

THE WATERSHED WORKSHOP FOR PEOPLE WITH HIV/AIDS (1991-2004)

COMPILED AND EDITED BY LYNN DURYEA AND FRANKLIN BROOKS



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WATERSHED
center for the ceramic arts

ACKNOWLEDGEMENT: THE CREWE FOUNDATION

This documentation of *The Watershed Workshop for People with HIV/AIDS* was made possible by a grant from the Crewe Foundation. Established by brothers Bob and Dan Crewe, the Foundation provides support in the fields of fine arts and music by empowering aspiring artists and underserved youth to pursue, develop and realize their talents and goals. It also supports the rights of the LGBTQ community.

Watershed Center for the Ceramic Arts wants to thank the Crewe foundation for funding this effort to document the historically and creatively important *Watershed Workshop for People with HIV/AIDS*. Watershed is proud of its commitment to the use of the ceramic arts to support a vulnerable and marginalized population: people with HIV/AIDS (PWAs). The workshop ran from 1991-2004, a time in history when PWAs were living with a life-threatening disease, as well as the discrimination, social isolation, and other effects from the fear and rejection often associated with HIV/AIDS. The Watershed staff and ceramic artists in residence assisted 145 workshop participants in their efforts to create objects in an array of materials that contributed to the rich and meaningful life experiences of people facing a life-threatening illness.





THE WORKSHOP PHOTOGRAPHERS

We're fortunate that so many images were taken during the workshops, producing a rich visual record of participants and activities. Since it's not possible to connect a specific photographer with each and every image, we are acknowledging them as a group. The majority of the images in this publication are the work of Martha Mickles, who generously spent a day with us in most sessions of the workshop. We are most grateful for her enthusiastic participation. Tom Antonik took several of the black and white portraits; Lynn Duryea and Mackenzie Harris photographed various workshop activities, and Jay York donated his services to document finished pieces. We thank them all.

Front cover photo of the late Greg Tice by Andrew Yarme
Back cover photo of the late Billy Forlenza by Martha Mickles

A LIFE-CHANGING EXPERIENCE

Lynn Duryea

In June of 1992, I had one of the most profound experiences of my life: eight days spent at Watershed Center for the Ceramic Arts with a group of people with HIV/AIDS. Coming from Massachusetts and Maine, graciously funded by their AIDS service organizations, these folks were willing to join in the experiment to see how community and creativity could sustain them, no matter what their circumstances. The image of our banquet the last evening of that session is evidence of the energy and connection between workshop participants, Watershed resident artists, and staff.

In the previous summer of 1991, I was fortunate to visit Watershed when Gustavo Gonzales, an art therapist from New York, was in residence working with a group of people living with AIDS. That visit inspired me to explore ways such a program could continue at Watershed. I am forever grateful to Gustavo and Alexandra Trub, then president of Watershed's Board of Trustees, for laying the groundwork for what became an important part of Watershed's overall programming. As you'll read in Alexandra's essay that follows, she and artist Bobby Silverman were the co-creators of the March 1991 National Council on Education in the Ceramic Arts (NCECA) Randall Session panel "Art in the Age of AIDS". The spontaneous response to Bill Daley's request for funding during the panel helped make the summer 1991 session "Non Professional Artists with AIDS" at Watershed possible.

We're now at the 30th anniversary of that initial workshop session, which is an opportune time re-visit the program, and to gain some understanding of its impact on the 145 workshop participants. The essay by Summer Zickefoose addresses the workshop's early focus on social engagement. As Paul Sacaridiz, the Executive Director of Haystack School of Crafts and a former winter resident of Watershed noted: "The Watershed Workshop for People with HIV/AIDS was truly a groundbreaking project, one that has

never received proper visibility or recognition outside of the communities it directly served. I can think of few other organizations in the field of craft that responded to the AIDS crisis with the intentionality, care and compassion that Watershed did in establishing this visionary program."

Appreciations

So many people have helped to make this endeavor possible, starting with Gustavo, Bobby and Alexandra, as well as the other NCECA panel members: Garth Clark, Stephane Janssen and Peter Staley. Thanks go especially to Mackenzie Harris, a psychotherapist, and Ellen Hirshberg, a visual artist, who worked with me to formulate and guide the program. (Their thoughts and reflections appear in subsequent essays.) Over the 12 years I led the workshop, these therapists joined me as session facilitators: Brooke Alexander, Mary Louise Gould, Mary Rae Means and Sally Waite.

The workshop would not have flourished as it did without the commitment of Watershed's Board of Trustees and staff, particularly past Directors Holly Walker and Lynn Thompson, who supported the project in a long list of ways. A special thanks goes to the Watershed house and studio staff - all of whom were ceramic artists - who fed us and worked with us, helping to create the vibrant community that sustained us all. Many of them said how inspired they were by the presence and tenacity of the workshop participants.

In order for the workshop to happen in 1991, as well as to continue, funds needed to be raised to augment Watershed's budget. As mentioned earlier, the amazing spontaneous collection at the 1991 NCECA initiated by Bill Daley helped to fund the initial workshop. John Holverson, past Director of the Portland Museum of Art, was instrumental in helping to secure significant private funding from several sources in Maine; individual contributions ranged from ten dollars into the thousands!

Group gathers with Watershed Director Holly Walker and facilitators Lynn Duryea and Mackenzie Harris



Group gathers with facilitators Sally Waite and Lynn Duryea



As with any complex undertaking, it was the generosity and support of numerous individuals whose contributions enriched our program: Andrea Juers helped set up and clean up numerous sessions; Paul Heroux came as a visiting artist; Skip Brushaber was a guest chef; Daniel McCusker led movement exercises. Martha Mickles, many of whose images are included in this publication, was our photographer and documentarian. Her photographs were an essential component of two exhibitions in 1994 and 1996 at the June Fitzpatrick Gallery in Portland. June graciously and generously donated the use of her space, which enabled us to showcase the creativity of the workshop participants.

Last but certainly not least I thank Frank Brooks, who volunteered his time, energy and editing skills to help produce this document. His long-time support of the workshop program is greatly appreciated.

For twelve years and 17 workshop sessions, 145 people living with HIV / AIDS journeyed to Edgecomb ME, to live and work with each other, and with the resident staff artists at Watershed. The workshops were characterized by a willingness to be open and to share, to laugh and to cry, to experiment with myriad art materials, and to live in a creative community. Time and again, the PWA workshop participants, their families and their friends shared that the workshop's powerful and lasting effects helped them face the challenges of living with HIV/AIDS. In the words of Jim R. of Provincetown who twice attended the workshop:

"The Watershed Workshop for People with AIDS was a wonderful experience for me. H.I.V. changes our lives radically and Watershed provides a time of reflection, to look at our future, however tentative it might be. At Watershed we explore our creativity and connect with other people living with AIDS experiencing similar things. I think of Greg, Mark, Billy and Scott and all the others who have died of the disease, but who were able to find peace and enjoyment in their creativity. With new drug treatments some of us are living longer. But many of us are living with the loss of jobs, careers, security and self-confidence. Watershed can be the start of our retrieving some of these losses and beginning

again. Since being at Watershed I have continued to nurture my creative self, realizing that creativity enhances health. I hope the program can continue for as long as it is needed."

A Bittersweet Ending

Despite the success of the program, eventually it became clear it was time to end the workshop. The following is a partial reprint of my contribution to the 2004 Watershed Newsletter explaining why we made the difficult decision to end the *The Watershed Workshop for People with HIV /AIDS* when we did.

"It's bittersweet to end this workshop with the 2004 session. We who have been fortunate enough to be part of the experience know very well how profound it has been. But things have changed, some for the better. Over the past few years we've seen applications to the workshop level off and then dwindle, which we hope means some of the urgency of the early years has shifted. Many People Living with HIV/AIDS are able to live longer healthier lives, so that for some the disease has become chronic rather than acute. For a combination of reasons it's become increasingly difficult to raise the money necessary to support the workshop. What to do about the situation has been an on-going conversation for the past few years. We've made adjustments and changes in the format and content of the workshop to better serve People Living with HIV/AIDS while pursuing different funding sources, but it's become clear that it's time to end.

As we close this chapter of Watershed's history, I know that the workshop doesn't really end. It lives in the present and in our memories, in the connections and friendships that were made, in the pots and drawings and masks, and in the continuing creativity of so many people who've participated."

The workshops were transformative experiences for me. I feel incredibly fortunate to have been part of this extraordinary endeavor.

-Lynn Duryea
Artist in Residence, Program Coordinator
The Watershed Workshop 1992 - 2004



Farewell banquet with workshop participants and facilitators along with Watershed staff, 1992 session

A Creative and Healing Process

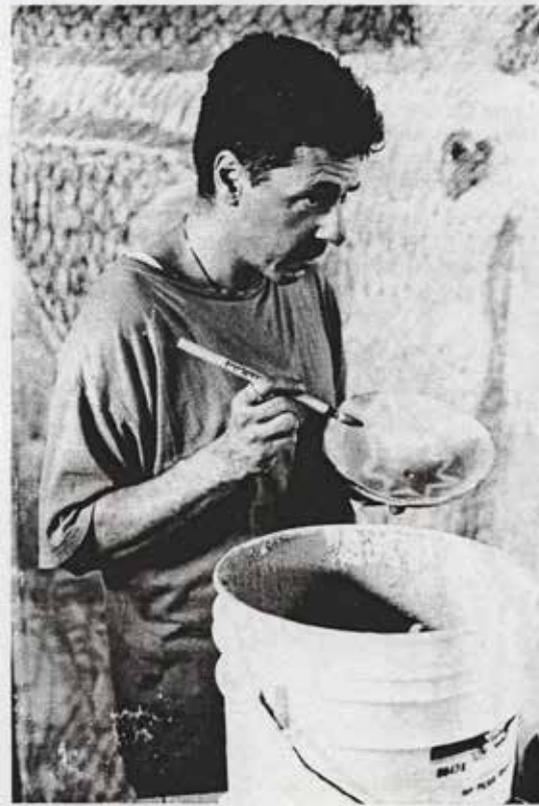
The Watershed Workshop for People with AIDS

by Lynn Duryea

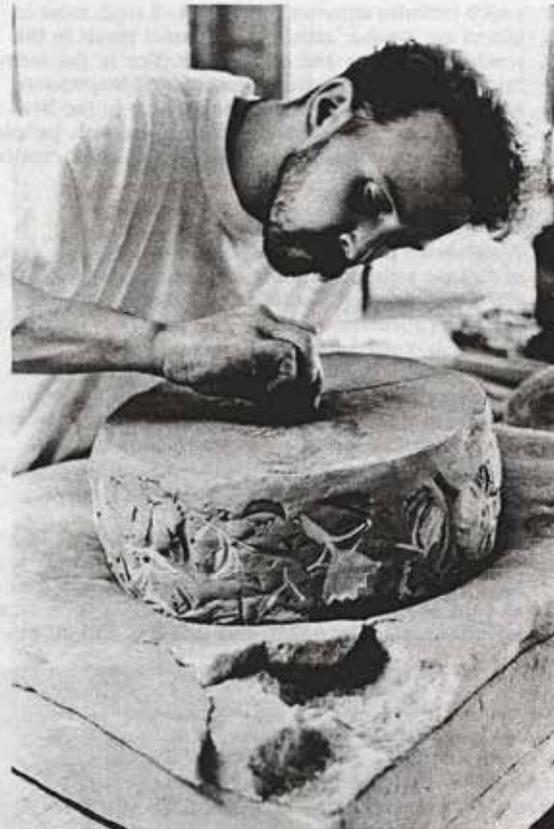
Reprinted from the Maine Crafts Association Newsletter, November/December 1994; Printing courtesy of Blue Cross and Blue Shield of Maine.

"I shed many layers of my outer casing during this workshop. I wrote, I painted, I made a few [ceramic] pots. I returned home vulnerable and with humility; more in touch with my being than I thought possible." So said Patrick Clark of his experience at Watershed Center in 1992. Patrick is one of nearly 40 people who have come to Watershed to participate in an innovative and unique program for People with AIDS or who are HIV positive.

The workshop's focus is on life-affirmation and self-determination, using clay and other materials as a means to create and explore the images of healing in a safe and supportive environment. Other goals of the residency include experiencing the self-empowerment of a life committed to personal decisions. The program



Bill glazing at Watershed Center. (Photos: Martha Mickles)



Scott.

brochure states that "no prior experience with clay or any other art materials is necessary," but a "demonstrated interest" in some creative work is required--this could include music, gardening, food preparation, or sewing and knitting.

Both the process and the products are important aspects of this experience--the creative and healing process as well as the making of tangible objects that are permanent markers of people's lives. In many cases, these pieces live on after their makers are gone, reminders to family and friends of their creative spirit, evident even in the face of a life-threatening illness. And for the facilitators and staff at Watershed, it is truly inspiring to witness the work of the participants, to see the choices they make about themselves and their lives.

The pilot program for the seven-day residency program was brought to Watershed in 1991 by Gustavo Gonzalez, an art therapist from New York, and Alexandra Trub, President of Watershed's Board of Directors. Since then, D. Mackenzie Harris, Ph.D, a psychotherapist, and I have coordinated, developed, and expanded the program. Special to this program is that it occurs within the Watershed community, which includes summer residents and staff, most of whom are ceramic artists. Communal meals in the residential facility and adjacent studios in the former brick factory foster communication and inspiration among all involved. In so many places in the lives of People with AIDS, they are treated like sick people. Here they are treated like well people, like creative people.

The weeklong workshop is a special part of Watershed's program. Established in 1986 by a group of ceramic artists, including George Mason and Chris Gustin, Watershed Center is a retreat for artists, particularly ceramic artists. The Center is located in North Edgecomb on 30 acres, surrounded by a neighboring farm, nature conservancy land, and the Sheepscot River. The summer studio is housed in a former brick factory with 20,000 square feet of working space, with gas, electric, and wood-burning kilns. Winter classes and a community outreach program are other aspects of what happens at Watershed.

The growth and popularity of the program for People with AIDS have led to the addition of a second week-long workshop for 1995, one to be held in early June and the second late in August. The fee is \$375, which includes materials, meals, and lodging, and all other



Mark.

aspects of the program. Scholarship funds are often available. Attendance is limited to 10 participants per session. For a brochure or further information, please contact me at (207) 767-7113 or write to me at PO Box 7635, Portland, ME 04112.

Lynn Duryea is a ceramic artist and teacher who lives in Portland and Deer Isle. Her work has been exhibited and sold both nationally and internationally.



Greg and his drawing.

LOVE, LOSS AND COURAGE

Alexandra B. Trub

Watershed's PWA program was born out of loss and produced from love and generosity. When my neighbor and friend Roger passed from AIDS, I needed to channel my feelings of helplessness into a productive response. Then I met Gustavo Gonzalez at a party hosted by gallery owner Lanie Cecula at her Soho loft. I was Board President of Watershed Center for the Ceramic Arts and Gustavo was a full-time art therapist at Maimonides Hospital in Brooklyn, NY. In addition, he was volunteering at Gay Men's Health Crisis (GMHC) in New York City and was preparing to exhibit the work of program participants at Lincoln Center. Gustavo had both ceramic and art therapy degrees, and I suggested we create a residency for Watershed's unscheduled shoulder season. We sat in his Brooklyn apartment, Gustavo at the typewriter, both of us brainstorming, and together wrote the proposal for Watershed for the summer of 1991. At the same time, I reached out to artist Bobby Silverman about creating a panel for the upcoming National Council on Education in the Ceramic Arts (NCECA) annual international conference.

The funding for the first session was both a surprise and a gift.

The 1991 NCECA Randall Session "Art in the Age of AIDS" was the four-person panel presentation Bobby Silverman and I created. After Gustavo, a panel member, spoke about the pilot PWA program we hoped to launch at Watershed contingent upon funding. Artist Bill Daley stood up and asked how much money we needed for the program. Hats were passed in the capacity audience of NCECA participants and program money was raised sufficient to proceed with the first session. Close to \$3000 was raised within minutes. Gallery owner and author Garth Clark, another panel member, donated his NCECA honorarium. Panel member and collector Stephane Janssen wrote a large check. The panel also featured Peter Staley, AIDS activist and early member of the AIDS Coalition to Unleash Power (ACT-UP).

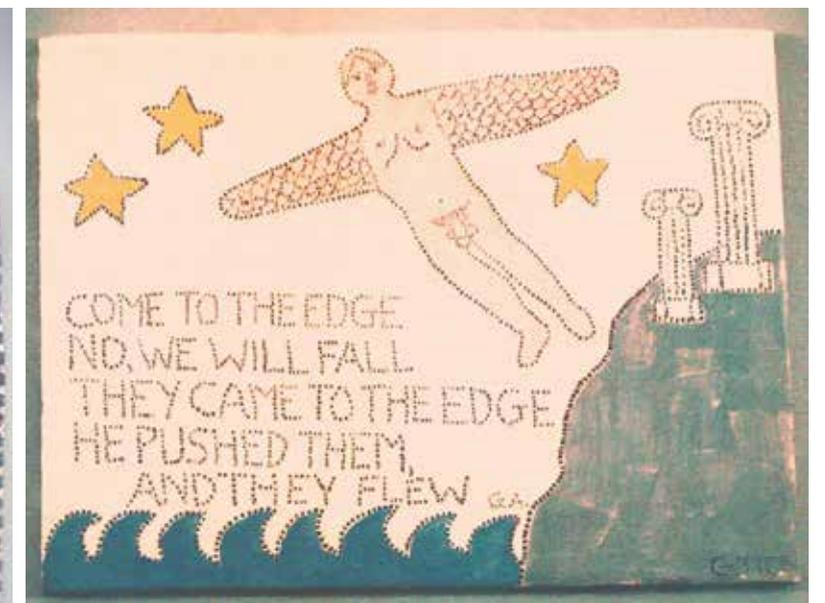
Gustavo donated his services to create and plan the program. He took a week's vacation from work to serve as the program's facilitator and art therapist. Mark Bell, then a Watershed board member, was instrumental in securing both additional funding and program participants.

That first session was further expanded in scope when Watershed board member Arthur Williams suggested making a documentary, generously funded by him and his business, Editing Concepts, a film editing facility in New York City. The participants agreed to be filmed, an act of courage when the stigma of AIDS was high.

Eight individuals came to Watershed not knowing what to expect, risking their health to experience a week of emotional healing; they were Max Bartunek, Wendy Bennet- Alder, Steve Carter, Anselmo Figueiredo, Ed Hockschild, Gregory Tice, Tim McGary and Pasquale Natale. Watershed was very rustic at that time, with a couple of dorm rooms with two bathrooms in the residence, and dirt floors on the first floor of the studio building. They were welcomed by Watershed staff, led by Director Holly Walker, into a peaceful atmosphere, fed delicious food and made to feel safe.

Workshop participant Pasquale Natale stated in the documentary that the week at Watershed was "more than I could ever imagine it to be...the luxury of being able to go down to that studio every day and work and be taken care of...in a really kind of loving, nurturing environment. It's been incredible...I hope that when I get back home, I'll be able to continue taking this feeling that I have with me...I feel very grateful...Magical, elegant, it's a very funky place and I like that about it. There are no pretenses here and to me, that's real elegance... Very beautiful, very healing, very soothing, safe..."

Gustavo Gonzalez continued his work as an art therapist and an artist in New York City and later in Florida until his death in a car accident in 2009. We remained close friends until his death. He devoted his life to helping those most in need.



Tiles made in 1991 workshop.

GARTH CLARK: POSTSCRIPT TO THE RANDALL SESSION PANEL “AIDS AND THE ARTWORLD”, NCECA JOURNAL, 1991-1992.

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It is not possible to describe the intensity that existed in that ballroom in Phoenix on the night of April 5. I suppose that all of us on the panel (AIDS and the Artworld panel presentation) felt a little uneasy about the evening. AIDS is heavy stuff. We did not feel that we would receive a poor response, we just wondered if we would connect or not. We need not have worried. I have been chairing panels for 20 years and I have never experienced such a surge of warmth, caring, and concern. When Gustavo Gonzalez noted that he was still looking for \$4,500 to fund a ceramics program for PWAS, Bill Daley, god bless him, stood up and said, “what are we waiting for, if we each give \$2 we have got the money.” Before the end of the presentation there was nearly \$3,000 at the podium. The rest of the funding will come, and the program will take place. I don’t suppose I have ever felt prouder of my community. And even as I write this postscript today, I am still processing all the feelings-anger, sadness, optimism-that were unleashed in an extraordinary 90 minutes. I will never forget that time-nor will anyone else who was present. I thank Alix Trub and Bobby Silverman for making it happen and NCECA for being the farsighted host. Above all my thanks and admiration to Gustavo, Stephane, and Peter for sharing with such courage and honesty.



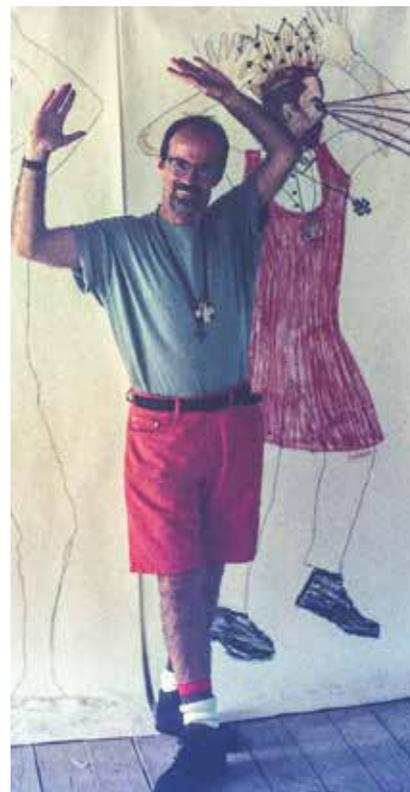
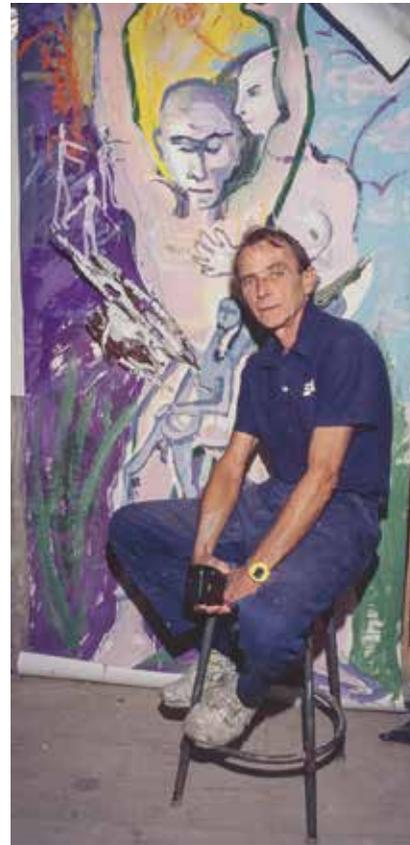
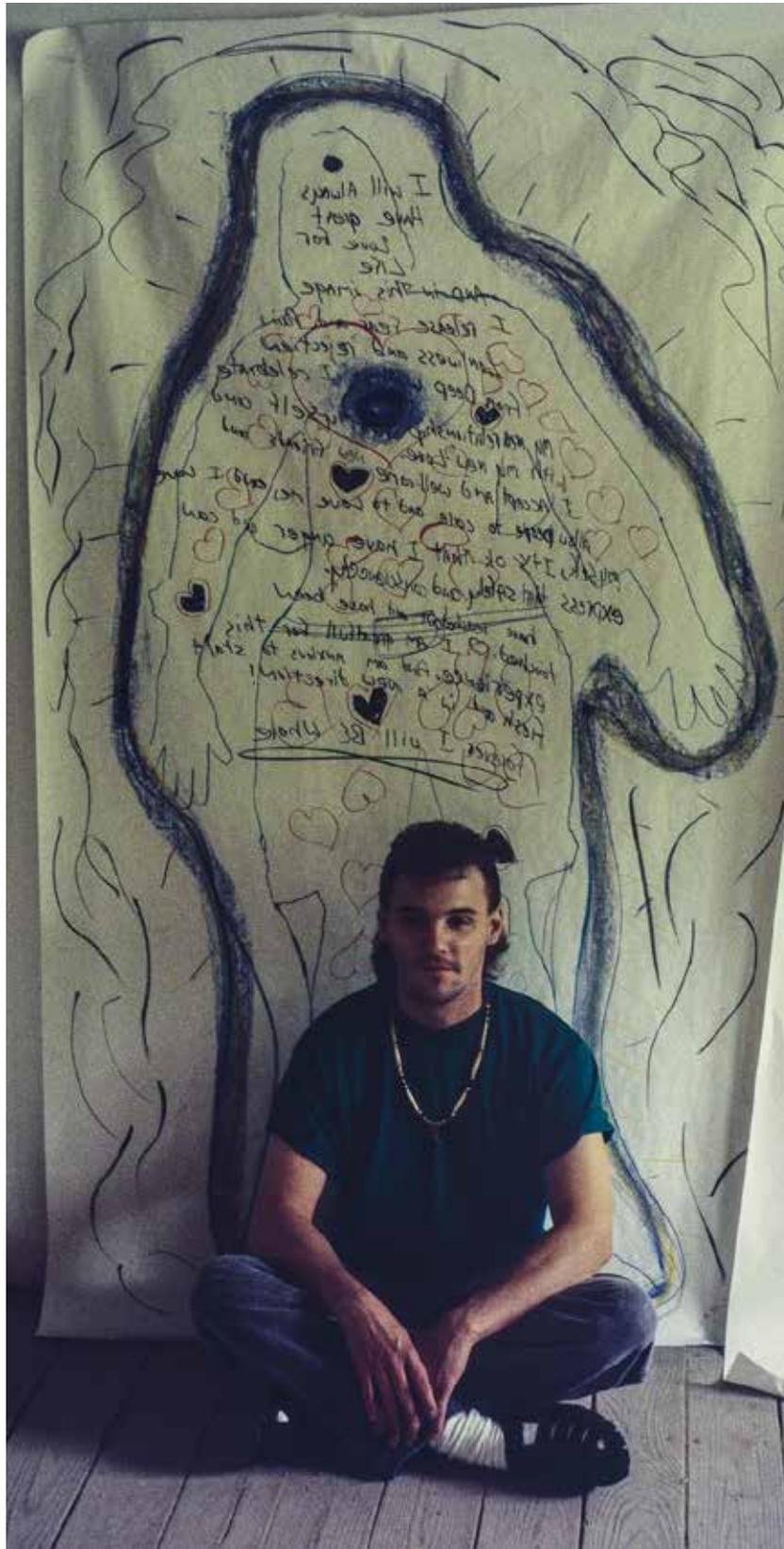
Gustavo Gonzalez



Alix Trub



1992 group gathers with facilitators Mackenzie Harris and Lynn Duryea



WATERSHED WORKSHOP FOR PEOPLE WITH HIV/AIDS

D. Mackenzie Harris, Ph.D., LCPC

The Watershed Workshop for People with HIV/AIDS began at a time when so little was known about the virus, and when often there was so little time between diagnosis and death. Most, if not all, of the workshop participants had already lost a partner, friend, or loved one to this terrifying disease. All the workshop participants were HIV positive and lived with uncertainty about their health.

The Watershed experience offered them rest, refuge, a creative space, a community of peers, and a larger community of caring and supportive artists in residence. It also provided safety from widespread discrimination. Lynn Duryea directed the Watershed program and taught the clay aspect of the workshop. I provided emotional support to individuals and groups. My black Labrador therapy dog Max used his cold nose, wagging tail, and earnest eyes to let everyone know he loved them unconditionally. In return, the participants often drew a body outline around him.

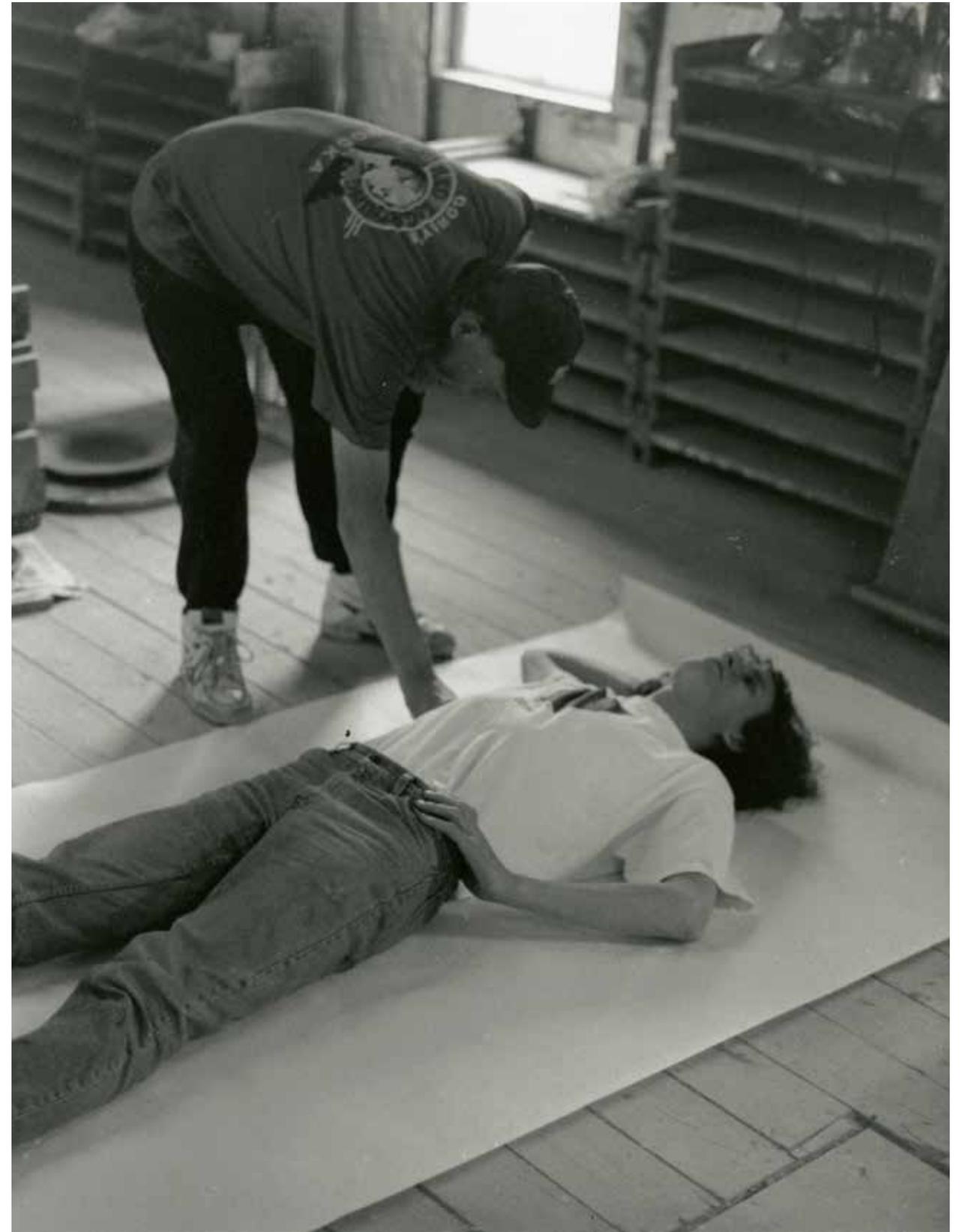
Working with clay was a central activity of this workshop for people with HIV/AIDS. Participants held the cool, dark earth with strong, sometimes quivering hands. The clay was theirs to touch, feel, squeeze, roll and sculpt into whatever was most fiercely pulling at them. Kilns fired through the night, making sure that finished projects were ready to be picked up the next morning. Acutely aware that sickness or death was a daily presence, it was vitally important to the participants to see their clay projects brought to completion.

Early in each workshop week we collaboratively made life-size body outline drawings. The workshop participants walked past these drawings tacked to the factory studio walls for most of the week. They would glance at them on occasion, sometimes adding an image, then quickly return to their clay projects. Around day six of the eight-day workshop,

the participants began to fill in their body drawings. Perhaps by this time, after grounding themselves by working with clay, they were ready to express more of themselves.

One morning I watched Greg as he slowly drew huge, exquisitely detailed angel wings on his body drawing. As he quietly focused on his work, each wing became vibrant with beautiful color within a complicated and delicate design. He smiled while filling his wings with a balance of light and dark, color and texture. He infused both wings with colors that seemed to sing and vibrate when set into place. It looked as though he was letting the colors choose him as he slowly worked. Deep and solid colors; indigo, purple, green, red, yellow, turquoise, gold and silver. As he worked with patience, focus, and care, sweat ran down the skin on his bare back running over and around the dappling of reddish purple marks of Kaposi's sarcoma. After Greg put the final touch of color - a small red heart within each wing - he stepped back and looked at himself as the luminous angel he had become. He sank to his knees and wept. The clay project which had consumed all of his time, sat on the workbench just behind him. He had made an urn for his ashes.

The eight-day Watershed Workshop for People with HIV/AIDS transformed both participants and Watershed resident artists. Each of the groups experienced new and deeper ways of relating to each other. Different methods of creativity and approaches to the creative process fostered new appreciation of living fully. Watershed was, and remains, an innovative place of magical, creative transformation.





REMEMBERING THE BODY OF WORK: WATERSHED WORKSHOP FOR PEOPLE WITH AIDS 1991-2004

Ellen Hirshberg

Winter 1991. I was at home raising my two young sons, protesting the Seabrook Nuclear Plant less than 10 miles away, studying and responding creatively to my dreams, and participating in an expressive arts training. I wanted to bring expressive arts into a community healing project that would have an impact outside myself and my small town.

The AIDS epidemic was raging. At that time, it was mostly gay men who were very sick and dying. I read an article about the eight-day retreat Lynn Duryea and Mackenzie Harris were leading at Watershed Center for the Ceramic Arts. When I called Lynn, she immediately saw a way that integrating two different collaborative expressive arts- working with clay and mask making - could contribute to the creative flow of the workshop.

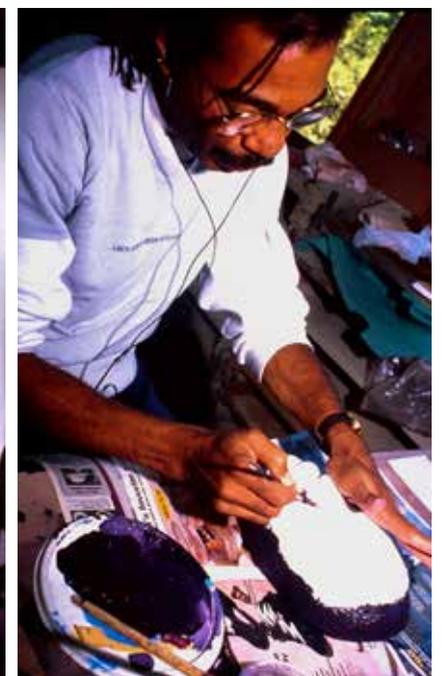
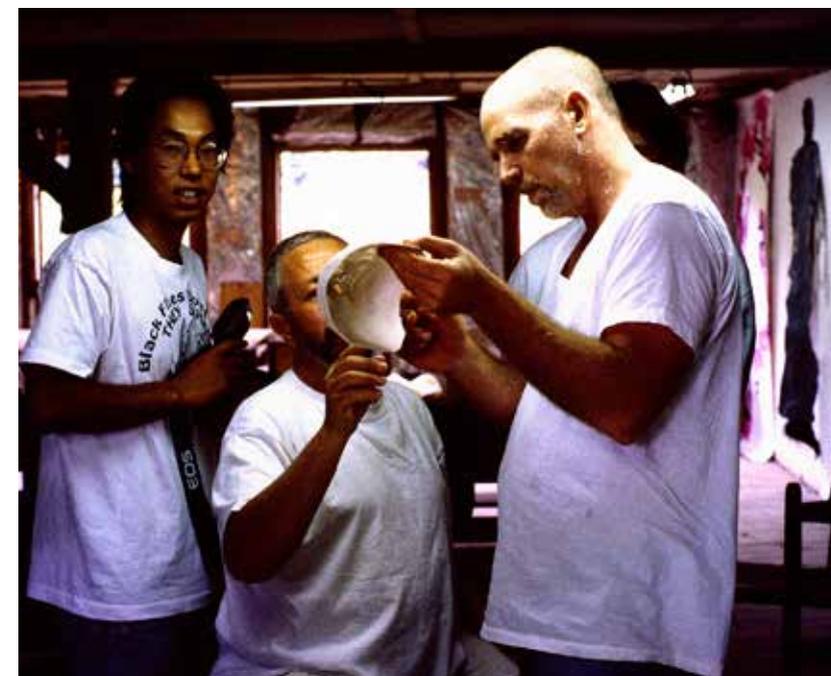
Forming, glazing, and firing clay is a slow and careful process. Each participant learned and practiced techniques, created personal objects, then waited for them to dry in order to glaze and fire. That waiting period provided the opportunity to introduce mask-making, using plaster-coated gauze strips, which offered an opportunity of intimate touch. This seemed to be an unusual yet welcomed activity in the workshops. Participants worked in pairs as maker and model, applying the plaster strips to pick up the facial details. The model had to trust the touch of the maker to gently and skillfully capture these details, knowing that the roles would be reversed. The plaster mask, when removed, revealed impressions of the inner and outer self. This concealing and revealing process became a shared experience that brought participants closer together.

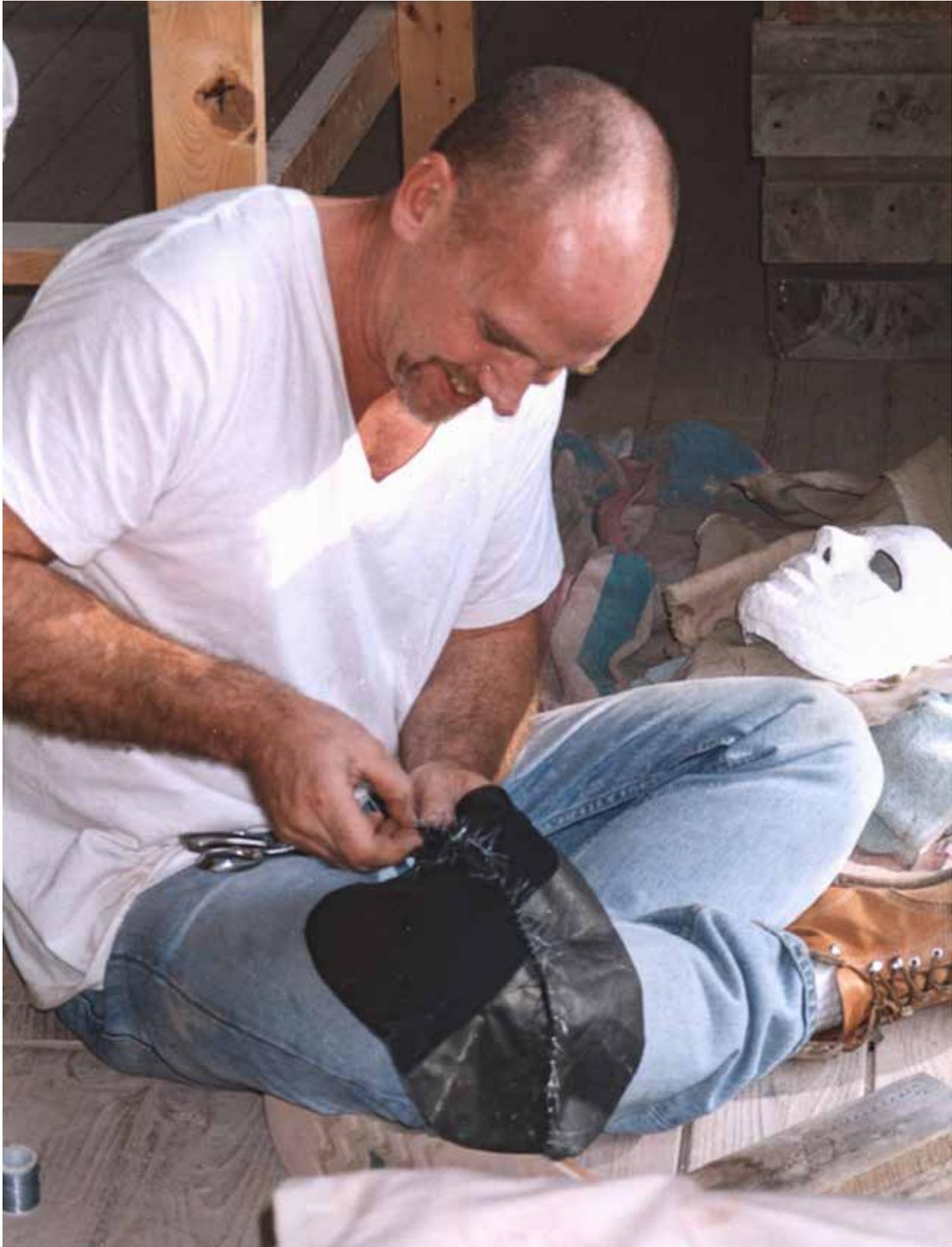
For some, this intimate touching was a challenge. For others, it seemed to be a new way to connect to their bodies in a positive way. As one participant cast many parts of his body, he seemed to be validating the fact that he was still here and that something of him would remain. Many masks were then embellished with buttons, beads, feathers, leather, and found objects.

Creating talisman dolls was another collaborative activity, in which each participant made their own body out of fabric and wire to be added to by others in the workshop. As participants got to know each other more intimately, they gathered or fabricated elements to make unique contributions to others' talisman dolls. Headdresses of colorful fabric and feathers were added, a quiver for a bow and arrow slung over a figure's shoulders, decorated shields and masks were common additions. Broken clay pieces foraged from the shard pile behind the studio were fashioned into symbols of protection and power. Each talisman doll was a unique collaborative expression of how participants saw themselves and others. I still have and cherish my talisman doll.

I remember these times of emotional intimacy as an important component of our time together. We were learning and practicing being creative and conquering the internal critic in each of us that compares and judges as we make something new. We were touching others' bodies, minds, and souls - literally and figuratively - while engaged in the collective magic of creativity and intimate friendship.

The last collective meeting of the retreat was the star circle. Each person sat in the middle of the group, holding a blue cardboard star. One by one, we received a flow of positive comments about ourselves offered to us by our newly formed community. The workshop enabled us to see each other and to be seen ourselves.





CARE, COMMUNITY, AND CLAY IN THE WATERSHED WORKSHOP FOR PEOPLE WITH HIV/AIDS

Summer Zickefoose

It has been 30 years since the first Watershed Center for the Ceramic Arts *Workshop for People with HIV/AIDS*. At the time of the workshops' inception in 1991, networks of social support could be critical to the mental well-being of those suffering from what was then an incurable disease. The workshops' significance can be viewed through a range of contexts—HIV/AIDS support systems, therapy, ceramics, and artist residencies. The workshops are connected to a history of the therapeutic uses of craft and can be aligned with a contemporary understanding of socially engaged art practice.

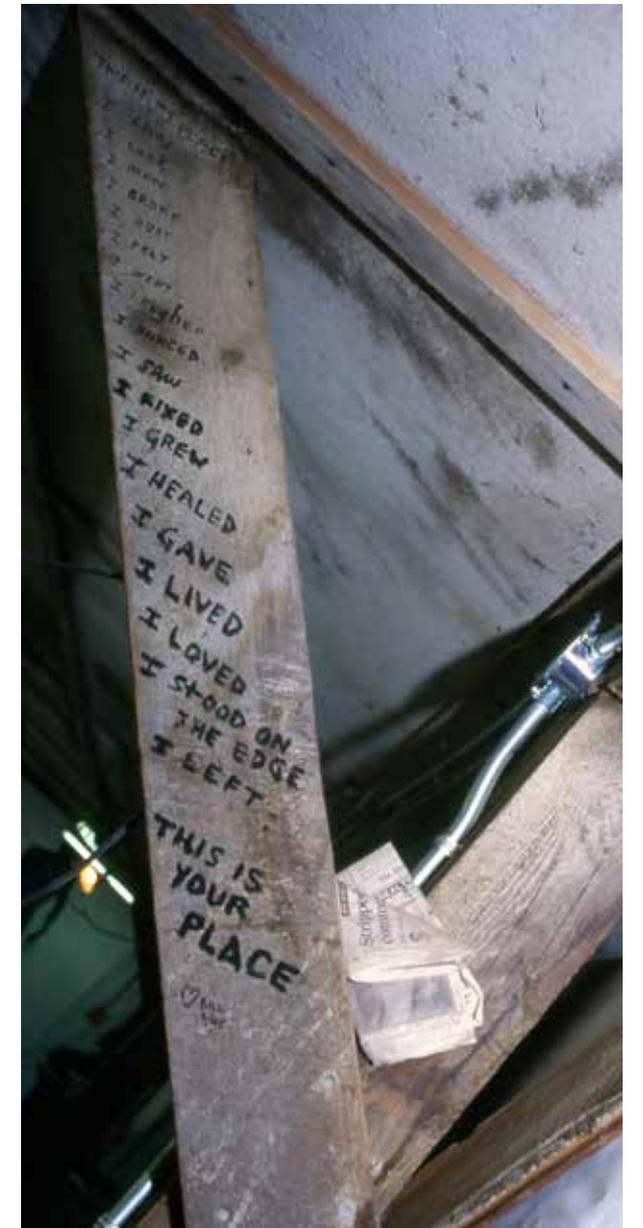
The design of the workshops replicated what had proven successful in building and fostering community among artists within a short time frame – relative isolation, studio space, dormitory style living, communal meals – allowing the focus to remain on making art and creating an escape from regular life. The artist residency structure ensured a supportive, nourishing, secluded, and safe environment. Layering the camp-like atmosphere with the shared experience of illness facilitated a unique opportunity for healing and growth. The success of these combined elements relied on the basic principles of trust, care, and empathy that were essential to the HIV/AIDS-affected community; this was in contrast to the stigmatization from the larger society. Providing space for creativity to flourish was central to the workshops' intentions. Like therapy, creative expression necessitates some level of vulnerability, putting form and image to what had been unseen. Lynn Duryea notes of the

workshops that, “In so many places in the lives of People with AIDS, they are treated like sick people. Here they are treated like well people, like creative people.”¹ Group photos taken at the end of sessions reflect the warm familiarity of the group. The photos capture all participants with the glow of shared time and fellowship, alive and present at that historical point.

The *Watershed Workshops for People with HIV/AIDS* shares the application of craft towards a societal need with the history of community ceramics studios offering therapeutic programs for veterans. As Jenny Sorkin outlines in *Live Form: Women, Ceramics, and Community*, “Following World War II, craft was reintroduced as therapeutic methods with which to rehabilitate returning war veterans...”.² Craft as rehabilitation for veterans was an extension of the arts and crafts programs housed within the military during and following WWII. Crafts serving a need for both active and returning soldiers acknowledged its transformative and healing potential. However, unlike the broad public's empathy towards returning veterans of war, those affected by HIV/AIDS faced a double stigma, both from the deadly disease and being subjected to societal misunderstanding and judgement. The Watershed workshops, by their very existence, countered the narrative of repulsion, prejudice, fear, and misinformation that then existed surrounding HIV/AIDS.

These workshops were targeted to affect positive change within the lives of those living with HIV/AIDS. Materials and demos were provided, but there were no requirements for how participants engaged in activities. Socially engaged work often seeks specific communities with which to work, creates a space for relationships to develop, and offers a creative and collective experience. In describing Watershed's interest in offering the workshops, the (then) director Holly Walker explained “It was the opportunity to do something that is a little more

socially outreaching...getting a number of people together who may or may not know each other but who share something very strong in common: to allow them to feel they aren't alone.”³ Many of the artworks produced by workshop participants were later exhibited which showed the inclusivity and care the workshop experience fostered. A notable quality of these workshops is reflected in Pablo Helguera's explanation that “One factor of SEA (Socially Engaged Art) ...is its expansion to include participants from outside the regular circles of art and the art world.”⁴ The workshop participants were provided the same space for their creativity as experienced artists. The workshops' existence within diverse categories of art-making allows them to be seen altogether as anomaly, precedent, and historical development.



¹Lynn Duryea, A Creative and Healing Process: The Watershed Workshop for People with AIDS, *Maine Crafts Association Newsletter*, November/December, 1994.

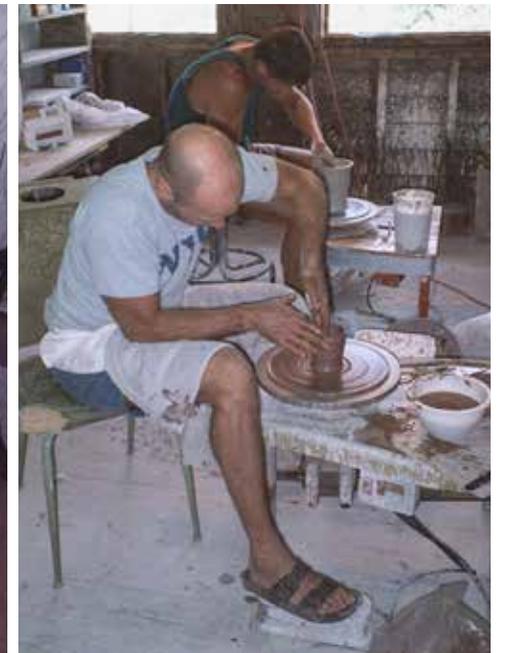
²Jenni Sorkin, *Live Form: Women Ceramics, and Community*, The University of Chicago Press (Chicago & London), 2016, pg. 24.

³Thomas M. Wehner, Clay tablets mark AIDS victims' journey, *The Republican*, January 26, 1992, section G.

⁴Pablo Helguera, *Education for Socially Engaged Art: A Materials and Techniques Handbook*, Jorge Pinto Books (New York), 2011, pg. 12.

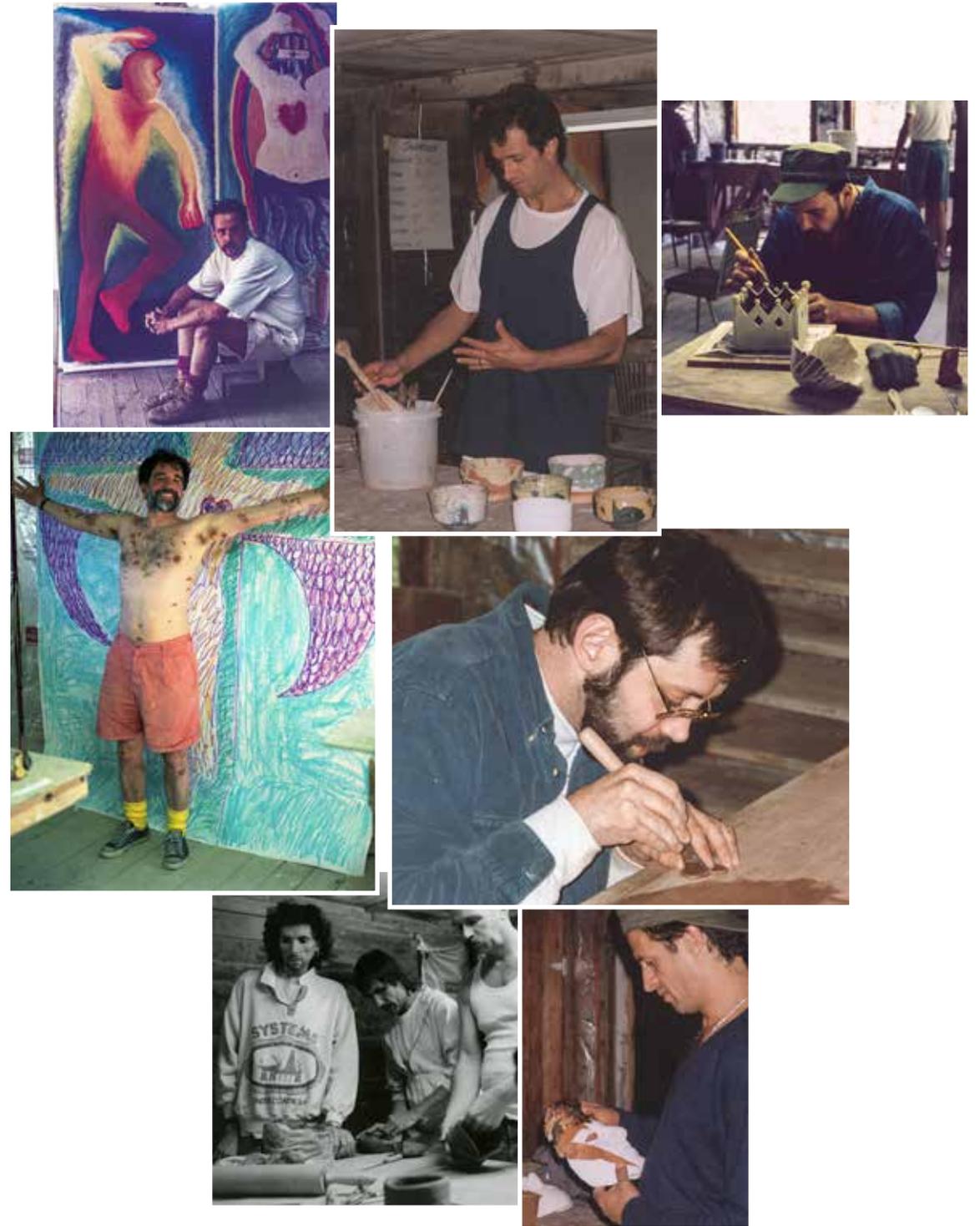


Brooke Alexander, guest facilitator 1995 session.





THE FACES OF HIV/AIDS





THE HISTORICAL SIGNIFICANCE OF THE WATERSHED WORKSHOP

Paul Sacaridiz: Reflection

Paul is Executive Director of Haystack Mountain School of Crafts and a former winter resident of Watershed. “*The Watershed Workshop for People with HIV/AIDS* was truly a groundbreaking project, one that has never received proper visibility or recognition outside of the communities it directly served. I can think of few other organizations in the field of craft that responded to the AIDS crisis with the intentionality, care and compassion that Watershed did in establishing this visionary program.”



THE 2021 PERSPECTIVE FROM PAST PARTICIPANTS:

From Sam T.:

Wow! Such indelible memories of my week at Watershed. First was the bucolic environment, shortly followed by a warm welcome by the young and enthusiastic staff, and then the steady stream of workshop activities, facilitated by Lynn and Mary Rae with assistance from Paul Heroux and others. It was filled with enchantments and therapeutic sessions - from my very first sighting of the Milky Way and the fireflies in the fields, to the many shared intense expressions of love, loss and grief. And, of course, there was ample humor too, some of it driven by the pesky mosquitoes...Somehow, like the alchemy of the Raku firing at the end of the week, I believe we all came away with a sense that we had undergone a healing process and were better equipped to handle life itself. Not all of the attendees of our workshop are still around today but I'm certain that we all would have looked back at that week with fondness and profound gratitude.

From Ed C.:

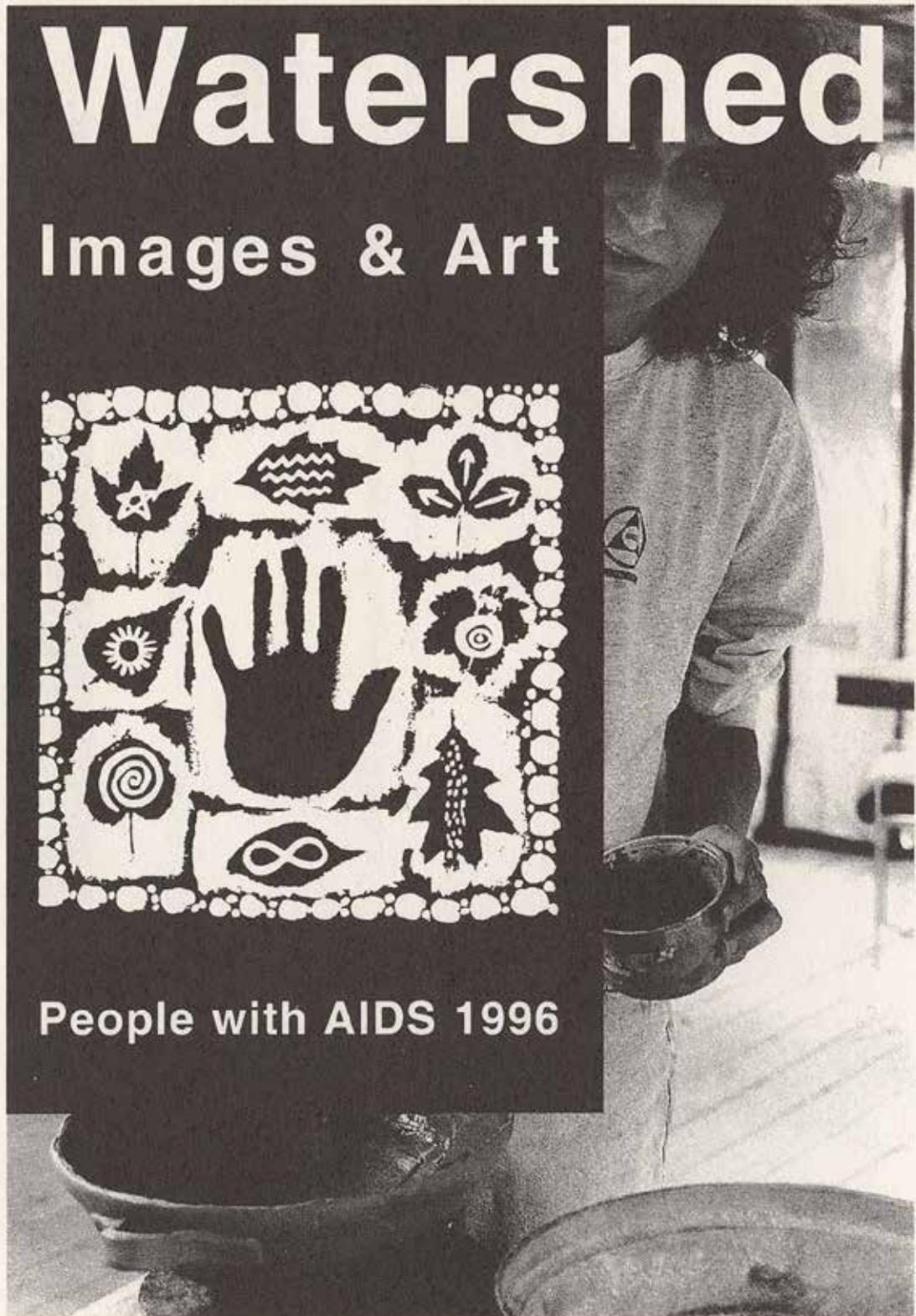
Wow - Watershed 30 years later and I am still around to offer my praise and sincere thanks for one of the most creatively fulfilling and life-affirming experiences in my life! Lynn Duryea and the staff from Watershed shared their creativity and passion, opening our hearts and minds with ceramics and painting along with healing and expressive group experiences. One of the best gifts ever!

From Jim R.:

Thank You Watershed for a wonderful experience - life-changing! I have been making art a big part of daily life since I attended the workshop. The pieces I made at Watershed still remind me of the joy of that very hard time we were going through and the losses we had. I miss Mark, Greg and many others. I am grateful for the time I spent with Lynn and all of the staff at Watershed. Thank You So Much.

From David M.:

The Watershed Workshop for People with AIDS was so long ago now that it reminds me how fortunate I am to be a survivor. At age 69 I'm now too old to die young. I remember the experience clearly and I loved it! I already had a little experience with ceramics, but the workshop certainly deepened my interest and it has been an ongoing practice for me now for many years. It is my most creative outlet. The combination of earth, fire, air, and water provides endless opportunities for contemplation and movement. The AIDS experience has changed over time. I believe there were still not drugs available at the time of my attendance at the workshop. I was already lucky since I seemed to be a "slow progressor". I never had the feeling of impending doom even though the conventional wisdom was that we would all be dead soon. Many were. The workshop was special for offering an opportunity for PWAs to share creative time together of various sorts. It was also an invitation to continue living fully. It was a wonderful thing that Watershed decided to reach out beyond the traditional borders of ceramic education and make a special opportunity for us.



EXHIBITIONS

1996

June Fitzpatrick Gallery, Portland ME, *Watershed Images and Art: People with AIDS* (with photographs by Tom Antonik, Martha Mickles, Mackenzie Harris), organized by Lynn Duryea

1994

June Fitzpatrick Gallery, Portland ME, *Watershed Images and Art: People with AIDS* (with photographs by Martha Mickles), organized by Lynn Duryea

1992

Ferrin Gallery, Northampton MA, *Non-Professional Artists with AIDS*, organized by Alexandra B. Trub

Lorraine Kessler Gallery, Poughkeepsie NY, *Non-Professional Artists with AIDS*, organized by Alexandra B. Trub

Provincetown Art Association and Museum, Provincetown MA, *Watershed: Non-Professional Artists with AIDS*, organized by Alexandra B. Trub

1991

Hell's Kitchen AIDS Project, New York NY, *Benefit Exhibition*, organized by Alexandra B. Trub



Watershed *Images & Art*: People with AIDS

Images - Photographs
by Martha Mickles

Art - Clay Wall Pieces
and ceramic objects
by People with AIDS

Both are from residency workshops at Watershed
Center for the Ceramic Arts in No. Edgecomb, Maine.

Come. We need your support. Admission is free.
Contributions in any amount are most welcome.

JUNE FITZPATRICK GALLERY
112 High Street, Portland 772-1961
January 29, Saturday; 10AM - 6PM
Reception 4 - 6PM
January 30, Sunday; noon - 5PM

Proceeds from this fundraising exhibit will
provide scholarship money for the residency workshops-
"Touching How We Heal: Choosing How We Live" -
for People who are HIV Positive.



June Fitzpatrick in her High Street Gallery; photograph by Martha Mickles

RESOURCE MATERIALS

Printed/Digital Materials

Aude, Karen. Watershed Exhibition Affirms Life. *What's On Cape: Arts & Entertainment*, Section 2, May 12, 1992.

Carol, an HIV Positive Woman. A Watershed Experience. *The CARES Exchange Newsletter*, vol.7, issue 4.

Clark, Garth. AIDS and the Artworld, *NCECA Journal: The Randall Session* (1991-1992), p. 20.

Clark, Garth. AIDS and the Artworld, Postscript, *NCECA Journal: The Randall Session* (1991-1992), p. 22.

Clarke-Fussell, Patrick. Therapy in Art. *Provincetown Paper: The Arts, Provincetown, MA*. 1992 (Watershed Archives)

Duryea, Lynn. Watershed History: PWA Workshop: <https://www.watershedceramics.org/2020/06/29/pwa/> June 2020

Duryea, Lynn. A Creative and Healing Process: The Watershed Workshop for People with AIDS. *Maine Crafts Association Newsletter*, November/December, 1994.

Duryea, Lynn. A Bittersweet Ending. *The Watershed Newsletter*, 2004

Fried, Suzy. Carving Out a Legacy: Healing Arts. *Casco Bay Weekly, Art and Soul section*, January 27, 1994, pg. 17, 23). Available through Portland Public Library Archives: http://digitalcommons.portlandlibrary.com/cbw_1994/4

Gonzales, Gustavo E. The AIDS Crisis/Social Responsibility. *NCECA Journal: The Randall Session* (1991-1992), p. 23.

Just Deserts or Unjust Dirt? *American Ceramics Magazine*, Letters to the Editor, pp. 10-11. Circa 1991-1992.

Kangas, Matthew. NCECA: Just Deserts. (review of the 1991 NCECA Randall Session Panel) *American Ceramics Magazine*, circa 1991-92.

Kreuz, David. To Watershed, Participant's letter, February 22, 1997. (Watershed Archives)

Lesnick, John. The Watershed Workshop for People with AIDS evaluation, June, 1997. (Watershed Archives)

Lesnick, John. What I Did Last Summer: Watershed Center for Ceramic Arts, *Newsline*, April, 1998, p.36

MacDonald, Winnie. Touching How We Feel: Choosing How We Live, *The Scoop: The People with AIDS Coalition of Maine*, 1992. (Watershed Archives)

Nudelman, Stuart. Very special AIDS arts by people living with AIDS. *York County Coast Star*. April 5, 1995.

Residency Workshop for People with AIDS, North Edgecomb ME. *International Arts Medicine Association Newsletter*, vol. 10, issue 2, June 1995

Sellei, Gabrielle. (1992) AIDS victims join together to create lasting work of art. *Holyoke Transcript-Telegram*, January 9, 1992.

Touching How We Feel: Choosing How We Live. The Rose Window Newsletter of Healing Through Arts, Fall 1992, p.5

Trub, Alexandra B. Watershed Center for the Ceramic Arts. *Diocesan The Northeast*, Fall 1991

Wehner, Thomas M. *Clay Tablets Mark AIDS Victims Journey*, *Sunday Republican*, Springfield, MA, January 26, 1992.

Workshop for People with AIDS, *Watershed Newsletter*. Fall 1996, pp. 4,5.

Zimet, Abby. AIDS Art Exhibit Reaches for Life, *Maine Sunday Telegram*, January 30, 1994.

Video

Williams, Arthur. *Using Clay to Create*. Documentary video of 1991 session produced by The Tape House / Editing Concepts, New York NY. Co-produced by Alexandra B. Trub, filmed by Andrew Yarme, 1992.

HISTORY OF WORKSHOP NAMES

1995 - 2004 The Watershed Workshop for People with HIV/AIDS

1992 - 1994 Touching How We Heal / Choosing How We Live

1991 Non-Professional Artists with AIDS



ABOUT THE CONTRIBUTORS

Lynn Duryea (co-editor)

Professor Emerita of Art at Appalachian State University in Boone NC, Lynn Duryea was a studio artist working in Maine before earning a Master of Fine Arts from the University of Florida. She now works in Maine full-time, in South Portland and on Deer Isle. Lynn is a Founding Trustee of Watershed Center for the Ceramic Arts and was the Program Coordinator and Artist-in-Residence for *The Watershed Workshop for People with HIV/AIDS*. She is a co-founder of Sawyer Street Studios, an artist-owned ceramic facility in South Portland, Maine. She was a recipient of the Maine Crafts Association 2012 Master Craft Award, and the first visual artist to receive Portland, Maine's YWCA Women of Achievement Award. Lynn was an Emerging Artist at the 2004 NCECA Conference (National Council on Education in the Ceramic Arts). Lynn's work is represented in numerous publications including most recently "The Poetics of Space and Place" by Jim Toub in *Ceramics Art & Perception*. Other publications include *Discovery: Fifty Years of Craft and Transformation at Haystack*, Carl Little, ed.; *Dry Glazes* by Jeremy Jernegan and a cover article by Glen Brown in *Ceramics Monthly*, "Lynn Duryea: The Energy of Edges". Lynn's work has been exhibited extensively. Group shows include the 2016 *Maine Biennial* at Center for Maine Contemporary Art in Rockland ME, *Contemporary New England Ceramics* at the Currier Museum of Art, Manchester NH, and *International Emerging Ceramic Artists Invitational Exhibition*, FuLe International Ceramic Art Museums, Fuping, Xian, CHINA. Her work is in the museum's permanent collection.

D. Mackenzie Harris, Ph.D. LCPC

Mackenzie was a child and family counselor in Maine for over twenty years. She was highly regarded for her expertise in treating childhood trauma. Over the course of these years Mackenzie worked briefly for Jackson Brook Institute (now Spring Harbor Hospital), then maintained a thriving private practice

for many years. She worked closely with Maine's Department of Human Services (DHS) – providing both counseling for foster children and their families as well as training for foster parents and DHS professional staff. Mackenzie left her private practice to assume the role of Clinical Director of Children's Services for Maine's Department of Mental Health under Governor Angus King and Commissioner Melody Peet. In this role she provided oversight for the provision of mental health services to youth in Maine's juvenile justice system and worked in collaboration with the Department of Human Services to provide mental health services to Maine children and youths. During this period, Mackenzie also followed her passion for the wilderness. She became a Utah River Guide and co-lead approximately 8 canoe trips a year in the West and the Southwest. She backpacked in the Talkeetna range of Alaska to achieve National Outdoor Leadership School (NOLS) certification. She went on to become certified as a Wilderness Educator with the Wilderness Education Association (WEA). With this certification she co-lead backpacking trips in New Hampshire for youth in Maine's foster care system. Mackenzie currently lives in Wisconsin and is retired from counseling.

Ellen Hirshberg, LCMHC

Ellen Hirshberg is an expressive arts therapist based in Portsmouth, New Hampshire. She utilizes a variety of expressive media to investigate and reveal each person's individual pilgrimage toward authenticity and wholeness. She has also found a variety of ways to bring expressive arts into the social and political concerns of her community, an instance of which was facilitating an art exchange between children in Russia and southern Maine. Ellen initiated expressive arts actions to protest the building of Seabrook nuclear power plant, brought image-making experiences to elders in an adult day program, and to an intensive outpatient program for addiction recovery. *The Watershed Workshop for People with AIDS* was a perfect weaving together of Ellen's desire to deepen self-expression through the arts, and to contribute to building compassionate community. Mask-making and talisman doll-making offered

two expressive arts experiences to workshop participants. Inspired by her work at Watershed, Ellen undertook a master's program in Counseling Psychology at Pacifica Graduate Institute that put her on the path to her current work as an Expressive Arts Psychotherapist.

Alexandra B. Trub

Alexandra Trub served as President of the Watershed Board of Trustees from 1991-1995. She was a board member from 1989-1995 and Advisory Board member from 1995-2001. During her tenure, she guided the young residency program, founded in 1986, through the early growth years and expansion, while creating a long-range plan for the future. Prior to Watershed, Alix was Gallery Director and Curator at Greenwich House Pottery in New York City. She has been a guest curator for numerous exhibitions in the Northeast and created multiple panels for the National Council on Education for the Ceramic Arts annual conferences. Alix was a consultant to New York University, Department of Art and Art Professions, Habitat for Humanity, NYC and The Leukemia & Lymphoma Society, NYC. Immediately following 9/11, she volunteered with the American Red Cross providing administrative support for mental health professionals. Alix is a long-time resident of Brooklyn, New York.

Summer Zickefoose

Summer Zickefoose is an interdisciplinary artist residing in northeast Ohio. She received a BA in Art History and a BFA in Studio Art from the University of Iowa in 2000, and received a MFA in Multimedia Art and Ceramics from the University of Florida in 2004. Her sculptures, performances, videos, and installations have been exhibited both nationally and internationally. Zickefoose has been an artist-in-residence at the Kimmel Harding Nelson Center for the Arts in Nebraska City, Nebraska; Flaxart Studios in Belfast, Northern Ireland; and at the Field's Project in Oregon, Illinois. She also works with a performance art collaborative, The Brick Factory, which has organized two residencies around themes of ceramics and performance: *Actions + Material* and

The Object's Not the Point, at Watershed Center for the Ceramic Arts in Newcastle, Maine. Zickefoose currently teaches ceramics, sculpture, foundations, and art history courses at Westminster College in New Wilmington, Pennsylvania.

Franklin Brooks, MSW, Ph.D., LCSW (co-editor)

Franklin recently retired from teaching in the MSW program at University of New England School of Social Work in Portland, Maine. His research has focused on human sexuality, sexual orientation, and gender identity issues, including the effects of HIV/AIDS on minority communities. He served on the SAGE Maine Board of Directors for whom he co-authored the 2017 SAGE Maine Social Services Provider Survey Report. He has been appointed to the Maine Family Law Advisory Commission and has served on the Board of Directors of The Maine Transnet and the Kids First Center. He was a co-founder of the LGBTQ Parents Support Group in Portland. He has also served on the Council on Social Work Education's Council on Sexual Orientation and Gender Identity and was Chair of the Maine Chapter, National Association's LGBT Advocacy Committee. Until recently, he had a private clinical social work practice serving the LGBTQIA+ community in Portland. Dr. Brooks has provided training on human sexuality, sexual orientation, gender identity, transgender, and LGBTQ aging issues to local, regional, national, and international audiences.

Book Design by Jennifer S. Muller



Ellen Hirshberg



Lynn Duryea

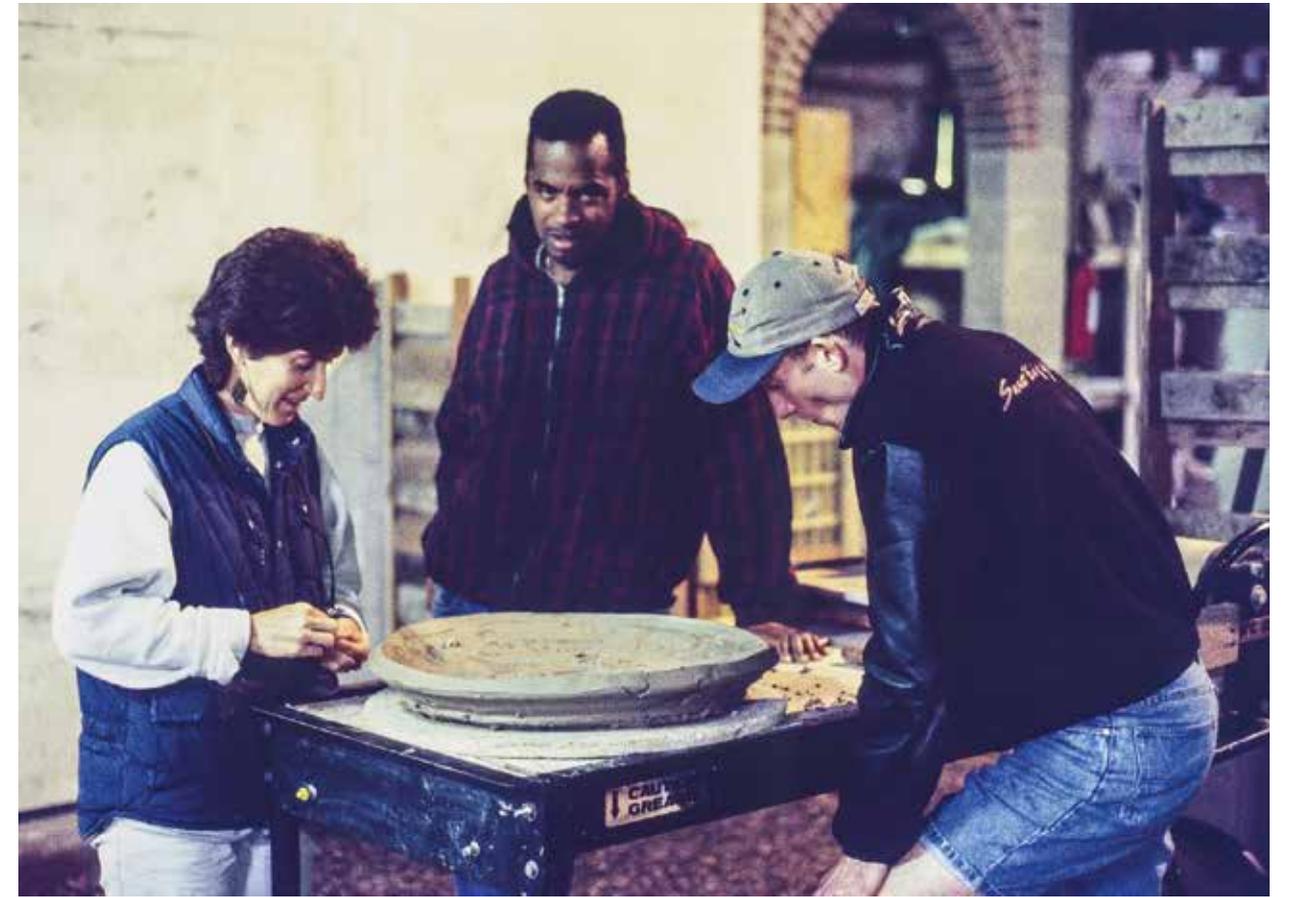


Mackenzie Harris





Out for lobster dinner with facilitators Mary Rae Means and Lynn Duryea





Saying good-bye with facilitators Mary Louise Gould and Lynn Duryea



Saying good-bye with facilitators Mary Rae Means and Lynn Duryea

