numerous publications including Functional Pottery, Mark Making by Robin Hopper, Working with Clay by Susan Peterson, and as a cover feature of Ceramics Monthly. Grants include a North Carolina Arts Council Visual Artist Fellowship and NC Regional Arts Project Grants. She currently serves on the Penland School of Crafts' Board of Trustees.

# faculty biographies

## CERAMICS

continued

**Brian Taylor** was raised in northern Utah where he spent much of his time adventuring in Utah's Rocky Mountains and red sand deserts. He received his BFA from Utah State University and his MFA from the New York State School of Ceramics at Alfred University. He has been a resident artist, taught classes and worked for many art centers and universities across the country and is currently teaching Ceramics at Barnstable High School. His work is exhibited nationally and he recently co-authored the book *Glaze: The Ultimate Ceramic Artists Guide to Glaze and Color*.

**Christopher Watt** received his Master of Fine Arts degree from Utah State University (USU) in Logan, Utah, USA. At USU his advisor was professor John Neely, the originator of the train kiln design. Prior to his graduate degree Chris received a Bachelor of Fine Arts degree from Nova Scotia College of Art and Design University in Halifax, Canada. His practice involves a historic and autoethnographic analysis of the social, material and technical practices of atmospheric fired stoneware and porcelain vessels. His work is a direct analysis of contemporary ceramic processes and how they are continuous with practices of historic traditions. He is currently the Ceramics Program Director at Truro Center for the Arts.

**Guy Wolff** is a potter trained in Britain and America and has been making pottery since 1966. His life's work has been a study of how clay moves. His pots are at Monticello, Mt Vernon, the White House, Winterthur Museum, the Mingai Kon Tokyo, Gardner Museum and The Cloisters at the Metropolitan Museum of Art N.Y.C. He has also been a frequent guest on Martha Stewart.

# faculty biographies

## SCULPTURE • FIBER • INSTALLATION

**Megan Biddle** is an interdisciplinary artist whose work orbits between sculpture, installation and drawing. Rooted in glass, she produces experiment and process driven work with an emphasis on materials and their distinct characteristics. As an observer of nature she responds to the elusive and subtle, reflecting on variations of time, cycles of growth and erosion. She has attended residencies at The Macdowell Colony, The Jentel Foundation, The Creative Glass Center of America, Sculpture Space, The Virginia Center for Creative Arts, Pilchuck Glass School, Northlands Creative Glass in Scotland, Haystack Mountain School of Crafts and Mass MOCA. She has exhibited nationally and internationally. She has taught at Haystack Mountain School of Crafts, Pilchuck Glass School, Urban Glass, Oxbow School of Art and currently teaches in the Glass Program at the Tyler School of Art. She is a Co-Director and member of Tiger Strikes Asteroid Gallery in Philadelphia, PA. where she lives and works.

**Paul Bowen** received a fellowship from The Fine Arts Work Center in Provincetown 1977 and continued to live on Cape Cod for thirty years. A passionate beachcomber and scavenger of all kinds of wood, his work can be found in many museum collections including The Museum of Fine Arts, Boston; The Guggenheim Museum, New York; and The Hood Museum at Dartmouth College, Hanover NH. Now a resident of Vermont he has been the recipient of awards from the Welsh Arts Council, The Pollock-Krasner Foundation, The Adolph and Esther Gottlieb Foundation and The Artists Resource Trust.

**David Boyajian** is from Connecticut. After receiving his BFA from Alfred University, he attended the Skowhegan School of Painting and Sculpture. He completed his MFA at the Maryland Institute, Rinehart School of Sculpture. Since 1986 he has been teaching metal sculpture, introduction to foundry, and stone and wood carving at the Silvermine School of Art in New Canaan, CT. In addition, he teaches drawing and sculpture at Western CT State University and Norwalk Community College, as well as metal sculpture classes from his studio in CT.

**Jay Critchley** is a longtime resident of Provincetown and the shifting dunes, landscape and the sea are his palette. He has utilized sand, Christmas trees, fish skins, plastic tampon applicators washed up on beaches, pre-demolition buildings and selected sites in his work. He is a conceptual and multi-media artist, writer and activist whose work has traversed the globe, showing across the US and in Argentina, Japan, England, Spain, France, Holland, Germany and Columbia.

Jay was honored in 2012 by the Massachusetts State Legislature as an artist and founder and director of the Provincetown Community Compact, producer of the Swim for Life, which has raised \$6.5M for AIDS and women's health. He is represented by AMP Gallery in Provincetown.

**Andrea Eisenberg**, sculptor and painter, lives and works in New York and Truro. Born on the Cape, she has been returning to the Outer Cape for 40 years and participating in the local art community. Andrea studied art at Purchase College SUNY and the Art Students League of NY. She has received grants including the Nessa Cohen Grant. She shows her work in NY and the Outer Cape.

**Laura Frazure** is an Assistant Professor at the University of the Arts in Philadelphia where she teaches in the Fine Arts and Core Studies departments. She has most recently been a Visiting Professor of Anatomy and Visiting Artist at the Central Academy of Fine Art in Beijing and Tianjin Academy of Fine Art in Tianjin, China. Her sculptural practice focuses on the figure, creating theatrical works modeled directly in microcrystalline wax, beeswax, plaster and also through digital media.

**Sarah Groves** is a metalsmith/jeweller who creates jewelry and small sculptural objects using copper, brass, silver, gold and natural gemstones and has experimented with eco-friendly patinas for copper and brass for 15+ years. She teaches introductory and intermediate jewelry techniques in Vancouver, BC.

## SCULPTURE • FIBER • INSTALLATION

continued

**Melissa Ichiuji** is a native of the Washington DC area and began her artistic career as a dancer and actor. She attended the prestigious Duke Ellington School for the Arts in DC and then danced with Alvin Ailey American Dance Theatre in NY. Ichiuji returned to Washington and completed a degree in fine art from the Corcoran College of Art and Design. While still a student at the Corcoran she began experimenting with performance art and her 2005 piece entitled STRIPPED garnered national press and acclaim. Her work is exhibited regularly alongside artists such as Hans Bellmer, Louise Bourgeois, Pierre Molinier and Cindy Sherman.

She has exhibited in galleries and museums in DC, Paris, Brussels, Berlin, Munich and New York. She was included in the book DCs Top 100 Artists and her work has been featured in The Washington Post, Art in America, NYArt, TextielPlus and Art Investor Magazine.

**Tetsunori Kawana** is an award winning installation artist and teacher at the Sogestu School in Tokyo, Japan. For over 30 years, he has conducted Ikebana seminars and demonstrations at major conventions and institutions around the world! He is a sought-after instructor in major countries where his work has been installed: throughout the United States, Canada, England, Ireland, Italy, France, Holland, Switzerland, Portugal, Russia, Australia, Chile, Brazil, New Zealand, China, Hong Kong, Taiwan, Myanmar, Malaysia, Singapore etc. He has received numerous awards from Sogetsu Headquarters for his Ikebana artistry, including the Newcomer's Award, the Encouragement Award, and the prestigious Sogetsu Award.

**Donna Mahan** is primarily a sculptor, working in mixed media, incorporating glass, metal, wood and other found objects to create her renowned, colorful and richly-textured abstract works. Inspiration for Mahan usually begins with a single found object—it could be the curve of a broken piece of pottery or fine china, the bold structure of an otherwise plain vase, or anything from a seashell to an abandoned musical instrument or even a piece of machinery—and she builds from there. The broad scope of her work ranges from flat panels to fully three-dimensional sculptures. Mahan's work has been seen extensively in galleries and photographs of her work have appeared in numerous publications. She has also collaborated with other artists on community projects and participated in special exhibitions throughout the region, including two shows at the Cape Cod Museum of Art.

**Tom O'Connell** has been teaching and creating on the Cape for many years now. He brings knowledge of sculptural techniques and great enthusiasm for the creation of unique and individual artistic expressions.

**Anna Poor** is a sculptor with deep roots in the Cape. She has had numerous one person and group shows and awards, including a mid-career survey in 2010 at Provincetown Art Association and Museum and a Massachusetts Artist fellowship in 2001. In 2016 Poor had a solo exhibition at Studio Arts Center International, Palazzo dei Cartelloni Gallery in Florence, Italy. She is represented by Taylor/Graham Gallery in New York City and Sladmore Contemporary in London, UK. She has been on the board of Castle Hill since 1988.

**John Ros** is an artist, professor, curator and activist. He currently lives and works in New York City. He obtained an MFA from Brooklyn College, City University of New York, in 2013 and a BFA from the State University of New York at Binghamton in 2000.

StudioELL, an alternative, transient and hybrid space for higher education in the studio arts, where he is currently the Director and teaches a variety of courses. From 2017-2019 he was an Assistant Professor of Art at James Madison University's School of Art, Design, and Art History, where he also served as the Director and Chief Curator of the Duke Hall Gallery of Fine Art. John has taught at the City Literary Institute (London, UK), Brooklyn College, CUNY (New York, NY), SUNY Binghamton (Binghamton, NY) and the National Academy of Art (New York, NY), and has lectured as a visiting artist at NYU: Steinhardt, London Metropolitan University, George Mason University, North Florida Community College and Jefferson Technical and Community College among others.

**Mary Beth Rozkewicz** was born in Norwalk, Connecticut where she began studying jewelry making at a young age. She went on to receive her BFA in gold and silversmithing at The State University of New York at New Paltz. She created and marketed her own work, which was sold in galleries and museum stores worldwide. Mary Beth now teaches at many prestigious institutions including the 92Y in Manhattan and Pratt Institute in Brooklyn where she is an adjunct associate professor. She has recently left Brooklyn, (after 36 years), and moved to the "country" where she now has some dirt to dig in and is considering getting some chickens. This will be Mary Beth Rozkewicz's 19th year at Castle Hill encouraging and spreading the word of hand made jewelry.

**Warren Seelig** lives and works in Rockland, Maine. He holds the rank of distinguished visiting professor in the Craft & Material Studies program at the University of the Arts in Philadelphia, where he teaches, curates and writes on various subjects related to Fiber and Textiles. He received a BS from the Philadelphia College of Textiles & Science and an MFA from the Cranbrook Academy of Art. Seelig has twice received individual fellowships from the National Endowment for the Arts and three fellowships from the Pennsylvania Council on the Arts. His work has been included in more than 30 major museum exhibitions in the United States, Europe, Japan and Korea with many solo and group exhibitions world wide. He has lectured extensively, including programs at the Korean National University of the Arts, The Gerritt Rietveld Academy in Amsterdam and the Royal College of Art in London. In 2018 Seelig was awarded a United States Artist Fellowship.

## faculty biographies

### PHOTOGRAPHY • DIGITAL MEDIA

**Rebecca Bruyn** is an alternative photographer who discovered iPhone-ography in 2012 and remains as passionate about it now as she was then. She has taught in a variety of settings and has had her work shown at the Cape Cod Museum of Fine Arts, in the Addison Gallery “After Hopper” exhibit, Cotuit Center for the Arts, and the Mira Forum Gallery in Porto, Portugal.

**Mary Beth Meehan** is an independent photographer known for her community-based photography and large-scale installation work. Over the past twenty years, Meehan has focused on the question of visibility and social equity, embedding herself in communities across the United States, including post-industrial New England, the American South, and Silicon Valley, CA. Meehan lives in New England and has held residencies at Stanford University, the University of Missouri School of Journalism and the University of West Georgia. She has lectured and led workshops at the School of Visual Arts, New York, the Rhode Island School of Design, and the Massachusetts College of Art and Design, in Boston. Her work has been published and exhibited internationally, and has twice been nominated for the Pulitzer Prize.

**Tina Tryforos** is a photographer and book artist living and working in Rhode Island. Her practice explores human ecology and the complicated relationship people have with the natural world. She embraces accidental and serendipitous interference whenever possible. Her photographs are quiet comments on the disquieting evidence of how we are playing with our planet. Tina has an MFA from the Visual Studies Workshop in Rochester, NY where she learned to make cyanotypes and other alternative photographic processes.

## faculty biographies

### WRITING

**Anne Bernays’** tenth novel is *The Man on the Third Floor*. She is co-author of *What If? Writing Exercises for Fiction Writers* and, with Justin Kaplan, *Back Then*, a memoir. She teaches at Harvard’s Nieman Foundation. She has published scores of essays, book reviews, and travel pieces. She is the Fiction Editor of the new on-line magazine, *Pangyrus*.

**Peter Champion** is the author of three collections of poems, *Other People* (2005,) *The Lions* (2009,) and *El Dorado* (2013,) all published by the University of Chicago Press. He is the recipient of a Pushcart Prize, the Larry Levis Reading Prize, the Guggenheim Fellowship, and the Joseph Brodsky Rome Prize (Prix de Rome) from the American Academy of Arts and Letters. His work appears regularly in such venues as *Art News*, *The Boston Globe*, *Harvard Review*, *The New Republic*, *The New York Times*, *Poetry*, *Plume*, and *Slate*. He teaches in the Creative Writing Program at the University of Minnesota.

**Ruth Crocker's** essays have appeared in *The Gettysburg Review*, *Grace Magazine*, *The Saturday Evening Post* among other journals and trade magazines, and been recognized in Best American Essays, as well as by a Pushcart Prize nomination. Her memoir, *Those Who Remain: Remembrance and Reunion After War*, received the Benjamin Franklin Award and the Military Writers of America Silver Medal for excellence in nonfiction. She lives in Mystic, Connecticut where she is managing editor at Elm Grove Press.

**Mark Doty** is the author of nine books of poems, including *Fire to Fire: New and Selected Poems*, which won the National Book Award for poetry in 2008. He's also the author of five books of nonfiction prose. What is the Grass, a new book centered on the work of Walt Whitman is forthcoming from Norton in 2020. He lives in New York City and is Distinguished Professor at Rutgers University.

**Ann Hood** is the bestselling author of 14 novels, including *The Book That Matters Most*, *The Obituary Writer*, and *The Knitting Circle*. Her memoir, *Comfort: A Journey Through Grief*, was a NYT Editor's Choice and was named one of the top ten non-fiction books of 2008. She has won two Best Food Writing Awards, a Best American Travel Writing and Best American Spiritual Writing Award. Her most recent book is a memoir, *Morningstar: Growing Up with Books*.

**Judy Huge** has spent over 30 years developing innovative approaches to both learning and writing. As president of her own national consulting firm, teacher of both undergraduate and graduate-level college courses, and director of writing workshops across the country, she has made a difference in the way thousands of people find, craft, and promote their writing voices. She is a co-author of *101 Ways You Can Help, a Guide to Grief*, as well as *A Middle Aged Woman and the Sea*, a tale of loss and transition published in the *Traveler's Tales anthology Women in the Wild*. In the words of a recent participant, "This was an experience I will always treasure...it opened up so many possibilities to explore." Opening up possibilities is a strength Judy cherishes and shares.

**Jennifer Liese** is director of the Center for Arts & Language at Rhode Island School of Design, editor of the anthology *Social Medium: Artists Writing, 2000–2015*, and author of *Toward a History (and Future) of the Artist Statement*.

**Patricia Spears Jones** Is a poet, writer, playwright, cultural critic, and winner of the 2017 Jackson Poetry Prize from Poets & Writers. She is author of *A Lucent Fire: New and Selected Poems* (White Pine Press, 2015) which was Finalist for the PSA's William Carlos Williams Prize and the Paterson Poetry Prize, and a featured Pushcart Prize winning poem. She has ten additional publications: poetry books, chapbooks and in anthologies such as *Of Poetry and Protest: From Emmett Till to Trayvon Martin*; *BAX: Best American Experimental Writing, 2016: 2017 Pushcart Prize XLI, Best of Small Presses*; *Truth to Power: Writers Respond to The Rhetoric of Hate and Fear*; and *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry*.

She has received grants and awards from NYSCA, NEA, the Foundation for Contemporary Art, and the BAU Institute for residency at Camargo Foundation in France. She has been a fellow at Robert Rauschenberg Residency

# faculty biographies

## WRITING

continued

and at VCCA, Yaddo, and the Millay Colony. She will teach at Barnard College, Spring 2019 and has taught at CUN, most recently Hunter College and has taught at Adelphi University MFA Program. She has been on faculty for summer programs at Fine Arts Work Center, Community of Writers, Squaw Valley, Naropa University and University of Rhode Island. She is a Black Earth Institute senior fellow emeritus and organizer of the American Poets Congress.

**Carla Kaplan** has published two New York Times Notable biographies, as well five other books, and dozens of non-fiction essays. She has taught writing for 30 years, founded an arts & humanities center at Northeastern University (where she holds the Davis Distinguished Professorship of American Literature), a symposium on The Future of Life Story, and been a resident fellow at numerous centers, including the Cullman Center for Scholars & Writers of the New York Public Library. The recipient of a Guggenheim Fellowship and, most recently, a “Public Scholar” fellowship from the NEH, Kaplan’s non-fiction is noted for bringing rich scholarship to broad audiences. Her cultural biography of muckraking activist, and former British aristocrat, Jessica Mitford is forthcoming from HarperCollins. She lives in Wellfleet, Eastham, and Jamaica Plain.

**Paul Lisicky’s** five books include *The Narrow Door*, *Unbuilt Projects*, and *Lawnboy*. His work has appeared in *The Atlantic*, *BuzzFeed*, *Conjunctions*, *Fence*, *The New York Times*, *Tin House*, and elsewhere. His awards include fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fine Arts Work Center in Provincetown, where he has served on the Writing Committee since 2000. He is an Associate Professor in the MFA Program at Rutgers University-Camden, and is the editor of *Story Quarterly*. He lives in Brooklyn. His sixth book, *Later*, a memoir about Provincetown in the early 1990s, is forthcoming from Graywolf Press in March 2020.

**Sara London** is the author of *The Tyranny of Milk and Upkeep* (forthcoming in 2019), poetry collections published by Four Way Books. Her poems have appeared in *The Hudson Review*, *Poetry East*, *The Iowa Review*, *The Poetry Daily Anthology*, *The Common*, *Quarterly West* and elsewhere. She is also the author of two children’s books. She currently teaches creative writing and literature at Smith College.

**Charles Melcher** studied Proprioceptive Writing® for over ten years with its founders, Linda Trichter-Metcalf, Ph.D. and Tobin Simon, Ph.D. He has practiced since 1983 and is an adjunct faculty member of the Proprioceptive Writing Center. He has introduced this new kind of meditational discipline in the US, Scotland, and Germany. He is a graphic designer and photographer and has been a member of the BFA Faculty at Maine College of Art, Portland, Maine since 1998.

**Cheryl Pappas'** flash fiction has appeared or is forthcoming in *100-Word Story*, *The Bitter Oleander*, *SmokeLong Quarterly*, and more. Her reviews of flash fiction collections have appeared in *SmokeLong Quarterly* and *Compulsive Reader*. In 2018, she won the Fairy Tale Review's 280-character Flash Fairy Tale Contest. She received an MFA in Fiction from Bennington Writing Seminars and is currently working on a collection of fables. She lives in Newton, MA and is an editor at the Harvard Art Museums.

**Myrna Patterson** is a teacher, poet and editor for over 30 years now. She has written curriculum guides for teachers and published her poetry in journals and the *Vineyard Gazette*. She taught poetry in public schools as a MA Cultural Council Writer-in-Residence, taught teachers at Lesley University, and workshops at the Cambridge Center and at Kripalu. A Squaw Valley Community of Writers poet, she's received 3 grants from VT Studio Center and enjoyed residencies at Mesa Refuge, PT. Reyes, CA, and Truro Center for the Arts at Castle Hill and Edgewood Farm. Her first collection is *Umbræ*; her second forthcoming. She lives on the Outer Cape and in Berkeley, CA.

**Raquel Salas Rivera** is the 2018-19 Poet Laureate of Philadelphia. They are the author of *While They Sleep (Under The Bed is Another Country) from Birds*, LLC and the inaugural recipient of the Ambroggio Prize from the Academy of American Poets for their book *x/ex/exis*. They are also the author of six chapbooks and four other full-length poetry books. Their fourth book, *Lo Terciario/The Tertiary*, was on the 2018 National Book Award Longlist, and was selected by *Remezcla*, *Entropy*, *Literary Hub*, *Mitú*, *Book Riot*, and *Publishers Weekly* as one of the best poetry books of 2018. From 2016-2018, they were co-editor of *The Wanderer* and co-editor of *Puerto Rico en Mi Corazón*, a collection of bilingual broadsides of contemporary Puerto Rican poets. They have received fellowships and residencies from the Sundance Institute, the Kimmel Center for Performing Arts, the Arizona Poetry Center, and CantoMundo. They love and live for Puerto Rico, Philadelphia, and a world free of white supremacy. "They" is *Raquel Salas Rivera's preferred pronoun*.

**Susan Seligson** is an award-winning essayist and journalist who has reported from around the U.S., India, Central America, and many countries in Europe and Africa. The author of the critically acclaimed books *Going with the Grain* (Simon & Schuster) and *Stacked* (Bloomsbury USA), she has written feature articles and essays for numerous national and international publications including *The New York Times Magazine*, *The Boston Globe*, *The Times of London*, *The Atlantic*, *Yankee*, *Allure*, *Redbook*, *Bostonia*, and *Outside*, as well as the online publications *Salon*, *Nerve*, and *Radar*. Author of four children's books, she has taught travel essay, memoir, creative nonfiction, and journalism. Susan divides her time between Truro and Brookline, Mass. Her varied passions include playing flute, belly dancing, and volunteering at the Samaritans crisis helpline.

**Mick Thyer** is a director and writer who has been teaching workshops in LA for eight years. Originally from Australia, Mick has worked in a wide spectrum of theatre and film projects as both a director and writer and has just completed directing his first feature film in Belgrade, Serbia.

# FINDING US

## TRAVELING TO CASTLE HILL

Castle Hill is in Truro, Massachusetts on Cape Cod and is approximately a 2.5 hours drive from Boston and 6 hours drive from NYC. It is advisable to rent a car if you are traveling by plane to Provincetown or Boston as we are located in a more rural area with limited public transportation. Taxi service is available from Provincetown Airport and the Town of Provincetown. Parking is available onsite at Castle Hill. The ferry from Boston to Provincetown is a scenic way to travel to the Cape.

# HOUSING

## at Edgewood Farm

### HOUSING FOR STUDENTS AT EDGEWOOD FARM

Truro Center for the Arts at Castle Hill is pleased to make housing available for students who are enrolled in workshops at Castle Hill. The beautiful Edgewood Farm campus enables us to offer student housing, as well as studio spaces. We have renovated all spaces to provide a wonderful experience in a comfortable and beautiful setting. Please see our website for a listing of accommodations and further information.

# WORKSHOP

## locations and material fees

### WHICH CAMPUS?

If you are registered for a workshop, please check your Welcome Letter and Materials List for more information regarding start time and street address. Some workshops may be held at our other locations, Edgewood Farm or at Highland Center; all our locations are in Truro. Plein air classes will meet in Truro before traveling.

### MATERIALS FEES

Many workshops require you to bring art supplies that will need to be purchased by you and brought to class (see your Materials List). In addition to tuition, materials fees may apply for some workshops that require special studio supplies. Fees are based on materials that are provided to the student for their workshop by Castle Hill or by your instructor and are due before the first day of your workshop. The amount of your fee will be indicated at the time of your registration and on your Materials List. Contact the office at 508-349-7511 for more information.

### ART SUPPLIES

It is best to purchase most of your art supplies ahead of time to bring with you for your workshop. Many materials can also be purchased at the following locations on the Cape, but there may be a more limited selection so please contact these stores for prices and availability of supplies.

# SPECIAL PROGRAMS

## ARTIST RESIDENCIES

An Artist in Residency Program is offered in the spring and fall at Edgewood Farm. Additionally, Castle Hill's Ceramic Artists in Residence Program runs from January to March and provides emerging artists with the time and space they need to develop their work. Residents are provided with furnished housing, studio space in a shared studio, and an exhibition upon completion of the residency. Applications are available online at [castlehill.org/opportunities](http://castlehill.org/opportunities).

## VOLUNTEERS

Castle Hill welcomes Volunteers to help us reduce the costs of running our programs and events, and to sustain our vibrant year-round programming. It's also a great way to become involved in the Castle Hill community! Please speak to the Castle Hill Staff or Program Manager if you are interested in volunteering.

## COLLEGE AND HIGH SCHOOL STUDENT INTERNSHIPS

Castle Hill offers two types of summer internships: Studio Art and Arts Administration. Interns receive hands-on experience, assisting in all aspects of the organization's operations including classes, events, fund raisers and exhibitions. Internships build on the goals and strengths of each intern. Interns will develop skills and learn techniques to sustain their studio practice as well as fundraising, exhibition and event planning within the context of a non-profit organization.

## WORK STUDY

Work Study is for adults who have a strong desire to learn about a certain art form but who may not have the opportunity to take our classes without financial assistance. Work Study students receive credit to be applied towards the tuition of their class(es). For every 1.5 hours worked, one-hour credit will be applied towards workshop tuition. Work Study awards are based on need as well as prior work experience.

## STUDIO CO-OPERATIVES

Castle Hill offers studio co-operatives in the off-season (September to May) and when classes are not in session. The Studio Co-op at Castle Hill offers space and access to the Ceramics, Printmaking, Painting, and Sculpture studios. Studio Co-operatives are available for beginners to experienced artists. Your Co-Op membership gives you access to the studio, equipment, and limited materials associated with each studio.

**For more information about internships, work study, volunteer opportunities, studio co-op and artist residency programs please visit: [www.castlehill.org](http://www.castlehill.org)**

## CASTLE HILL CAMPUS

10 MEETINGHOUSE ROAD, TRURO, MA  
EDGEWOOD FARM CAMPUS  
3 EDGEWOOD WAY, TRURO, MA  
508-349-7511  
INFO@CASTLEHILL.ORG  
MAILING ADDRESS: PO BOX 756, TRURO, MA 02666

# **SUPPORT** donate to Castle Hill!

Castle Hill is a vibrant, evolving, and ever growing community of artists, community members and friends. To provide our program offerings our faculty, equipment, and classroom space takes more resources than tuition alone can meet. We depend on the generous support of members, alumni, friends, public and private groups to help us continue to thrive, and continue our history as we engage the community we serve.

## **MEMBERSHIP**

Just a \$50 individual or \$100 family donation makes you an immediate Member of Castle Hill for that year. By becoming a Member, you are investing in the future well-being of our arts community. Member benefits include a workshop discount, free admission to specific events, discounts on specific events, a discount on Castle Hill merchandise and entry to our Members-Only Exhibitions. To apply discounts, please call the office.

Please check our website for donation/membership levels and the benefits that they bring you.

## **PLANNED GIVING** leaving a legacy

Your commitment to Truro Center for the Arts at Castle Hill can extend beyond your lifetime. Help ensure that generations of future visitors of students will be inspired and educated. Please consider Castle Hill as part of your financial plan for the future. A simple bequest in your Will can provide an enduring gift that will honor you or a loved one's memory and support artists, educational programming, arts exhibitions, and events for the Outer Cape community and beyond.

## **We ask you for your generous support!**

**For more information on donations to Truro Center for the Arts contact Cherie Mittenthal at [cherie@castlehill.org](mailto:cherie@castlehill.org)**

**To make donations online go to [castlehill.org/donate](http://castlehill.org/donate)**

**Or you can mail donations to PO Box 756, Truro MA 02666**

**All gifts are tax deductible to the fullest extent of the law**

Castle Hill does not discriminate on the basis of race, religion, national origin, disability, gender, or sexual preference in the admission of students, hiring of personnel, or in the administration of its work study, internships, or scholarship programs.



# **REGISTRATION**

## policies

### **HOW TO REGISTER**

Students can register online at [www.castlehill.org](http://www.castlehill.org) or by mail, by phone or by fax (use the Registration Form on Page 88 if registering by mail/fax). Upon registering, a confirmation will be emailed, followed by a Materials List for your workshop/s. Classes are open to students at any level of expertise unless otherwise specified in the course description. Applications are processed in the order that they are received. Reasonable accommodation for individuals with disabilities may be provided in studio classes, on request, please let us know as soon as possible.

### **CANCELLATION POLICY**

Castle Hill reserves the right to cancel any workshop that is under-subscribed and, in such a case, guarantees a full refund of tuition paid. We make every effort to provide reasonable advance notice of workshop cancellation. If you are unable to attend your workshop for any reason and cancel your registration at least 30 days prior to the workshop start date, 80% of your tuition fee will be refunded. If you cancel your registration less than thirty days prior to the start of your class, your entire tuition payment will be forfeited.

### **TRANSFERS & CHANGES**

A \$25 processing fee is charged for all transfers or modifications to workshop registrations. Transfers must be made at least thirty days before the start of the workshop registration that is being modified. We are unable to process transfers less than thirty days before the start of the class.

### **ACADEMIC CREDIT AND PROFESSIONAL DEVELOPMENT**

Castle Hill offers undergraduate academic credit through Lesley University College of Art and Design and Cape Cod Community College. Please notify the registrar at Castle Hill and your academic advisor prior to registering if you intend to request academic credit for classes taken at Castle Hill. An administrative fee of \$75 will be added to each course registration. Educators in the Commonwealth of Massachusetts may take workshops at Castle Hill for Professional Development Points. Please review your school's policy and then speak to the registrar at time of registration.

### **DISCOUNT PROMOTIONS**

Castle Hill offers several special promotions. If you register for two or more workshops, a multiple registration discount of \$25 off will be applied after the first full tuition payment. If you "refer-a-new-friend" to a workshop you are registering for, you will receive \$50 off the workshop tuition. Donors receive discounts according to their Donor Level. Discounts can be applied to registrations: online with a coupon code, by request over the phone, or onsite in the office. Please call the office if you would like to hear more about current discount promotions or to have a discount applied to your tuition. Some restrictions may apply.

# REGISTRATION FORM 2019

NAME \_\_\_\_\_

CHILD'S NAME \_\_\_\_\_ DATE OF BIRTH \_\_\_\_\_

WINTER ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

EMAIL \_\_\_\_\_

SUMMER ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CLASS#	WORKSHOP TITLE	DATES	TUITION	MATERIALS	TOTAL
MEMBERSHIP/DONATION (\$50 INDIVIDUAL, \$100 FAMILY)					

**MAIL COMPLETED FORM TO:**  
**TRURO CENTER FOR THE ARTS, PO BOX 756, TRURO MA. 02666**

Truro Center for the Arts at Castle Hill reserves the right to cancel any class that is under subscribed and, in such case, guarantees a full refund of tuition. Tuition, less 20% of total cost, will be refunded if Truro Center for the Arts is notified of your withdrawal 30 days prior to the start of the class. If you cancel your registration less than 30 days before the class, your entire payment will be forfeited.

**WORKSHOP TOTAL** \_\_\_\_\_  
**MEMBERSHIP** \_\_\_\_\_  
**DONATION** \_\_\_\_\_  
**HOUSING** \_\_\_\_\_  
**AMOUNT ENCLOSED** \_\_\_\_\_

**Payment**

CASH       CHECK       CREDIT CARD       MONEY ORDER

CREDIT CARD# \_\_\_\_\_ CVC CODE \_\_\_\_\_

CARDHOLDER SIGNATURE \_\_\_\_\_ EXP DATE \_\_\_\_\_