

# BENT WOOD



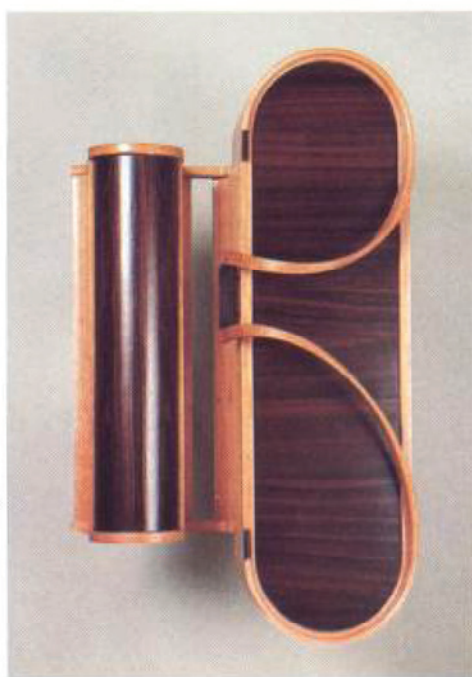
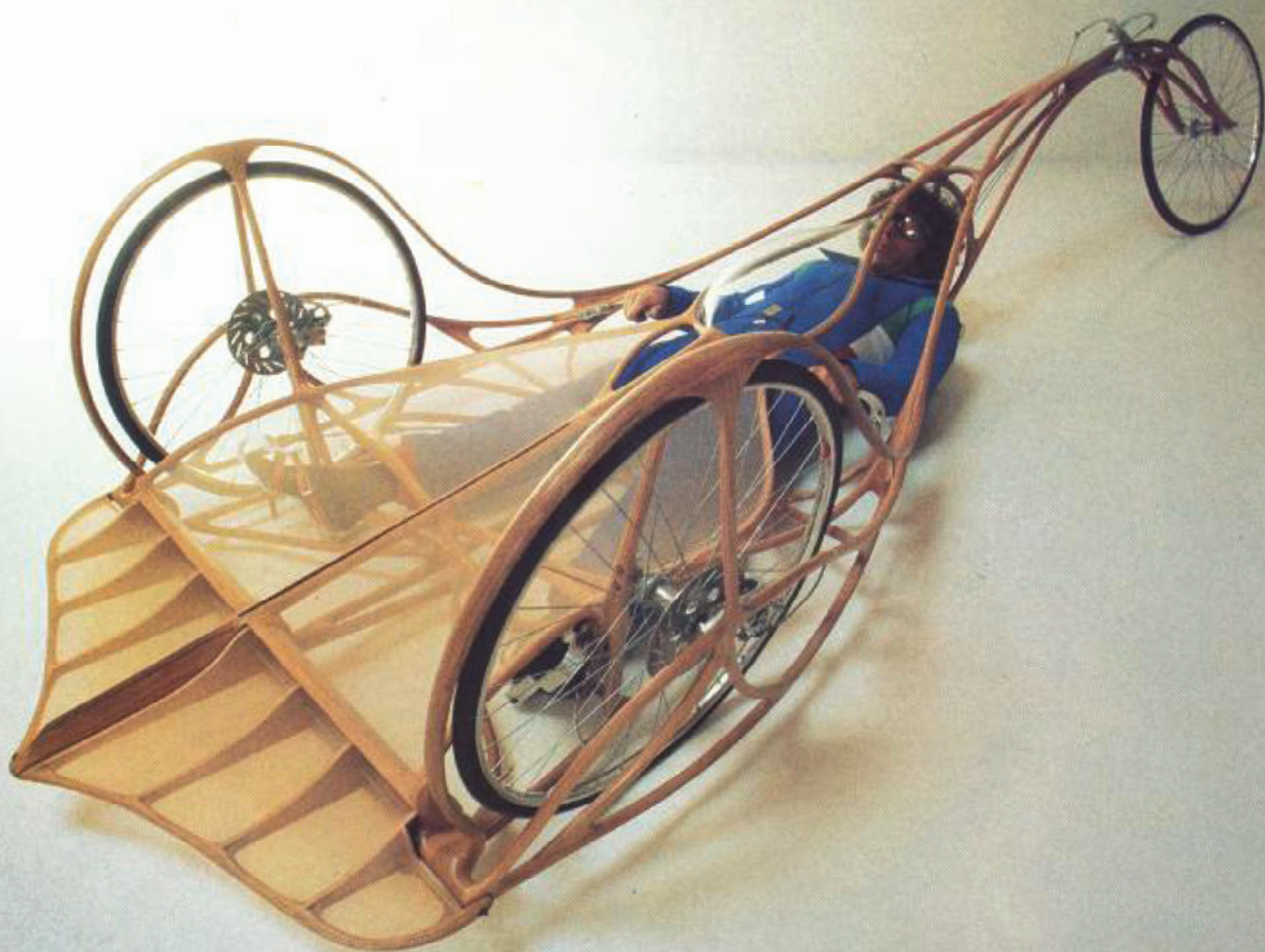
**F**urnituremakers have long been attracted to bentwood and lamination as ways of achieving curved form and structural strength in their designs. The appeal of these inter-related woodworking techniques to contemporary artists is evidenced in 25 works assembled for "Bentwood and Lamination Today," at the Museum of Art, Rhode Island School of Design, Providence (March 16-April 29). Included in the exhibition are a range of objects—from chairs and cabinets to a croquet set and a clock—by Bruce Beeken, Michael Cooper, Timothy Curtis, Peter Danko, John Dunnigan, William Hammersley, Thomas Hucker, Lawrence Hunter, Dakota Jackson, William Keyser, Alphonse Mattia, Jere Osgood, Martha Rising and Seth Stern.

The exhibition is a companion to the museum's "A History of Bentwood and Lamination" (January 13-April 29), which traces the evolution of designs incorporating these techniques from the 18th century to the present. □

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*Bentwood*, a 48-page catalog with essays by John Dunnigan and Seth Stern and more than 30 black-and-white photographs, is available for \$7.50 plus \$1 postage and handling from Museum Shop, Rhode Island School of Design, 224 Benefit Street, Providence 02903.





ABOVE: *Soapbox Racer*, 1976, laminated oak, nylon, rubber, Plexiglas, aluminum, steel, 12' long, by Michael Cooper. LEFT: Jewelry cabinet, 1983, Indian rosewood, cherry, 42"x23"x11 1/2", by Seth Stem. FAR LEFT: Mallet and ball from a croquet set, 1977-78, hardwood, by Timothy Curtis. OPPOSITE PAGE ABOVE: *Delight*, 1980, rocking chair, maple, andaman padauk, purple heart, 33"x23"x48", by Martha Rising. BELOW: *Body Form Chair*, 1982, maple with black epoxy finish, wool, foam rubber, by Peter Danko.