Syracuse University cordially invite you to attend the special exhibition on Design and Aesthetics in Wood in the galleries of the Joe and Emily Lowe Art Center and Marshall Hall on the University Campus.

NOVEMBER 7-30, 1967
Open daily Mondays through Fridays 9-5; evenings 7-10/ Saturdays Sundays 2-6. Guest parking available in the rear of both Lowe Art Center and Marshall Hall.

To the world, and especially to America, wood has always been one of nature’s greatest economic and cultural resources. Yet in modern times, no material has been more misunderstood, abused, wasted and ignored by creative man in his age-long quest for fulfillment.

This dual exhibition is focused on the Design and Aesthetics of Wood, and is built around a major symposium of the problems and possibilities of that material. It is jointly presented by the State University College of Forestry and the School of Art of Syracuse University under the auspices of the New York Science and Technology Foundation.

The basic objective of the symposium is to stimulate creativity in designing with wood. For this purpose, a group of the nation’s most distinguished designers, architects, wood scientists, engineers, conservationists, art critics and industry executives will assemble on the campus of the University November 7th through the 9th to discuss and exchange their ideas, experiences and knowledge. Our hope is that this effort will help to re-establish a common understanding among artists, scientists and industrial leaders. The symposium will be open to the public. Reservations and further information may be had by addressing Professor Eric A. Anderson, Chairman, General Committee, Symposium on Design and Aesthetics in Wood, State University College of Forestry, Syracuse, New York.

The exhibition serves as a point of departure and return for this important event. It covers the entire range of creative activity from the free and independent expression of contemporary sculptors to the mass-produced wood products of modern industry. Its aesthetic and ideological commitment varies from the experimental frontiers of the younger generation where the nature of the material is only incidental in the search for new expressive forms, to the integration of the material, machine and market requirements of modern society. The frequent conflict between disregard and total involvement, between the inherent beauty of wood and its technical versatility emphasizes the eternal need for artistic integrity. As always it is the individual craftsman who provides the link between the two extremes and the stimulus for continuous creative invention.

We wish to express our special gratitude to Professor Eric Anderson and his university committee in charge of the program, the museums, individual artists, galleries, manufacturers and dealers who have so generously assisted in providing advice, support and the loan of significant work. A complete checklist of artists, lenders, and works will be available at the exhibition.

LAURENCE SCHMECKEBIER DEAN
THE SCHOOL OF ART SYRACUSE UNIVERSITY