

Forecast: A new wave of creative talent

July 24 – September 16, 2012

Michael Cephress
Seattle WA

from David Chatt, bead artist and Penland instructor:

Michael's work occupies a place somewhere between clothing and sculpture, art and craft, wearable and not. It is the in-between places that I find compelling. They challenge me and make me consider a world where the desire to blend is not the norm.

When I imagine myself in one of Michael's garments, I imagine myself as someone else who occupies a world to which I have not yet been introduced. It is like reading a great story that makes you understand what it would be like to live as someone you have nothing in common with.

Artist statement - Cephress

I am wholly invested in the role of the artist as a public servant, a voice of inspiration, and as a community leader who strives to understand his culture so deeply that he can step forward to physically create a world that others might otherwise only dream of. To sustain these roles in my own life I am forever seeking that gentle balance between being a studio artist privately working with his own ideas, and a public personality who takes risks and becomes a voice for outspoken enrichment of our culture.

World over, one thing all people have in common is that we take time each day to get dressed. Motivations may vary, but a common language quickly develops and offers a spectacular means of understanding one another. Through clothing we can see boundaries between cultures emerge or disintegrate. Through clothing we can reach into ourselves and become true individuals. Our clothes let us search for new ways of understanding our own minds, bodies and lives in a more meaningful way.

Acknowledging the power within the creative and artistic experiences of dress I wholeheartedly, passionately, embrace the role of artist as teacher, thinker, craftsman and leader in whatever capacity I am able. My private

studio practice allows my artistic voice to become more refined and in sync with my audience. Time intimately spent with my materials, my ideas and my carefully honed skill set allows me to communicate the deep resonance that handmade objects carry. As a combination artist, tailor, entrepreneur, scholar and designer the layers of history and tradition can only add to the weight of my work as it enters the world.

I pair my studio practice with work as an educator. For eight years I have taught as a university art instructor creating and implementing curricula to shape eager minds into confidently creative members of society. I also teach through a range of public presentations and lectures, community-minded business ventures, projects and workshops. I value all opportunities to reach out as an artist, a design label, a teacher, and a public personality, whether through media, exhibitions, classes, or conversations. With each of these facets of my life I aim to create an ever-expanding richness of experience that can be shared with my students, my peers and the world around me.

Christopher Colville
Phoenix AZ

from Jim Stone, photographer and Penland instructor:

Chris is one of the most compelling photographic artists to emerge in the past decade; he displays a mastery of the medium but it is his conceptual connective tissue and the reflexive reference to photography's essence that makes the work memorable.

In graduate school, he made photograms of phosphorescing sea creatures that, in depth and darkness, recorded their own aura. His cephalopods, squid left for days to decompose in contact with sheets of color film – left a residue and odor on his film that made him unpopular with the developing lab as well as with other students sharing the studio space, but the work was stunning. He next revealed the structure of vision in a similar manner, letting animal eyes form their own image by exposing them in contact with paper sensitized in 19th century Calotype process.

Colville's work spans a broad range of disciplines and media, and incorporates a strong sense of the history of his field. His thinking and his craft both evidence a lapidary sensibility and a broad command of technique but his quest is to meld his voracious curiosity and experientialist nature with the nature of his materials.

Artist statement – Colville

Works of Fire consists of multiple series that are meditations on the dual nature of creation and destruction. The images in each series are made by igniting small portions of gunpowder on the surface of silver gelatin paper. In the resulting explosion, light and energy abrade and burn the surface while simultaneously exposing the light-sensitive silver emulsion. I loosely control the explosion by placing objects on the paper's surface, but the results are often surprising and unpredictable as the explosive energy of gunpowder is the true generative force creating the image. These fire prints visually reference celestial events, the residue of both creation and obliteration, generated from a single spark.

Andrea Donnelly
Richmond VA

from Katie A. Lee, Gallery Director, Weber State University:

I came to learn about fiber artist Andrea Donnelly as a 2007 Windgate Fellowship recipient while working as Assistant Director for The Center for Craft, Creativity, and Design in NC. Her work has continuously provoked a high level of sophistication both technically and aesthetically, inviting us to consider vulnerability, risk and modesty through both her subject matter and artistic practice.

from Susie Ganch, metal-smith, assistant professor, Virginia Commonwealth University, and Penland instructor:

Andrea's work is poetry to my eyes. Quiet, ethereal, and powerful, her pieces always fill me with emotion. When Andrea finishes one of her large wall weavings it looks alike it just came into being. POOF! It's effortlessly here. Her process is however, extremely time consuming, meticulous, systematic, and planned out. Andrea's work has the ability to simultaneously reveal its process but also to allow us to simply enjoy it.

Artist statement – Donnelly

I investigate the psychological space of my interior world through the labor and language of weaving by hand. A curious onlooker to my own internal narrative, I gather the ephemeral visions that occupy my periphery into the physical presence of image woven in cloth.

Through passage of time and rhythm of repetition, the actions of weaving are captured and layered like memory in the buildup of thread upon thread. As I weave, I submerge image within its structure. The density and transparency of that structure give form to both image and atmosphere. The cloth I create is a mental landscape, quietly inhabited.

Dustin Farnsworth
Penland NC

from Jan Katz, founder and curator emerita, Center for Southern
Craft and Design, LA:

Dustin's rather simple human figures portray complex emotion with remarkable grace and poignancy. I expect from him a brilliant
allow his to enhance his already distinguished body of work.

Artist statement – Farnsworth

I was raised in a community based in industry, irrevocably seduced by the sights and sounds synonymous with production. Much of what informs my work developed while witnessing the auto industry's golden age of success deteriorate into the struggle of its collapse. My work explores the narrative that unfolds as industry leaves the communities built upon its promise. These hand-carved figurative sculptures blur the line between realism and vintage plaything, encapsulating the eerily life-like qualities of marionettes and their inherent innocence to examine the relationship between human beings and their physical and mental environment. The figures appeal to our childlike curiosity and desire while their offerings are often darkly evocative, embodying the drama and composition of a cinematic still. The theatrical stages these characters inhabit act as a platform for their stories, akin to the vast abandon of the factories and communities that lie along the rust belt and throughout the former sites of American industry. They offer a performance parallel to the figure- rich in attention to detail and history while embodying and reflecting the mental state of the figure they host. This work satisfies my interests in character, story, craft, mechanics, composition, empathy, and social commentary.

Aran Galligan
Seattle WA

from Kathryn Gremley, Director Penland Gallery

The concepts and narratives in Aran's work are so deeply personal and esoteric that I need (and want) to spend time with her work. I have felt that way continually since meeting her in 2006 when she was a core student at Penland. Tracking the evolution of her work has been an education for me – this new (recent MFA) based work is a redefinition of jewelry.

Artist statement – Galligan

These two pieces are from my MFA thesis exhibition: *Solipsistic Apparatus*. This work explores systems, both man-made and within the human body. I am interested in the similarities, and the intersection between the two. I have been exploring these concepts through material investigations and the creation of wearable jewelry. There is a record of the passage of time visible in bodies and the built environment, through deterioration, repairs and additions to structures. These works endeavor to construct their own system, visually creating a link between the built and the bodily, as an attempt to symbolize our corporeal existence. Through wearing, the jewelry is activated, creating parallels with the body while also working incongruously with the body – encircling it but not intersecting it.

Luke Haynes
Seattle WA

from David Chatt, bead artist and Penland instructor:

I shared a city with Luke for a short time. It is always interesting to go to the places where Luke has been and to see the marks he makes. Luke's skill, keen eye for materials and compelling narrative made Seattle a more interesting city.

Artist statement – Haynes

This piece is a part of my "On the Bed" series, where I make a bed-sized self-portrait each year.

I am an architect turned quilter. I come from a strong art and design background that informs my quilt work in a different way than is generally associated with quilting. I make quilts to discuss utility in aesthetics and because I like the tactile craft of constructing works out of fabric.

My most recent works have been investigating nostalgia and function. I work with quilts because they embody these subconsciously while lending a unique materiality to the process and resultant product. I can work with disparate pieces of fabric and create a cohesive final product that is greater than the sum of its parts.

I am interested in the choices we make to express ourselves to our world. We create an environment around ourselves to inform others how we desire to be perceived. By quilting I am initiating a dialogue between the immediate environments we create for ourselves, and the environments we inhabit. Where cloth, what we know to respond to as clothes, linens, drapes and all kinds of covers becomes the language of my work. The cloth becomes the medium that I use to create images and scenes rather than conceal and contain.

Yeon Joo Lee
Providence RI

from Arthur Gonzalez, ceramicist, faculty California College of the Arts, and Penland instructor:

Although Yeon Joo Lee has just recently received her BFA from California College of the Arts, she has already had a one person show in a top commercial gallery in Kansas City, and was accepted to start graduate study at Rhode Island School of Design in the fall. Her work is already being compared with the current artists in her field. Aesthetically, she is a hybrid artist that intentionally mixes her personal dark stories with anime flair. Her works are small-scale self-portraits that “kick ass” both figuratively and literally. She combines the humor of California Funk and the honesty of Korean painting. Her social commentary delivers in a smooth potent way like the best soju....or California wine.

Artist statement – Lee

I am inspired by the figure as metaphor; body language, and the subtle, simple gestures that people often perform without intention. From observations of gymnastics or schoolyard games, I get the ideas and compositions for my work. Often, these ideas become sculptures of human figures in awkward positions. The physical tension of these figures references the psychological tension of our complex human relationships.

Lesley Nishigawara
Brea CA

from Joan Morris, textile artist, master dyer Dartmouth College, and Penland instructor:

When Kathryn asked for my recommendation of an artist for the "Forecast" show, Lesley Nishigawara came immediately to mind. I see risk-taking in her work that thrills; she's controlling fire to create negative spaces in this piece, literally burning spaciousness into the work. Her work manages space in unexpected ways - using applique and sewing to create a flattened distance; the billowing of a web of distressed, compressed silk floats toward the viewer, and, casting shadows, the work becomes inseparable from its location in light and space.

Artist statement – Nishigawara

My work evolves from repetitive design and explores transformation created through dissection, assemblage, repetition and space.

Melanie Mowinski
Cheshire MA

from Dana Moore, Program Director, Penland School of Crafts:

The greatest pleasure of working at Penland during the summer is having a window into the ideas and creations of students. This summer Steve Miller, teaching letterpress, introduced me to his student Melanie, knowing I would appreciate her calendars. I was blown away by her striking way to remember the size of the year and equal weight of each day. Melanie writes on her blog about how she had to fight the urge to self-edit, using codes and symbols to keep her privacy in a public form. What I appreciate, besides the sheer joy of these pieces, is seeing such a direct and casual expression of what we see in the very strongest work—memories, plans, shape, depth, the microcosm of detail needed to create a form that becomes three dimensional in meaning.

Artist statement – Mowinski

Calendar Project

Each page equals one year. Each line equals one month. Each little rectangle equals one day.

I began recording highlights of each day in 1995 when I entered the United States Peace Corps. I was limited to paper available on the island of St. Kitts, and ended up with an extremely non-standard piece of paper. The format was inspired by a calendar that a British friend showed me the year before, and from there, I invented my own visual language, creating symbols for various events ranging from going to the movies, out to dinner to making love.

As time went by, and I began showing the calendars to more and more people, I began to make some changes. Color was eliminated for a more black and white graphic quality. The opening monthly banners disappeared after they were negatively critiqued at Yale. And I realized that I had started to self-censor what I recorded. What was this urge to censor? What was I censoring? I censored how often I had sex; anger and annoyance at my students, my family; fears. Some of that has changed by the addition of my own code words. Being aware of it allows me to ask myself daily if I am about to censor. More importantly, I now use it as a discussion point with my students. I ask them to think about their own subtle self-censoring, and how that affects their work, life and living, while I

ask myself the same question.
Fast-forward 2012.

I continue to document my daily activities. I discovered that when my exercise documentation increased, that I was typically suffering from mild to intense depression. I tracked my regular headaches to my menstrual cycle and I was able to answer questions like, "Do you remember what weekend we went to Nevis, California, New York or Paris?" Sometimes I get behind, and I must rely on internet calendars and dwindling memories to fill in the days. Other times I mark each day faithfully. This piece documents HERE, where I am today, often in North Adams, Cheshire, Williamstown; sometimes on the trails, in my studio or the classroom. Always considering how I respond to this place by my daily choices.

Libby O'Bryan
Asheville NC

from Catharine Ellis, textile artist, educator, and Penland instructor:

I find Libby to be strongly grounded in the technical craft of fashion and production, yet developing her personal work into thoughtful commentary relevant to issues that she cares about deeply. She is using her skills to create experiences that engage and somehow change the viewer.

Artist statement – O'Bryan

Informed by my career in apparel production, I create environments that function outside the commodity driven marketplace as a container for the contemplation of everyday decisions and cultural norms. Drawing parallels from craft, the new art economy, and mass-production, I explore the relationships and disconnections between maker, machine, and consumer.

In the past, I cast hollow garbage receptacles from handmade paper to critique complacency toward disposability. Transforming strong, reliable collectors of detritus and material burdens into fragile, vulnerable forms was a meditation on the impact of frequent wastefulness. I feel wastefulness is a result from unawareness to consequences. Exploring the Marxist notion that industrialization has caused these separations with in society, I have also used sewing machines to perform restrictive, destructive, and futile labors.

Although asserting a politicized agenda, my work gently implicates the viewer. Through performative events, interactive installations and material-sensitive objects, the aestheticized temporality provokes investigation, self-reflection, and, ideally, action. Currently, I am pursuing participatory projects with to disseminate the empowerment found through making. I am interested in the possibility that expanded poetic agency could aid in a heightened attention to social responsibility.

Christopher Porcarelli
Dals Langed, Sweden

from Phil Sanders, master printer, director of Robert Blackburn
printmaking workshop and Penland instructor:

Chris Porcarelli has the ability to weave beauty, humor, and satire into steel. I believe that the role of the artist is to influence those with influence, and predict that Chris will have far-ranging influence with his work. He will help us all to understand something greater in ourselves.

Artist statement – Porcarelli

Works in the exhibition 'Forecast' this summer are part of a series inspired by nostalgic experiences in the countryside. I have spent the last few years working and going to school in rural areas in Germany and Sweden. Certain objects and settings along the way have captured my attention. Fascinating moments of focus bring senses together to create feelings and ways to remember. I enjoy following my imagination around new places and things, and then use sketching and sculpting as a way to further explore experience and try to create a semblance of memories.

Michelle Ray
Tuscaloosa AL

from Steve Miller, letterpress artist, professor University of Alabama,
and Penland instructor

Artist statement – Ray

I approach creating artists' books in the manner of a Victorian naturalist: by attempting to name the unnamed and gain an understanding of the world through documenting, cataloging and connecting ideas.

My work explores a range of topics including systems of thought associated with document collections, natural history artifacts and the rituals of organization. My artists' books are artificially constructed archives; they are documentary objects created in the context of becoming the very thing they document. The book, with all of the assumptions about its interface, has the power to act as a tool of cultural record and can retroactively construct and validate narratives.

My approach to language, namely labels, focuses on creating important connections between myself, and the things in my world; language externalizes the interior life. In my books, cataloging and taxonomy manifest themselves as textual ritual used to aid the viewer in better situating her/his self in the world. I am fascinated with lists, categories and collections and believe that my books are objects that bring order to those things that are least easily ordered.

I rely on elements inherent in the book format such as temporality, tactility and intimacy to explore my narratives. Paying homage to the tradition of the book is imperative in my work and traditional materials and processes are part of the ritualistic underpinnings that support my work's connection to the larger world.

To Come Upon a Street is a collaborative effort between poet, AB Gorham, and artist, Michelle Ray. This modified tunnel book explores a bawdy street scene as viewed through a voyeuristic lens. The sculptural layers of letterpress "ladies of the evening" echo the four visually and verbally complex stanzas of Gorham's work, creating a piece that is kitschy yet tender; a celebration of delicate visual smut and witty double entendre.

Three Ships is an archive and travel shrine assembled in memory of the

lifeboats, Stancomb Wills, Dudley Docker and James Caird; Ernest Shackleton's Antarctic stash of Rare and old Highland malt whiskey; safety and foolishness. It is an exploration in mnemonic devices and the relationship between time, memory and seeing. The title, *Three Ships*, is taken from *An Exercise for Kurt Johannessen* (2010), by permission of the author, Sarah Bodman. This edition was created as a part of the BookArtObject Edition Four portfolio.

Ruta Reifen
Brooklyn NY

from Lola Brooks, metal-smith, visiting scholar Lamar Dodd School of Art, University of Georgia, and Penland instructor

Artist statement – Reifen

"Be aware of beauty"

A phrase I have been hearing at home for as long as I can remember. I wish to carry, through my art in jewelry, the message further, and what could be more prominent and enhance beauty more than a jewel. I strive to design and create pieces of jewelry that will present beauty that is beyond trend, that others will be able to relate to and to weave it into the ongoing process of their lives.

I am a tactile artist, drawn to earthy substances. The texture and pliability of porcelain and cement and the way they are incorporated into rigid metal structures, is what I find most exciting. When these elements come into contact with the live skin, the different way that the body's temperature suffuses them is what enables a full expression of their beauty. Finding ways to express my creativity, to keep innovating, while avoiding trivializing jewelry design, my goal is to make others be aware of beauty.

In my crafting process, I mimic the way I perceive the natural world rather than its appearance, in the form of flowery asymmetrical compositions. For each piece I create jewelry, objects of adornment and display, in forms and shapes that might have occurred in nature but that nature is unlikely to have produced. My aim is to challenge our notion of the natural, by offering an exaggerated, theatrical, humorous version of natural forms in a most artificial presentation, my "Floral Charades".

Courtney Starrett
Rock Hill SC

from Karen Derksen, Director, Winthrop University Galleries:

Courtney Starrett's artwork represents a *forecast* or prediction of the future through her artistic process and material exploration. Using non-traditional mixtures of materials in jewelry and metals, she combines slip cast silicone rubber, 3D printing technologies and metal into vibrant, whimsical representations inspired by 1950s domestic culture. Starrett pushes beyond convention, as an artist and educator, creating a *new wave* of experimentation in her artistic practice and pedagogy in the classroom.

Artist statement – Starrett

RubberMADE is a collection of objects, interactive and wearable, inspired by the exploration of the mid-20th century American culture of consumerism and processed goods.

The catalyst for this body of work was my curiosity about the history and industrial uses of silicone rubber and the relationship this synthetic material has with a 1950's style post-war "suburban" ranch house. It is this relationship that has fueled the forms, colors and titles of the works in the RubberMADE collection.

Laura Wood
San Antonio TX

from Ron Porter and Joe Price, art-jewelry enthusiasts and collectors, Ron, former board member of the Art Jewelry Forum:

By combining hand made paper, metals, and pre-loved jewelry, Laura creates exquisitely crafted, singular jewelry that is recognizably her own.

Artist statement – Wood

Paper making and the lineage of jewelry have been strong influences in the direction of my work. I approach this series with reverence to 18th century adornment deeply rooted in a corporeal relationship. Cloaked in paper, the surfaces of found jewels are hidden from view. Each stone is preserved and tucked delicately beneath an evocative veil. Fragments of jewelry become the ambiguous centerpieces for a body of work in tribute to what is loved, lost, and coveted.

Kensuke Yamada
Philadelphia PA

from Ande Maricich, interior designer, and craft patron

Kensuke's work invokes a sense of intrigue, and while never exactly knowing why or what he is thinking when he combined elements, there is a sense of happiness, beauty and well being with a tug of *keeping looking at me, you will discover more.*

Artist statement – Yamada

I moved to the United States from Japan ten years ago as a foreign exchange student. My story begins with the limited knowledge of the English language I came here with. My primary commonality with other people and with my surroundings was of the human gesture: facial expressions, body motions, the darting of a hand or blinking of an eye. In my struggle to learn the language and communicate through speech I gained a strong empathy for the universal experiences that seem to provide the undercurrent to language. I gained an awareness for the complexities of our daily functions, and the social infrastructures that subtly guide these interactions.

In my sculpture I seek figurative extensions of these shared experiences. Clay has become another primary source of communication for me. The vocabulary consists of gestures, patterns, textures, colors and rhythms. In conversation these qualities bring the figure to life.

With clay I look for sculptural conversations that evoke the beauty, the subtleties, the sadness and the humor of our everyday life. In viewing my sculpture I hope for people to enjoy the moment, rather than the movement of time. I hope for my work to fill the space between two seemingly distant things, to provide a connection and thus create the story of you and me.