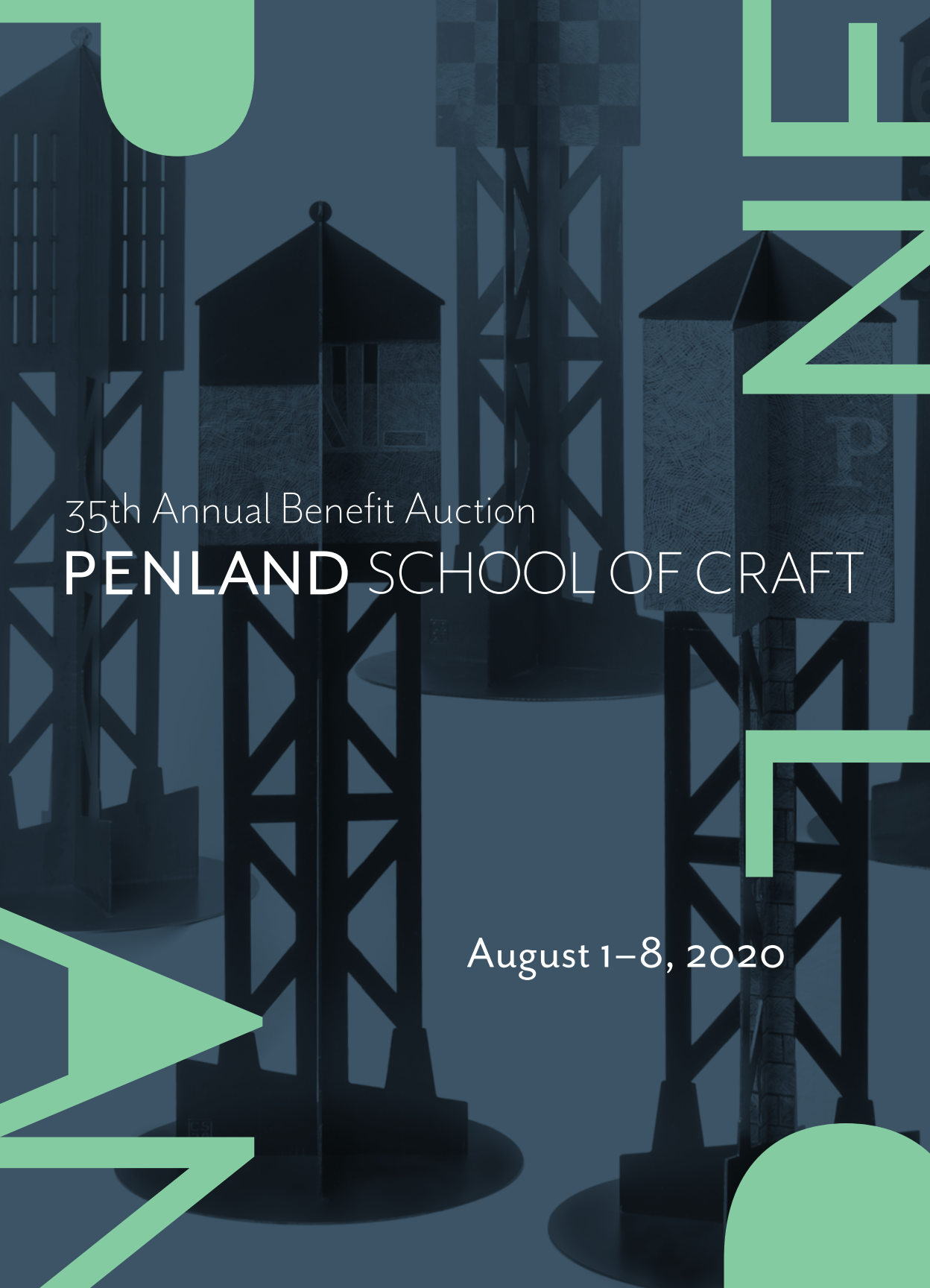

35th Annual Benefit Auction

# PENLAND SCHOOL OF CRAFT

August 1–8, 2020

## Sponsorship Opportunities Available

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If your company is interested, please reach out to us at 828.765.2359 x1205
We can't wait to hear from you!

35th Annual Benefit Auction

# PENLAND SCHOOL OF CRAFT

*Penland School of Craft receives support for its programs from the North Carolina Arts Council, a division of the Department of Natural & Cultural Resources.*

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## Dear Friends of Penland,

Welcome to Penland's 35th Annual Benefit Auction! As we began, some months ago, to come to grips with the many things we would not be able to offer our community this year, we decided that one thing we *could* do was put on this event—in a radically altered form if need be. Of course, Penland School has an urgent need for support right now, but we also need chances to come together, to share, and to celebrate.

Even in a time like this, Penland is a point of connection for people who want to make a better world through the care, attention, and skill that is craft. In this catalog, you will see the inventive, sometimes astonishing results of that attention expressed through an extraordinary range of materials—from cast porcelain to recycled skateboards. We hope that leafing through it will delight you and help connect you to the community of makers at the heart of our school.

In lieu of inviting you to our campus for a spirited weekend celebration, we are doing everything we can to create an extended event in the virtual world. Our online bidding platform will present multiple views and 360-degree videos of the work so you can really get a feel for the pieces donated by our generous artists. We have also created a series of short videos to introduce you to our resident artists, core fellows, and featured auction artists—you can find these at penland.org/auction.

Many of us are familiar with silent auctions online, and most of the work will be sold that way. Even so, our auction team was determined to maintain some of the fun, camaraderie, and excitement that mark our live events. In that spirit, we invite you to join us on Friday, August 7 for a virtual cocktail hour as we close out the silent auctions and again on Saturday, August 8 as we sell the final group of pieces accompanied by a livestream with auctioneer Jesse Miller.

Please join us, from a distance, to celebrate this singular place and show our support for the remarkable community that is Penland School of Craft. Let's remember this as the year that *everyone* could come to the auction!

*Mia Hall,* director *Steve Miller,* chair, board of trustees

## MONDAY July 27

**10:00 AM ET** ***Preview***

*All auction sections open for preview on the online bidding platform. Registered bidders will receive a text and e-mail with their bidding link. Please do not opt out of the text messages or you will miss important notifications.*

## SATURDAY August 1

**2:00 PM ET** ***Event Kickoff***

*Join us online for opening messages from director Mia Hall and board chair Steve Miller.*

**3:00 PM ET** ***Silent Auctions Open for Bidding***

*Log in to start bidding on 157 items in our silent auctions including a special section of work by our current resident artists. Silent auctions continue through Friday, August 7.*

## FRIDAY August 7

**6:00 PM ET** ***Silent Auction Closings***

*6:00 PM: Section One closes*

*6:05 PM: Section Two closes*

*6:10 PM: Section Three closes*

*6:15 PM: Resident Artist Section closes*

**6:30 PM ET** ***Virtual Cocktail Party***

*Put on your fancy attire, your favorite accessories, and join us for a streaming Zoom party with our host, the inimitable Corey Pemberton! We'll spotlight some of your favorite Penland people, including core fellows, resident artists, and the Penland Gallery. Barware experts Courtney Dodd and Nick Fruin will lead us in making a signature cocktail—raise a glass with us!*

## SATURDAY August 8

**3:30 PM ET** ***Streaming Live Auction***

*Auctioneer Jesse Miller will co-host with core fellow SaraBeth Post as the final twenty pieces go up for sale.*

## AUCTION WEEK August 1–8

***Penland Gallery Online***

*Special exhibitions including contemporary jewelry and work by Penland's core fellows and resident artists at penland.org/gallery.*

## Stay Informed

Visit penland.org/auction, where you will find up-to-date auction information and links to our online auction events. You can also sign up for auction e-newsletters and be sure to get all the details as the event unfolds.

## Preview

Once you have perused this beautiful catalog, we encourage you to preview auction works on our online bidding platform and mark the ones you are interested in as "favorites" starting at 10:00 AM ET on Monday, July 27. Most of the preview listings show more than one view and/or details of the pieces. Many of them have links to 360-degree video presentations of the work. Please test your device during the preview period. A bidding guide will be available on penland.org/auction.

## Host a Viewing Party

On Saturday, August 8, we invite you to gather with friends, if you can do so while following current CDC guidelines for gatherings, to enjoy our streaming live auction together. This is a wonderful opportunity to connect with your fellow Penland friends, introduce new friends to Penland and our artists, and help us celebrate craft together all across the country.

As a viewing party host you will get first access to the cynosures made by sculptor Christina Shmigel (see page 6). To sign up as a viewing party host, contact Ciara at auction@penland.org or 828-765-2354 ext. 1209.

*Instructors, students, studios—the creativity that blossoms in this environment is what this auction supports. Pictured here is print instructor Thomas Lucas with the students in his 2018 summer workshop.*

## Cynosures

*cynosure (noun): a center of attraction; something that strongly draws attention by its brilliance, interest, etc.*

**Christina Shmigel**
*Penland Water Towers*
Steel, paint, colored pencil, metal foil
18¼ x 7¾ x 7¾ inches each
Price: $395 each

Christina Shmigel has made more than fifty metal sculptures—with many variations—inspired by the wooden water tower in the center of the Penland campus. These were originally intended as centerpieces for the tables under the auction tent. As there will be no tent this year, we have photographed all of them and will make them available for sale through other means (see details next page).

The Penland water tower dates back to the school's early days, when its wooden tank was a functioning part of the water system. After it fell out of use, it also fell into disrepair. Even in that state, however, the old tank served as a hideout for generations of Penland students. In 2009, the beloved old structure was restored with a new tank. It stands, as Christina says, as a symbol of place and community—two things that are integral to Penland. Here is Christina's story about her water towers.

> It started with a party. In the summer of 2007, with the Penland water tower as our leitmotif, architect Abie Harris and I co-taught a workshop called *The Poetics of Placemaking*. A survey of the Penland community done in preparation for Abie's 1999 campus master plan had revealed the water tower to be the most universally loved of the school's structures.
>
> It's hard to picture now but at that time the water tower was all alone in "the back of beyond" on campus. And in those days, when the water tower was derelict, many a happy private hour was spent within. So we threw it a party.
>
> For invitations, I made cardboard structures, roughly based on the water tower's silhouette, for the Pines tables. It was a fine party, immortalized by Robin Dreyer's photo—now a favorite Penland postcard—of the water tower emanating pink light.
>
> The party could have been the tower's last hurrah; with restoration costs estimated in the tens of thousands, repair seemed unlikely. And then, seemingly overnight, a mysterious band of gents arrived and built a new tank on the old tower (for less money than expected). New studios sprang up around it, and now it stands watch over auction festivities, among other things.
>
> The water tower's cardboard counterpart, on the other hand, languished in my studio for twelve years. Until, suddenly, a light bulb moment: Auction! Party! Centerpieces! Water towers serve as markers of place and community. We come and go from Penland, returning always to find it unchanged in how it restores us and gives us joy. The kinship we feel with all those who have shared in its generosity and creativity extends our sense of connection outwards.
>
> May these Penland water towers be markers for the symbolic place that Penland holds for each of us and remind us of the great gift of this community in our lives.

***To Purchase***

If it is safe to have gatherings, anyone who hosts a viewing party may select and purchase a water tower for their party. To sign up as a viewing party host, contact Ciara at auction@penland.org or 828-765-2354 ext. 1209. Water tower purchases must be made by July 23 to allow for delivery by August 7.

Water towers that are not purchased for viewing parties will be available online during the virtual cocktail party on Friday, August 7.

## Fund-A-Need

*Fund-A-Need invites your direct support during the auction for important and timely needs on the Penland campus.*

*Our studios are meant to bring people together, but we need to make some changes to keep our creative community safe.*

## New Community Needs

If we've learned anything this year, it's the value of being adaptable and open to new routines, needs, and ways of working together. After canceling three seasons of workshop programming because of safety concerns, it's become clear that we need to adapt Penland's close-knit, hands-on, community-centered structure to the new climate brought on by the pandemic.

Don't get us wrong: we stand behind our immersive workshop model as the most effective way we know to share skills, inspire creativity, and build meaningful community. That's why we're focusing our Fund-A-Need efforts this year on new equipment that will allow us to resume running our workshops and serving our community of artists, students, and instructors. Please help us in this effort to create a slightly more distant—but still vibrant—Penland experience.

As we envision what a workshop session might look like next year, we have identified three areas where updates to our tools and infrastructure will go a long way toward establishing a safe and creative environment for all.

**Managing Our Studios**

Time in a Penland studio is intense, focused, challenging, and sometimes revelatory. It's based on an open and generous sharing of information—but this sharing goes hand in hand with sharing tools and space. To facilitate a more physically distant studio environment, we will need to have enough hand tools for every student, establish new sanitizing stations, and install camera equipment that can broadcast the up-close details of instructor demos.

**Nourishing Creativity**

If the studios are the creative heart of the Penland experience, then surely The Pines is its communal heart. Our dining hall is where students, instructors, residents, and staff gather together three times each day for a meal and a mental recharge. It's where studio boundaries slip away, stories get swapped, and friendships deepen. We know time here wouldn't feel fully Penland without these shared mealtimes. With some modifications—including new no-touch faucets, drink dispensers, and other utilities; plexiglass customizations to the food bars; and a remodel of the dish room to allow for more space and ventilation—we can maintain both this special atmosphere and the safety of our community.

**Promoting Togetherness**

Penland is about connection—to ourselves, to our ideas and ingenuity, and to each other. Maintaining this connection is vital to the Penland experience and to our broader school community. Now more than ever, we want to facilitate as many gatherings and casual opportunities for togetherness as possible. This will mean creating more areas—primarily outdoors—where people can gather safely to eat and socialize. We will need to purchase supplies like outdoor heaters and vinyl curtains to make these spaces more comfortable in colder seasons, as well as equipment like a large outdoor screen and projector to make slides and movie screenings possible in the open air.

With your help, we can use this quieter time at Penland to make many small, smart changes that will significantly increase the safety of our programs. Please raise your virtual paddle and contribute generously to help us get our workshops running again and get artists back in our studios!

**Budget**

Studios: $61,000
- tools for individual use ($35,000)
- sanitizing stations ($4,000)
- camera equipment ($22,000)

Dining Hall: $9,500
- no-touch doors and utilities ($3,500)
- food bar modifications ($1,500)
- dish room remodel ($4,500)

Outdoors: $29,500
- additional gathering areas ($15,500)
- cold-season modifications ($6,000)
- outdoor projector and screen ($8,000)

Total: $100,000

*Thank you so much for supporting our efforts to safely resume our workshop programs.*

## Featured Artist: Tara Locklear

Lot 516, Tara Locklear, *Graduated Golden Teardrop Collet*
Hand-carved, recycled, broken skateboards, oxidized sterling silver
20 x 8 x ½ inches

We're thrilled to feature the dynamic and inventive work of metalsmith Tara Locklear. Tara's pieces are marked by their bold colors and graphic visual rhythms—and, of course, the broken, recycled skateboards she uses as her signature material.

"I am inspired by industrial and social culture materials but driven by my love affair with color," Tara explains. In her work, color and texture go deeper than the aesthetics of the surface. "They create a playful visual language...they are emotional connection points from the material to the viewer."

This piece, a sinuous necklace of wooden teardrops in shades of teal, black, red, and yellow, is made extra special by the splashes of metallic gold that fleck its surface—a rare feature on found skate decks. It's a prime example of "everyday jewelry," the playful, powerful, individual, and always eye-catching work that is Tara's forte.

Learn more about Tara and her work in a short video at penland.org/auction.

## Featured Artist: Dan Neville

Lot 511, Dan Neville, *Footing Box*
Forged, formed, and fabricated steel, enamel paint
9 x 5 x 17 inches

Dan Neville brings a deep knowledge of steel—both its material properties and its place in the American landscape—to his forged and fabricated pieces. A keen eye for detail will serve you well when looking at Dan's steel vessels. "I use the vessel or box form to build a visual essay over the surface of an object," he says.

In *Footing Box,* his piece for this year's auction, each plane is rich with texture—some of it created by generating heat scale—and the intentional marks of the making process. These patterns are subtle where the steel is unadorned, bold where their contours are highlighted with white enamel, and always balanced by the elegant lines of the box's many edges. "I'm excited about creating divisions, zones, and layers and the challenge of making all the parts come together," Dan says.

Learn more about Dan and his work in a short video at penland.org/auction.

## Featured Artist: Annie Evelyn

Lot 505, Annie Evelyn, *Golden Windsor Flower Chair*
Ash, glass vials, fresh flowers, faux gold leaf
40 x 32 x 30 inches

Furniture maker, Crafting the Future co-founder, and former Penland resident artist Annie Evelyn uses furniture, and especially chairs, as familiar, interactive forms to spark laughter and surprise in those around her. Her goal, she says, is to "draw in as many people as I can and create joyful experiences."

Annie's piece for this year's auction starts with the angled legs, stretchers, and shaped seat that mark the traditional Windsor chair form. But from there, the piece veers decidedly towards bright, freehearted, and fun. Each of the independently curving slats is topped with a single fresh flower in its own vial of water (to add aroma, Annie notes!). And then there's the gold leaf that adorns every visible surface of the chair, catching the light and highlighting each curve. Like all of Annie's chairs, this piece is meant to be experienced through use, not merely admired from a distance. Have a seat!

Learn more about Annie and her work in a short video at penland.org/auction.

## Core Fellows

**The Penland Core Fellowship** is a two-year work-study fellowship that offers emerging artists the opportunity to explore artistic interests and career possibilities in a supportive artistic community.

Core fellows are energetic, bright lights who soak up everything and bring something truly special to the Penland community. These artists fully engage with Penland by taking workshops, working in their own studios, and performing integral jobs for the school.

As part of this year's online auction, the Penland Gallery will feature work by the core fellows in a special exhibition at penland.org/gallery from August 1–15. You can also learn more about the core fellows by watching a series of short videos about them, which are available at penland.org/auction.

**Sarina Angell** came to Penland from Baltimore, Maryland, where she worked fabricating multi-layer insulation blankets for aerospace applications. Recently, she received a BFA in fibers from the Maryland Institute College of Art with concentrations in experimental fashion and sustainability and social practices. She has volunteered at Penland's Annual Benefit Auction since she was ten and is excited to now be back at Penland as a core fellow. While continuing to explore narrative through her ongoing performative garment and sculptural works, she hopes to expand into new methods and media during her time at Penland.

**Molly Bernstein** is a potter from Cape May, New Jersey. She has studied ceramics in different capacities at the Kyoei-Gama Ceramics School in Tokoname, Japan and The Chautauqua Institution in upstate New York, and she received a BFA from The University of the Arts in Philadelphia. She makes coil-formed vessels that emphasize volume and highlight the materiality of clay. Molly believes handmade objects serve as a portal of connection to help bring us together.

**Mia Kaplan,** from Durham, North Carolina, works primarily in jewelry and metalsmithing. She is a graduate of Earlham College in Richmond, Indiana, where she obtained a BA in studio art. Two experiences that have shaped Mia as an artist were internships at Liberty Arts Sculpture Studio & Foundry in Durham and Brooklyn Metal Works in New York City. She has most recently shown work at the Whitewater Valley Art Competition at Indiana University East and at Five Points Gallery in Torrington, Connecticut.

**Maria Fernanda Nuñez** is a Colombian-born artist. She spent her formative years in Bogotá, where she studied photography at the Zone Five School of Film and Photography. In 2011 she moved to the United States to pursue a BFA in sculpture at the California College of the Arts. She has been a resident intern at the Headlands Center for the Arts in California and received a VSC/Windgate Artist Fellowship at the Vermont Studio Center. She was a Bex Frankel Fellow recipient at the Oregon Institute for Creative Research, where she recently completed a Graduate Certificate in Critical Theory and Creative Research. Although her interests are interdisciplinary, much of her work is sculpture-based, using a wide range of materials and focusing on themes of hybridity and liminality.

**SaraBeth Post** holds a BFA in glass from the University of Louisville, KY. She has been focusing her time at Penland on learning metalsmithing and furthering her glassmaking skills. SaraBeth has interests in memory, nostalgia, and emotion. Her studies in jewelry and sculpture have helped her formulate color palettes and textures that offer a gateway into a more luminous world. She recently received a Regional Artist Project Grant through NCArts and Toe River Arts Council and exhibited her work in Time and *Time Again: Glassworks by Kit Paulson and SaraBeth Post* at Western Carolina University's Bardo Arts Center.

**Tony Santoyo** is a painter, papermaker, and ceramicist from St. Paul, Minnesota. He received his BA in studio arts with minors in sociology and anthropology from the University of Minnesota in 2018. Tony is a Mexican-American who comes from immigrant parents and draws from this experience his own identity and environment, his place in the world, his sense of belonging and acceptance. He explores overlapping layers, geometric forms, and compositions using an intuitive process that contrasts decoration and abstraction. Much influenced by his Mexican culture, he overlays his experiences using color and shape. Defined by living between and within two cultures, Tony aims to build a sense of pride in his work by sharing a comfort with the duality of his identity.

*Portraits by James Henkel.*

**Erica Schuetz** grew up in Baltimore, Maryland and received her BA in English at St. Mary's College of Maryland. Before moving to Penland, she lived in Washington, D.C. for a decade, working as an adult educator in a social services organization serving immigrants. Still passionate about social service work but feeling a strong pull to hone her creative practice, Erica moved to Penland in 2019 to participate in the core fellowship. Fascinated by nature, language, and the minds and behavior of human beings and other animals, Erica works in wood, textiles, and 2D media to create playful, tactile objects. Going forward, she hopes to discover ways to merge her artistic practice with her commitment to working for social justice.

**Hannah Mitsu Shimabukuro** was born and raised in Hawaii. They earned a Bachelor of Arts degree in studio art from Yale University in 2013 and upon completion of their degree worked as the printmaking studio technician for the University of Tennessee School of Art in Knoxville. They graduated from the Professional Crafts Fiber Program at Haywood Community College in Clyde, North Carolina. Mitsu has shown work at Tiger Strikes Asteroid Gallery in Philadelphia as well as the CICA Museum in Gimpo-si, Korea. They have also completed residencies at the KKV Grafik Studio in Malmö, Sweden and the Studios at MASS MoCA. As a core fellow Mitsu looks forward to exploring new media such as wood and glass while continuing to work in textiles and installation.

**Scott "Scooter" Vander Veen** is an interdisciplinary artist. His approach to art-making is omnivorous in its methods and uses materials such as paper, crayons, clay, latex, canvas, twist-ties, glue, grommets, plaster, rubber drain plugs, misappropriated text, purloined photographs, paint, zippers, and silver. Scott has a BA from Bard College in New York where he also worked as a muralist, studio intern, and studio assistant at the Freehand Hotel, Dieu Donne Papermill, and Jeffrey Gill Studio respectively.

## Resident Artists

**Penland Resident Artists** are full-time artists who spend three years living and working in the school's community. The program is designed for artists who are at some pivotal moment in their career. The residency is an opportunity for them to test ideas and make choices that will have a lasting effect on their work and their lives. Resident artists may use the time to develop their studio practice, to work out the practicalities of making a living, to push technical and conceptual boundaries, or to explore entirely new directions in their work.

Work by each of Penland's resident artists is featured in a special section of this year's silent auction and in a Penland Gallery exhibition presented at penland.org/gallery August 1–15. You can watch a short video about the resident artists at penland.org/auction.

**Eleanor Annand** has spent the last three years exploring the intersections of art, design, and craft. Her highly introspective studio practice, combined with fifteen years of experience in the fields of graphic design and letterpress, provides her with multiple vantage points in approaching this exploration. Before her Penland residency, Eleanor was the creative director for 7 Ton Design and Letterpress Company in Asheville, NC. 7 Ton Co. specialized in well-crafted design solutions, impeccably printed pieces, and one-of-a-kind handmade goods. Over the past ten years, her work has been shown regionally, nationally, and internationally.

**Nate Cotterman** is known for using traditional Venetian glassblowing techniques in modern interpretations of glass objects. His line of barware, lighting, & home decor is both subtle and powerful. His simple forms highlight the natural beauty of the material. Nate graduated from the Cleveland Institute of Art with a BFA in glass. He has worked as a gaffer for some of today's top designers and makers. He is a sought-after instructor in the field, having demonstrated across the US at institutions such as the University of Montana, Cleveland Institute of Art, Pittsburgh Glass Center, and Pilchuck School of Glass. Nate Cotterman Glass is made up of Nate Cotterman, maker, designer, CFO, and his wife, Antonia Campanelli, marketing, design and sales.

**Jason Hartsoe** grew up in North Carolina in a home full of pots made by his grandfathers and their fathers before them. After receiving a BA in English from Belmont College in NC, Jason chose to pursue a ceramic education by apprenticing with master potters; he learned as an assistant at Winchcombe Pottery (England), with Dan Finnegan (Virginia), and as an apprentice with Michael Hunt and Naomi Dalglish near Penland. Jason's work reflects these influences and experiences and has continued to evolve during short residencies in Star, NC; Shigaraki, Japan; and Cortona, Italy. During his Penland residency, Jason is building a wheel that will allow him to explore larger forms, establishing his own studio for the first time, developing his voice as a maker, and seeking an audience and market for his work.

**Andrew Meers** was born in Kyongsangbuk-do, South Korea, and grew up in the Boston area after being adopted by American parents. Andrew attended Massachusetts College of Art and Design, where he received his BFA, and went on to attend Southern Illinois University Carbondale where he received his MFA. Andrew earned his Journeyman Smith rating from the American Bladesmithing Society in 2013. In 2015, he earned his Master Smith rating, also receiving the B.R. Hughes Award, which is awarded for the best piece submitted by a Master Smith applicant. Andrew has also been a resident artist at the Metal Museum in Memphis.

**Kit Paulson**'s interest in glass started in the hot shop and led her to earn a BFA at Alfred University. She spent some years assisting other glass artists and developing a production line of functional glass. Though her love for the material persisted, she began to feel disillusioned with what she was making. At that time, she discovered flameworking and began to shift her process and intention to include time-based work incorporating glass. With this new direction, Kit completed an MFA at Southern Illinois University Carbondale. Kit's current work uses ornament and intricate, time-intensive constructions as a way to collect and tell stories. During her residency, Kit is building a flameworking studio to support her new creative direction as she seeks balance between making meaningful work and supporting her career as an artist.

**Matt Repsher**'s exposure to art, design, and ceramics started early, learning from his father about making pots. Matt earned his BFA in ceramics from Penn State and then went on to receive his MFA from Indiana University in 2003. He has worked for Santa Fe Clay as the studio director and taught ceramics at Indiana University and the University of New Mexico. He was a resident at Pocosin Arts in 2015.

**Laura Wood**'s work has been exhibited in galleries and spaces throughout the United States and can be found in the permanent collections at the Gregg Museum of Art and Design at North Carolina State University and The Racine Art Museum in Racine, Wisconsin. Laura was the founding voice of the annual ECU Symposium (2010) and is a co-founder of Jewelry Edition (2013), a creative project aimed at facilitating the growth of jewelry artists. She was a speaker at the Yuma Arts Symposium 2016. Her work has been published in *500 Paper Objects* (Lark), *Behind the Brooch* (Shiffer), *American Craft* (2012), and *Metalsmith* (2014). She earned a BFA from the University of Georgia and an MFA in metal design from East Carolina University.

*Penland resident artists outside The Barns studios.*

## Our Grateful Thanks Go to the Following:

**Generous Artists**
In an unprecedented year here at Penland, we are truly thankful for the generous spirit of our artists who have donated 177 beautiful works of art.

**Volunteers**
Even though we've gone virtual, there's still work to be done on the ground. Our dedicated volunteers are always at the ready to lend a hand to Penland.

**Auction Hosts**
Setting off on a new adventure with us, one of our favorite auctioneers, Jesse Miller, will bring his charm to the streaming live auction. He'll be joined by core fellow SaraBeth Post; we couldn't ask for anything more, unless it's a higher bid!! And this event would not be complete without Corey Pemberton, who will host our Friday night virtual cocktail party.

**Featured Artists**
Thank you to Annie Evelyn, Dan Neville, and Tara Locklear for their wonderful art and for working with us on promotional and educational material.

**Mug Making**
Kimberly Michelle Shelton with Dirt Dobber Wares out of Atlanta, Georgia met the challenges of the spring and summer to complete gorgeous handmade mugs for your coffee and tea pleasure. She was assisted by Amanda Ann Palmer from Hartland, Vermont.

**Photographer 2.0**
Cheers to David Ramsey, who went the extra mile this year, making detail shots and video to help bring these beautiful works of art to life.

**Videographer**
Our own services manager, Wes Stitt, shot and edited videos about the core fellows and resident artists, bringing style and finesse to the project.

**The Communications Team**
Sarah Parkinson never fails to delight as she produces interesting and informative content for our auction e-newsletters, social media, and more. Robin Dreyer manages this catalog's many moving parts along with countless other auction tasks. And designer (and Penland resident artist) Eleanor Annand makes all our printed materials beautiful.

**Tech Team**

As we transitioned to a virtual event, Mark Boyd, Amanda Rhodes, and Leah Buchanan took digital matters into their own hands, relentlessly testing equipment, software, hardware, and live streaming to bring Penland to you. Playing important supporting roles are Patrick Beggs, Marie Fornaro, Randy Hinson, Lindsey Jones, Nancy Lowe, Ciara Ruffino, Catherine Russell, Amanda Simons, Rachel Smith, Kate Webb.

**Penland's Amazing Staff**

Thank you to our creative and talented staff for hanging in there and steadily moving toward the day when we can welcome students and instructors back.

Alena Applerose, Kirk Banner, Heron Bassett, Daniel T. Beck, Matilda Bliss, Mark Boyd, Grady Byrd, Katy Briggs, Leah Buchanan, Irvin Carsten, Tom Condon, Courtney Dodd, Day Dotson, Robin Dreyer, Katherine Elkins, Susan Feagin, Leslie Fleckenstein, Derek Freeman, Nick Fruin, Anna Gardner, Joan Glynn, Aspen Golann, Kathryn Gremley, Mia Hall, Leila Hamdan, Ian Henderson, Morgan Hill, Lynne Hobaica, Amanda Hollifield, Bill Jackson, Gary Jobe, Lindsay Jones, Stacey Lane, Adam Leestma, Cami Leisk, Sarah Rose Lejeune, Casara Logan, Nancy Lowe, Kevin Mackoul, Nadia Massoud, Jack Mauch, Susan McDaniel, Abigail McKinney, Rachel Meginnes, Chad Mohr, Keith Moir, Matt Murray, Leslie Noell, Sarah Parkinson, Susan Pendley, Meg Peterson, Marianna Popp, John T. Renick III, Amanda Rhodes, Donald Roberts, Ciara Ruffino, Lisa Rose, Amanda Simons, Grayson Sloan, Rachel Smith, David Sommer, Yolanda Sommer, Wes Stitt, Crystal Thomas, Sarita Westrup; our core fellows: Sarina Angell, Molly Bernstein, Mia Kaplan, Maria Fernanda Nuñez, SaraBeth Post, Tony Santoyo, Erica Schuetz, Hannah Mitsu Shimabukuro, Scott Vander Veen.

A special thanks to Alena Applerose and Ciara Ruffino for joining the auction team this summer—we couldn't have done it without you! And another to our Pines crew—Alena Applerose, Kurt Banner, Day Dotson, Bill Jackson, Chad Mohr, Keith Moir, John Renick, and honorary member Martha Peiser—who crafted a lovely meal of their favorite recipes that can be accompanied by delicious signature cocktails created by Courtney Dodd and Nick Fruin.

## Catalog Credits

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# Important Information for Buyers: Please Read the Following Conditions of Sale Carefully.

## General Rules

Regarding both the live and silent auctions, Penland School assumes no risk, liability, or responsibility for the authenticity, quality, or value of the items. Estimates of values and descriptions have been made based on information provided by the artists. Everything is sold "as is" and is subject to the conditions and restrictions stipulated in the catalog.

## Bidder Numbers

If you would like to bid separately from other household members, please request a separate bidder number by emailing auction@penland.org or call 828-765-2354 ext 1209.

## Silent Auctions

Silent Auction sections will open for bidding at 3:00 PM ET on Saturday, August 1. Bidding starts below retail value, and there will be a "Buy Now" option. You may also set a maximum bid that will enter successive bids automatically; you will receive text and e-mail notification if you are outbid. Silent auction sections will close on Friday, August 7.

## Silent Auction Closing Schedule:

6:00 PM: Section One closes
6:05 PM: Section Two closes
6:10 PM: Section Three closes
6:15 PM: Resident Artists Section closes

## Streaming Live Auction

The livestream, hosted by Jesse Miller, will be on YouTube Live. The livestream link will be sent to you by e-mail and posted on penland.org/auction. Bidding in the live auction will take place on the online bidding platform, just like the silent auctions. There will be a delay between the time you place your bid through the online bidding site and the live streaming video feed. If you are actively bidding, please pay attention to the bidding platform. When an item is about to close, a timer will appear.

## Payment

Ticket purchases may be paid for with cash, personal checks, Visa, Mastercard, Discover or American Express. Art purchases require a credit card to participate in online bidding. You may save your card when you purchase tickets or contact us with a different card by e-mailing auction@penland.org or calling 828-765-2354, ext 1209. All sales are final. Credit cards on file will be charged 1-2 business days after the event.

As a registered 501(c)(3) charitable organization, Penland is permitted one event per year without charging sales tax. The annual benefit auction serves as that event; as such, North Carolina sales tax is not charged on art purchases made during the duration of the event. Successful bidders are purchasers of items of value. As such, the bids are not tax-deductible

except in the amount by which the purchase price exceeds the item's fair market value. The amount paid above value, if any, will be printed on your invoice. Please keep invoices for your records and consult with your tax advisor for tax advice.

## Pick-Up

Items sold will be available by appointment for pick up if you are a local resident or plan to be in the area. Please contact Grayson Sloan at devassociate@penland.org or 828-765-2354, ext 1204 to make arrangements.

## Shipping

Shipping fees are in addition to art purchases. Purchased items will be shipped unless you make an appointment for pick-up or the item's fragility, size, or weight dictates special care. We will contact you if special care is needed.

You will receive an email confirming your purchases with a link to the shipping form. Penland staff will contact you to approve shipping costs exceeding $100. If you have questions about shipping, please contact Grayson Sloan at devassociate@penland.org or 828-765-2354, ext 1204.

Items will be shipped via UPS ground, FedEx, or USPS and will be insured for the purchase price. Please allow three to eight weeks for packing and delivery. Crated items may require additional time for packing and delivery.

**Items marked "$$$ shipping"** may incur higher shipping costs due to high insurance values, weight, or oversize packaging requirements. **Items marked "Crate + shipping"** may require crating and freight delivery. The minimum cost of a crate is $150 plus the cost of freight delivery service.

Shipping charges will include the carrier costs, insurance, packing materials, and a $25 handling fee for each item shipped.

## Absentee Bids

We are not offering absentee bidding for the silent auction sections; however, we can offer technical support if you need help setting bids. Bid assistance for the streaming live auction is limited. Please contact bidding@penland.org with questions.

## Technical Support

Support will be available if you need help navigating the online bidding platform. We are not able to help with connectivity issues; those will need to be addressed with your internet provider prior to bidding. Please test the devices you plan to use for bidding and watching the live stream during the preview week. Hours and contact information for support will be shared on penland.org/auction when the preview opens.

*Auction mug makers Kimberly Michelle Shelton and Amanda Ann Palmer.*
*Their beautiful commemorative mugs were included with the "party pack" ticket option.*

*Silent Auction* | ONE

**101 James Henkel**
*Addendum in Blue*
Archival pigment print
22 x 17 inches
Retail value: $1,200

**102 Jason Bige Burnett and Courtney Martin**
*Platter: Kissing Cocks*
Woodfired stoneware, glaze, screenprinted slip
14½ x 9 x 2½ inches
Retail value: $250

*This collaboration stems from a sweet friendship between Courtney and Jason. Courtney created the platter, Jason applied the imagery, and then Courtney glazed and fired it in her wood kiln.*

**103 Ashley Buchanan**
*Gradient Folded Collar 02*
Brass, oxidized sterling silver, powder coat
18 inches long
Retail value: $760

*This neckpiece was cut, formed, assembled, and powder-coated in a gradient color palette to create one continuous shape that can be worn in multiple orientations and admired from any angle.*

**104 Chance Coalter**
*Kissing Stool*
Bubinga
8½ x 17 x 8 inches
Retail value: $250

*This stool is solid bubinga, made using a stack-laminating technique known as brick-laying.*

**105 Jun Lee**
#MONKEYPOP
Stone lithography
18 x 28 inches
Retail value: $480

*In stone lithography you draw or paint on the surface of a limestone slab with grease crayons or tusche and then acid-etch the images and print with oil-based ink. Edition of 18.*

**106 James Viste**
*Leon? Kylix 72-33*
Steel, patina
3 x 25 x 13 inches
Retail value: $1,200

*This is part of a series of pieces based on the traditional Greek kylix, produced with the technical limitations of using only scrap sheet steel with riveted connections.*

**107 Jean W. McLaughlin**
*Little Switzerland Forest in Fog*
Lithography
12¾ x 16 inches
Retail value: $750

*My first stone lithograph, created in a 2019 summer class at Penland.*

**108 Alice Ballard**
*Lean On Me (leaf forms)*
White earthenware, terra sigillata, liner glaze
6 x 6 x 6½ inches each
Retail value: $395

*These were completed in the Age of the Coronavirus. It is a time that has taught us that we need one another and we must prop each other up.*

**109 Jean Buescher Bartlett**
*Multiple Discriminants*
Handmade decorated papers, bookcloth, collage
6 x 4 x ¾ inches
Retail value: $300

*Collage is visual poetry. It references the process of constructing life one act at a time. Layering enables things to collide with one another as they do in the world and in our minds.*

**110 Joseph S. Cavalieri**
*Love Addiction*
Hand-painted, kiln-fired enamels
on glass, LED lights
8½ x 2 x 14½ inches
Retail value: $800

*This work is from a series of arched stained glass light boxes illustrating twenty-first century dependencies: in this case, love.*

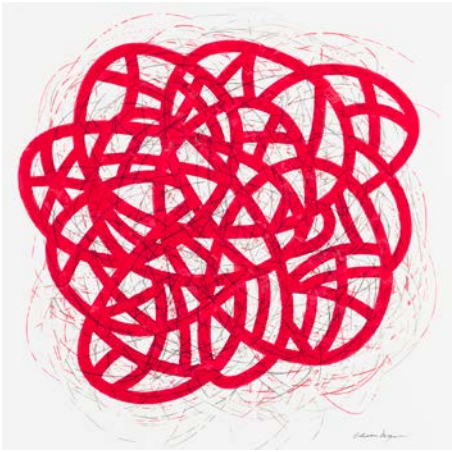
**111 Ronan Kyle Peterson**
*Staring Into The Slipstream*
Red earthenware, layered slips,
terra sigilattas, glazes
4 x 16 x 16 inches
Retail value: $300

**112 Ann B. Coddington**
*Untitled*
Twined linen, rock
3 x 8 x 3 inches
Retail value: $350

*The gradual binding of the rock with the linen represents a meditation on the ordinary river rock as it delineates the volume and shape of the vessel. In this way, it is a vessel already full.*

**113 Clarence Morgan**
*Zelda*
Color lithograph
16 x 16 inches
Retail value: $535

*This piece was printed by Zac Adams-Bliss and Cole Rogers at Highpoint Editions, Minneapolis. Opportunities to collaborate with a master printer have allowed me to experiment and take risks in ways not possible with painting.*



**114 Boris Bally**
*D.P.W. Brooch: Blue ThermoVit Square*
Upcycled, prismatic traffic sign; thermodynamic vitrification, swaged, Humanufactured®
2⅛ x 2⅛ x ½ inches
Retail value: $300

*While experimenting with discarded traffic signs, I noticed several signs at the scrap yard that had been cut with a torch. The glass had melted beautifully into the plastic finish, creating a rich organic surface. These brooches represent my initial attempts to harness the beauty in these discarded signs.*

**115 Joe Pintz**
*Very Large Jar*
White earthenware, slip, glaze
17 x 11 inches
Retail value: $450

**116 Brian Boggs**
*Sculpted Fan Back Chair*
Wood, upholstery
42 x 24 x 27 inches
Retail value: $4,500
Crate + shipping

*Each of the back slats in this hand-sculpted chair glides smoothly into the lower rail following the natural shape of the human form. This chair won a 2017 GOOD DESIGN Award!*

**117 Yaffa Todd and Jeff Todd**
*Lighthouse*
Hot glass, color overlay,
torch-worked imagery
3⅛ x 1⅞ inches
Retail value: $600

*This is one of our Nature Weights, depicting a North Carolina lighthouse keeping people safe.*

**118 Jay Burnham-Kidwell**
*Striped-Ass Golden-Eyed Frog Spoon*
Hot-forged sterling silver,
copper/silver mokume-gane
13 x 2 x ¾ inches
Retail value: $625

*Seemed like a good title to affix to this piece.*

**119 Laura Jean McLaughlin**
*Schlumpy Funk*
Porcelain, slips, glazes
26 x 12 x 12 inches
Retail value: $1,800

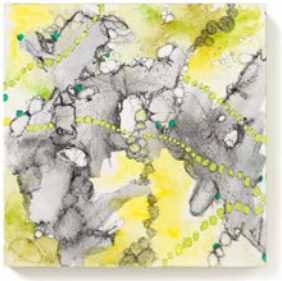
*This piece was created by relying on my subconscious to guide the building process and the carved imagery.*

**120 Richard Margolis**
*Walking Toward Casa Christina*
Waxed gelatin silver print
24 x 20 inches
Retail value: $1,850

**121 Joshua Kuensting**
*Walled Serving Bowl with Salt Cellar*
High-iron stoneware
4 x 12 inches
Retail value: $150

**122 Morgan Hill**
*Daily Awakening*
Carved poplar, ink, resin, mirror
46 x 30 x 2½ inches
Retail value: $1,850
Crate + shipping
Photo not available at press time; see online listing.

*This piece is intended to create a present moment each day to promote change within. Use the mirror to invoke self-reflection within the joy and despair of the world in which you stand.*



**123 Sondra Dorn**
*Imaginary Topography*
Watercolor, water-soluble graphite, pencil, acrylic paints and mediums on cradled birch panels
10 x 10 inches each
Retail value: $650 for pair

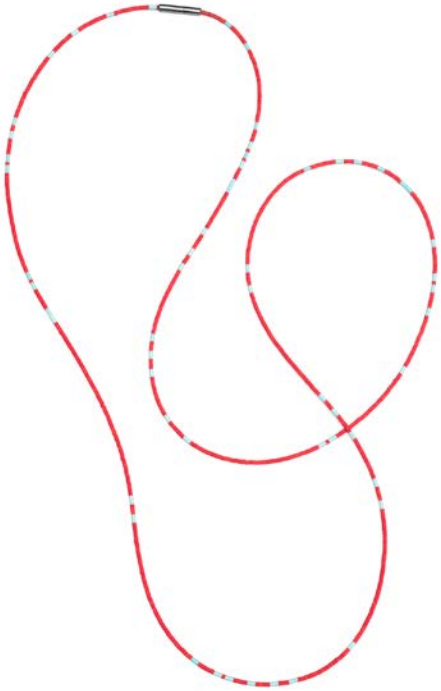
*I am continuing my exploration of landscape observation and abstraction with new materials.*

**124 Jason Schneider**
*Stamped Pattern*
Corrugated cardboard
18 x 2 inches
Retail value: $1,200

*This is a new series of wall-hung works exploring geometric patterns in corrugated cardboard. The rhombus pattern is repeated to create dimensionality and change your experience of surface and shadows as you move across the work.*

**125 Cynthia Bringle**
*Birthday Bowl*
Stoneware
18 x 18 x 8 inches
Retail value: $1,200

*For a number of years I have made a birthday bowl from a twenty-five-pound bag of clay. This is my bowl from 2019 when I turned 80.*

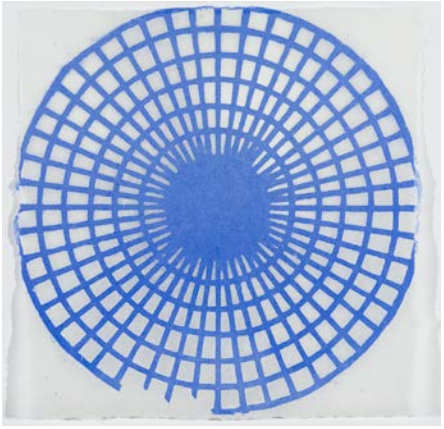


**126 Julia Turner**
*Annika Necklace*
Japanese glass delica beads, Czech glass beads, stainless steel cable, oxidized sterling silver magnetic clasp
42 inches long
Retail value: $160

*This necklace creates a bold, graceful line when worn. The magnetic clasp opens and closes easily for maximum versatility. The necklace can be worn long or wrapped two or three times for different effects.*

**127 Leigh Suggs**
*Current*
Handmade abaca and cotton paper
16 x 16 inches
Retail value: $2,100

*This piece was created during the 2020 winter residency.*



**128 Rob Levin**
*Clear Frosted Still Life #3*
Glass
17 x 12½ x 7½ inches
Retail value: $2,500

*The approaches I use are eclectic and personal at the same time; sort of a blend of Late Venetian and Early Neurotic.*

**129 Stormie Burns**
*Correlation Vases*
Colored porcelain, matte glaze
set: 7¾ x 10½ x 4 inches
Retail value: $320

**130 Ron Meyers**
*Yunomi*
Earthenware
3¾ x 6 inches
Retail value: $150

*Wheel-thrown earthenware, underglazes, transparent glaze, fired to 2120 degrees.*

**131 Mica Mead and Colin Sutherland (Woolly Press)**
*Woolly Press Box Set*
Risograph-printed booklets
Largest: 11 x 8 inches
Retail value: $200

*The risograph is a digital duplication process invented in the late twentieth century. In recent years the technology has been adopted by artists and designers for its unique and appealing aesthetic. This is a collection of artist books and comics created and/or published by Woolly Press.*

**132 Jackson Martin**
*Nature or Nurture*
Cedar, maple, magnets, hardware
24 x 20 x 4 inches
Retail value: $500

*These two forms are exact half-scale and quarter-scale replicas of a traditional wooden pallet. The title, combinations of wood species, and magnetic connections all suggest the age-old philosophical debate of nature versus nurture.*

**133 Lynn Batchelder**
*Chiseled Ring*
Chiseled and fabricated sterling silver
1½ x 1½ x 1 inches; size 7
Retail value: $750

**134 Hillary Waters Fayle**
*Above Earth, Below Sky, Mandala I*
Cyanotype on paper
55 x 31½ inches
Retail value: $3,000
$$$ Shipping

*Mandala print made from backyard plants*

**135 Tom Jaszczak**
*Teapot*
Soda-fired red earthenware
8 x 8 x 8 inches
Retail value: $220

**136 Edwina Bringle**
*Sky Garden*
Vitreograph
27 x 21 inches
Retail value: $1,330

*This print was created at the Harvey Littleton studio using his method of glass-plate printmaking.*

**137 Andrew Hayes**
*Canyons and Clouds*
Fabricated steel, paint
9 x 6 x 9½ inches
Retail value: $2,300

*While making our way through these strange times, my thoughts have wandered toward the canyons and skies of my childhood in the deserts of Arizona.*

**138 Anna Johnson**
*Tourmalinated Bloom Earrings*
Tourmalinated quartz, 18K gold over silver
2¼ x ½ x ⅛ inches
Retail value: $388

**139 Robert Johnson**
*Jordan Lake Pond*
Watercolor, pencil
11 x 7½ inches
Retail value: $510

**140 Lisa Pedolsky**
*Long Bowl*
Earthenware, multiple glazes
5 x 18 x 8½ inches
Retail value: $500

*This is one in a series exploring the concept of de-emphasizing the functional while bringing sculptural and decorative aspects to the forefront.*

**141 Courtney Dodd and Nickolaus Fruin (Shaker and Salt)**
*Nick and Nora Cocktail Set*
Blown glass, custom grey color
mixer: 8½ x 3½ x 3¼ inches;
cups: 5 x 2¾ inches
Retail value: $320

*Recommended cocktail: Negroni. 3 ounces dry gin, 2 ounces Campari, 2 ounces sweet vermouth. Stir in mixer with ice, strain into Nick and Nora glasses. Garnish with a twist of orange. Enjoy with a friend.*

**142 Sean O'Connell**
*Vase*
Stoneware, slip, glaze,
underglaze, reduction fired
14½ x 10 x 6 inches
Retail value: $600

*This piece is part of a new body of work inspired by numerous art forms including Korean Buncheong ceramics, Japanese and Chinese calligraphic traditions, Modernist Ab-Ex painting, and the rich history of early American stoneware.*

**143 Catherine White**
*Dust Boat*
Woodfired stoneware, granite dust, natural ash glaze
7¼ x 19¼ x 5½ inches
Retail value: $300

*I mix and match in intuitive ways to get to the ideas that simmer in my head. I am looking to find ways of incorporating wild materials on the surface of my work, and for this piece I pressed a layer of granite dust onto the exterior to create a glaze-like surface.*

**144 Rachel Meginnes**
*Sky's the Limit*
Handwoven paper, inkjet prints, cotton, linen
32 x 12 x ½ inches
Retail value: $1,575

*In a seminar I led for the Penland core fellows, the group gave me five obstructions for making a new piece. They were to use humor, to use a digital process, to base the work on the phrase "between a rock and hard place," to use text, and to work within a narrative. I received the thumbs up from the core group, saying that I successfully completed the challenge!*

**145 Jason Christian**
*Penland Parasol*
Glass
16 x 16 x 14 inches
Retail value: $3,500

**146 Tom Reardon and Kathleen Doyle**
*Night Sky Pendant*
Argentium silver, 18K yellow gold, enamel
2 x 1¼ x ¼ inches; chain: 20 inches
Retail value: $800

*The framed landscape is made through lost-wax casting, the mountains are hammered, and the night sky is fine silver with enamel.*

**147 Frank Hamrick**
*Sketchbook*
Handmade cotton rag paper, linen thread, book board. Relief-printed cover art with added watercolor pigments by Jim Sherraden
10 x 10 x 1 inches
Retail value: $250

*The color scheme and size of this book were created to respectfully present, and not compete with, the cover art provided by my friend Jim Sherraden.*

**148 Bob Trotman**
*Untitled*
Papier mâche, sepia, polyurethane, aluminum, wood
5 x 10 x 3½ inches
Retail value: $400

**149 Robin Dreyer**
*Halfpipe*
Toned gelatin silver print
10 x 10 inches
Retail value: $300

*I do know that wrecked buildings are a well-worn photographic cliché. But when this barn that had been slowly collapsing on Penland Road began to approximate the shape of a skateboarder's halfpipe, I could no longer resist.*

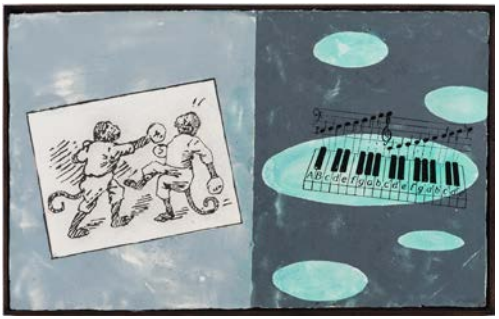
*Silent Auction* | TWO

**201 Richard Burkett**
*Teapot*
Soda-fired white stoneware
8 x 6 x 7 inches
Retail value: $300

*I've been soda and salt firing for almost 50 years now. I still love it.*

**202 Georgia L. Deal**
*Sucker Punched*
Screenprint and pulp monoprint on handmade paper with flocking
24 x 38½ inches
Retail value: $2,000

*This piece reflects my interest in combining printmaking and papermaking. Flocking gives a more textural dimension to the work.*



**203 Dail Dixon**
*Birds of Penland Series #27*
*Penland Places: Rosie's Trail/Rosie's Path*
Birdhouse: white oak; bird: stoneware, terra sigillata, mica sourced from Spruce Pine stream bed; bird made by Rosie Midyette
14¼ x 6¼ x 6½ inches
Retail value: $1,150

*The piece refers to Rosie's Trail on the Penland campus and Rosie's path as a ceramic artist.*

**204 Hiroko Yamada**
*Mokume-Gane Ring*
Titanium, 18K gold/shakudo mokume-gane
1 x 1 x ¼ inches, size 9½
Retail value: $1,250

*This ring presents mokume-gane, a traditional Japanese metal technique, inlaid in titanium.*

**205 Amy Putansu**
*Roaring Spout*
Handwoven fibers, photographic print with dye
42 x 40 inches
Retail value: $2,600
$$$ Shipping

*I am a textile artist who makes paintings. I use dyeing and stitching on handwoven cloth to make compositions that reference seascape, wave energy, and atmospheric qualities.*

**206 Elizabeth Ellenwood**
*Collection #29*
*Date: 6_1_2019*
*Location: East Beach, Watch Hill, RI*
*Latitude: 41.310713*
*Longitude: -71.848121*
Archival pigment print
5½ x 5½ inches
Retail value: $400

*This image is from my plastic and sediment collection series where I catalog, by locality, specimens gathered on my beach walks. My goal is to draw attention to the small plastic fragments that exist in our waters and are degrading ecosystems that are vital for a healthy planet.*

**207 Courtney Martin**
*Serving Tray*
Woodfired North Carolina clay
1½ x 15¼ x 4½ x inches
Retail value: $150

*This serving tray is handbuilt using slabs and coils. I used a variety of resists to create the pattern, and then I fired it to cone 11 in my wood kiln.*

**208 Valerie Beck**
*Postcard from Hawaii*
Blown and sandcarved glass
13 x 3 inches
Retail value: $500

*This is my goodbye to North Carolina and hello to Hawaii.*



**209 Anat Shiftan**
*Still Life in Celadon*
Porcelain
16 x 16 x 16 inches
Retail value: $3,000

*This piece, from my ongoing* Still Life *series, was made during a 2019 residency at Archie Bray.*

**210 David Harper Clemons**
*Yellow Moon on Waves*
Sterling silver, citrine
1¾ inches diameter
Retail value: $400

**211 Jim Sherraden**
*Temari*
Woodcut, watercolor, paper
5 x 5 inches
Retail value: $155

*The temari gift ball was created by the Chinese and popularized by the Japanese, using old kimono thread with a "gift" inside the core. Simple and colorful, it translates well into a woodcut.*



**212 Elizabeth Brim**
*Eye to Eye*
Forged and painted steel
one snake: 1 x 20½ x 4½ inches;
other snake: 1 x 23 x 2 inches
Retail value: $1,750

**213 Matt Kelleher**
*Muni Muni Jar*
Wheelthrown, wood-fired stoneware
6½ x 6½ x 5 inches
Retail value: $200

**214 Pinkney Herbert**
*East River Series 9*
Oil, digital print on paper
12¾ x 16 inches
Retail value: $900

*This painting was inspired by watching nighttime traffic on the East River from Long Island City looking toward midtown Manhattan*

**215 Ann Hawthorne**
*Horseshoe Falls near Granite Harbor, Antarctica*
Archival pigment print
15 x 10 inches
Retail value: $575

**216 Ché Rhodes**
*Untitled*
Glass, steel, rope
sphere: 10½ inches diameter;
rope ball: 4½ inches diameter;
rope: 33 feet
Retail value: $3,300

*The blown glass buoy was made using the reticello technique.*

**217 Holly Walker**
*Palette: Golden*
Terracotta, slips, glazes
14½ x 8½ x 2¼ inches
Retail value: $350

*This piece can be enjoyed tabletop or hung like a painting.*



**218 Katherine Bernstein**
*Interior with Dogs*
Linocut print
18 x 18 inches
Retail value: $225

**219 Boyd Sugiki and Lisa Zerkowitz (Two Tone Studios)**
*Dessert Stand*
Handblown glass
12 x 6 x 6 inches
Retail value: $400

**220 Christina Boy**
*Pink Bench*
Bleached red oak, multifilament polypropylene rope
18 x 32 x 16 inches
Retail value: $2,400
Crate + shipping

*The wood for this bench was harvested from James Madison's Montpelier. The seat is woven in the traditional Danish cord weave using a nontraditional material.*

**221 Maia Leppo**
*Black Hearts*
Steel, enamel
18 x ½ inches
Retail value: $1,000

*This work was created while teaching at Penland last fall. It was made for a show called* The Lonely Hearts Club *that took place during New York Jewelry Week.*

**222 Gabrielle Fox**
*Fondelle by Ed McClanahan*
Re-bound book, hand-dyed leather,
Swarovski crystals,
cloth-covered box, gold tooling
9½ x 7 x 1½ inches
Retail value: $2,500

*Ed's poignant coming of age tale is laced with humor reflected in the binding's design.*

**223 Sandra L. Sell**
*Graceful Poise*
Cherry
17 x 5 x 4½ inches
Retail value: $1,800

**224 Jeana Eve Klein**
*Perfect*
Handcut appliqué, sequins, beads,
recycled fabric
18 x 34 inches
Retail value: $800

*As I was getting ready for the day one morning, my daughter asked me: "Why do you always have to be so perfect?" She didn't mean it as a compliment, and I didn't take it as one.*

**225 Justin Rothshank**
*Swamp Jug*
Stamped, soda-fired earthenware; refired with decals
13 x 7 x 7 inches
Retail value: $225

**226 Daniel Garver**
*Yellow Vase*
Slipcast ceramic
15 x 5 x 5 inches
Retail value: $400

**227 Melissa Weiss**
*Handbuilt Bowl*
Stoneware
7½ x 16 inches
Retail value: $600

*I make one-of-a-kind pots from a wild clay I dig on my land in Arkansas.*

**228 Ben Dory**
*Pink Pendant*
Stainless steel, sequins, nylon, silicone
4 x 1 x ¾ inches; 24 inches long
Retail value: $1,000

**229 Tommie Rush**
*Yellow Daffodil*
Acid-etched blown glass
13 x 5½ x 5½ inches
Retail value: $1,000

**230 Rachel K. Garceau**
*Whorl #4*
Porcelain
30 x 10 x 4½ inches
Retail value: $1,200

*Based on the form of a pinecone scale, this piece is a portion of an ongoing exploration of evolution and interconnection.*

**231 Abie Harris**
*Painting*
Acrylic on canvas
24 x 18 x 1 inches
Retail value: $600

*This piece was inspired by a clay studio demo during a Penland winter residency.*

**232 Paul Messink**
*Lake Champlain*
Enameled and kiln-formed glass
10 x 15 x 2½ inches
Retail value: $4,900
$$$ Shipping

*This piece was made from 20 layers of enameled glass. Each layer holds a part of the image. When all layers were complete, the glass was stacked in a kiln and fired to nearly 1500° F. This piece comes with a metal stand.*

**233 Rachel Kedinger**
*Picking Apples*
Silver, steel, glass enamel
8 x 7 x 7 inches
Retail value: $750

*This basket was inspired by a traditional apple-gathering basket. The pieces were enameled using a pattern often seen on antique enamelware. The parts were assembled using silver wire as staples and a handle. I had a blast exploring and making this form!*

**234 Yolanda Sánchez**
*Awake Awhile*
Oil on canvas
52 x 42 x 2 inches
Retail value: $9,000
$$$ Shipping

*This painting is from a series taking its name from the Wallace Stevens poem,* Final Soliloquy of the Interior Paramour. *There is no one-to-one relationship between painting and poetry, but simply a desire to reflect Stevens's notion of relationship in a general sense. The poem is a beacon of light and hope, of those things that are good in the world.*

**235 Dan Mirer**
*K-Pot*
Glass; blown, coldworked, and reblown
13 x 5 x 5 inches
Retail value: $800

**236 Steve Miller**
*The Breather*
Paper; poem by Billy Collins, painting by Dana Moore
11 x 17 inches
Retail value: $150

*A first-edition print of a dramatic poem by Billy Collins accompanied by a digitally reproduced painting by Dana Moore. The text was letterpress printed by Steve Miller and John Horn. Edition of 55; signed by Billy Collins.*

**237 Barbara McFadyen**
*Firenze Demi-Parure*
pendant: fine silver, 24K keum-boo on 18K/stainless steel bimetal, 18k plated chain; earrings: fine silver with 24K on 18K/stainless steel bimetal, 18K bars and ear wires
pendant: 1½ x ⅞ x ⅛ inches; earrings: 1½ x 1 x ⅛ inches
Retail value: $1,200

*I recently spent a semester teaching in Tuscany. The richness of the Renaissance inspired my design investigations in juxtaposing complex pattern, color, and patina.*

**238 Stanley Mace Andersen**
*Scored Rim Platter*
Maiolica
2 x 17 inches
Retail value: $400

**239 Naomi Dalglish and Michael Hunt (Bandana Pottery)**
*Triple-Sectioned Vase*
Wood-fired local clay, white slip, clear glaze; resist and iron wash
9 x 8 x 3½ inches
Retail value: $190

**240 Mi-Sook Hur**
*Blue Moon (brooch)*
Vitreous enamel on copper,
china paint, sterling silver,
stainless steel pin
1¾ x 2½ x ⅜ inches
Retail value: $1,450

**241 Béatrice Coron**
*Senses*
Hand-cut Tyvek; poem by Mick Stern
7 x 6 inches closed; 7 x 48 inches open
Retail value: $1,200

**242 Akemi Nakano Cohn**
*Memory of Marigold #2*
Silk, natural dyes,
Japanese rice paper
53 x 35 inches
Retail value: $1,200
*This piece was made using Katazome (rice paste resist printing technique), natural dyes (madder, apple, marigold, cutch, cochineal, osage), and hand-cut rice paper.*

**243 Billy Renkl**

*June 8, 1850: the grass is growing apace*
Collage with cyanotype on toned paper
14 x 10 inches
Retail value: $600

*This is from a series of works that were responses to journal entries by Henry David Thoreau. In this case, the entry reads: "Here it is the eighth of June and the grass is growing apace. Not till June can the grass be said to be waving in the fields. When the frogs dream, and the grass waves, and the buttercups toss their heads, and the heat disposes to bathe in the ponds and streams, then is summer begun." Included is a copy of the book of the entire series.*

**244 C. James Meyer**

*Espresso/Cappuccino Spoon*
Sterling silver, 18K gold
4¼ x 1½ x ⅜ inches
Retail value: $795

*I was inspired to redefine the spoon after spending time abroad drinking a lot of coffee.*

**245 Wyatt Severs**

*1912*
Red oak, cherry, maple, wax, Danish oil
5¼ x 19⅛ x 15¾ inches
Retail value: $1,200

*This piece was turned, carved, and sandblasted.*

**246 George Bowes**
*Folded Vase: Grit and Glitz*
Reduction fired cone-10 stoneware, slip, glazes; thrown and altered
8½ x 5½ inches
Retail value: $400

**247 Jennifer Bueno and Thor Bueno**
*Small Reverie*
Silvered blown glass
16 x 24 x 3½ inches
Retail value: $3,750

*This piece was inspired by soap bubbles with their infinitely shifting rainbow surfaces. The subtle colors playfully fade and reflect upon each other, creating their own chromatic mix.*

**248 Alida Fish**
*Poke*
Archival pigment transfer photograph on oxidized aluminum
24 x 20 inches
Retail value: $2,900

*Poke weed can be a pest, but its formal beauty and flashy colors make it a star worthy of an admiring portrait.*

**249 Dan Price**
*Garden Caddy*
Powder-coated steel, leather
12 x 6 x 8 inches
Retail value: $400
Photo not available at press time;
see online listing.

*This garden caddy is a handy place to keep your gardening tools organized and ready to go. Removable, fast-draining trays make clean-up easy.*

*Silent Auction* | THREE

**301 William "Billy" Bernstein**
*Couple*
Blown glass, 22K gold leaf
7 x 5½ x 5 inches
Retail value: $1,400

**302 Melissa Wagner-Lawler**
*On Fragile Land*
Relief and letterpress printing on Rives paper
4½ x 5 inches closed
Retail value: $250

*This artist book uses a fishbone fold structure from* The Art of the Fold *by Hedi Kyle and Ulla Warchol and is a response to my previous artist book titled* In the Event of Moon Disaster. *It shows the perspective of moon landing deniers. Edition of 30.*

**303 Steve Loucks**
*Combo Bowl on Cones*
White stoneware
7 x 16 x 10 inches
Retail value: $225

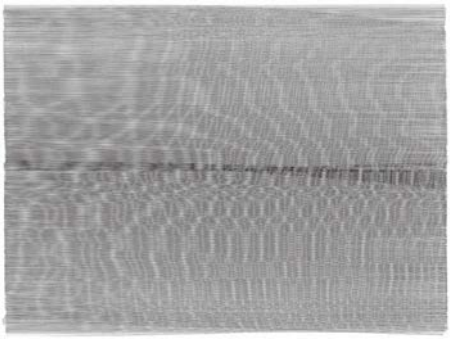
*This piece was made in sections, assembled, and embellished. It was glazed in multiple layers and raw ash and fired to cone 10 in reduction.*

**304 Marlene True**
*Ten Rings True*
Repurposed steel,
handcrafted sterling silver chain
4½ x ¼ inches; chain: 26 inches
Retail value: $550

*With an incredible collection of bottle caps from around the world, I enjoy the design challenge of combining and cold-connecting them to create jewelry. I also melt scrap silver to create handcrafted chains and other parts.*

**305 Janet Taylor**
*Autumnal Vine*
Handwoven fabric; printed with vat-dye discharge, embellished with French knots
58 x 16 x 3 inches
Retail value: $1,095

*My pieces are inspired by the trees and leaves and vines surrounding me in my home in the Blue Ridge Mountains.*



**306 Eileen Wallace**
*Where the Air is Thick #9*
Letterpress print from lead type
17 x 23 inches
Retail value: $250

*The prints in this series attempt to evoke landscapes, broad horizons, and plowed fields. With this work, I am using traditional letterpress hairline on 2pt lead rule, but I am not using it for its intended purpose of printing ruled paper or creating borders. I am able to bend and manipulate it to make glitchy, moiré patterns that create optical vibrations on the page. Each print is unique and the possible variations are limitless.*

**307 Thomas Campbell**
*Panel No. I*
Blackened steel
23¾ x 11¾ x 2 inches
Retail value: $1,850

**308 Rick Beck**
*Penland Sunset/*
*Blue Seated Figure*
Cast and carved glass
12 x 20 x 3¾ inches
Retail value: $4,500
$$$ Shipping

**309 Rostislav Eismont**
*Teapot*
Woodfired stoneware, shino
7 x 5½ x 6½ inches
Retail value: $225

**310 Nick DeFord**
*Caul (Good Husband)*
Hand-sewn beadwork on found photograph
13½ x 10½ inches framed
Retail value: $400

**311 Julia Woodman**
*Woven Silver Spatula*
Sterling, glass bead by
Barbara Becker Simon
16 x 4½ x 1½ inches
Retail value: $2,600

*The three-dimensional tessellated handle creates the illusion of woven silver stripes of metal. The piece is actually made of squares formed into spheres and fitted together like a puzzle. Voila! A WOVEN SILVER HANDLE!*

**312 Susan Feagin**
*Collage Catch-All Vessel*
Soda-fired stoneware,
screenprinted underglaze and
colored slip
10½ x 10½ x 8 inches
Retail value: $400

**313 Aimee Joyaux**
*Time's Up*
Letterpress and monoprint on paper
32 x 26½ inches, framed
Retail value: $325

**314 Sean Donlon**
*Into the Sunshine*
Flameworked glass
10½ x 10½ x 4 inches
Retail value: $3,000

*Reflecting light off of each other and playing with their environment, these teapots, in every viewing angle, become their own story.*

**315 Jenny Mendes**
*Blue Cloak*
Clay, underglaze, glaze, terra sigillata
1½ x 12½ inches
Retail value: $800

*"…I was given the taste of what is wonderful in taste. Like milk opening in the chest, gates open. I am clothed in a blue cloak, woven from six directions, with images flowing smoothly through the robe: a thousand different colors, yellow jasmine, wild iris. The green paths of the garden, the beautiful faces on the street, I consist of this beauty—essential essence, rose oil, tarry balsam, vital essence, I am the thinking nectar of flowers."—Bahauddin Walad*

**316 Sandy Blain**
*Multi-Spouted Flower Vessel*
Handbuilt stoneware, glazes
6 x 5½ x 6 inches
Retail value: $175

*The surface markings are from found objects pressed in the clay. After bisque firing, multiple glazes were poured, brushed, and sprayed, creating overlapping areas of subtle color change.*

**317 Kenny Pieper**
*Teal Splash*
Blown glass
24 x 11 x 11 inches
Retail value: $2,050

*In 1580, Venetian painter Paolo Veronese painted* The Annunciation. *In one corner is a small, clear vase, full-bodied with a flared lip, a ball in the middle, and a flared foot. In 1921 the Venini factory on the island of Murano started to reproduce that vase. It is still made today, and has become a common traditional design. This is my take on the Veronese vase.*

**318 Jeannine Marchand**
*Folds CXL*
Clay, wood
16½ x 10½ x 5 inches
Retail value: $2,800

**319 Terry Davis**
*Penland Meadow*
Pastel
7 x 11 inches
Retail value: $250

*This pastel was done after I returned to Penland for the Core Student Retreat. I photographed the meadow one morning as it was shrouded in fog and mist. It brings back memories of my time there as a core student.*

**320 Cat Bates**
*Sister Link Bracelet*
Sand-cast sterling silver, hand spun, and spliced polyester
2 x 2½ x ½ inches
Retail value: $315

*The sand-cast closures are inspired by forged anchor chains. I spun the rope from recycled waxed polyester threads, then used an extended back splice to create a braided effect. The cord is waterproof, and, because it is pigmented not dyed, it will fade to a subtle off-white/pale grey with wear.*

**321 Jun Lee**
*Suit Me Up*
Stone lithography
29 x 19 inches
Retail value: $480

*In stone lithography you draw or paint on the surface of a limestone slab with grease crayons or tusche then acid etch the images and print with oil-based ink. Edition of 20.*

**322 Paul McCoy**
*Stoneware Platter*
Reduction-fired stoneware
1½ x 17 x 17 inches
Retail value: $250

*This is a wheelthrown platter made for shared meals and moments of reflection.*

**323 Jane Wells Harrison**
*Grid I*
Paper, ink, varnish on wood
8 x 8 x 2 inches
Retail value: $400

*This piece is part of a series exploring the grid with paper collage.*

**324 Neal Rantoul**
*Mannequin #13*
Archival pigment print
32 x 32 inches
Retail value: $1,800
$$$ Shipping

*This is from a 2018 project photographing mannequins.*

**325 Alaina Mahoney**
*Mullein #10*
Steel
19 x 17¼ x 4¾ inches
Retail value: $800

*The mullein plants I reference grow from the site of a torn-down factory outlet building in Brockton, Massachusetts. I use the blacksmithing process to connect these human-made plants to their industrial roots.*

**326 Winnie Owens-Hart**
*Clay Vessel-P.*
Clay, luster; smoked
4¼ x 4⅝ x 4⅝ inches
Retail value: $225

**327 Jamie Karolich**
*Structure I & II*
Ink, Japanese handmade paper
12 x 16 inches
Retail value: $150

**328 Sarah Rachel Brown**
*Double Incline Set Pendant*
Opaque glass, sterling silver, patina
pendant: 1½ x 3 inches;
chain: 19½ inches
Retail value: $875

*Fabricated from a single sheet of silver, this pendant holds two pieces of glass coveted because of their incomplete nature.*

**329 Junichiro Baba**
*The Memory of Shadows*
Glass, concrete
5 x 16 x 16 inches
Retail value: $1,800
$$$ Shipping

*My work is like a single dot on a plain canvas. If you feel the purity, then it works.*

**330 Erin Keane**
*Canopy*
Photograph, encaustic beeswax
9¼ x 9¼ x 2½ inches
Retail value: $225

*During a summer hike, my camera looked up at the lush canopy of trees, capturing the motion of my walking, along with overlapping shadows of leaves and windows of sky.*

**331 Gertrude Graham Smith**
*Ruffle Bowl*
Wheelthrown porcelain;
soda-fired to cone 10
6½ x 10½ inches
Retail value: $300

**332 Bill Hall**
*Big Space B*
Aquatint etching with acrylic
hand coloring
16 x 32½ inches
Retail value: $1,700

**333 Lisa Colby**
*Double Leaf Link Chain*
Sterling silver
40 inches total length
Retail value: $600

*Making multiple parts and engineering them all together to make chain is one of my favorite things to do. I also love the challenge of creating something that can be worn multiple ways. This piece can be worn doubled, long, or clasped at the center.*

**334 Paul Andrew Wandless**
*Stone Carver*
Linocut print on Kitakata paper
16 x 16 inches
Retail value: $395

*As an artist, the time spent in my studio working on a piece is what I truly enjoy the most. The finished work is a manifestation of my creative journey, philosophical musings, and aesthetic concerns, all brought to life for others to engage with. This image is a stone carver beginning a new sculpture.*

**335 David Eichelberger**
*Wall Platters: Io*
Clay
19 x 24 x 2 inches
Retail value: $1,200

*The red line joins this pair of wall-hung platters and continues in both directions. This pair is a part of an ongoing body of work, all connected by this same element—wherever they may be in the world.*

**336 Terry Gess**
*Blue Twig Floor Lamp*
Stoneware, lamp components
66 inches tall; shade:
20 inches diameter
Retail value: $400
Crate + shipping

*I've recently begun working with table and floor lamps—an entirely new direction for me that's filled with possibilities.*

**337 Elizabeth Alexander**
*Patton Norwall Lemur Green*
Wallpaper, cast paper,
mat board, glue
50 x 32 x 6 inches
Retail value: $4,000
$$$ Shipping

*This piece was constructed during the quarantine using scraps of wallpaper. The ubiquitous notion of the American home as a symbol for status, power, and security has led me to examine my own relationship with home and consider the complicated aspects of this space for our secret emotional lives, especially during this time of isolation and sheltering in place.*

**338 Vicki Essig**
*Journey*
Handwoven silk,
brass, horsehair,
book, hydrangea
4 x 23 x 4 inches
Retail value: $900

**339 Charity Hall**
*Green Buprestid Beetle*
Copper, enamel, silver, brass,
stainless steel
2¾ x 1½ x ¾ inches
Retail value: $375

**340 Andrea Dezsö and Steve Miller**
*A Mountain Speaks*
Various papers
8½ x 8½ inches
Retail value: $250

*This is nine print collaborations between artist Andrea Dezsö and letterpress printer Steve Miller created when they were both teaching at Penland. The prints are enclosed in a letterpress-printed sleeve.*

**341 Jaydan Moore**
*Specimen #23*
Found silver-plated platters
18 x 24 x 3 inches
Retail value: $3,000

**342 Kenneth Baskin**
*Tension* from the *Artifact* series
Soda-fired stoneware
13 x 23 x 9 inches
Retail value: $2,400

**343 Ken Carder**
*Abstraction #4* from the
*Optical Canvas* series
Blown and flat glass
22 x 13 x ½ inches
Retail value: $1,600

**344 Carmen Grier**
*Autumn Deep*
Oil and cold wax on
stretched canvas
20 x 20 x 1½ inches
Retail value: $600

*Nature has always been my mentor. I am inspired by its intriguing shapes, textures, and lines as well as its ability to evoke a memory of place in the most non-objective ways. These abstract qualities have long informed my textile work and now they come to call in my current involvement with oil paint and cold wax medium on canvas and panel.*

**345 Jessi Moore**
*Cloud Containers*
Blown and coldworked glass
Largest: 6 x 4 x 4 inches
Retail value: $390

**346 Jamie Bennett**
*Janus Brooch 5*
Enamel, silver, copper
1¾ x 1¾ x ¼ inches
Retail value: $3,000

*This piece is part of a series named for the Roman god Janus who had two faces, one facing forward, one facing back. Janus had the ability to look to the past to anticipate the future.*

**347 Brooke Rothshank**
*Studio Time*
Watercolor, paper
11 x 11 x 1 inches
Retail value: $325

*This piece is a series of miniature paintings mounted in a frame.*

**348 Tim Tate**
*Shadow Nation*
Cast polyvitro, video
9 x 18 x 1 inches
Retail value: $3,500
$$$ Shipping

*Who is looking at whom? This piece speaks to our feeling of always being under surveillance. Is it a bad thing? Or are cameras everywhere to keep us secure? Or maybe it's your lover peeking in :)*

**349 Warren MacKenzie**
*Double Lip Bowl*
Stoneware
10 x 10 x 3 inches
Retail value: $250

**350 Mia Hall**
*Cuban Leaf*
Basswood, poplar, found object
28½ x 7 x 4 inches
Retail value: $1,000
*Note: Two views of the same piece are shown here.*

**351 Emily Rogstad**
*Bouquet Earrings*
Oxidized sterling silver, druzy
4 x 2 inches each
Retail value: $425

*Silent Auction* | RESIDENT ARTISTS

**401 Laura Wood**
*Space Between Brooch, White+Yellow*
Enamel on copper, sterling silver
3 x 3 x ¼ inches
Retail value: $550

**402 Nate Cotterman**
*Cube Series, Gold*
Blown glass, 24K gold leaf
decanter: 11 x 3½ x 3½ inches
Retail value: $405

*The* Gold *series is an elevated version of my* Cube *series. It uses 24K, double-thick gold leaf to complement and enhance the experience of fine spirits. Each glass comes with a solid-glass cube fused inside. Store in your freezer and use to cool your favorite beverage without dilution. The glasses are paired here with a* Gold Cube *decanter.*

**403 Jason Hartsoe**
*Serving Tray*
Woodfired stoneware
4 x 23 x 8 inches
Retail value: $350

**404 Andrew Meers**
*Moth Folder*
Steel, shakudo, silver
½ x 5 x ¼ inches
Retail value: $2,800

*This is a folding knife depicting moths in flight.*

**405 Kit Paulson**
*Pink Wing Glasses*
Flameworked borosilicate glass
3 x 8 x 8 inches
Retail value: $2,200

**406 Eleanor Annand**
*Gather*
Letterpress-printed and die-cut cotton paper
19½ x 19½ inches
Retail value: $1,000

**407 Matt Repsher**
*Plate*
Wheelthrown red clay with color slip inlay
2 x 14½ inches
Retail value: $1,450

**408 Nate Cotterman**
*Incision Bottles: Tre Strati*
Blown glass
taller bottle: 18 x 5 inches
shorter bottle: 12 x 11 inches
Retail value: $1,600

*The* Incision *bottles and vases are created using a "stuffed cup" technique. A cup is blown, cooled, cut, brought back up to temperature and reformed into each shape.*

*Live Auction*

**501 Dan Finnegan**
*Lauren (lidded jar)*
Wood-fired, salt-glazed stoneware
7 x 5 x 5 inches
Retail value: $350

**502 Biba Schutz**
*Wired by Many*
Steel, sterling silver, bronze, copper
4 x 4 x 1¾ inches
Retail value: $1,200

*This is part of a series of brooches and necklaces that are about the relationships and illusions of space, weight, and tension. The steel allows tension and weightlessness while the dark metal defines movement and form.*

**503 Deb Stoner**
*Tulip and Hellebore*
Archival pigment print, stained maple frame
26 x 20 x 2 inches
Retail value: $1,150

*From the series* A Year in the Willamette Valley, *a still life photograph from early spring, when tulips and hellebores are among the earliest blooms. Edition of 12.*

**504 Alex Bernstein**
*Gold Reach*
Cast and cut glass
19 x 8 x 3 inches
Retail value: $8,200
$$$ Shipping

**505 Annie Evelyn**
*Golden Windsor Flower Chair*
Ash, glass vials, fresh flowers, faux gold leaf
40 x 32 x 30 inches
Retail value: $3,900
Crate + shipping

**506 Margaret Couch Cogswell**
*Huckelberry Friends*
Papier mâche, acrylic paint, ink, graphite
dog: 16 x 11 x 12 inches;
bird: 8 x 17 x 5 inches
Retail value: $1,000
$$$ Shipping

**507 Jenna Goldberg**
*Flower Jewelry Box*
Wood, paint, screenprinting
6 x 27 x 9 inches
Retail value: $2,500

*The interior patterns are original and screenprinted on wood. The outside is carved by hand.*

**508 James D. W. Cooper**
*Two Wheel Bench*
Iron, found object,
cord made of recycled material
20 x 60 x 19 inches
Retail value: $5,200
Crate + shipping

**509 Catharine Ellis**
*Indigo-Dyed Shawl*
Handwoven cotton and silk
27 x 70 inches
Retail value: $500

**510 Cristina Córdova**
*Cabeza Abierta*
Ceramic
15¾ x 13 x 9 inches
Retail value: $2,200

**511 Dan Neville**
*Footing Box*
Forged, formed, and fabricated steel, enamel paint
17 x 9 x 5 inches
Retail value: $1,200

*Heat is used to create scale on the surface of the vessel, resulting in a texture for the enamel paint to attach to. This work is about the small details found in an industrial landscape and the methods used to create a structure that will withstand time.*

**512 Anne Lemanski**
*Metaphysical Mineral: Quartz*
Archival pigment print on panel
23¾ x 16¾ x 1⅝ inches
Retail value: $900

*This is one of a series of prints inspired by the metaphysical properties attributed to minerals. Clear quartz is said to be all powerful, amplifying energy and thought! Artist's proof.*

**513 Shane Fero**
*Black Spruce and Woodpecker*
Hot and flamedrawn glass;
flameworked glass; sandblasted
and acid-etched; bottle gaffed
by Ché Rhodes
23¾ x 5 x 5 inches
Retail value: $4,500
$$$ Shipping

*The bottle was made at the University of Louisville with Ché Rhodes and cold worked by me at Penland. The stopper was made in my studio. I wanted to allude to a woodpecker in a dark spruce grove.*

**514 Cathy Adelman**
*Sex by the Letter*
Letterpress printed on
Hahnemuhle Copperplate paper
10½ x 6 x 1¼ inches closed;
18-feet wide open
Retail value: $800

*This is an accordion-folded abecedarian book in a clamshell box. Edition of 10.*

**515 Daniel Essig**
*Lift*
Mahogany, oak, mica, tin,
steel, handmade paper;
wooden ladder by Dolph Smith
39 x 31 x 4¼ inches
Retail value: $3,500
Crate + shipping

*This piece celebrates 30 years of Dolph Smith's guidance, inspiration, and friendship.*

**516 Tara Locklear**
*Graduated Golden Teardrop Collet*
Hand-carved, recycled, broken skateboards, oxidized sterling silver
20 x 8 x ½ inches
Retail value: $750

*Using recycled skateboards is a process of discovery. I never know what will be in each box I am given. It is rare to have metallics and mirrored graphics on the boards as this one does. The gem collet is a design that hearkens back to royal family necklace formats. I wanted to see how this format could look today in a new material.*

**517 Jack Mauch**
*Footed Goblets*
Formed and cast pewter
4½ x 3 x 5 inches each
Retail value: $700

**518 Eleanor Anderson**
*For Gunta*
Wool, linen, assorted fibers
72 x 57 inches
Retail value: $6,000

*This piece is inspired by the indefatigable Gunta Stölzl, whose adventurous creativity captivated many students at the Bauhaus weaving department. It uses a chunky wool weft that is wrapped with fiber accents to create vertical and horizontal shapes.*

**519 Katherine Gray**
*Opaline Candelabra*
Blown and hot-worked glass
12 x 10 x 6 x inches
Retail value: $1,200

**520 Seth Gould and Adam Whitney**
*AWSG01*
Brass, fine silver
2⅞ x 4¼ x 4¼ inches
Retail value: $1,800

*This container was raised by Adam Whitney and decorated with overlay and patinated by Seth Gould.*

## Artist Biographies

**Cathy Adelman** **514**
Penland, NC
Studio artist; Society of Bookbinders Ratchford Cup (UK), Estonian Association of Designer Bookbinders award; collections: Chicago Public Library, Musée Médard (France), Bibliothèques de la Ville de Lausanne (Switzerland); publications: *500 Handmade Books, 500 Cabinets.*

**Elizabeth Alexander** **337**
Winston Salem, NC
Studio artist; Burke Prize finalist, Massachusetts Cultural Council Fellow, Barbara Deming Memorial Grant, St. Botolph Club Foundation Fellowship; collections: Crystal Bridges Museum of American Art (AR), Mint Museum (Charlotte), Fidelity (MA, NC).

**Stanley Mace Andersen** **238**
Bakersville, NC
Studio artist; exhibitions: Clay Studio group show at NCECA 2019 (MN); collections: American Museum of Ceramic Art (CA), Kruithuis Museum (Netherlands), Cameron Art Museum (NC); former Penland resident artist.

**Eleanor Anderson** **518**
Cleveland, OH
Studio artist; Women's Studio Workshop residency (NY); teaching: Colorado College; collections: University of North Carolina-Asheville, Colorado College, Carelton College (MN); publications: American Craft; former Penland core fellow.

**Eleanor Annand** **406**
Penland, NC
Penland resident artist; Jentel Foundation residency (WY); exhibitions: Penland Gallery, Blue Spiral 1 (NC), Light Art+Design (NC), GreenHill (NC), Rebus Works (NC), Lyndon House Art Gallery (GA); collections: Cassilhaus (NC); publications: *Adventures in Letterpress;* former Penland core fellow.

**Junichiro Baba** **329**
Tokyo, Japan
Studio artist; teaching: Joshibi University of Art & Design (Tokyo), Tokyo Glass Art Institute; exhibitions: Heller Gallery (NYC), SOFA Chicago, Blue Spiral 1 (NC); collections: Mint Museum (Charlotte), North Carolina Museum of Art, Museum of American Glass (NJ); former Penland resident artist.

**Alice Ballard** **108**
Clover, SC
Studio artist; Fulbright fellowship, two South Carolina Arts Commission artist fellowships; exhibitions: Blue Spiral 1 (NC), Mint Museum (Charlotte); collections: Renwick Gallery (DC), Mint Museum, Greenville County Museum of Art (SC); publications: *100 Southern Artists.*

**Boris Bally** **114**
Providence, RI
Studio artist; exhibitions: Metal Museum (TN), Tacoma Art Museum (WA); collections: Victoria and Albert Museum (London), Museum of Arts and Design (NYC), Museum of Fine Arts Boston, Cooper Hewitt (NYC), Renwick Gallery (DC).

**Jean Buescher Bartlett** **109**
Ann Arbor, MI
Studio artist; exhibitions: Philadelphia Museum of Art Craft Show; collections: Victoria and Albert Museum (London), Brown University (RI), Scripps College (CA), Smith College (MA); publications: *500 Handmade Books, Vols. 1 and 2.*

**Kenneth Baskin** **342**
Lake Charles, LA
Associate professor, McNeese State

University (LA); exhibitions: Blue Spiral 1 (NC), Workhouse Art Center (VA), Springfield Art Museum (MO); collections: Arkansas Arts Center, Hilliard University Art Museum (LA), Yingge Ceramics Museum (Taiwan); publications: *Ceramics Monthly, 500 Ceramic Sculptures.*

**Lynn Batchelder** **133**
Stone Ridge, NY
Assistant professor, SUNY New Paltz; Art Jewelry Forum award; exhibitions: Gallery Loupe (NJ), Gallery Reinstein|Ross (NYC), Heidi Lowe Gallery (DE).

**Cat Bates** **320**
Portland, ME
Studio artist; Belvedere Fund grant (ME); residencies: Haystack Open Studio (ME), Pace House (ME); exhibitions: Maine College of Art, June Fitzpatrick Gallery (ME), Fringe Gallery (UT), North Seattle College of Art.

**Rick Beck** **308**
Spruce Pine, NC
Studio artist; exhibitions: Hidell Brooks Gallery (Charlotte), Ken Saunders Gallery (Chicago); collections: Mint Museum (Charlotte), Asheville Art Museum (NC), Columbia Museum of Art (SC), Imagine Museum (FL), Lowe Museum of Art (FL); former Penland resident artist.

**Valerie Beck** **208**
Spruce Pine, NC
Studio artist; exhibitions: Blowing Rock Art and History Museum (NC), Methodist University (NC); collections: Glasmuseum (Denmark), Mint Museum (Charlotte), University of North Carolina at Charlotte; former Penland resident artist.

**Jamie Bennett** **346**
High Falls, NY
Professor Emeritus, SUNY New Paltz; collections: Metropolitan Museum of Art (NYC), Museum of Arts and Design (NYC), Philadelphia Museum, Los Angeles County Museum of Art, Victoria and Albert Museum (London), Cooper Hewitt Museum (NYC), Smithsonian American Art Museum (DC).

**Alex Gabriel Bernstein** **504**
Asheville, NC
Studio artist; exhibitions: Traver Gallery (Seattle), SOFA Chicago, Blue Spiral 1 (NC), Habatat Galleries (MI), Morgan Contemporary Glass Gallery (Pittsburgh); collections: Corning Museum of Glass (NY), Museum of Fine Arts Boston, Philadelphia Museum of Art.

**Katherine Bernstein** **218**
Burnsville, NC
Studio artist; collections: Hokkaido Museum of Modern Art (Japan), Chrysler Museum (VA), Asheville Museum of Art (NC); publications: *Studio Potter, Masters: Blown Glass;* former Penland resident artist.

**William "Billy" Bernstein** **301**
Burnsville, NC
Studio artist; collections: Corning Museum of Glass (NY), Craft and Folk Art Museum (Los Angeles), Museum of Arts and Design (NYC); publications: *Masters of Glass;* former Penland resident artist.

**Sandy Blain** **316**
Mesa, AZ
Studio artist; director emeritus at Arrowmont (TN); Governor's Purchase Award from Arizona Commission on the Arts; exhibitions: Shemer Art Center (AZ), Phoenix Airport Museum, Northern Arizona University Art Museum, Tennessee State Museum.

**Brian Boggs** **116**
Asheville, NC
Studio artist; Good Design Award; exhibitions: Mobile Museum of Art (AL), Spalding University (KY), Kentucky Artisan Center,

Center for Furniture Craftsmanship (ME); publications: *Fine Woodworking, Home Furniture*.

**George Bowes** **246**
Galveston, TX
Professor, College of the Mainland (TX); exhibitions: Houston Center for Contemporary Craft, Toledo Museum of Art (OH); collections: Renwick Gallery (DC), Newark Museum of Art (NJ), Alfred Ceramic Art Museum (NY), Crocker Art Museum (CA), Akron Art Museum (OH), Art Gallery of Nova Scotia, Minneapolis Institute of Art.

**Christina Boy** **220**
Madison, VA
Studio artist; Furniture Society grant (NC); exhibitions: Lillstreet Art Center (Chicago), Society of Contemporary Craft (PA), Center for Art in Wood (Philadelphia), Southern Highland Craft Guild (NC), LaDiff (VA), Peninsula Fine Art Center (VA), Caldwell Arts Center (NC); former Penland core fellow.

**Elizabeth Brim** **212**
Penland, NC
Studio artist; North Carolina Arts Council grant; exhibitions: Mint Museum (Charlotte), North Carolina Museum of Art, Metal Museum (TN), Arkansas Art Center; former Penland core fellow.

**Cynthia Bringle** **125**
Penland, NC
Studio artist; Penland Outstanding Artist Educator, North Carolina Living Treasure, Memphis College of Art honorary doctorate; collections: Asheville Art Museum (NC), High Museum of Art (Atlanta), Fuller Craft Museum (MA), American Museum of Ceramic Art (CA), Smithsonian (DC); former Penland resident artist.

**Edwina Bringle** **136**
Penland, NC
Professor emerita, University of North Carolina at Charlotte; Penland Outstanding Artist Educator; collections: Mint Museum (Charlotte), North Carolina Museum of History, Greenville Museum of Art (SC), Southern Highland Craft Guild (NC); former Penland resident artist.

**Sarah Rachel Brown** **328**
Philadelphia, PA
Studio artist and podcaster; teaching: Penland, Arrowmont (TN); visiting lecturer: Tyler School of Art (Philadelphia), Virginia Commonwealth University, Humboldt State University (CA), School of the Museum of Fine Arts Boston, University of Arkansas; exhibitions: NYC Jewelry Week, Munich Jewellery Week (Germany), JV Gallery (Philadelphia); former Penland core fellow.

**Ashley Buchanan** **103**
Marietta, GA
Studio artist; American Craft Council Award of Excellence; exhibitions: Museum of Arts and Design (NYC), Racine Art Museum (WI), SOFA Chicago, Montreal Museum of Fine Arts, Norton Museum of Art (FL), Turchin Center (NC); publications: *American Craft, Metalsmith*.

**Thor and Jennifer Bueno** **247**
Penland, NC
Studio artists; teaching: Penland, Pilchuck (WA), UrbanGlass (NYC); exhibitions: Momentum Gallery (NC), Hodges Taylor Gallery (NC), Signature Gallery (Atlanta), Architectural Digest Home Show (NYC); collections: Levine Children's Hospital (NC), Mercy Hospital (NC); former Penland resident artists.

**Jason Bige Burnett** **102**
Helena, MT
Long-term resident at Archie Bray Foundation; owner of Mr Benny's Pot

Shop (online); former artist-in-residence at Arrowmont (TN); author of *Graphic Clay;* former Penland core fellow.

**Richard Burkett** **201**
San Diego, CA
Professor emeritus, San Diego State University; exhibitions: Ogden Museum (New Orleans), Schaller Gallery (MI), Melton Gallery (OK), ClayArt Center (NY), Idyllwild Arts (CA); collections: Crocker Art Museum (CA), Haan Museum (IA), DePauw University Art Museum (IN).

**Jay Burnham-Kidwell** **118**
Golden Valley, AZ
Studio artist; exhibitions: National Gallery of Art (DC), Metal Museum (TN), National Vietnam Veterans Art Museum (Chicago), Ludwig Forum for International Art (Germany); collections: Metal Museum, University of Georgia, University of Delaware; publications: *Vietnam Reflexes and Reflections.*

**Stormie Burns** **129**
Candler, NC
Studio artist; exhibitions: North Carolina Pottery Center (NC), HOW Space (NC), Queens University (NC), Charlie Cummings Gallery (FL), Medalta (Canada); publications: *Graphic Clay;* former Penland core fellow.

**Thomas Campbell** **307**
Penland, NC
Studio artist; Society of North American Goldsmiths Early Career Artist award; exhibitions: Imperial Arts Centre (NC), GreenHill (NC), Queens University of Charlotte; collections: University of Arkansas at Little Rock; former Penland core fellow.

**Ken Carder** **343**
Vilas, NC
Studio artist; Creative Glass Center of America fellowship (NJ); exhibitions: Habatat Galleries (MI), Ken Saunders Gallery (Chicago), Heller Gallery (NYC); collections: Mint Museum (Charlotte), Swarovski Glass Museum (Austria), Museum of American Glass (NJ); former Penland resident artist.

**Joseph S. Cavalieri** **110**
New York, NY
Studio artist; teaching: Corning (NY), Pilchuck (WA); exhibitions: Zabar Project at the Studios of Key West (FL), Ivy Brown Gallery (NYC); collections: Museum of Arts and Design (NYC), Italian American Museum (NYC), Leslie-Lohman Museum (NYC).

**Jason Christian** **145**
Seattle, WA
Studio artist; teaching: Penland, Pilchuck (WA), Pittsburgh Glass Center, Pratt Fine Arts Center (Seattle), UrbanGlass (NYC), Seattle Glassblowing Studio; exhibitions: Vetri (Seattle), Duncan McClellan Gallery (FL); collections: Anne Gould Hauberg (WA), Elton John.

**David Harper Clemons** **210**
Penland, NC
Studio artist; Arkansas Arts Council grant; teaching: Haystack (ME), Arrowmont (TN), University of Arkansas, Penland; exhibitions: University of Arkansas Little Rock Gallery, Center for Craft (NC), Arts and Science Museum (AR); collections: Yale Contemporary Craft (CT), Metal Museum (TN), Arkansas Art Center.

**Chance Coalter** **104**
San Diego, CA
Studio artist; teaching: Penland, Center for Furniture Craftsmanship (ME), Sturt Craft Centre (Australia), Palomar College (CA); Krenov Foundation Professional Development Award; exhibitions: Glashaus (CA), Art Furniture LAX (CA), Maloof Gallery (CA), Messler Gallery (ME).

**Ann B. Coddington** **112**
Champaign, IL
Professor, Eastern Illinois University; exhibitions: Textile Art Center (MN), *Rooted, Revived, Reinvented: Basketry in America* (traveling), Quincy Arts Center (IL), Hunterdon Art Museum (NJ); collections: Kamm Teapot Foundation (NC), Weisman Foundation (Los Angeles); publications: *500 Baskets, Baskets: Tradition and Beyond*.

**Margaret Couch Cogswell** **506**
Asheville, NC
Studio artist; exhibitions: Blue Spiral 1 (NC), Associación Cultural Ilde (Spain), Kunst:Raum Gmunden (Austria); collections: Memphis Brooks Museum of Art (TN), Chester Public Library (NY), Topeka & Shawnee County Public Library (KA); author of *Book Play;* former Penland resident artist.

**Akemi Nakano Cohn** **242**
Chicago, IL
Studio artist; teaching: School of the Art Institute of Chicago, Evanston Art Center (IL); exhibitions: Penland Gallery, Fiberart International (Pittsburgh), Museum of Arts and Design (NYC), The Bellevue Arts Museum (WA), Gallery Uesuto (Tokyo).

**Lisa Colby** **333**
Asheville, NC
Studio artist; teaching: Penland, Arrowmont (TN), Craft Alliance Center of Art and Design (MO); publications: *1000 Rings, 500 Silver Jewelry Designs*.

**James D.W. Cooper** **508**
Victoria, VA
Studio artist; American Craft Council Award of Achievement; teaching: University of Alabama Birmingham, Penland; collections: City of Greensboro (NC), Birmingham Botanical Gardens (AL), Metal Museum (TN); publications: *500 Chairs*.

**Cristina Córdova** **510**
Penland, NC
Studio artist; collections: Renwick Gallery (DC), Fuller Craft Museum (MA), Museo de Arte Contemporáneo (Puerto Rico), Museo de Arte de Ponce (Puerto Rico), Mint Museum (Charlotte), Society of Arts + Crafts (Boston), Alfred Ceramic Art Museum (NY); former Penland resident artist.

**Béatrice Coron** **241**
New York, NY
Studio artist; exhibitions: Sheffield Wood Gallery (SC), Mesa Art Center (AZ); collections: Brooklyn Museum (NYC), Davis Museum (Barcelona), Getty Museum (Los Angeles), Museum of Fine Arts Boston, Metropolitan Museum of Art (NYC), Museum of the City of New York, Musée Baron Gérard (France), National Museum of Women in the Arts (DC), National Gallery of Art (DC).

**Nate Cotterman** **402, 408**
Penland, NC
Penland resident artist; exhibitions: Architectural Digest Design Show (NYC), NY Now, Shoppe Object (NYC); teaching: Pilchuck (WA), Pittsburgh Glass Center, Cleveland Institute of Art; publications: *Made to Last, Food and Wine, Martha Stewart*.

**Naomi Dalglish and Michael Hunt** **239**
Bakersville, NC
Studio artists collaborating as Bandana Pottery; exhibitions: Blue Spiral 1 (NC), Greenwich House Pottery (NY), ClayAkar (IA), Schaller Gallery (MI), Baltimore Clayworks (MD), Northern Clay Center (MN), Wiseman Art Museum (MN); publications: *Mastering the Potter's Wheel, Mastering Hand Building, Studio Potter;* former Penland core fellow (Michael Hunt).

**Terry Davis** **319**
Valdez, NM
Studio artist and academic language therapist; exhibitions: Penland Gallery, Taos Center for the Arts (NM), Millicent Rogers Museum (NM); Stables Art Center (NM), former Penland core fellow.

**Georgia L. Deal** **202**
Asheville, NC
Professor emeritus, Corcoran College of Art & Design (DC); Yaddo fellowship (NYC), New York State Council on the Arts grant; exhibitions: Causey Contemporary (NYC); collections: Library of Congress (DC), Corcoran Gallery of Art (DC), Philadelphia Museum of Art.

**Nick DeFord** **310**
Knoxville, TN
Program director at Arrowmont (TN); Rauschenberg Residency (FL); exhibitions: East Tennessee State University, Houston Center for Contemporary Craft, Coastal Carolina University (SC); publications: *Embroider Your Life*.

**Andrea Dezsö** **340**
Amherst, MA
Professor at Hampshire College (MA); public art installations: MTA Arts for Transit (NYC), US Embassy (Romania), Borough of Manhattan Community College Fiterman Hall (NYC).

**Dail Dixon** **203**
Chapel Hill, NC
Architect; American Institute of Architecture fellow; exhibitions: North Carolina Museum of Art, Duke Museum of Art (NC), LIGHT Art+Design (NC); architect for Penland buildings including Guest House, Sleeping Cabins, Dorm 54, Pines Portico, Penland Gallery, Horner Hall renovation.

**Courtney Dodd** **141**
Bakersville, NC
Studio artist, educational programs manager at Penland; Pilchuck Emerging Artists residency (WA); exhibitions: Schack Art Center (WA), Tinnin Fine Arts Center (MO), River House Arts (OH), Glass Wheel Studio (VA); collections: Corning Museum (NY); former Penland core fellow.

**Sean Donlon** **314**
Richmond, VA
Studio artist; Virginia Museum of Fine Arts fellowship, Smithsonian New Direction Award; exhibitions: Virginia Museum of Contemporary Art, Metropolitan Gallery (TX), Washington Project for the Arts (DC), Quirk Gallery (VA); collections: Chrysler Museum (VA).

**Sondra Dorn** **123**
Weaverville, NC
Studio artist; two North Carolina Arts Council regional artist grants; exhibitions: Blue Spiral 1 (NC), William King Museum (VA), GreenHill Center (NC); former Penland core fellow and resident artist.

**Ben Dory** **228**
Little Rock, AR
Artist in residence, University of Arkansas Little Rock; exhibitions: Metal Museum (TN), Lillstreet Art Center (Chicago), Tsubame Industrial Materials Museum (Japan), Alden Dow Museum of Science and Art (MI); collections: Emprise Bank (KS), Evansville Museum (IN).

**Kathleen Doyle and Tom Reardon** **146**
Asheville, NC
Studio artists specializing in custom and made-to-order jewelry; recent project in collaboration with the Basilica of St. Lawrence (NC); exhibitions: Grovewood Village (NC), Piedmont Craftsmen (NC), Southern Highland Craft Guild (NC); former Penland resident artist (Kathleen Doyle).

**Robin Dreyer** **149**
Celo, NC
Communications manager at Penland; exhibitions: Asheville Art Museum (NC), Center for Alternative Photography (NYC), GreenHill Center (NC), Earlham College (IN), North Carolina Museum of Art; collections: Asheville Art Museum; publications: *American Craft, Maker Quarterly, WNC, Time-Life Books, Pinhole Journal*.

**David Eichelberger** **335**
Marlboro, VT
Visiting professor, Marlboro College (VT); Kohler Arts/Industry residency (WI); exhibitions: Steamboat Art Museum (CO), Blue Spiral 1 (NC), Charlie Cummings Gallery (FL), Lux Center for the Arts (NE), Turchin Center (NC), Santa Fe Clay (NM), The Clay Studio (Philadelphia), ClayAkar (IA); former Penland resident artist.

**Rostislav Eismont** **309**
Richmond, NH
Studio artist; exhibitions: Driscoll Babcock Galleries (NYC), Fitchburg Art Museum (MA), Baltimore Clayworks; collections: International Academy of Ceramics (Switzerland), Mint Museum (Charlotte), Western Colorado Center for the Arts; former Penland resident artist.

**Elizabeth Ellenwood** **206**
Pawcatuck, CT
Studio artist; Fulbright fellowship, American Scandinavian Foundation fellowship, Connecticut Sea Grant Arts Support Award, Denis Roussel Merit Award, Joan and George Cole MFA Award; collections: Danforth Museum of Art (MA), Rochester Museum of Fine Art (NY), New Hampshire Institute of Art.

**Catherine Ellis** **509**
Waynesville, NC
Studio artist; North Carolina Arts Council grant; exhibitions: Redland Art Gallery (Australia), Blue Spiral 1 (NC), Cameron Art Museum (NC), Fuller Craft Museum (MA), China National Silk Museum; author of *Woven Shibori* and co-author of *The Art and Science of Natural Dyes*.

**Daniel Essig** **515**
Penland, NC
Studio artist; exhibitions: GreenHill (NC), Whatcom Museum (WA), Memphis Brooks Museum of Art (TN), Minnesota Center for Book Arts; collections: Renwick Gallery (DC), Mint Museum (Charlotte), Vanderbilt University (TN); former Penland core fellow.

**Vicki Essig** **338**
Penland, NC
Studio artist; American Craft Exposition Best New to Show and Collectors Choice Purchase, American Craft Council Award of Excellence, Philadelphia Craft Show Best in Fibers, Washington Craft Show Collectors Choice, Piedmont Craftsmen People's Choice.

**Annie Evelyn** **505**
Penland, NC
Studio artist; John D. Mineck Furniture Fellowship, Windgate fellowship; exhibitions: Houston Center for Contemporary Craft, Magnan Metz (NYC), Ventura Lambrate (Milan), Habitat Valencia (Spain), 100% Design (Shanghai); publications: *American Craft;* former Penland resident artist.

**Hillary Waters Fayle** **134**
Richmond, VA
Studio artist and instructor at Virginia Commonwealth University; exhibitions: Albright Knox Public Arts (NY), Leigh Yawkey Woodson Art Museum (WI), Quirk Gallery (VA), Sager Braudis (MO); collections: Yasar University (Turkey), Arboretum Kalmthout (Belgium), Capital One (VA), Burchfield Penney Art Center (NY).

**Susan Feagin** **312**
Penland, NC
Studio artist and Penland clay studio coordinator; exhibitions: Turchin Center (NC), Blue Spiral 1 (NC), GreenHill (NC), North Carolina Pottery Center, Asheville Area Arts Council (NC); publications: *500 Prints on Clay, 500 Plates and Chargers;* former Penland core fellow.

**Shane Fero** **513**
Penland, NC
Studio artist; exhibitions: Mint Museum (Charlotte), Blue Spiral 1 (NC), Museum of American Glass (NJ); collections: Museum of Arts and Design (NYC), Corning Museum of Glass (NY), Glasmuseet Ebeltoft (Denmark), Museum fur Glaskunst (Germany), Niijima Contemporary Glass Museum (Japan).

**Dan Finnegan** **501**
Fredericksburg, VA
Studio artist; exhibitions: North Carolina Pottery Center, Taubman Museum (VA), LibertyTown Arts Workshop (VA); collections: East Carolina University (NC), Crocker Art Museum (CA), Rosenfield Collection (Dallas), National Bonsai and Penjing Museum (DC).

**Alida Fish** **248**
Wilmington, DE
Professor emeritus, University of the Arts (Philadelphia); exhibitions: Alan Klotz Gallery (NYC), Schmidt-Dean Gallery (Philadelphia), Musée de l'Elysée (Switzerland); collections: Philadelphia Museum of Art, Delaware Art Museum, George Eastman Museum (NY); former Penland core fellow.

**Gabrielle Fox** **222**
Cincinnati, OH
Studio artist; awards: Glasgow Cup, Norman Forgue Award, Helm Fellowship; exhibitions: North Bennet Street School (MA), St. Bride Foundation (UK); collections: Metropolitan Museum (NYC), Yale Center for British Art (CT), Bibliothèque nationale de France.

**Nickolaus Fruin** **141**
Bakersville, NC
Studio artist and Penland glass studio coordinator; teaching: Pilchuck (WA), Pittsburgh Glass Center, Corning Museum of Glass (NY); exhibitions: National Liberty Museum (PA), Turchin Center (NC), Hastings College (NE).

**Rachel K. Garceau** **230**
Atlanta, GA
Studio artist; NCECA Emerging Artist Award, National Museum of Women in the Arts Women to Watch; collections: Vendsyssel Kunstmuseum (DK), Georgia Technology Authority (GA); publications: *CAST Art and Objects;* former Penland core fellow.

**Daniel Garver** **226**
Silver City, NM
Studio artist; teaching: Penland, Southwest School of Art (TX); residencies: Houston Center for Contemporary Craft, Jentel Foundation (WY), A-Z West (CA), The Bright Angle (NC); exhibitions: *World Tapestry Now: American Tapestry Biennial* (online), Patterson-Appleton Arts Center (TX); former Penland core fellow.

**Terry Gess** **336**
Bakersville, NC
Studio artist; North Carolina Arts Council grant; exhibitions: North Carolina Pottery Center, Mason-Scharfenstein Museum of Art (GA); collections: Asheville Art Museum (NC), Mint Museum (Charlotte), Racine Art Museum (WI), Southern Illinois University Carbondale; former Penland resident artist.

**Jenna Goldberg** **507**
Providence, RI
Studio artist; teaching: Penland, Haystack

(ME), Arrowmont (TN), Anderson Ranch (CO), Rhode Island School of Design; North Carolina Arts Council fellowship; exhibitions: Gallery NAGA (Boston), Blue Spiral 1 (NC), Clark Gallery (NC); collections: Mint Museum (Charlotte), Renwick Gallery (DC), Fuller Craft Museum (MA).

**Seth Gould** **520**
Bakersville, NC
Studio artist; teaching: Penland, Haystack (ME), Center for Metal Arts (PA); North Carolina Arts Council fellowship; exhibitions: Houston Center for Contemporary Craft (TX), Blue Spiral 1 (NC); collections: Renwick Gallery (DC), Metal Museum (TN); former Penland resident artist and core fellow.

**Katherine Gray** **519**
Los Angeles, CA
Professor, California State University San Bernardino; American Craft Council fellow, Libensky-Brychtova Award; exhibitions: Toledo Museum of Art (OH), Heller Gallery (NYC); collections: Corning Museum of Art (NY), Asheville Museum of Art (NC); chief judge, *Blown Away* television series.

**Carmen Grier** **344**
Bakersville, NC
Studio artist; North Carolina Arts Council grant; exhibitions: Blue Spiral 1 (NC), GreenHill (NC), Zoller Gallery (PA), Smithsonian Craft Show (DC); collections: Mint Museum (Charlotte), The Bascom (NC), Loras College (IA); former Penland resident artist.

**Bill Hall** **332**
Arden, NC
Studio artist; former master printer at Pace Editions (NYC); exhibitions: The Curator Gallery (NYC), Aspinwall Editions (NYC), Momentum Gallery (NC).

**Charity Hall** **339**
Blacksburg, VA
Studio artist; exhibitions: Metal Museum (TN), Ohio Craft Museum (OH), Mesa Arts Center (AZ), Velvet da Vinci (San Francisco), Brooklyn Metal Works (NYC), Society of Arts + Crafts (Boston), Kohler Arts Center (WI); publications: *New Brooches, 500 Enameled Objects, Art Jewelry*.

**Mia Hall** **350**
Penland, NC
Director, Penland School of Craft; Arkansas Art Council grant; exhibitions: Blue Spiral 1 (NC), Craft in America Center (Los Angeles), Fuller Craft Museum (MA), 108 Contemporary (OK), Arkansas Art Center; collections: University of Arkansas at Little Rock, San Diego State University (CA).

**Frank Hamrick** **147**
Ruston, LA
Professor, Louisiana Tech University; Houston Center for Photography fellowship, 2020 Best In Show American Advertising Award; exhibitions: Amon Carter Museum of American Art (TX), Ogden Museum of Southern Art (New Orleans); collections: Amon Carter Museum of American Art, Art Institute of Chicago, Georgia Museum of Art.

**Abie Harris** **231**
Raleigh, NC
Architect; Paris Prize in Architecture, F. Carter Williams Gold Medal; exhibitions: North Carolina State University, Rebus Works (NC), Roundabout Art Collective (NC), Home and Planet (PA); author of the Penland campus master plan.

**Jane Wells Harrison** **323**
Lenoir, NC
Studio artist; teaching: Penland, Shakerag (TN), Pocosin Arts (NC), Arrowmont (TN), Turchin Center (NC), Caldwell Community College (NC); residencies: Vermont Studio Center, Penland Winter Residency.

**Jason Hartsoe** **403**
Penland, NC
Penland resident artist; exhibitions: "Ceramiche Nuove," La Bottega del Comune (Italy); collections: Archie Bray (MT), STARworks (NC).

**Ann Hawthorne** **215**
Burnsville, NC
Studio artist; teaching: Arrowmont (TN), Campbell Folk School (NC), University of North Carolina-Chapel Hill; multiple National Science Foundation Antarctica Writers and Artists grants; publications: *Time, Newsweek, National Geographic, Discovery Channel*.

**Andrew Hayes** **137**
Asheville, NC
Studio artist; exhibitions: Blue Spiral 1 (NC), Seager Gray Gallery (CA), JHB Gallery (NYC), Hunterdon Art Museum (NJ), Cameron Art Museum (NC); collections: Museum of Fine Arts Houston, Wingate University (NC), Yale University (CT); former Penland resident artist and core fellow.

**James Henkel** **101**
Asheville, NC
Professor emeritus, University of Minnesota; collections: San Francisco Museum of Modern Art, Whitney Museum (NYC), Museum of Fine Arts Houston, Walker Art Center (Minneapolis), Minneapolis Institute of Art, Weisman Museum of Art (Minneapolis); former Penland resident artist and core fellow.

**Pinkney Herbert** **214**
Memphis, TN
Studio artist; teaching: Penland, Arrowmont (TN), University of Memphis; NEA fellowship, Tennessee Arts Commission fellowship; exhibitions: David Lusk Gallery (TN), Sandler Hudson Gallery (Atlanta); collections: Brooks Museum (TN), New Orleans Museum, Arkansas Art Center.

**Morgan Hill** **122**
Penland, NC
Penland Gallery sales and visitor coordinator; Windgate ITE International Residency; exhibitions: Blue Spiral 1 (NC), Contemporary Art Museum Raleigh (NC), Center for Art in Wood (Philadelphia), Asheville Art Museum (NC); collections: Windgate Center of Art + Design (AR), Center for Art in Wood; former Penland core fellow.

**Mi-Sook Hur** **240**
Greenville, NC
Professor, East Carolina University (NC); North Carolina Arts Council grant; Kohler Arts/Industry residency (WI); exhibitions: Museum of Arts and Design (NYC); collections: Arkansas Arts Center, Enamel Arts Foundations (Los Angeles), Kohler Arts Center (WI), Racine Art Museum (WI).

**Tom Jaszczak** **135**
Shafer, MN
Studio artist; Archie Bray Taunt Fellowship (MT), NCECA Emerging Artist award; exhibitions: Trax Gallery (CA), Greenwich House Pottery (NYC), Arrowmont (TN), Archie Bray Foundation (MT); former Penland resident artist.

**Anna Johnson** **138**
Asheville, NC
Studio artist; Toe River Arts Council grant; exhibitions: SOFA Chicago, Mora (NC), Asheville Area Arts Council (NC), Society of Arts + Crafts (Boston), Heidi Lowe Gallery (DE), Norton Museum of Art (FL); publications: *American Craft, Metalsmith*.

**Robert Johnson** **139**
Burnsville, NC
Studio artist; teaching: Penland, Haystack (ME); NEA Southern Arts Federation grant; exhibitions: Blue Spiral 1 (NC), Southeastern Center for Contemporary Art (NC), North Carolina Museum of Natural Science; collections: Asheville Art Museum (NC).

**Aimee Joyaux** **313**
Petersburg, VA
Studio artist; exhibitions: National Museum of Women in the Arts (DC), Art Institute of Chicago, Indianapolis Museum of Art (IN), Catherine Edelman Gallery (Chicago); collections: Museum of Fine Arts Houston, Taubman Museum of Art (VA), Columbia College (Chicago).

**Jamie Karolich** **327**
Silver City, NM
Print studio manager, Power and Light Press (NM); exhibitions: Light Studio (NM), Earlham College (IN), Blue Spiral 1 (NC), El Sol (NM); former Penland core fellow.

**Erin Keane** **330**
Asheville, NC
Studio artist; exhibitions: Southern Highland Craft Guild (NC), Asheville Area Arts Council (NC), The Bascom (NC), The Gallery at Flat Rock (NC), GreenHill (NC); publications: *Encaustic Arts*.

**Rachel Kedinger** **233**
Philadelphia, PA
Studio artist; teaching: Haystack (ME), Nextfab (Philadelphia), Baltimore Jewelry Center; exhibitions: Talente (Germany), American Philosophical Society (Philadelphia), Metal Museum (TN); publications: *Showcase 500 Rings: New Directions in Art Jewelry;* former Penland core fellow.

**Matt Kelleher** **213**
Alfred Station, NY
Assistant professor, Alfred University (NY); residencies: Archie Bray Foundation (MT), Shigaraki Ceramic Cultural Park (Japan); collections: Mint Museum (Charlotte), Alfred Ceramic Art Museum (NY); former Penland resident artist.

**Jeana Eve Klein** **224**
Boone, NC
Professor, Appalachian State University (NC); North Carolina Arts Council Individual Craft Artist Fellowship; exhibitions: Museum of Design (Atlanta), PULSE Art Fair (FL), Oz Arts (TN); collections: Davidson College Art Galleries (NC).

**Joshua Kuensting** **121**
Missoula, MT
Studio artist; exhibitions: ClayAkar (IA), The Clay Studio (Philadelphia), Kobo Gallery (Seattle); collections: Utah State University; former Penland core fellow.

**Jun Lee** **105, 321**
Falls Church, VA
Artist in residence, Lee Arts Center (VA); Pyramid Atlantic Denbo Fellowship (MD); exhibitions: Highpoint Center for Printmaking (MN), Maryland Institute College of Art, Artists and Makers Studios (MD), K Space Contemporary (TX), Purdue University Galleries (IN).

**Anne Lemanski** **512**
Spruce Pine, NC
Studio artist; North Carolina Arts Council fellowship; exhibitions: Center Galleries (Detroit), Kohler Arts Center (WI); collections: Mint Museum (Charlotte), Asheville Art Museum (NC), North Carolina Museum of Art; former Penland resident artist.

**Maia Leppo** **221**
Millvale, PA
Studio artist; teaching: Penland, Arrowmont (TN), Touchstone (PA), Pocosin Arts (NC), Southwest School of Art (TX); exhibitions: Bijoux (FL), Equinox (TX), Ombre (Cincinnati), Facèré Jewelry Art Gallery (Seattle).

**Rob Levin** **128**
Burnsville, NC
Studio artist; Southern Arts Federation/NEA Regional Arts Fellowship, North Carolina Arts Council fellowships and project grant; exhibitions: Blue Spiral 1 (NC),

Spartanburg Art Museum (SC), Racine Art Museum (WI); collections: Corning Museum (NY), Asheville Art Museum (NC), Museum of Arts and Design (NYC); former Penland resident artist.

**Tara Locklear** **516**
Knightdale, NC
Studio artist; American Craft Council Award of Excellence; exhibitions: Reinstein Ross (NY), Platina (Sweden), Pistachios (IL), Ombre (OH), Velvet da Vinci (San Francisco), Facèré (Seattle), Racine Art Museum (WI), Sienna Patti Contemporary (MA); collections: Racine Art Museum.

**Steve Loucks** **303**
Wellington, AL
Professor emeritus, Jacksonville State University (AL); NEA Fellowship; exhibitions: Gadsden Museum of Art (AL), Mississippi University for Women, Ohr-O'Keefe Museum (MS); collections: University of Florida, San Angelo Museum of Art (TX).

**Warren MacKenzie** **349**
1924–2018
Professor emeritus, University of Minnesota; exhibitions: Trax Gallery (CA), Lacoste Gallery (MA), Schaller Gallery (MI); collections: Victoria and Albert Museum (London), Metropolitan Museum of Art (NYC), Art Institute of Chicago, Minneapolis Institute of Arts, Smithsonian (DC), National Folk Art Museum (Tokyo).

**Alaina Mahoney** **325**
Providence, RI
Studio artist and owner of A.M. Design and Fabrication LLC (RI); teaching: Penland, The Steel Yard (Charlotte); DESIGNxRI Providence Design Catalyst grant; exhibitions: Gallery Z (RI), Chauncy Hall Chapel Hill School (MA), Transportation Building (MA); collections: Chauncy Hall Chapel Hill School.

**Jeannine Marchand** **318**
Spruce Pine, NC
Studio artist; exhibitions: SOFA Chicago, FORM Miami, GreenHill (NC), Momentum Gallery (NC); collections: Museo de Arte de Ponce (Puerto Rico), Museo de Arte Contemporáneo (Puerto Rico), Fuller Craft Museum (MA); former Penland core fellow.

**Richard Margolis** **120**
Rochester, NY
Studio artist; collections: Bibliothéque nationale de France, Library of Congress (DC), Museum of Modern Art (NYC), Victoria and Albert Museum (London), High Museum of Art (Atlanta), International Museum of Photography (NYC), George Eastman Museum (NY).

**Courtney Martin** **102, 207**
Bakersville, NC
Studio artist; North Carolina Arts Council grant; exhibitions: Toe River Arts Council (NC), Spruce Pine Potters Market (NC), Lark & Key Gallery (Charlotte), Freehand (Los Angeles); publications: *500 Teapots, Ceramics Monthly*.

**Jackson Martin** **132**
Asheville, NC
Assistant professor, University of North Carolina at Asheville; exhibitions: Artspace (NC), Cameron Art Museum (NC), William King Museum of Art (VA), Urban Institute for Contemporary Arts (MI), Floyd Center for the Arts (FL); collections: University of Arkansas at Little Rock.

**Jack Mauch** **517**
Penland, NC
Studio artist and Penland digital technician; John D. Mineck Furniture Fellowship, Center for Furniture Craftsmanship fellowship (ME); Haystack Open Studio residency (ME); exhibitions: SOFA Chicago, GreenHill (NC), Wayne Art Center (PA); former Penland core fellow.

**Paul McCoy** **322**
Waco, TX
Professor of Art, Baylor University (TX); collections: Agency of Czech Ceramic Design, Argentine Center of Ceramic Art, Bermuda National Gallery, University of Iowa Museum of Art, Wright State University (OH), University of Tasmania Museum of Art.

**Barbara McFadyen** **237**
Chapel Hill, NC
Studio artist; exhibitions: Blue Line Arts (CA), Creative Metalsmiths (NC), GreenHill (NC), Greenville Museum of Art (NC), East Carolina University (NC), University of North Texas, Southern Illinois University Carbondale; collections: Enamel Arts Foundation (Los Angeles).

**Jean W. McLaughlin** **107**
Little Switzerland, NC
Studio artist; James Renwick Alliance Educator of the Year; Distinguished Alumni Award from North Carolina State University; exhibitions: Cary Arts Center (NC), Toe River Arts (NC), North Carolina Museum of Art; former Penland School executive director.

**Laura Jean McLaughlin** **119**
Pittsburgh, PA
Studio artist; exhibitions: SOFA Chicago, Morgan Contemporary Glass Gallery (Pittsburgh), Carnegie Museum of Art (Pittsburgh), Ogden Museum (New Orleans); collections: Kohler Art Center (WI), Carlow College (Pittsburgh), West Virginia University.

**Mica Mead and Colin Sutherland** **131**
Asheville, NC
Studio artists, owner/operators of Woolly Press (NC); teaching: Penland; exhibitions: Brainfreeze Comics (Nashville), Asheville BookWorks (NC), Asheville Area Arts Council (NC); publications: *Risomania*.

**Andrew Meers** **404**
Penland, NC
Penland resident artist and certified Master Smith by the American Bladesmithing Society; B.R. Hughes Award; Metal Museum residency (TN); exhibitions: Metal Museum, *North American Mokume-Gane Artists* (Japan), *Tradition of Excellence* (Chicago/Penland).

**Rachel Meginnes** **144**
Penland, NC
Studio artist and Penland special programs manager; exhibitions: Blue Spiral 1 (NC), Light Art+Design (NC), Turchin Center (NC), Quirk Gallery (VA), Merzbau Gallery (Miami), Alice Gallery (Seattle), Craft Alliance Center of Art + Design (St. Louis); collections: Cameron Art Museum (NC); former Penland resident artist.

**Jenny Mendes** **315**
Chesterland, OH
Studio artist; exhibitions: ClayAkar (IA), Trax Gallery (CA), Blue Spiral 1 (NC), St. Croix Pottery Tour (MN); collections: Fuller Craft Museum (MA); publications: *500 Bowls, 500 Cups, 500 Vases;* former Penland resident artist and core fellow.

**Paul Messink** **232**
Palm Desert, CA
Studio artist; exhibitions: Desert Art Center (CA), Vale Craft Gallery (Chicago), Lovett's Gallery (OK), Cortie Gallery (MA), San Diego Art Institute, Archimedes Gallery (OR), Alexi Era Gallery (OR); collections: California State Capitol Museum.

**C. James Meyer** **244**
Midlothian, VA
Professor emeritus, Virginia Commonwealth University; collections: Museum of Arts and Design (NYC), Racine Art Museum (WI), Georgia Museum of Art, Gregg Museum of Art & Design (NC), Nordenjelske Museum of Applied Art (Norway).

**Ron Meyers** **130**
Athens, GA
Studio artist; NCECA Excellence in Teaching award, Regis Masters Series honor; exhibitions: Blue Spiral 1 (NC), Arkansas Art Center; collections: High Museum of Art (GA), Renwick Gallery (DC), Wiseman Museum of Art (MN), State University of New York Buffalo.

**Steve Miller** **236, 340**
Tuscaloosa, AL
Professor emeritus, University of Alabama; College Book Art Association Distinguished Career Award; exhibitions: University of Nebraska-Omaha, University of Tulsa (OK), Reyes + Davis (DC), Mobile Museum of Arts (AL); editor of *500 Handmade Books;* Penland board chair.

**Dan Mirer** **235**
Corning, NY
Studio artist; teaching: Corning (NY), UrbanGlass (NYC), Alfred University (NY), Snow Farm (MA), Pilchuck (WA), Toledo Museum (OH), Tyler School of Art (Philadelphia); residencies: UrbanGlass, Corning, Toledo Museum, Museum of Glass (WA); exhibitions: Bellevue Arts Museum (WA), Smithsonian Craft Show (DC).

**Jaydan Moore** **341**
Richmond, VA
Studio artist; exhibitions: Ornamentum Gallery (NY), Blue Spiral 1 (NC), DesignMiami, Racine Art Museum (WI), Fuller Craft Museum (MA); collections: Carnegie Museum of Art (Pittsburgh), Museum of Fine Arts Houston, Honolulu Museum of Art; former Penland resident artist.

**Jessi Moore** **345**
Brooklyn, NY
Studio artist; teaching: Penland, Corning (NY), Pittsburgh Glass Center, UrbanGlass (NYC), Snow Farm (MA); Arts Council of the Southern Finger Lakes Artist Development Grant; exhibitions: Gallery at Fort Houston (TN).

**Clarence Morgan** **113**
Minneapolis, MN
Professor, University of Minnesota; Pennsylvania Academy of the Fine Arts Distinguished Alumni Award; exhibitions: No. 3 Reading Room and Photo Book Works (NY), University of Tennessee, Form + Content (MN), Foster Gallery (WI), Staniar Gallery (VA).

**Dan Neville** **511**
Johnstown, PA
Associate director, Center for Metal Arts (PA); teaching: Southern Illinois University Carbondale, Steneby (Sweden); Windgate Research Scholarship; exhibitions: Makers Guild (Wales), Tsubame Industrial Materials Museum (Japan), Metal Museum (TN).

**Sean O'Connell** **142**
Red Lodge, MT
Programs coordinator, Red Lodge Clay Center (MT); Matsutani and Windgate fellowships at Archie Bray Foundation (MT); exhibitions: Archie Bray Foundation, Red Lodge Clay Center, Alberta College of Art & Design; collections: University of Arkansas, Rosenfield Collection (Dallas), Archie Bray Foundation.

**Winnie Owens-Hart** **326**
Falls Church, VA
Professor emeritus, Howard University (DC); Lifetime Achievement in Craft Arts Award, NEA Craftsman Fellowship, Renwick Fellowship, McColl Fellowship; exhibitions: Renwick Gallery (DC), Festac (Nigeria), Northern Clay Center (MN); collections: Smithsonian (DC), Kohler Arts Center (WI); publications: *Visual Voices: Truth Narratives, A Chance of Birth, Ceramics: From Africa to America*.

**Kit Paulson** **405**
Penland, NC
Penland resident artist; teaching: Pilchuck (WA), Bild-Werk Frauenau (Germany), National College of Art and Design (Dublin); residencies: Rosenberg Residency at Salem State University (MA), Tacoma Museum of Glass (WA); collections: KODE (Norway), Tacoma Museum of Glass.

**Lisa Pedolsky** **140**
Durango, CO
Studio artist; exhibitions: ClayAkar (IA), Durango Arts Center (CO), Fort Lewis College (CO), Mobilia Gallery (MA), Plinth Gallery (CO), San Juan College (NM), Schaller Gallery (MI); collections: San Juan College, Centro de Arte Curaumilla (Chile); publications: *500 Vases, Studio Potter, Pottery Making Illustrated*.

**Ronan Kyle Peterson** **111**
Chapel Hill, NC
Studio artist; exhibitions: University of Dallas (TX), Morean Center for Clay (FL), Worcester Center for Craft Ceramics Invitational (MA), Charlie Cummings Gallery (FL); collections: North Carolina Pottery Center; publications: *500 Bowls, 500 Plates and Chargers;* former Penland core fellow.

**Kenny Pieper** **317**
Burnsville, NC
Studio artist; exhibitions: Blue Spiral 1 (NC), Kuivato Glass Gallery (AZ), Kittrell/Riffkind Art Glass (TX), Habatat Galleries (MI); collections: Corning Museum of Glass (NY), Museum of Fine Arts Boston, New Orleans Museum of Art, Asheville Art Museum (NC).

**Joe Pintz** **115**
Columbia, MO
Associate professor at University of Missouri; residencies: Northern Clay Center (MN), Archie Bray (MT), Roswell Artist-in-Residence Program (NM), Watershed (ME); collections: Anderson Museum of Contemporary Art (NM), Utah State University, Museum of Contemporary Craft (Portland, OR).

**Dan Price** **249**
Chicago, IL
Associate professor, School of the Art Institute of Chicago; exhibitions: 2739 Edwin (Detroit), Work: Detroit Gallery, i-Cubed (Chicago), Musée d'art contemporain de Lyon (France), University of Michigan, Propeller Gallery (Toronto); former Penland core fellow.

**Amy Putansu** **205**
Waynesville, NC
Studio artist; teaching: Arrowmont (TN), Peters Valley (NJ); exhibitions: Blue Spiral 1 (NC), Asheville Area Arts Council (NC), Silk Weaving Studio (Vancouver); collections: China National Silk Museum, Renwick Gallery (DC).

**Neal Rantoul** **324**
Belmont, MA
Studio artist; teaching: Northeastern University (MA), Harvard University (MA), Penland; exhibitions: New England School of Photography (MA), Phoenix Museum of Art; collections: Museum of Fine Arts Boston, Harvard Art Museums (MA), Rhode Island School of Design Museum of Fine Arts.

**Billy Renkl** **243**
Clarksville, TN
Professor, Austin Peay State University (TN); exhibitions: Jule Collins Smith Museum (AL), University of Alabama, Cumberland Gallery (TN), Manifest Gallery (Cincinnati), Berea College (KY); collections: Vanderbilt University (TN), Jule Collins Smith Museum (AL), Tennessee State Museum, College of Notre Dame (Baltimore).

**Matt Repsher** **407**
Penland, NC
Penland resident artist; exhibitions: Blue Spiral 1 (NC), Abel Contemporary (WI), The Kiln Studio & Gallery (AL), Northern Clay Center (Minneapolis), Smithsonian Craft Show (DC), Santa Fe Clay (NM); collections: Boise Art Museum (ID), San Angelo Museum of Fine Art (TX).

**Ché Rhodes** **216**
Louisville, KY
Associate professor and head of studio glass, University of Louisville (KY); teaching: Penland, Corning (NY), Pilchuck (WA), UrbanGlass (NY), Scuola del Vetro (Italy), Southern Illinois University, Tyler School of Art (Philadelphia), Centre College (KY); collections: Palley Collection (FL), Speed Art Museum (KY).

**Emily Rogstad** **351**
Asheville, NC
Studio artist; exhibitions: Mora (NC), LIGHT Art + Design (NC), VAE (NC), Society of Arts + Crafts Boston, Quirk Gallery (VA), North Seattle Art Gallery, James May Gallery (WI), Earlham College (IN); former Penland core fellow.

**Brooke Rothshank** **347**
Goshen, IN
Studio artist; teaching: Penland, Arrowmont (TN), International Guild of Miniature Artisans (ME); Indiana Individual Artist Grant; exhibitions: Midwest Museum of American Art (IN), International Guild of Miniature Artisans (CT), Ferrin Contemporary (MA); collections: National Toy and Miniature Museum (MO), Midwest Museum of American Art (IN); publications: *Tiny Gratitudes*.

**Justin Rothshank** **225**
Goshen, IN
Studio artist; Indiana State Individual Artist Grant, American Craft Council Award of Excellence, Traditional Arts Indiana Master Artist; collections: Frick Museum (Pittsburgh), San Angelo Museum of Fine Arts (TX), High Museum of Art (Atlanta), Museum of Fine Arts Boston; author, *Low Fire Soda*.

**Tommie Rush** **229**
Knoxville, TN
Studio artist; exhibitions: Mobile Museum of Art (AL), Kentucky Museum of Art and Design, American Craft Museum (NYC); collections: Mobile Museum of Art, Gregg Museum of Art & Design (NC), Ogden Museum of Southern Art (New Orleans), Renwick Gallery (DC), Sheldon Art Museum and Sculpture Garden (NE), Tennessee State Museum.

**Yolanda Sánchez** **234**
Miami Beach, FL
Studio artist; Fulbright fellowship; exhibitions: Kathryn Markel Fine Arts (NYC), Kenise Barnes Fine Art (NY), J. Johnson Gallery (FL), University of Florida, Indianapolis Art Center (IN); collections: Museum of Contemporary Art (FL), Frost Art Museum (Miami), Chojun Textile & Quilt Museum (Seoul).

**Jason Schneider** **124**
Marquette, MI
Assistant professor of woodworking and furniture design, Northern Michigan University; Windgate Fellow, ITE International Turning Exchange (PA); exhibitions: Museum of Craft and Design (San Francisco), Society of Arts + Crafts (Boston); collections: Center for Art in Wood (Philadelphia), Bresler Collection (MD).

**Biba Schutz** **502**
New York, NY
Studio artist; Smithsonian Award of Excellence; exhibitions: Sienna Patti Contemporary (MA), Noel Guyomarc'h (Montreal), Sherrie Gallerie (OH); col-

lections: Corning Museum of Glass (NY), Museum of Fine Arts Boston, Newark Museum (NJ), Racine Art Museum (WI).

**Sandra L. Sell** **223**
Little Rock, AR
Studio artist; exhibitions: Wayne Art Center (PA), Greater Denton Arts Council (TX); collections: Arkansas Art Center, Jackye & Curtis Finch Jr. (AR), Historic Arkansas Museum, Robyn and John Horn (AR), University of Arkansas at Little Rock, Curt & Charlotte Bradbury (AR).

**Wyatt Daglá Severs** **245**
Murray, KY
Studio artist; Kentucky Emerging Artist Grant; exhibitions: Evansville Museum (IN), Cedarhurst Arts Center (IL), Nashville International Airport (TN), Murray State University (KY), International Exchange Exhibition (South Korea); publications: *Kentucky Life, 500 Cabinets, Woodwork.*

**Jim Sherraden** **211**
Whites Creek, TN
Studio artist; Tennessee Governor's Award Distinguished Artist, University & College Designers Association Krider Prize for Creativity; exhibitions: Rymer Gallery (TN), Haley Gallery (TN), Anderson University (SC); collections: Country Music Hall of Fame (TN); publications: *Nashville Interiors, Conde Nast Traveler, Garden and Gun, Fine Art Connoisseur.*

**Anat Shiftan** **209**
High Falls, NY
Associate professor, State University of New York New Paltz; Research and Creative Projects Award, SUNY New Paltz; exhibitions: Clay Art Center (NY, upcoming), University Museum of Art (ME, upcoming), Thomas Hunter Projects (NYC); publications: *Studio Potter, American Craft, Clay Times.*

**Christina Shmigel** **Cynosures**
Bakersville, NC/St. Louis, MO
Studio artist; North Carolina Arts Council Regional Artist Grant; exhibitions: Ukrainian Museum (NYC), Bruno David Gallery (MO), Doulun Museum of Art (Shanghai), Laumeier Sculpture Park (MO); collections: Greensboro Public Library–Hemphill (NC).

**Gertrude Graham Smith** **331**
Bakersville, NC
Studio artist; North Carolina Arts Council fellowship; collections: Mint Museum (Charlotte), Crocker Art Museum (CA), Yingge Ceramics Museum (Taiwan), Archie Bray Foundation (MT), Alfred Ceramic Art Museum (NY); former Penland resident artist.

**Deb Stoner** **503**
Portland, OR
Studio artist; Oregon Arts Commission Fellowship, Ford Family Foundation grant; exhibitions: Penland Focus Gallery, Palos Verdes Art Center (CA), Imogen Gallery (OR); collections: Portland International Airport (OR), University of Oregon, Portland Community College (OR), Oregon Health and Science University.

**Leigh Suggs** **127**
Richmond, VA
Studio artist; teaching: Penland, Arrowmont (TN), Virginia Commonwealth University; North Carolina Arts Council Fellowship, CultureWorks Grant (VA); exhibitions: Racine Art Museum (WI), Taubman Museum (VA), Weatherspoon Museum (NC), Reynolds Gallery (Richmond, VA), Gallery OneOneOne (NC), Penland Gallery; collections: Virginia Museum of Fine Art, Federal Reserve.

**Boyd Sugiki** **219**
Seattle, WA
Studio artist; collections: Honolulu Academy of Art, Museum of American Glass (NJ),

Museum of Northwest Art (WA), State Foundation on Culture and the Arts (HI), Tacoma Museum of Glass (WA), Toyama Glass Art Institute (Japan); publications: *Oprah Magazine, American Craft, Architectural Digest, Elle Decor.*

**Tim Tate** **348**
Mt. Rainier, MD
Studio artist; Fulbright award, Virginia Groot Foundation Award for Sculpture, London Contemporary Art Prize; exhibitions: London Contemporary Art Gallery, Venice Biennale, Blue Spiral 1 (NC), Spin Gallery (Hong Kong), Habatat Gallery (Chicago), collections: Smithsonian American Art Museum (DC), Mint Museum (Charlotte); publications: *American Craft, Art Glass Today*.

**Janet Taylor** **305**
Spruce Pine, NC
Professor emerita, Arizona State University; other teaching: Arrowmont (TN), Haystack (ME), Appalachian State University (NC), Syracuse University (NY); Louis Comfort Tiffany Foundation grant; exhibitions: Ariel Gallery (NC).

**Yaffa Todd and Jeff Todd** **117**
Burnsville, NC
Studio artists; collections: LaGalerie Internationale du Verre (France), Asheville Museum of Art (NC), Chrysler Museum (VA), Glasmuseum (Denmark), Glasmuseum Frauenau (Germany), Haaretz Museum (Israel), Mint Museum (Charlotte), Wheaton Museum of Historical Glass (NJ), Columbia Museum of Art (SC), Baltimore Museum of Art.

**Bob Trotman** **148**
Casar, NC
Studio artist; North Carolina Arts Council fellowship, NEA fellowship; exhibitions: Taubman Museum of Art (VA), Southeastern Center for Contemporary Art (NC), Morris Museum of Art (GA); collections: Columbia Museum of Art (SC), North Carolina Museum of Art, Virginia Museum of Fine Arts, Museum of Arts and Design (NYC), Renwick Gallery (DC); publications: *Art in America, New York Times.*

**Marlene True** **304**
Edenton, NC
Executive director, Pocosin Arts (NC); teaching: Arrowmont (TN), Haystack (ME), Peters Valley (NJ); exhibitions: Metal Museum (TN), Society of Arts + Crafts (Boston); collections: Museum of Arts and Design (NYC), Racine Art Museum (WI), Enamel Arts Foundation (CA).

**Julia Turner** **126**
San Francisco, CA
Studio artist; teaching: Penland, California College of the Arts, Revere Academy of Jewelry Arts (San Francisco), San Francisco State University; exhibitions: Velvet da Vinci Gallery (San Francisco), Shibumi Gallery (CA); collections: Museum of Arts and Design (NYC), Arkansas Art Center, Museum of the Bohemian Paradise (Czech Republic); publications: *American Craft*.

**James Viste** **106**
Hamtramck, MI
Instructor, College for Creative Studies (Detroit); exhibitions: Metal Museum (TN), Eldon Dow Museum of Science and Art (MI), Saginaw Museum of Art (MI), Detroit Art Museum, Detroit Institute of Arts, Alden B. Dow Museum of Science and Art (MI).

**Melissa Wagner-Lawler** **302**
Milwaukee, WI
Lecturer, University of Wisconsin - Milwaukee, Peck School of the Arts; teaching: Milwaukee Institute of Art & Design, Penland; collections: Library of Congress Rare Book Collection (DC), Yale University Arts Library (CT), Baylor University (TX), Stanford University (CA).

**Holly Walker** **217**
Randolph, VT
Studio artist; teaching: Penland, Haystack (ME), Anderson Ranch (CO), Rhode Island School of Design, Nova Scotia College of Art and Design; Vermont Arts Council development grant, Frog Hollow Vermont Craft Association artisan grant; exhibitions: TRAX Gallery (CA), Signature Gallery (Atlanta); former Penland core fellow.

**Eileen Wallace** **306**
Athens, GA
Senior lecturer, University of Georgia; exhibitions: University of Georgia, Firehouse Gallery (GA), Paper Circle (OH), Mississippi Museum of Art; collections: Cincinnati Public Library, Columbia College (Chicago), University of Utah, University of Alabama; former Penland resident artist.

**Paul Andrew Wandless** **334**
Chicago, IL
Studio artist; exhibitions: Ohr-O'Keefe Museum of Art (MS), Tweed Museum of Art (MN), San Angelo Museum of Fine Art (TX), Printing Museum (Houston), Fuller Craft Museum (MA); author of I*mage Transfer on Clay,* co-author of *Alternative Kilns and Firing Processes.*

**Melissa Weiss** **227**
Asheville, NC
Studio artist; exhibitions: Elder Gallery (Charlotte), Lark and Key Gallery (Charlotte), ClayAkar (IA), Mr. Roboto Project (Pittsburgh), Companion Gallery (TN), Charlie Cummings Gallery (FL), Wayne Center for the Arts (OH), Philadelphia Museum Craft Show.

**Catherine White** **143**
Warrenton, VA
Studio artist; exhibitions: STARworks (NC), Blue Spiral 1 (NC), Douglas Dawson Gallery (IL), Steven Harvey Fine Art Projects (NYC); collections: Renwick Gallery (DC), Sackler Gallery of Asian Art (DC), Charles Wustum Museum of Fine Arts (WI).

**Adam Whitney** **520**
Rutland, VT
Studio artist; teaching: Penland, Raffles College Kuala Lumpur (Malasia), Appalachian Center for Crafts (NC), Metalwerx (MA); exhibitions: Quirk Gallery (VA), Fuller Craft Museum (MA), Mercer Museum (PA); incoming Penland resident artist.

**Laura Wood** **401**
Penland, NC
Penland resident artist; exhibitions: Mora (NC), Norton Museum of Art (FL), Visual Arts Center of Richmond (VA), Boston Center for the Arts, ArtSpace (NC), Turchin Center (NC), SOFA Chicago, Lillstreet Art Center (Chicago); collections: Gregg Museum of Art & Design (NC), Racine Art Museum (WI).

**Julia Woodman** **311**
Marietta, GA
Studio artist; Fulbright fellowship; exhibitions: Tiffany & Co., Goldsmiths's Hall (London), Signature Gallery (Atlanta); collections: Victoria and Albert Museum (London), Museum of Fine Arts Boston, High Museum of Art (Atlanta), Cathedral of St. Phillip (Atlanta), Temple Sinai (Atlanta), Georgia State University.

**Hiroko Yamada** **204**
Madison, WI
Studio artist; teaching: Arrowmont (TN), Haystack (ME), Madison College (WI); honorary fellow at University of Wisconsin-Madison; exhibitions: SOFA Chicago, Patina Gallery (NM), Dan-Ginza Gallery (Tokyo), Fàceré Jewelry Art Gallery (Seattle); publications: *500 Brooches.*

**Lisa Zerkowitz** **219**
Seattle, WA
Studio artist; teaching: Penland, Pilchuck (WA), Corning (NY), GlassRoots (NJ), East Falls Glassworks (Philadelphia), Pittsburgh Glass Center, JamFactory (Australia), Aya Glass Studio (Japan), Bay Area Glass Institute (CA); exhibitions: Museo (WA), Museum of Northwest Art (WA), Bryan Ohno Gallery (Seattle), Jenkins Johnson Gallery (San Francisco); publications: *100 Artists of the West Coast*.

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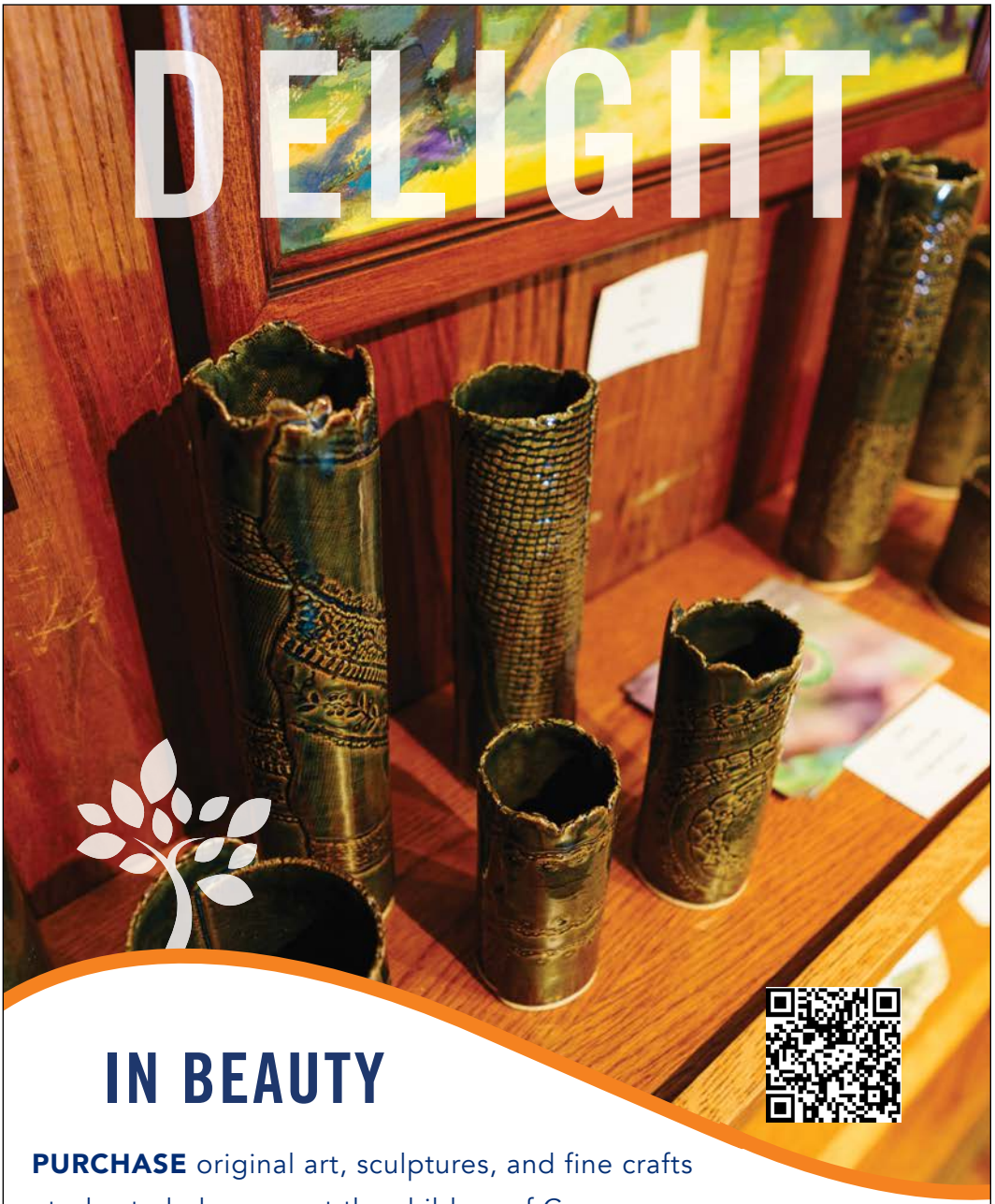


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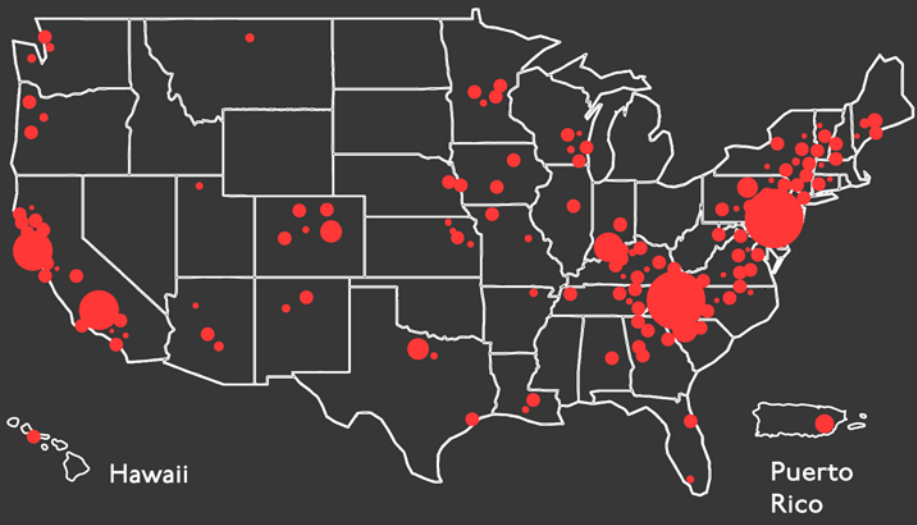


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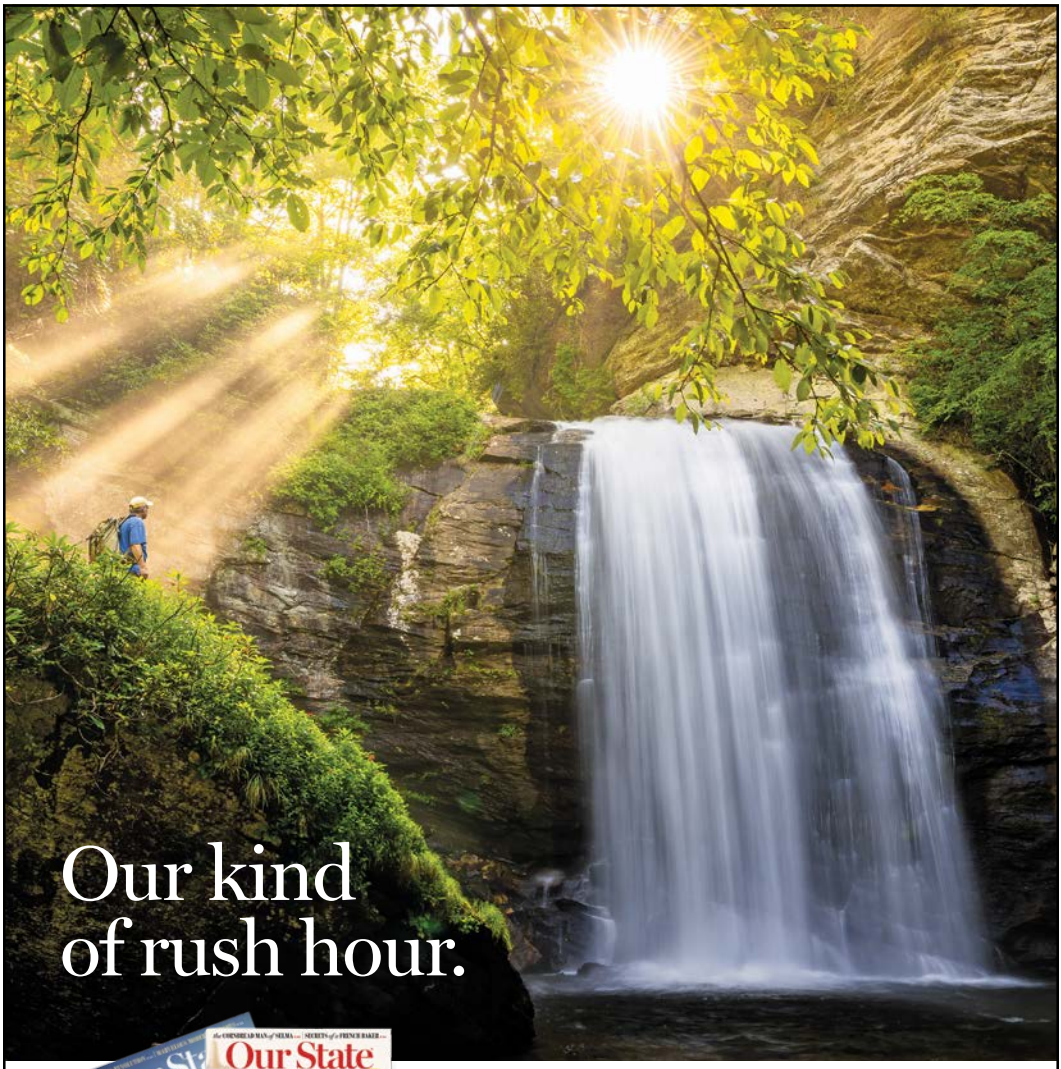

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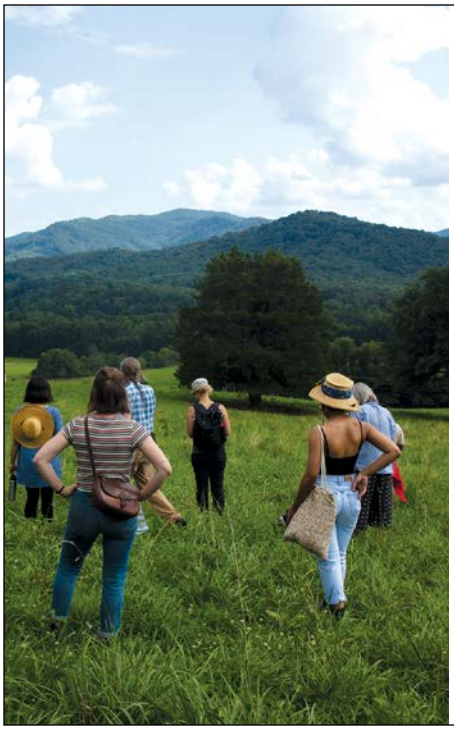

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WAKE, Mel Chin, on view in Asheville thru 9/7.
Photo by Michael Oppenheim.

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—Ana Baranda, program coordinator for the ¡Vamos! pre-college program and UNC-Asheville

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Rachel Meginnes

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TCVA
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Esperanza Cortés; *La Cordobésa*

CANTAR DE CIEGOS/
SONG OF THE BLIND:
Esperanza Cortés
Sept. 4, 2020 - Feb. 6, 2021

Inspired by the artist's cousin who, during her heyday was the youngest female bullfighter in Latin America. The sculpture is informed by the suit of lights worn by Bullfighters.

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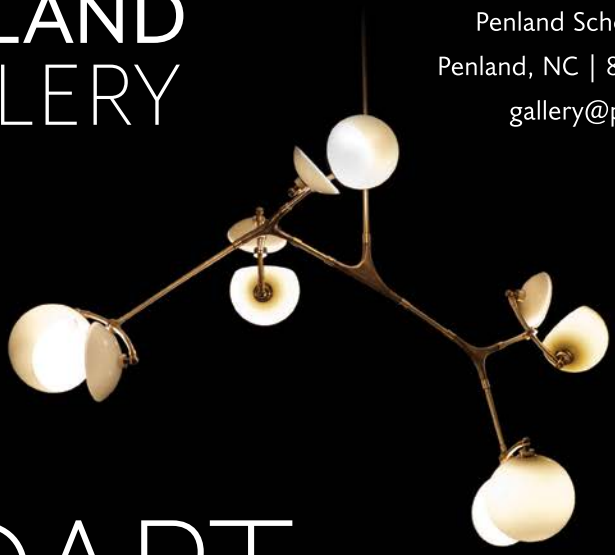

# ADAPT

## Resilience Through Craft

## August 1–15

online at penland.org/gallery

Nate Cotterman, *Blossom Chandelier*

### PENLAND RESIDENT ARTISTS

Eleanor Annand, Nate Cotterman,
Jason Hartsoe, Andrew Meers,
Kit Paulson, Matt Repsher,
Laura Wood

## Bobby Kadis
1936–2020

**Thanks, Bobby, for your forty-three years as a Penland student, your sixteen years on the board, your wise counsel, your tireless support, and your endless love for Penland.**

—The Penland Board of Trustees

# Thanks for supporting Penland!

## Consider American Craft Council membership, too.

The **American Craft Council** would like to thank you for your support of Penland School of Craft. We know that this support comes from a deep love and appreciation for the handmade. Along with your support of Penland, we would like you to also consider membership in the American Craft Council.

Whatever it is about craft that you love, the national nonprofit American Craft Council is working hard to make sure it continues – through its amazing magazine, major shows, online projects, programs to make sure that emerging artists are discovered, our library and archives, and a myriad of other initiatives. **None of this could happen** without the support and encouragement of our members, which is why it is so important for you to become a member today.

Please visit us at **go.craftcouncil.org/community**

American **Craft** Council

SEPTEMBER 2020

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FOR DETAILS: 253.284.4708
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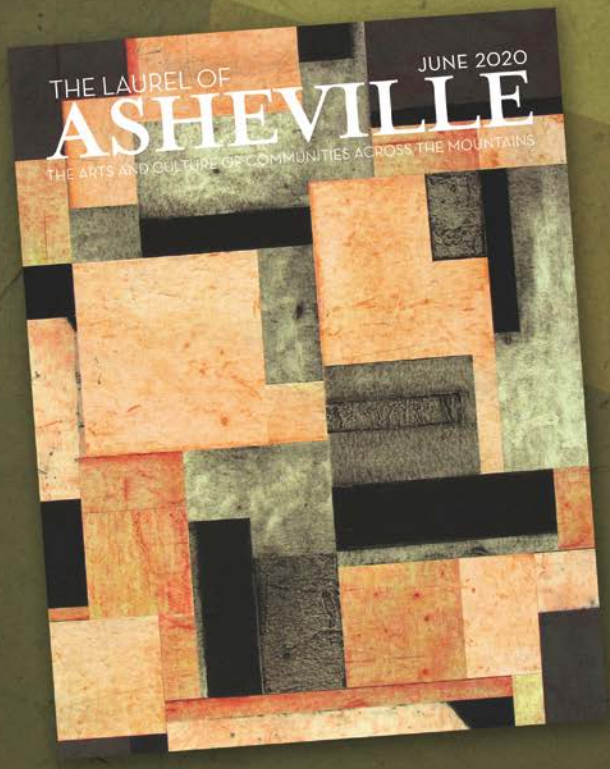


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Dear Penland Board of Trustees,

There was a choice when the pandemic started: to keep employees working or let us go. You chose to keep Penland's heart beating. Instead of retreating, the staff is looking toward the future. We're finishing projects, starting new ones, and working to make Penland even more amazing. When it's time to welcome students again, we'll be ready. Saying thank you seems too small, but this thank you is everything.

The Penland Staff

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AMBER COWAN
*Bridesmaid Returns to the Shore of Her Full Moon* (detail), 2019
flameworked American
pressed glass/mixed media
32 x 22 x 9.5 inches
Heller Gallery

Clockwise from top:

Annie Evelyn
*Golden Flower Windsor Chair*
ash, glass vials, fresh flowers, gold leaf
40 x 32 x 30 inches

Tara Locklear
*Gold Band Teardrop Collet*
recycled skateboards, oxidized sterling silver
18 x 10 x 1/4 inches

Dan Neville
*Footing Box*
steel, enamel paint
17 x 9 x 5 inches