

Penland School of Craft's 36th Annual Benefit Auction

August 21–28, 2021

Join us online from wherever you are.

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We can't wait to hear from you!

Penland School of Craft's 36th Annual Benefit Auction



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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PENLAND SCHOOL OF
CRAFT

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Dear Friends of Penland,

Welcome to Penland School of Craft's 36th Annual Benefit Auction, online and on paper again this year. Although our fondest wish is to gather with you on our beautiful campus to celebrate creative education, community, and the handmade, it's still too soon to bring hundreds of people together, even for a cause we all believe in. Nevertheless, we are thrilled to send you this beautiful catalog filled with images of amazing work and tiny stories about how this work came to be.

The work in this catalog is evidence of a vibrant community of makers continuing to create and inspire during one of the strangest times in our history. And it represents a generous outpouring of support in a moment when everyone has been managing new and unpredictable situations.

As we cautiously reopen our workshop program, it has been so gratifying to see excited, happy people in our studios again: cutting dovetail joints, stoking the wood kiln, putting on an outdoor fashion show of just-completed clothing, and connecting with each other by engaging in collective work. It's so good, once again, to hear someone say, "I never thought I could make something like this." These small things are well worth celebrating.

So we invite you to celebrate *with us* by reading this lovely catalog, by bidding on the work during the week-long silent auction, by joining us on August 27 for our online cocktail hour, and by tuning in on August 28 for our streaming live auction. We hope you will be lucky enough to welcome a beautiful new piece of handmade art into your life.

Last April, printer Ben Blount, who taught a workshop in our letterpress studio this summer, made 250 posters in his studio that said, "We will get through this together. After all, we're neighbors." He left them on doorsteps all around his Evanston, Illinois neighborhood and then watched as people posted them in their windows and on their doors. As we gradually emerge from a time when so much was lost, we are filled with gratitude for you and everyone who has stood by us and believed in this school when we couldn't offer much in return. And we see that we are getting through it together. After all, we're a community.

Thanks for joining us,

Mia Hall, director

Rich Osborne, chair, board of trustees

Schedule

MONDAY August 1

3:00 PM 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 21

2:00 PM ET **Event Kickoff**

Join us online for opening messages from director Mia Hall and board chair Rich Osborne.

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

Log in to start bidding on 162 items in our silent auctions including a special section of work by our current resident artists. Silent auctions continue through Friday, August 27.

FRIDAY August 27

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, and make signature cocktails with our favorite bartender, David Ramsey. Raise a glass with us!

SATURDAY August 28

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

Streaming live auction with auctioneer Jesse Miller, co-host Corey Pemberton, and special guests Harriett Green and Susie Silbert

Penland Gallery

John & Robyn Horn Gallery

A Curious Year / New work from the Penland resident artists and core fellows

July 6–September 12

*Additional works by artists in this exhibition will be available
August 18–September 5 at penland.org/gallery.*

FOCUS Gallery

WEAR / Contemporary jewelry

August 17–September 26

Both exhibitions will be available at the gallery and online.

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 starting at 3:00 PM ET on Sunday, August 1. Be sure to mark the ones you are interested in as “favorites.” 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 28, we invite you to gather with friends 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 Thomas Campbell, Nickolaus Fruin, Heather Mae Erickson, and Wyatt Severs (see page 6). To sign up as a viewing party host, contact Katie at auction@penland.org or 828-765-2354 ext. 1209.



Cynosures

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

For this year's auction, we commissioned four artists to each create an edition of objects that might sit on a table, a mantle, or a special shelf, and they responded with energy and invention. Thomas Campbell and Nickolaus Fruin collaborated on a form that they have rendered in steel and in glass (you might want the set!). Heather Mae Erickson is offering objects from a recent series. And Wyatt Severs made editions of two distinctly different shapes.

To Purchase

Cynosures are \$395 each. Anyone who hosts a viewing party may select and purchase a cynosure for their party. Contact Katie at auction@penland.org or 828-765-2354 ext. 1209 if you want to sign up as a viewing party host, Cynosure purchases must be made by August 15 to allow for delivery by August 27.

Cynosures that are not purchased for viewing parties will be available online during the virtual cocktail party on Friday, August 27.

1

Thomas Campbell

Segmented Steel r22 Vase

Steel

12 x 4½ x 4½ inches

These steel vases are comprised of twelve individual segments, which are referred to as gores in the industrial steel trade. The gores are formed to a radius of 22 inches, fabricated by hand, blackened, and sealed.

2

Nickolaus Fruin and Thomas Campbell

Segmented Glass r34 Vase

Cast glass

14 x 5 x 5 inches

These faceted glass vases are handblown by Nickolaus using a steel mold fabricated by Thomas. The steel mold is comprised of twelve individual steel segments formed to a radius of 34 inches. Though a slightly different form, these glass vases work well in tandem with Thomas's Segmented Steel Vases.

3

Heather Mae Erickson

Perfect Imperfection Collection

Bird Series Planters

Porcelain, platinum luster; slip cast, cone 10 oxidation

8 x 6 x 9½ inches

Note: This is a representative photograph; individual pieces vary. They can all be seen at penland.org/auction or on the bidding platform.

This series is inspired by direct contact and examination of my surroundings and researching and abstracting the findings through my ceramic filter to break expectations of what slip cast / industrial processes can yield.

4

Wyatt Daglá Severs

36th Penland Auction Bindle

Walnut, lignum vitae, curly box elder, Osmo Polyx finish, wax; turned and sandblasted

5 x 22 x 4½ inches

Note: This is a representative photograph; individual pieces vary. They can all be seen at penland.org/auction or on the bidding platform.

A bindle is a bag, sack, or other carrying device on a stick. They are traditionally associated with hobo culture.

5

Wyatt Daglá Severs

36th Penland Auction Bowl

White oak, cherry and maple veneer, Osmo Polyx finish, wax; turned and sandblasted

14 x 13 x 14 inches

Note: This is a representative photograph; individual pieces vary. They can all be seen at penland.org/auction or on the bidding platform.

For both of these forms, I start with a freshly fallen tree, rough cut them with a chainsaw, and then refine the shapes on the lathe. I sandblast some of the surfaces to accentuate the tree rings and leave some sections smooth and sanded to showcase the natural beauty of the wood.

Fund-A-Need

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



Core fellow (at that time) Corey Pemberton with his Pines crew posing for Penland's 2017 Giving Day.

Thank you so much for making Penland more accessible by supporting our work-study scholarship programs.

This year's Fund-A-Need supports work-study scholarships at Penland. More than half of Penland students receive some type of financial assistance. Work-study is Penland's oldest scholarship program, and it is funded by individual donors and special events, notably our treasured end-of-session auctions.

As we reopened our workshop program after a year of pandemic cancellations, we decided, along with many other temporary alterations to campus life, to cancel all gatherings during sessions. This includes the scholarship auctions, which celebrate the accomplishments of each session as they raise vital funds in support of the work-study program. We can't replace the fun, but we are hoping that this Fund-A-Need, with a goal of \$150,000, will replace the money we would have raised by selling work donated by (and mostly purchased by) our students and instructors.

Work-study scholarships are a way to open Penland's doors as wide as we can for people who want to experience our workshops. If you can clear a week or two out of your schedule and find your way to the mountain—and you don't mind cutting vegetables, washing dishes, making some beds, or otherwise helping us operate—then we want you here, regardless

of your financial means or your level of prior craft experience. There are so many people who came here first as work-study students who later found their way back as residents or staff or instructors. It's a way for more people to have the Penland experience, but it's more than that. Though it's admittedly a hustle, work-study has its own rewards.

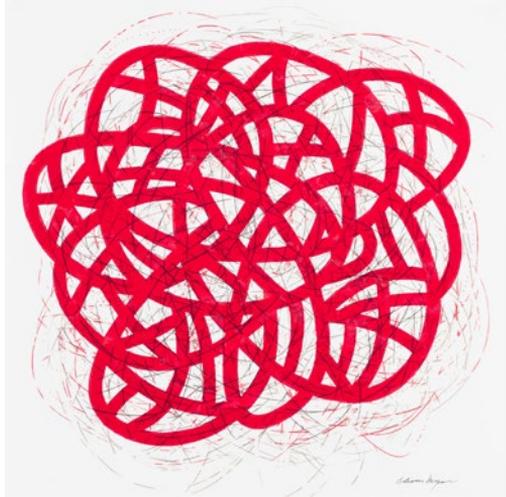
We hear again and again from work-study students how meaningful it was to connect with people from other workshops. If you know the delight of making a new friend over a meal in The Pines, just think of the bonds that might be forged while scrubbing pots side-by-side for eight weeks. Not only do work-study students forge these bonds, they earn a special satisfaction from helping Penland run. And they do help us run! We simply couldn't do what we do without them.

At its best, Penland can be a tonic against our harried, consumerist culture. We reconnect with a deeper quality of attention. We open ourselves to new experiences. To share time and space and labor with other people in this state is a joyful thing. And our work-study students often thank us for the particular kind of experience they have: they are on an additional shared journey, behind the lines, helping Penland go, with new friends working in other studios. This program is more than just a work exchange; it is a vital thread in the fabric of every Penland session.

Please support our 2021 work-study scholarship students by participating in this Fund-A-Need during the streaming live auction on August 28 or on the bidding platform any time before then.



Work-study student Marlené Nancy Lopez, from Los Angeles, painting with an airbrush in a Penland workshop earlier this summer.



Clarence Morgan, *Zelda*, color lithograph, 15 x 15 inches
(This piece was part of last year's Penland auction.)

Outstanding Artist Educator

As part of the 2021 auction, we honor Clarence Morgan as this year's Penland School of Craft Outstanding Artist Educator. Clarence's fifty-year career as an artist has encompassed drawing, painting, printmaking, writing, and curatorial projects. His many works are rigorous explorations of line, color, pattern, and form that he describes as, "situated somewhere between figuration and abstraction."

His work has appeared in over 200 one-person and group exhibitions nationally and internationally and can be found in the permanent collections of the Cleveland Museum of Art, the Walker Art Center in Minneapolis, and the Minneapolis Institute of Art among others. He has received grants and fellowships from the McKnight Foundation, the Jerome Foundation, the Bush Foundation, Art Matters, Inc., the Minnesota State Arts Board, and a Southern Arts Federation/NEA Artist Fellowship.

He has been a frequent panelist and presenter at conferences discussing issues surrounding abstract painting, and he has periodically written essays on the subject. He has been a visiting artist and given presentations about his work at Yale University, Stanford University, Cooper Union School of Art, Cranbrook Academy of Art, and other schools.

In tandem with his extensive activity as an artist, he has been a teacher of art continuously since 1978, first at East Carolina University and then at the University of Minnesota where he chaired the art department for six years and is currently head of drawing and painting. He taught his first Penland workshop in 1989, and he has taught here a total of nine times,

most recently in 2014. At Penland, he was invariably accompanied by his wife of 40 years, the artist Arlene Burke-Morgan (1950–2017), who seemed capable of making friends with everyone on campus.

Clarence's workshop descriptions talk about developing visual language and creating expressive content that doesn't rely on familiar references, and they don't emphasize specific materials or techniques. While this might seem surprising for a craft school, it's true to his approach, and the result has always been excellent workshops that inspired our students.

"The best definition of a teacher" he said in a recent interview, "is not someone who puts information *into* an individual, but someone that has the capacity to draw the best *out* of someone. What is really good about them is already in them. A good teacher just brings that out. . . . If there's a little spark, my job is to fan the spark, to turn it into a big flame, so they can get excited on their own."

Please join us in honoring Clarence Morgan at the beginning of our streaming live auction on August 28. You can see a short video about him at penland.org/auction

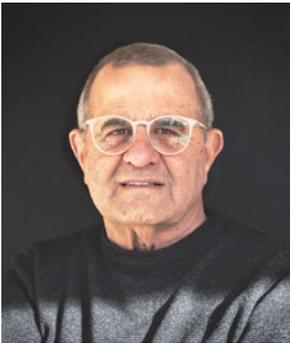


Clarence in a discussion with a visiting artist during one of his Penland workshops.



Lot 510, James Henkel, *Bouquet*
Archival pigment print, #1 of 3
30 x 24 inches; 31 x 25 inches framed

Featured Artist: James Henkel



James Henkel first came to Penland in 1971 with a scholarship that, he says, made him “a photography student and a proud dishwasher.” Since then he has served as studio assistant, core student, resident artist, faculty, and, now, neighbor. At Penland he met Debra Frasier, his wife of 37 years. In 1991 they bought a small cabin near the school where they began spending summers. And their daughter, Calla, now an artist working in Berlin, was a founding member of Penland Kid’s Camp. “That one act of generosity—a Penland scholarship in 1971—has nourished me artistically for fifty years,” Jim said.

“My work begins with finding and collecting objects. These curiosities are then used to generate pictures that touch on the relationship between our ideas about beauty, function, and the meaning of objects in our lives. With the choice of an object for a photograph, I am leaning into a sense of shared familiarity with the viewer, but changing the perspective by introducing the unexpected within the frame.”

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



Lot 505,
Yoonmi Nam,
*The Four
Seasons*
Mokuhanga
(water-based
woodblock
print)
11¾ x 16½
inches each

Featured Artist: Yoonmi Nam



Yoonmi Nam’s first connection to Penland was being invited to put work in a gallery exhibition in 2009. She taught a drawing/painting workshop the following year. “I remember making my way up the final bit of a very narrow road,” she said. It opened up to a meadow with a cluster of buildings in the distance. I remember chatting with people while waiting in line to get food. I remember that my workshop had the youngest and the oldest participants that week. I remember going back into the studio at night to see several students chatting, laughing, and working together.” She returned a few years ago as a student

(in glass casting!), she has participated in a recent gallery exhibition, and we hope she will be teaching again very soon.

“In my work, I make images and forms that highlight everyday events, spaces, and objects that, while insignificant and mundane, allow us to notice both the stillness and the passage of time.”

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



Lot 514, Shoko Teruyama,
Large Platter
Earthenware
5 x 18 x 18 inches

Featured Artist: Shoko Teruyama



Shoko Teruyama was introduced to Penland when she and her husband, Matt Kelleher, were selected as resident artists. They shared a studio at The Barns for three years and have taught several workshops together. “The hardest I ever worked on my practice was during the three years of the residency,” Shoko remembers. “When I left Penland, I was confident to step into the real world.”

The pottery I make begins with bisque molds, slab construction, and coil building to make thick, heavy forms. White slip is brushed over the red earthenware to create depth and motion. Then I carve back through the slip exposing the red clay. Ornamentation is important to my ideas. I have created motifs called vine patterns to lead your eye around the work. Patterns run continuously to create narrow borders or to fill large amounts of space. They can flow into tight curves just as easily as they can bend around the belly of a form. The patterns create visual movement representing water, wind, and clouds.”

Learn more about Shoko 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 and the resident artists in a special exhibition at the gallery and online at penland.org/gallery. The exhibition will be available through September 11.



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 be at Penland as a core fellow. While continuing to explore narrative through her ongoing performative garment and sculptural works, she is expanding 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 NC Arts 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.



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 at the Freehand Hotel, a studio intern at Dieu Donn  Papermill, and a studio assistant at Jeffrey Gill Studio.

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.

As part of this year's online auction, the Penland Gallery will feature work by the resident artists and the core fellows in a special exhibition at the gallery and at penland.org/gallery. The exhibition will be available through September 11.



Adam Atkinson's practice is multifaceted, centering on craft and community engagement. His work documents relationships between gender and the body using adornment and small-scale woodcarving as formats for exploration. His work has been exhibited nationally and internationally including Nagoya Zokei University in Japan and the Craft Council of British Columbia, among others. Prior to his time at Penland, he was a resident at the Baltimore Jewelry Center. In addition to his studio work, he is co-founder of Spectral Matter, an ongoing LGBTQIA+ exhibition platform; he was co-chair for the East Carolina University Symposium in 2019; and he has been an instructor at Virginia Commonwealth University and Boise State University. He received a BFA in Interdisciplinary Studies from Boise State University and an MFA in Metal Design from East Carolina University.



Nate Cotterman is known for using traditional Venetian glass-blowing techniques in modern interpretations of glass objects. His line of barware, lighting, and 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 Glass School in Washington. Nate Cotterman Glass is made up of Nate Cotterman, maker, designer, CFO, and his wife, Antonia Campanelli, marketing, design and sales.



Julia Harrison is a sculptor and jeweler who was based in Seattle for the last twenty years. She holds an MFA in Metals and an MA in Applied Anthropology and was drawn to both fields by an interest in the ways in which objects can convey emotions and mediate relationships. Julia uses a variety of materials and processes, but carving and wood are at the heart of her practice. She has taught workshops on small-scale woodworking and carving at schools including Penland, Haystack, Arrowmont, and the 92nd St Y in New York City. As a resident, Julia plans to explore new possibilities in her carving practice.



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 North Carolina, Jason chose to pursue a ceramic education by apprenticing with master potters. He learned as an assistant at Winchcombe Pottery in England, with Dan Finnegan in 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, North Carolina; 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.



Everett Hoffman is an interdisciplinary artist whose work reconstructs everyday material debris to create narratives about identity, gender, and sexual desire. Everett attended Boise State University where he graduated with a BFA in studio art. He received an MFA in Craft/Material Studies from Virginia Commonwealth University in 2018. He has completed residencies at Arrowmont and the Baltimore Jewelry Center. Everett has written for *Metalsmith* and *Art Jewelry Forum*, and his work has been published in *BmoreArt*, *Metalsmith*, and *Jewelry and Metalsmithing Survey*. His work has been exhibited at the Virginia Museum of Contemporary Art, Contemporary Craft in Pittsburgh, Soil Gallery in Seattle, and the Benaki Museum in Athens Greece.



Kit Paulson's interest in glass started in the hot shop and led her to earn a BFA at Alfred University in New York. 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, She 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.



Ellie Richards is interested in the role that furniture and domestic objects play in creating opportunities for a deeper connection between people and place. Ellie looks to the tradition of woodworking and the ready-made to create eclectic assemblages, installations, and objects exploring the intersection of labor and leisure. Her work has been exhibited at the Mint Museum and the Center for Craft in North Carolina, SOFA Chicago, and Contemporary Craft in Pittsburgh. She has taught at Yestermorrow Design/Build School, Appalachian Center for Craft, and Haystack. This year she is a resident fellow for the Furniture Society: Craft for a Greater Good Initiative partnering with University of North Carolina—Asheville's Steam Studio and BeLoved to bring handmade furniture to its communities.



Adam Whitney is a metalsmith who focuses his artwork on the traditional silversmithing techniques of raising along with chasing and repoussé. These long-established processes enable Adam to shape sheet metal into seamless dimensional sculptures and hollowware. Through historical and ancient metalwork, Adam finds inspiration for his work and enjoys exploring and rediscovering the depth of his time-honored craft. When not in his studio Adam enjoys traveling for various projects and to teach workshops, taking his passion for metalsmithing wherever he goes. He received a BFA in Crafts/Materials Studies from Virginia Commonwealth University.

Our Grateful Thanks Go to the Following:

Our Generous Artists

Our Penland artists are true heroes! Their unwavering generosity makes the annual benefit auction a success. We are so grateful for the time, energy, enthusiasm, and talent they bring to the Penland community, not to mention donating more than 175 beautiful works of art.

Photos, videos, and a hardboiled egg

David Ramsey just keeps giving: another year of taking all the extra shots and video to help bring these beautiful works of art to life in the catalog and on your screens.

Volunteers

There are lots of ways to give and this group never lets us down. They give their time, laughter, sweat, and lots of gusto to make sure whatever we need is done and fun.

Auction Hosts

Last year's adventure was so much fun that Jesse Miller is back with charisma for the streaming live auction and returning with equal charm is Corey Pemberton. And thanks also to our special guests, Harriett Green and Susie Silbert. It's certain to be a fun weekend.

Featured Artists

Thank you to James Henkel, Clarence Morgan, Yoonmi Nam, and Shoko Teruyama for inviting us into their studios to learn more about their processes and art.

Videographers

Even though he's back to his regular gig as Services Coordinator, Wes Stitt still found time to create video content about featured artist James Henkel. And thanks to Elizabeth Stehling, Tyler Bopp Williams, and Kevin Obsatz who made videos about Yoonmi Nam, Shoko Teruyama, and Clarence Morgan, respectively.

Mug Making

Appalachian State University student William Crist spent many hours social distancing in his studio throwing mugs galore. After what would have been his first Penland class was canceled last year, we were excited to invite him to the clay studio, along with his friend and assistant Thomas Colantuono, to glaze and fire. We hope to see them in the studio again as they learn and grow as artists.

The Communications Team

Robin Dreyer, Claire Drennan Jarvis, and designer Eleanor Annand make up the delightful team that bring Penland to life online, in e-mail, on social media, and in print.

Tech Team

Mark Boyd and Leah Buchanan continue to turn the gears on our digital platforms to bring you this Penland virtual experience. And supporting crew Patrick Beggs, Marie Fornaro, Randy Hinson, Nancy Lowe, Catherine Russell, Yolanda Sommer, and Kate Webb round out this team.

Penland's Amazing Staff

Thank you to our creative and talented staff for hanging in there and making it possible for us to welcome students and instructors back this summer.

Kirk Banner, Heron Bassett, Daniel T. Beck, Zen Berry, Jim Berkoben, Mark Boyd, Grady Byrd, Katy Briggs, Leah Buchanan, Jason Burnett, Irvin Carsten, Lucy Plato Clark, Josie Davis, Courtney Dodd, Day Dotson, Robin Dreyer, Susan Feagin, Leslie Fleckenstein, Derek Freeman, Nick Fruin, Anna Gardner, Joan Glynn, Kathryn Gremley, Mia Hall, Leila Hamdan, Ian Henderson, Amanda Hollifield, Bill Jackson, Claire Drennan Jarvis, Gary Jobe, Lindsay Jones, Beth LaCour, Stacey Lane, Danielle Lasker, Adam Leestma, Kyle Little, Casara Logan, Nancy Lowe, Kevin Mackoul, Nadia Massoud, Susan McDaniel, Abigail McKinney, Chad Mohr, Keith Moir, Leslie Noell, Carter Norris, Alyse Ostreicher, Susan Pendley, Mase Peterson, Meg Peterson, Marianna Popp, John T. Renick III, Donald Roberts, Ciara Ruffino, Lisa Rose, Ariana Sellers, Amanda Simons, Grayson Sloan, Yolanda Sommer, Paloma Soto, Wes Stitt, Crystal Thomas; our core fellows: Sarina Angell, Molly Bernstein, Mia Kaplan, Maria Fernanda Nuñez, SaraBeth Post, Tony Santoyo, Erica Schuetz, Hannah Mitsu Shimabukuro, Scott Vander Veen. And our summer interns Ellyse Bendillo, Odette Blaisdale, Lindsay Davis, John Dillard, Kara Fisher, Emily Gunning, Elizabeth Kaiser, Rowan Leek, Andrew Mahaffie, Meera Mittal, Avery Newton, Andrea Ramos, Lil Seidlin-Gore, Katie Speer, Nora Watkins.

A special thanks to Alena Applerose, Katie Speer, and Kara Fisher for joining the auction team—we couldn't have done it without you! Thank you to the Pines crew and especially Day Dotson and Martha Peiser for putting together our the recipes for a delicious Mediterranean meal and our favorite bartender David Ramsey who created delicious signature cocktail recipes for auction participants to enjoy at home.

Catalog Credits

Robin Dreyer, editor, production; Eleanor Annand, design. Thanks to Joan Glynn, Tammy Hitchcock, Marianna Popp, Grayson Sloan, and Katie Speer. Most of the photographs of artwork are by David Ramsey. Printed by Blue Ridge Printing, Asheville, NC.

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 auktion@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 27.

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 Auctions

The livestream link will be sent to you by e-mail and posted on penland.org/auktion. 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 auktion@penland.org or calling 828-765-2354, ext 1209 or 1203. 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.



Everyone who signed up for the “party pack” option this year will get one of these beautiful mugs, made by William Crist, along with other auction party favors.

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 bidning@penland.org with questions prior to August 20.

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 livestream during the preview week. Hours and contact information for support will be shared on penland.org/auction when the preview opens.

Silent Auction | ONE



101 Hillary Waters Fayle

Dreams from the Garden II

Thread, magnolia leaf

13 x 13 inches framed

Retail value: \$850

*When we're connected to the natural world,
we're connected to ourselves and to one another.
I bring together materials and processes that express
the union of humanity and the physical world.
The leaf has been pressed to preserve it;
it should last at least a lifetime!*



102 Mark Hewitt

Large Platter

Woodfired stoneware

2 x 27 x 7 inches

Retail value: \$450

*This is a woodfired, salt-glazed slab platter
with large wad marks and blue glass pools.*



103 Charity Hall

Assassin Bug Nymph Brooch

Enamel, copper, sterling silver,
stainless steel

1 3/4 x 2 x 1/4 inches

Retail value: \$350

*Armed with piercing/sucking mouthparts,
assassin bug nymphs inject enzymes into their
insect prey to subdue and predigest them.
I hand drew this design into the enamel surface
using the sgraffito process. My explorations
illustrate a diverse array of entomological life,
especially under-recognized groups such as insects.*



104 Holly Walker

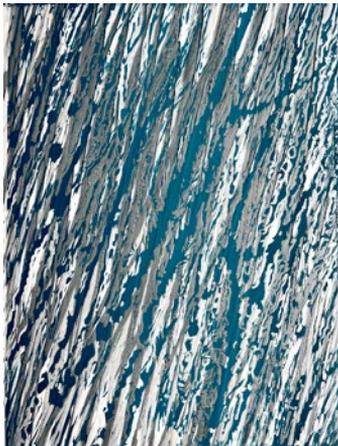
Palette: Serpentine

Red earthenware, slips, glazes

12½ x 8½ x 2 inches

Retail value: \$375

I conceive of my palette pieces as paintings as well as pots; they can be used on the table or hung on the wall. In this one, I twined a serpentine line of two changing colors through exuberantly colored blocks of hue. I have been engaged with Penland School, as student and core fellow, then instructor and exhibitor, for the past 42 years!



105 Jean W. McLaughlin

Song of Water 5

Ink on Rives BFK

20½ x 17½ inches unframed

Retail value: \$400

This is a woodcut monotype printed in three layers. It was made in the Penland print studio this past January.

106 James Viste

Red Revolver Blade

Pattern-welded steel,
shibuichi, plastic, resin

1½ x 10 x ¾ inches

Retail value: \$750

This is a kitchen blade of pattern-welded steel with a bolster made of an alloy of copper and silver (shibuichi) with resin-invested handle material.





107 Paul Messink

Smoky Moonlight

Enamel, kiln-formed glass, metal
17 x 10 x 5 inches (including stand)

Retail value: \$3,500

I'm often drawn to the ethereal, to the unknown hidden in an image. Mystery and a slight melancholy run through many of my pieces, which I make by fusing together layers of hand-enameled glass into a single, thick panel. Each layer holds a part of the image.

108 Maggie Jaszczak

Lidded Server

Earthenware

7 x 15 x 7 inches

Retail value: \$340



109 Joanna Gollberg

Spring Earrings

Sterling silver, kyanite, amethyst,
blue chalcedony, apatite,
amazonite, blue topaz

1 3/4 x 1 x 1/4 inches

Retail value: \$990

These earrings are about movement, color, sheen, and sparkle. They are meant to make a person feel beautiful.

110 E. Vincent Martinez

Butterfly & Freesia from the
Fragmented Florals series

Photography, acrylic paint, spray paint,
gold dust, canvas

24 x 24 x 1½ inches

Retail value: \$1,200



Flowers often display the most character as they near death. They come to life as they twist, turn and dance. They change color and form and wilt back to the Earth. This piece is about a purposeful release of control, life after death, beauty in darkness, and the emotive power of flowers.

111 Sylvie Rosenthal

F It Box

Walnut, pau amarillo, mineral oil,
tung oil, clear coat

Box: 1½ x 11½ x 2¾ inches;

fork: 8¾ x 1¾ x ¾ inches

Retail value: \$250



The past year has been a challenge, and a little humor tends to ease the sharp edges. You can eat with the fork. This is the natural color of pau amarillo.



112 Gertrude Graham Smith

Candelabrum

Soda-fired porcelain

16 x 9½ x 9½ inches

Retail value: \$550

I imagine this candelabrum is inspired by my grandmother's elegant holiday settings and a Walt Disney cartoon in which tableware jumps up and swirls in dance. The piece is built over weeks by throwing soft coils off of the leather hard sections below. Fire and light, survival, transformation, transcendence; convergence of necessity, luxury, history, whimsy, and a spin of the potter's wheel.

113 Jim Sherraden

Baby Quilt

Woodcut, watercolor

4½ x 4½ inches unframed

Retail value: \$75

The woodcut was carved probably ten years ago, and is often revisited with watercolor. Each piece is unique.



114 Rob Levin

Black Bumpy Wall Vase

Glass

19 x 5¾ x 5 inches

Retail value: \$2,500

This is a piece in a series of bumpy objects that explores birds, and maybe angels, with variations in texture and surfaces on the glass. Life is full of bumps, why not make art out of them?

115 Maia Leppo and Jen Allen

Feathers

Porcelain, steel

Chain: 20 inches

Retail value: \$650

This piece was started when Jen and I co-taught at Arrowmont a couple summers ago. There was a soda-firing class happening at the same time, and Jen made these pieces to go into their firing. She wasn't sure what to use them for, so we made them into a necklace for the auction.



116 James D.W. Cooper

Sauté Pan

Copper, tin, iron

1³/₄ x 16 x 8 inches

Retail value: \$400



Beautiful tools make the work of making more enjoyable. These pans are tools for cooking beautiful food.

117 Deb Stoner

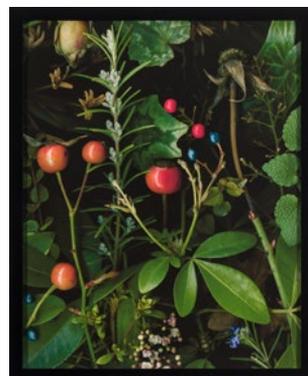
Holly in Winter and Dark Winter

Archival pigment print

20 x 16 inches each

21¹/₂ x 17¹/₄ inches each framed

Retail value: \$750



118 Rostislav Eismont

Sake Set

Stoneware

Pourer: 6¹/₂ x 3¹/₂ x 3¹/₂ inches

Retail value: \$320

This sake set consists of three pieces: a sake pourer (tokurri) with a kintsugi gold repair on the foot and two sake cups (ginomi).

The pieces were carved from solid blocks of clay using the kurinuki process.



119 Erica Bello
Branch Bracelet
Oxidized silver
7 x 1/2 x 1/4 inches
Retail value: \$395

This bracelet is meant to blend the visuals that separate human-made and organic objects. The hand-fabricated elements are reminiscent of architectural frames, while the silhouette depicts the unmistakable image of a branch.

120 Susan Iverson
The Pond: Flow
Linen, silk
13 1/2 x 13 1/2 x 3 3/4 inches
Retail value: \$800

I find tapestry endlessly fascinating in its ability to be flat or dimensional. Most of my work is about the intersection of humans/architecture and nature. I hope this work allows the viewer to revisit their own memories of the beauty and power of water.



121 Laura Jean McLaughlin
Schlumpy Funk Cat Dance
Stoneware, slips, glazes
25 x 16 x 18 inches
Retail value: \$1,800
\$\$\$ shipping

This piece was stream-of-consciousness inspired.





122 Yaffa Todd and Jeff Todd
Beeches By The River
Perfume Bottle

Blown glass; hot-tooled color,
torch-worked imagery
4 x 2³/₄ x 2³/₄ inches
Retail value: \$400

We make our own glass, including the colors, canes, and millefiori.

123 David Eichelberger
Collection

Earthenware
3 x 21 x 15 inches
Retail value: \$500



The title of this piece refers not only to the grouping of lines, curves, color, and form in this piece, but also to the action of gathering. What is this meant to hold, to contain, to display? How will you fill this platter? It is an invitation to collect.

124 Biba Schutz

X10 Necklace
Sterling silver, fine silver,
copper, bronze
35 x 1 x 1 inches
Retail value: \$2,300

This piece is about community—similar but unlike elements are stronger as a whole than separate. This necklace can be worn as a single strand or doubled.



125 Amy Tavern

Low Growing

Paint sample cards on paper
5 inches diameter
12 x 12 inches framed
Retail value: \$900

This small collage, presented as a tondo, is the representation of combined memories of the landscapes of my two homes: California and Iceland.



126 Jean Buescher Bartlett

Large Longstitch Journal with Slipcase

Handmade paper, marbled paper, pastepaper, linen thread, gouache
10⁵/₈ x 6⁵/₈ x 1¹/₂ inches
Retail value: \$300

The sturdy flax handmade paper cover and heavy archival text pages of this one-of-a-kind book will make it suitable as a sketchbook, journal, photo album, or guest book. I particularly enjoyed assembling and creating textures, colors, patterns, and the small gouache painting for the covers of the book and slipcase.



127 Elizabeth Brim

Object

Steel, pure iron; forged
7 x 7 x 7 inches
Retail value: \$1,250

I have been making this flower for many years and it is still exciting to make. It is not a replica of any kind of real flower.



128 Laura Wood

Minx Earrings

Enamel, copper, sterling silver,
powder coat
3½ x 1¼ inches
Retail value: \$450



This design frames the face beautifully and climbs slightly up the ear lobe. The underfired enamel surface has a subtle sparkle in the light.

129 Christina Shmigel

Your Name Here

Steel, patina
18¼ x 7¾ x 7¾ inches
Retail value: \$750

It's a naming opportunity! The artist invites you to collaborate with her to create your personal version of the water tower cynosures made for the 2020 auction. What story do you want your water tower to tell? Would you like to commemorate something or someone? What kind of mood do you want it to have? Buy the blank and work with the artist to make your personal water tower vision come true. (Please allow 2 months post-auction for delivery.)



130 Richard Margolis

View From The Pines at Penland

Waxed gelatin-silver print
21½ x 27 inches
30 x 37 inches framed
Retail value: \$2,400

Most of my work is traditional film-based photography. This print is from a 1978 negative, printed in 2020, and waxed and finished in 2021.



131 Stanley Mace Andersen

Four Tumblers

Earthenware, glaze, ceramic stains

4½ x 3 x 3 inches each

Retail value: \$200

My pottery is made with earthenware, formed primarily on the wheel, and decorated using the maiolica technique. Each piece is glazed, and after the glaze is dry, I paint directly and quickly on the surface using brushes and ceramic stains to create abstract motifs and patterns.

132 C. James Meyer

Cappuccino Spoon

Sterling silver, 18k gold

4½ x 1½ x ½ inches

Retail value: \$900

There is something very challenging about redefining a common utilitarian object that everyone can relate to and uses daily.



133 Aspen Golann

Ribbon Shelf and Brush

Bleached and ebonized maple,

brass, black tampico fibers

6½ x 17½ x ¾ inches

Retail value: \$850



This is a hand-carved brush and shelf blending 17th-century to 19th-century American furniture forms with contemporary sculpture. Designed for display or fantastical home cleaning scenarios.

134 Taylor Robenalt

Red Hand

Porcelain, underglaze, glaze,
luster, decals, mixed-media

12 x 9 x 7 inches

Retail value: \$1,500

This piece was inspired by Florida's flora and fauna.



135 Catharine Ellis

Shawl

Cotton, silk, natural dyes (indigo
and madder root)

29 x 70 inches

Retail value: \$400

*I continue the process of weaving and dyeing,
using plants from my garden and mixing
plants to make colors from the earth.*

*This is a textile to wrap around the shoulders
or it could be spread on a table.*

136 John Littleton and Kate Vogel

Acro Bags

Acid-etched blown glass

15⁷/₈ x 9³/₄ x 7¹/₂ inches

Retail value: \$3,250

*We rarely make these bags now but decided
a fun colorful piece was good way to celebrate
Penland. We have collaborated for 42 years.*



- 137 Devyn Vasquez**
Measured Luck Necklace
 Powder-coated steel
 8 x 8 inches, flat
 Retail value: \$380

Repetitive components hinge together to resemble a clover form, with the intent that this necklace brings the best of fortune to the wearer.



- 138 Elizabeth Alexander**
Queen Anne's Lace
 Hand-cut found porcelain, adhesive
 6 x 11 x 8¼ inches
 Retail value: \$2,000

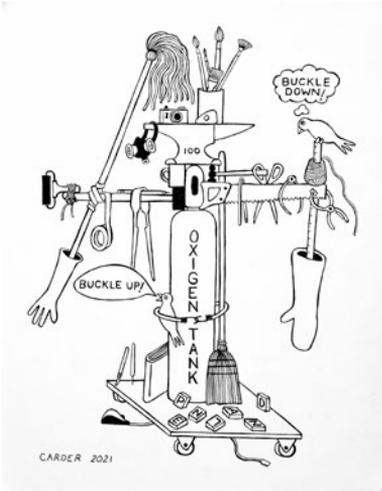
The porcelain tableware is a stand-in for the value that is placed on objects and how that value is transferred onto the people who possess them. The identity, utility, and value of the piece is altered by the removal of all adornment. The objects are forever changed through loss.



- 139 Jackson Martin**
Level Frame #88
 Antique level, glass, hardware
 14½ x 1½ x 12 inches
 Retail value: \$500

This is a functional frame created from an antique wooden level. It can accommodate a 7¾ x 5 inch picture. Both vials are calibrated for accurate leveling.





140 Ken Carder

The Mission

Ink, paper
 14 x 11 inches
 20 x 17 framed
 Retail value: \$400

The pandemic shutdown stirred me to do an original drawing every day. Many involve personal commentary. It's been a good lubricant for my imagination.

141 Emily Reason

Roofed Pitcher

Wood-fired stoneware, ash glaze
 12 x 7 x 6 inches
 Retail value: \$250



142 Jamie Bennett

Janus 25 (brooch)

Enamel, silver, steel
 1¾ x 2 inches
 Retail value: \$600

While this is a small piece, there are a number of sources in its imagery including textiles, topographies, sewing, and floral patterns.



143 Christina Z. Anderson

Skiers

Tricolor gum bichromate
 14 x 18½ inches unframed
 Retail value: \$700

This piece is part of my Family of Origin series, old family photographs scanned and made, layer by layer, in tricolor gum bichromate, a 19th century photographic printing process.

144 Courtney Dodd and Nickolaus Fruin (Shaker & Salt)

Wine Decanter and Red Wine Glasses

Blown glass, custom-made color
 Decanter: 8 x 8 inches;
 glasses: 7 x 3½ inches each
 Retail value: \$315

This glassware is meant to be enjoyed with the best company, food, and drinks. The colored glass was custom designed by us and made by Nick.



145 Anne Lemanski

*Metaphysical Mineral:
 Rhodonite*

Archival pigment print on wood panel; #2 of 15
 23¾ x 16¾ x 1⅝ inches
 Retail value: \$900

Word has it that when rhodonite was discovered in the Ural Mountains, eagles were sighted carrying chunks back to their nests, which led people to start putting rhodonite in their baby cradles. The print is made from a hand-cut and pasted collage made from vintage material I have been collecting for decades. This series is inspired by the metaphysical properties related to minerals.



146 Emily Rogstad

Bent Deco Earrings

Oxidized sterling silver

4 x 1 inches each

Retail value: \$315

These earrings are composed of long chain links bent into shapes and arranged in patterns. The bent link forms create a doubling effect, giving the structure depth and convergence. The color of the oxidized silver naturally polishes off with wear, so the high points and edges of the earrings will become bright silver, while the interior of the piece will remain dark.



147 Judith Salomon

Container on Cement Base

Porcelain, cement

7 x 7 x 6½ inches

Retail value: \$475

My work is about construction, architecture, containment, and the painted surface. This container was hand built from cast slabs and sits on a hand formed chunk of cast cement.

148 Greg Gehner

FULLER Candlestick

Steel

6½ x 3 x 3½ inches

Retail value: \$220

My work is a synthesis of traditional forging methods and industrial fabrication techniques. The goal is to achieve a purposeful utility within a sculptural form.



149 Brooke Rothshank

Gratitude

Watercolor on paper

9 x 11 inches

Retail value: \$375

These are watercolor miniature paintings.



150 Ron Meyers

Tea Bowl

Wheelthrown earthenware,

underglaze colors

5 x 3½ x 3½ inches

Retail value: \$200

I go to the studio every day and hope something good happens.

151 Robert Ebendorf

From the Beach (brooch)

Rhinestones, pearl, silver, shell, wood

2½ x 2½ x ¼ inches

Retail value: \$400



152 Akemi Cohn

Trace #3

Colored rice-paste resist printing
on silk; patched and hand-stitched

56 x 25 inches

Retail value: \$1,200

This piece uses the traditional Japanese nassen technique in which dyes are mixed into rice paste to create both color and resist simultaneously.



153 Lana Wilson

Plate

Porcelain, slips

1/2 x 8 x 7 1/2 inches

Retail value: \$130

I paint three different colored slips on top of the clay, and then, after this has dried enough, I sgraffito through it. Then I use a rolling pin to flatten and spread the clay which helps the undercoats of color to show up in slivers.

Silent Auction | TWO





201 Sarah Loertscher
Structure Earrings #25
 Sterling silver
 3½ x 2 x 1½ inches
 Retail value: \$900

These earrings are meticulously hand-fabricated from sterling silver. They are inspired by the structures that surround us everyday, from frost patterns to power line towers. As the wearer moves, the silver lines of the earrings intersect in a myriad of differing angles creating ever-shifting patterns.

202 Virginia Scotchie
Sphere
 Stoneware, glaze
 14 x 16 x 18 inches
 Retail value: \$1,800
 \$\$\$ shipping

The geometry of the sphere is universal. It is a powerful yet simple form. The spheres I create from high-fire stoneware live beautifully in homes and gardens. They also make great resting places. Roundness, fullness, and playfulness.



203 Kenny Pieper
White Merletto Vase
 Blown glass
 24 x 6 x 6 inches
 Retail value: \$1,500

This is an old Italian technique. I like being part of historic traditions, but try to have a contemporary presence and hopefully something that shows my own voice. Penland was responsible for me having a chance to work in the arts, which in turn provided my career.



204 Nick DeFord

Done For Good

Hand embroidery on found photograph

7½ x 7½ inches

Retail value: \$600

I love to listen to little idioms and phrases that people use that often have double (or triple) meanings. I then love to embroider those asides onto an image, making something that is so ephemeral become so permanent and physical.



205 Sean O'Connell

Painted Jar

Stoneware, slip, glaze, pigment, lustre

11 x 9 x 10 inches

Retail value: \$350

This piece is part of a new series focused on making unique, painted surfaces that are compiled over multiple types of firing with different materials and numerous iterations.



206 Elliot Keeley

Point (brooch)

Steel, brass, stainless steel

6 x 3 x ½ inches

Retail value: \$450

The asymptotes of the two conjugate rectangular hyperbola intersect at the very middle, and describe a point in space, or on the body. Penland is such an important place for me and so many other people, I wanted to make a piece that was about place or presence in some way.

207 Thor and Jennifer Bueno

Small Reverie

Silvered blown glass

16 x 22 x 4 inches

Retail value: \$2,850

The Reverie series is based on soap bubbles with their infinitely shifting rainbow surfaces.



208 Sondra Dorn

Molten

Watercolor, graphite, Micron pen, paper, acrylic paints and mediums on birch panel

12 x 12 x 1½ inches

Retail value: \$385

Details of the landscape seen from near and far have long been my inspiration. These days, I am exploring and enjoying new techniques and materials.

209 Haley Woodward

Candle Holders

Steel

2 x 10 x 8 inches each

Retail value: \$800

Many exciting steps and a number of one-of-a-kind bits of tooling are involved in creating each candle holder, which is made from a single piece of two-inch solid round bar.



**210 Naomi Dalglish
and Michael Hunt
(Bandana Pottery)**

Handle Tray

Woodfired local clay

2 x 19½ x 7 inches

Retail value: \$150



Our pots are made from the dark, coarse clay we dig near our home in Bakersville, North Carolina and fired in our wood kiln. This tray has a wax resist and iron decoration over the glaze.

211 Ben Dory

Cultigen

Stainless steel, flexible resin,

acrylic, cubic zirconia

1¼ x 1¼ x ¾ inches;

chain: 24 inches

Retail value: \$600



This piece is the first in a new body of work exploring human influences on organic growth.



212 Daniel Garver

Striped Vase

Slipcast porcelain

10½ x 4 x 5 inches

Retail value: \$300

This vase was cast with black and white porcelain using a modular plaster mold system.



213 Janet Taylor

Friends Revisited

Silk, embroidery floss

24 x 30 inches

31¼ x 25¼ inches framed

Retail value: \$2,000

This piece was made during the pandemic as a result of four friends reconnecting through Zoom. The silk was printed with vat dye discharge, embellished with French knots, and framed.

214 Bob Trotman

Ozymandian

Resin, brass, wood, paint

8 x 6 x 7 inches

Retail value: \$475

The title refers to Shelley's poem Ozymandias ("Look upon my works, Ye Mighty, and despair!"). I made three casts of this fragment from a larger sculpture of mine.



215 Marlene True

Sifter Earring

Bottle caps, sterling silver, enamel

3 x 1 x ¼ inches

Retail value: \$310

I enjoy creating jewelry using repurposed materials, especially steel. Sometimes, the origin is recognizable; however the bottle caps are not readily apparent in this case



216 Susan Feagin

Collage Vessel

Stoneware, screenprinted
slips and underglazes; sgraffito,
soda-fired

8½ x 16 x 7½ inches

Retail value: \$450

These vessels suggest a scrap paper and foil collage.



217 Critz Campbell

Star Field

Ash, oak, oil, milk paint

14 x 14 x 2 inches

Retail value: \$400

*This is part of a series investigating
landscape, memory, and time.*

218 Daniel Essig and

Vicki Essig

Garden Book

Handwoven silk, stainless steel,
antique text, dried pod and blooms,
birdseye maple, sycamore, paint

11 x 13½ x 2½ inches

Retail value: \$850

*This sweet little piece was inspired by the
spring weather, full of life and hope. Although
our work is very different, the aesthetic is still
similar. We moved to Penland three years
ago to be near the school.*



219 Erica Moody

The Ritual

Folded brass, forged stainless steel

Candle snuffer: 2½ x 11½ x 1½ inches;
match holder: 1½ x 1⅝ x ¾ inches

Retail value: \$350



A candle snuffer, match holder, and striker stick. The cone and box forms are made by scoring and bending sheet metal. The handle is forged stainless steel. I had started with just the idea of the snuffer, but it seemed such a dark thing, so I added the match holder to allow for more possibility of brightness.

220 Nicholas Joerling

Serving Dish

High-temperature stoneware;
wheelthrown and altered,
gas reduction fired
5 x 15 x 7 inches

Retail value: \$165



221 Andy Rubin

The Building Blocks of a Crumbling Civilization

Polymer intaglio, acrylic paint
15 x 20 inches

18½ x 25 inches framed

Retail value: \$500



These three images originated in a 1940s catalog of antiquities from the Louvre. The middle panel has been selectively reduced to comment on our arbitrary study of human history through found relics and artifacts.

222 Lauren Markley

Takeashiba Brooch

Wood, gold-plated brass,
enamel, copper, sterling silver

3½ x 3 x ⅛ inches

Retail value: \$50

This piece is a continuation of my architectural Scaffold series and is an improvisational sketch inspired by the colors, shapes, and textures I encountered while traveling in rural Japan.



223 Courtney Martin

Handled Platter

North Carolina clay

2¼ x 20½ x 7½ inches

Retail value: \$250

This piece was handbuilt using slabs and coils of North Carolina clay and was fired to cone 11 in my wood kiln.

224 Erin Keane

Endless Time

Photography and encaustic

beeswax on wood panels

6 x 24 x 1½ inches each

Retail value: \$1,200

I used intentional camera movement to capture my walking motions through the forested trails and designed a painting to reflect the rhythm and cadence of endless time. I transfer the ink from my prints onto wood panels and then saturate them with encaustic beeswax. My hands are on every print, smoothing and burnishing and revealing the final imagery.



**225 Cathy Adelman
and Steve Miller**

The Kiss

Full leather binding with
laced-on boards, bound
in black goat with inlaid
panels, edge-to-edge doublures
and flyleaves, clamshell box
11½ x 16½ x ½ inches
Retail value: \$1,800



*This book contains linoleum cuts by Cuban artist
Julio Peña Peralta that were letterpress printed at Penland
by Steve in an edition of 28. Cathy created
a unique artist binding for this special copy.*

226 Matthew Daniel Price

Fruit Bowl

Steel

3 x 16 x 16 inches

Retail value: \$800



*This fruit bowl was made from CNC
plasma-cut steel, heated and pressed into
shape. The rough edges, drawn as haphazard
splines on the computer screen, evoke the
uneven surfaces of a hurried oxyacetylene
torch cut. This bowl is broad and shallow,
allowing fruit to ripen without crowding.*

227 Hitomi Shibata

Wood-Fired Flower Rim Bowl

North Carolina clay, slips,
red iron oxide, wood ash glaze
3¾ 8 x 8 inches
Retail value: \$120



228 Bryan Parnham

Helix Necklace

Electrolytically-etched sterling silver

10 x 4 x ¼ inches

16½ inches long

Retail value: \$1,000



229 Lauren Faulkenberry

Beneath a Carolina Moon

Acrylic, collage, block print

15 x 10 x 1 inches

Retail value: \$375

I made this piece while thinking about ways we let parts of ourselves and our histories go so that we can find renewal, and how we carry people we've lost with us as we reinvent ourselves.

230 Tom Jaszczak

Jar Set

Soda-fired red earthenware, slip

7 x 7 x 7 inches; 6 x 6 x 6 inches;

5 x 5 x 5 inches

Retail value: \$550

These jars are intended for everyday use.

The lids are keyed so they can easily be put back into place.





**231 Libby O'Bryan and
Giovanni Daina-Palermo
(Rite of Passage)**

Canprint Bolero

Jacquard-woven Egyptian cotton

Size L

Retail value: \$365

This motif was derived from an original etching and digitized for the industrial loom. The cloth was woven at Oriole Mill in Hendersonville, NC. This bolero is easily worn over a dress or with a T-shirt and jeans. It was cut and sewn at Sew Co., also in Hendersonville.

232 Alex Gabriel Bernstein

Blue Stacked

Cast and cut glass, fused steel

14 x 4 x 4 inches

Retail value: \$6,200



233 Alida Fish

Lace Leaf

Photo transfer on
oxidized aluminum

10 x 8 inches

21 x 19 inches framed

Retail value: \$1,800

Beauty is revealed when we take the time to stop and look closely, as in this formal portrait of a fallen leaf.

234 Rachel K. Garceau

Current #3

Porcelain

7¼ x 11½ x 3½ inches

Retail value: \$500

The year 2020 came and went; I never saw the ocean. I studied many images of moving water frozen in time, then translated segments of this information into porcelain and assembled them to bring the calm movement of water to me since I could not go to it.



235 Robert Thomas Mullen

Forest Clusters

Ammonite, chalcedony,

rutilated quartz, silver

2½ x 1¼ x ¾ inches

Retail value: \$425

These earrings reflect the ineffable passage of time found hidden in the subtle details so often overlooked in a modern world filled with digital distractions. The materials were collected over a 20 year span and include stones from my childhood.

236 Kathryn Polk

Veritas Omnia Vincit

Stone and plate lithography

on Arches Cream Cover

19 x 15 inches unframed

Retail value: \$700

During turbulent times of political unrest, it is critical to persevere and to stand up for the truth.



237 Liz Zlot Summerfield

Pierced Salt Bowl

Earthenware, terra sigillata,
 underglaze, glaze, gold luster;
 pewter spoon
 4 x 4 x 3 inches
 Retail value: \$200



*What is my favorite part of being a potter?
 The complete entanglement of life, work, travel,
 and friends. I use the word “entanglement” because
 sometimes it can get messy. It’s a world that I am
 thankful to be part of and wouldn’t have it any other way.*

238 Susie Ganch

Untitled Brooch

Used plastic bottles, metal, glass
 4 x 4 x 1 inches
 Retail value: \$1,200



*I explore waste stream materials; in this case,
 used single-use plastics. My studio philosophy
 is intentionally based on the idea that what
 I make will not endure. The materials will
 break down, become brittle, and decay.
 Other materials, like the metal and glass
 in the brooch, will participate in a circular
 economy, their parts disassembled, their materials
 reused. This is part of a global movement
 rethinking ownership of materials.*

239 Bryan Hopkins

Vase

Black and white porcelain
 8½ x 6 x 6 inches
 Retail value: \$600



*The white porcelain is slip-cast leaving
 the imperfections of that process evident.
 The black porcelain is also slip, but poured
 over a blank plaster slab to create sheets
 that are pressed into bisque molds to obtain
 texture. I am just a person trying to add to
 the rich history of expressive ceramic vessels.*



240 Billy Renkl

Almond

Mixed media, gold leaf

22 x 17½ inches

28 x 22 inches

Retail value: \$700

This piece presents a historical botanical image on a collage of vintage and antique papers. It's an ambiguous reference to the history of books and illustrations: herbals, botanist's field notebooks, illuminated manuscripts. A flowering almond branch has been a symbol for hope because it blooms early in the year.

241 Mia Hall

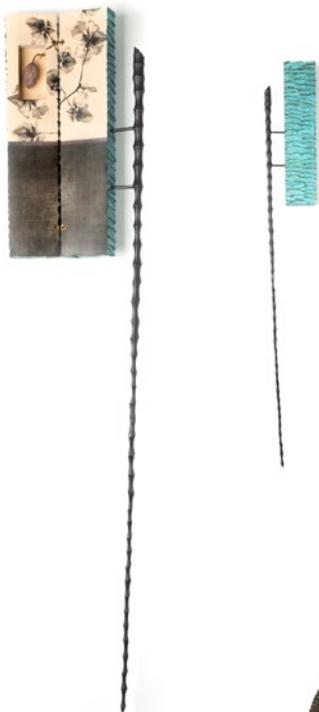
Pink Pod

Basswood, poplar, acrylic,
colored pencil, image transfer,
found object

53 x 6½ x 3½ inches

Retail value: \$1,200

Note: two views of the
same piece are shown.



242 Cat Bates

Visionary Necklace

Brass, tarred nylon,
raw flint cabochon

1¼ x ¾ inches; cord: 20 inches

Retail value: \$1,800

I started working on this piece just days after lockdown began. Its creation served as a point of focus during the uncertainty of that moment. The stone is custom cut, preserving its natural texture where visible. The finished piece brings to mind the sprouting of new growth. This necklace is suitable for 24/7 wear including in the shower or when swimming. The cord will fade to an ash-gray over time.





243 Kenneth Baskin

Crucible Series #17

Soda-fired stoneware, steel pin

8 x 16 x 8 inches

Retail value: \$2,400

\$\$\$ shipping

This series is focused on the idea that through alchemy we are trying to explain and define the structure, laws, and functions of the universe and our place in it.

244 Matt Repsher

Vase

Ceramic; wheelthrown with inlaid colored slips

4 x 4 x 8 inches

Retail value: \$650

Unlike much of what I make, this will actually hold water.

Note: Photograph not available.

245 Julia Turner

Bailey Necklace

Oxidized silver, stained maple, walnut, Japanese glass beads,

Czech glass beads, silk

36 inches long

Retail value: \$250



This necklace is delicate but full of life. Each of the small elements is carefully considered and arranged for maximum interest along the thin silk that drapes beautifully on the body. Hand-fabricated pieces in sterling alternate with precisely cut and drilled wooden pieces in subtle color and glass beads in matte and glossy finishes. The overall effect is of a story strung on silk!

246 Suze Lindsay

Squared Platter

Slab-built/pinched rim stoneware;
salt-fired
3 x 16 x 16 inches
Retail value: \$400



Because I am an avid gardener, I pay attention to geometrically arranging patterns with plant motifs, thinking about enhancing form and balancing space. I find great pleasure in creating a new dialogue with each piece.



247 Michael Janis and Tim Tate

Studying Nature

(Dragonfly and Bee)

Cast glass, mixed media
14 x 14 x 1½ inches each
Retail value: \$2,800

We love dragonflies and bees! They are graceful, and the transparency of their wings makes us think of glass. They are both agile fliers, symbolizing summer and all the joys of a garden. Both of these beautiful creatures are useful allies to humanity.

248 Anna Johnson

Amorpha Brooch

Azurite, pink opal, blowfish spines,
fine and sterling silver,
sedum sarmentosum
3½ x 2¼ x 5⁄8 inches
Retail value: \$470



This brooch plays with balance, both visually and metaphysically. Natural states of stone, plant, and creature merge with a pedestal of manipulated elements to honor their wonder.



249 Hiroko Yamada

One Morning

Forged and fabricated pewter;

hollow-formed

9 x 2 x 2 inches; 7½ x 2 x 2 inches

Retail value: \$650

It is enjoyable to work with pewter using the skills and techniques I inherited from Professor Fred Fenster, a long-time Penland instructor.

Silent Auction | THREE





301 Bill Griffith

Fish Platter

Stoneware, glaze

2 x 20 x 7 inches

Retail value: \$265

This platter is slab constructed using stoneware and an amber celadon glaze and fired in an electric kiln. The hand-carved lines resemble the skeletal bones of a fish.

302 Tanya Crane

Dark and Stormy

Copper, sterling silver, enamel, abalone

2 x 1¾ inches

Retail value: \$375

The enamel process has many facets. I choose to focus on sgraffito as a way to enhance the potential for varied surfaces and stark color contrasts. It's always a pleasure to introduce stones and alternative objects into that mix. These earrings feature beautiful abalone cabs to accent the sgraffito design.



303 Jim Stone

Brady's New Stick-and-Poke Tattoo: Penland, North Carolina

Archival pigment print

20 x 24 inches unframed

Retail value: \$1,400

The image is from Idiom Savant, a longer series that can be viewed at www.jimstone.com.

304 Edwina Bringle
Half Weighted Blanket

Wool

50 x 70 inches

Retail value: \$1,045

One interpretation of many would be the play of color in the fall—looking at the beauty of the mountainside.



305 Paige Hamilton Davis
Candleholders

Steel, lead

12 x 6 x 9 inches each

Retail value: \$850

I start with a shape I like, repeat it in various sizes, and then assemble with sculpture being the goal.

306 Kurt Anderson
Untitled

Plywood, paint, found frame

15½ x 19½ x 2½ inches

Retail value: \$135

Doodling my way to victory. I'm influenced by folk art, but I'm not a folk artist. I was raised on comics and cartoons.



307 Warren Mackenzie

Tripod Bowl

Clay, glaze

13¼ x 13¼ x 3 inches

Retail value: \$350



Bowl or deep platter; light green, glossy, speckled glaze; tripod form.



308 Mary Hallam Pearse

Gob Stopper

Sterling silver

3 x 1½ x 1½ inches

Retail value: \$200

This cast silver pendant could also be remounted as a ring.

309 Julie Leonard

Abundance

Handmade paper from raw abaca and (family) linen fibers with inclusions of images and erasure texts from early 20th c. botany reference books, flower blossoms

11½ x 15½ inches

16¾ x 20¾ inches framed

Retail value: \$250



Material from found plant-reference books published in the same era as my grandparents' youth and dried plants/flowers were laid onto one pulled sheet while still wet and then a second sheet was pulled and couched to capture the inclusions between the two sheets.

310 Shane Fero

Floral Pot with Hummingbird

Flamedrawn hot glass, flameworked glass; sandblasted, acid-etched
 19½ x 10½ x 10½ inches
 Retail value: \$4,800

I have a fascination with hummingbirds and fauna living at Penland. The bottle was gaffed by Pablo Soto.



311 Lisa Colby

Arch Earrings

Sterling silver, chrysoprase
 3 x 1¼ inches
 Retail value: \$300

I never get tired of combining colorful gemstones with forged sterling silver elements. The possibilities are endless.

312 Terry Gess

Jar

Wheelthrown stoneware, glazes
 15 x 9 x 9 inches
 Retail value: \$275

Working with clay every day is a privilege, and it's an honor to make pots for people to use. I'm so grateful to Penland School in so many ways.



313 Tremain Smith

Crystallized Decomposition

Oil, wax, and collage on panel
 22 x 27 x 2 inches
 Retail value: \$1,700

My artistic concerns center on portraying physical and spiritual beauty through the elements of painting. The lines, shapes and colors are mappings of the unseen as I visually explore internal landscapes. I let the process take over, guiding and absorbing me.



314 Mi-Sook Hur

Moonlight-4 (brooch)

Vitreous enamel on copper,
 sterling silver, china paints,
 stainless steel pin
 1½ x 2¼ x ¾ inches
 Retail value: \$1,380

This enamel brooch was created using vitreous enamel with painted layers and firing in a kiln.



315 Lisa Pedolsky

Andrea Box

Terra-cotta, multiple glazes
 5 x 3½ x 3½ inches
 Retail value: \$325

My process in creating this slab-constructed box is similar to package design and dressmaking. Initial drawings are followed by the making of paper patterns which are then attached to the clay slab. Cutting, folding, darning, and attaching complete the form. Surface texture and the application of multiple glazes create visual and tactile depth.



316 Rick Beck

Small Screw

Cast and carved glass

4½ x 7 x 4½ inches

Retail value: \$600

Not strictly mechanical.

317 Stephanie Metz

Adversatio #17 (Teal Triangle)

Wool, eggshell, wood

3½ x 3½ x 1¾ inches

Retail value: \$350

The title translates to “opposition.” While a broken eggshell may suggest destruction, it can also be evidence of new life or life-sustaining sustenance. Wool fibers are loose, soft, fluffy, and amorphous, yet, through use of a felting needle, I can shape them into firm, dense, precise, solid felt. This work is a meditation and a response to the feelings of uncertainty, fear, loss, protection, and hope amid a pandemic.



318 Tara Locklear

Chemist Graduated

Cushion-Cut Collet

Hand-carved reclaimed skateboard, hand-fabricated sterling silver findings

18 x 8 x ¼ inches; 20½ inches long

Retail value: \$550

The graphic on this skateboard showed a scientist in a lab holding up a large beaker. In a year such as 2020, when there was a need for so much research to help so many people, this image spoke to me. This piece is a commemorative glimpse into what we all share in our recent life stories.



**319 Jenny Mendes
and Paulus Berensohn**

Cosmos

Terra-cotta

5¼ x 6 x 6 inches

Retail value: \$700

I began working on this piece when Paulus was alive and completed it this year. It was not until life took a pause during COVID that I understood how to finish it and took time to patiently sit with this pot and traverse its surface in a way that made it complete and connected back to Paulus.

320 Alyssa Salomon

*time & place for considering
optimism & sunlight 2020-05-02*

Cyanotype on Japanese abaca/kozo paper
38 x 25 inches

Retail value: \$1,400

This cyanotype is a collaboration with season, sun, and wind. Its making is more a low-contact than a contact print, with the negative allowed to billow with air currents and purposefully shifted during exposure. Each piece is individual and specific to when and where it was made.



321 Seth Gould

Jeweler's Saw

Steel, tool steel, brass, mahogany

11 x 4¼ x 1¼ inches

Retail value: \$625

I made this saw for an upcoming online demonstration that was filmed in the Penland iron studio.

322 George Bowes

Five Prep Bowls

Cone 5 porcelain, underglazes, glazes

Largest: 1¾ x 5 x 3½ inches;

smallest: ¾ x 1½ x 1¾ inches

Retail value: \$500

These are small, highly surfaced, pinched prep bowls used for preparing meals and more!



323 Phillip Baldwin

Penland Bracelet 2021

5% shibuichi/sterling mokume-gane

2⅝ x 7⁄8 x 2 inches

Retail value: \$500

Mokume-gane is diffusion-welded, multilayered, patterned metal. This bracelet is a one-of-a-kind incised pattern made by texturing the surface of the multilayered bar and then removing the surface to show the layers of copper alloy and sterling. The pattern is from the structure of the metal itself and cannot wear off.

324 Frank Hamrick

Sketchbook: Uncle Bill's Cattle

Relief print on handmade cotton rag paper,

bookboard, Irish linen thread, off-white,

textured paper for the textblock

8 x 12 x 7⁄8 inches

Retail value: \$100

The cover art is a relief print based on a photograph I made during a visit with my uncle Bill, who raised cattle in Texas. I made the cover paper from my old cotton clothes.



- 325 Stephen Yusko**
Octagonal Candle Holders
 Steel, paint
 4½ x 2¾ x 2¾ inches
 Retail value: \$50

These candle holders were forged from 3½-inch round steel tubing.



- 326 Robin Dreyer**
American Bridge
 Toned silver gelatin print
 10 x 10 inches
 15 x 15 inches framed
 Retail value: \$300

I have nothing against computers, but I still love working in a darkroom. Film cameras are elegant, light-sensitive materials are mysterious and idiosyncratic, and I can make a picture without spending even more time looking at a screen. This patriotic swinging bridge is a few miles from my house.



- 327 Elizabeth Turrell**
Three Brooches
 Vitreous enamel on steel,
 gold foil, magnet
 oval: 3½ x 2 inches;
 crosses: 2 x 2 inches each
 Retail value: \$500

I started making a version of these brooches many years ago at Penland.

**328 Ronan Kyle Peterson
and Teresa Pietsch**
*Myco Morte Graveside
Garden Platter*

Red earthenware, slips,
terra sigillatas, glazes,
soda-fired to cone 1
14 x 14 x 5 inches
Retail value: \$500

*This collaborative platter involves the interplay
and symbiotic relationship between life and death,
living and dying. It is an amalgam of imagery,
icons, and techniques that we both explore and
employ in our separate bodies of ceramic work.*



329 Thomas Campbell
Segment No. III

Blackened steel, paint
8 x 8 x 4 inches
Retail value: \$1,000

*This piece was formed and fabricated
from recycled steel.*

330 Douglas Harling
Ruby and Pearl Earrings

22k gold, rubies, Edison freshwater
cultured pearls, 18k ear post
1½ x ½ x ½ inches
Retail value: \$2,800





331 Tommie Rush
*Iridescent Robin's Egg Blue
 Bubble Glass Vase with
 Crystal Daffodils*
 Blown glass
 15½ x 7 x 6 inches
 Retail value: \$3,200

332 Kerik Kouklis
*Angel's Trumpets,
 Descanso Gardens,
 LA County, California*
 Platinum/palladium
 photographic print,
 #4 of 25
 7 x 17 inches unframed
 Retail value: \$750



This piece is part of a series called Urban Parklands that focused on the natural beauty found within the environment of urban parks. Descanso Gardens is a 150-acre botanical garden located in La Cañada Flintridge, Los Angeles County, California.



333 Kensuke Yamada
Diver
 Stoneware
 22 x 7 x 5½ inches
 Retail value: \$2,300
 \$\$\$ shipping



334 Wyatt Dagle Severs

Fractal

Cherry, wax, Danish oil

6½ x 7 x 6½ inches

Retail value: \$550

A fractal is a geometric figure, each part of which has the same character as the whole. This piece was created by hand on a wood lathe using methods of multiple-axis mounting for accessing each face of the cube for extracting material.

335 Kathleen Kennedy

Scribble Necklace #2

Sterling silver, copper, enamel, graphite

20 inches long

Retail value: \$895

Each cabochon is individually die formed and enameled. A unique graphite drawing, done by hand, is then drawn and fired into the top layer of enamel. They are then set in sterling silver to complete the necklace.



336 Abie Harris

Wood Studio

Pastel on paper

4 x 3 inches

10 x 9¼ framed

Retail value: \$250

This is a sketch of the Penland wood studio made on site with the iron studio in the foreground.

337 Eleanor Anderson

Loose Parts Play

Canvas, machine embroidery,
grommets
60 x 58 inches
Retail value: \$2,000

For this piece, I used the machine embroidery tool to “print” text on canvas, engaging in a dance with play, chance operations, and technology.



338 Boris Bally

CiD.P.W. Brooch: Blue ThermoVit Circle

Upcycled, prismatic traffic sign;
thermodynamic vitrification,
swaged, Humanufactured®
3½ x 3½ inches
Retail value: \$400

I noticed that several traffic signs at my local scrap yard had been cut by oxy-acetylene torch. The scorch marks and molten metal were intriguing, but far more exciting was the effect on the coating: the glass melted beautifully into the plastic finish, creating a rich organic surface. These brooches are part of a body of work that illustrates my initial attempts at harnessing the beauty in these discarded signs.



339 Takuro Shibata

Triangle Vessel

North Carolina clay, iron oxide,
clear glaze
19 x 9 x 8 inches
Retail value: \$800

340 Carmen Grier

Summer Storm

Oil, cold wax,
and oil stick on panel

8 x 24 inches

Retail value: \$385



Landscape informs my painting. Land formations, the quality of light, the color and textures of the season, North Carolina mountains, rural Iowa, the west coast of Ireland—it is all my inspiration. My goal is to bring the work alive through moment-to-moment discoveries and decisions while at work in my studio.



341 Angela Bubash

Fin #54

Sterling silver, green chalcedony

2¾ x ½ x ¾ inches each

Retail value: \$190

These are kinetic earrings designed to move and shift with the wearer.

342 Christina Boy and Ellie Richards

Stools 33

Ash, acrylic paint

18 x 12 x 13 inches each

Retail value: \$1,200

\$\$\$ shipping

Christina's Stool 33 design is a staple of her collection. This pair was given to Ellie as a blank canvas. These two furniture makers met six years ago in the Penland wood studio and have remained close friends and colleagues ever since.



343 Adam John Manley

Itinerant Landmark: Barricade

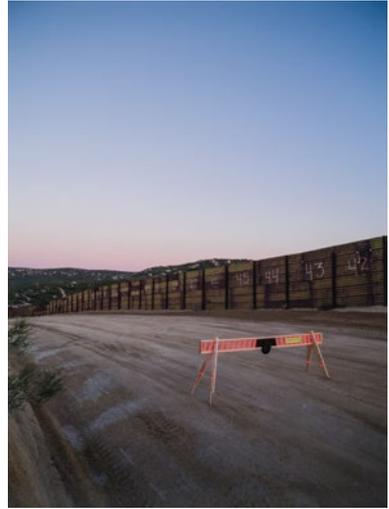
Photographic print on board

53¾ x 40 inches unframed

Retail value: \$3,200

\$\$\$ shipping

This is part of a series of objects that are created to be photo-documented in a variety of locations. This photograph was taken along the border fence between the US and Mexico in Campo, California, near my home in San Diego. The barricade folds like vintage folding ruler and has a giant level. In this photo, level has been set, and the object is blocking the border patrol road.



344 Jeana Eve Klein

Perfect (third iteration)

Woven acrylic beads, acrylic and cotton yarn, mounted on

stretched recycled velvet

9 x 14 inches

Retail value: \$750

A few years ago as I was getting ready for the day, 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. I've been thinking about that idea/ideal ever since.

345 Ashley Buchanan

Six-Piece Overlay

Pendant Necklace

Hand-cut brass, powder coat,

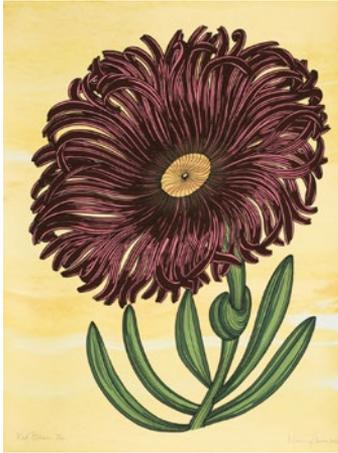
oxidized sterling silver

18 inches long

Retail value: \$500

Inspired by historical images of jewelry, this necklace is super versatile and can be worn dressed up, down, and anywhere in between.





346 Nancy Blum

Red Bloom

Pulled ink and screenprinting
on paper

35½ x 25½ inches unframed

Retail value: \$3,500

This is a new body of work related to my drawing practice of developing botanical wonderlands on large pieces of paper.

347 Catherine White

Clothed in the Night #2

Stoneware

11½ x 9½ x 6 inches

Retail value: \$400

This piece was fired in a wood kiln with natural ash glaze and impressed wild clay with asemic text based on a the poem Praise Song by Barbara Crooker



348 Barbara McFadyen

Loves Me Loves Me Not Opal Dangles

Fine silver, 24K gold, 22K gold and sterling
bimetal, boulder opals

2½ x 5⁄8 x 1⁄8 inches

Retail value: \$3,600

Inspired by the beauty and details found in the natural world, these slender oval drop dangle earrings are fabricated with the materials, colors, and patterns I love. Fine silver is embossed and overlaid with gold. Contrasting with the white frosted fine-silver finish is the rich color of gold bimetal, with delicate free spinning daisies sprinkled across. The final accent is a bright dash of blues and greens provided by the opal doublets. These elements hang delicately from silver and gold quatrefoil studs with 14K gold posts.





**349 Eleanor Annand
and Rachel Meginnes**

Weeping Banana
Cotton and linen

35 x 21 x 1 inches

Retail value: \$2,500

*This piece is a collaboration
between two friends, artists,
and material-play enthusiasts.*

350 Claire Kelly

Ethos

Glass

10¼ x 9 x 4½ inches

Retail value: \$3,000

*I create blown-glass mosaic landscapes and populate
them with curious blown and sculpted glass animals.
The play of color, pattern, and storytelling compose
my beautiful microcosms.*



351 Sang Parkinson Roberson
Silver Stripes

Terra-cotta, silver leaf, mother
of pearl, carnelian stone

5 x 5 x 5 inches

Retail value: \$400

*My work is handbuilt and nonfunctional.
A successful piece, to me, is one that the
viewer wants to touch.*

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401 Adam Whitney**Moscow Mule Mug**

Copper, brass, tin

4½ x 3½ x 4½ inches

Retail value: \$1,200

This is a seamless copper vessel that requires thousands of hammer blows to create. The mug was raised from a sheet of copper and the handle was forged from brass. The interior is hand-wiped tin, making it easy to clean, and the exterior has a detailed design chased into the surface of the copper.

**402 Nate Cotterman****Gold Cube Glass Set**

Blown glass, 24K gold

decanter: 12 x 3¾ x 3¾ inches;

glasses: 4 x 3½ x 3½ inches each

Retail value: \$495

This series uses double-thick gold leaf to complement and enhance the experience of even the finest spirits. The Cube glasses are designed to chill your beverage without incorporating melted ice. Store in your freezer and use to cool your favorite beverage.

**403 Julia Harrison****Cutter Cloud**

Aluminum

22 x 32½ x ½ inches

Retail value: \$700

These simple shapes combine to create unfamiliar forms and entertaining stories. In addition to being a craftsperson, I am an anthropologist specializing in research on sweet foods, which spurred my interest in cookie cutters. I enjoy “drawing” with materials like string, wire, or metal strapping, using linear materials to convey as much gesture or character as possible.

404 Everett Hoffman*Pansy Eyes*

Vintage rhinestones, anodized titanium,
silver, stainless steel

3½ x 3½ x ½

Retail value: \$650

This design is based on a smiling pendant from the 1970s I stumbled across while scouring eBay. I was intrigued by how much that vintage pendant connected with the digital world of emoji and memes we live in. The brooch is made from vintage rhinestones that are tab set into a soft pink anodized titanium.

**405 Kit Paulson***Dress*

Flameworked borosilicate glass

13 x 9 x 9 inches

Retail value: \$2,400

This piece is constructed from glass rods bent and melted together with a miniature torch. It is based on an Appalachian ballad in which a girl is sewing her wedding dress and describing the various trimmings with which she has embellished it.

406 Jason Hartsoe*Canyon Vase*

North Carolina clay, slips,
transparent glaze; woodfired to cone 10
11¾ x 11 x 6 inches

Retail value: \$300



407 Nate Cotterman*Classic Jar Study: Tazza*

Blown glass

10 x 7 x 7 inches

Retail value: \$1,800

This piece is a study and a preservation of glass history.

**408 Ellie Richards***Undomesticated Broom*

Found broom, paint, copper leaf

48 x 24 x 1 inches

Retail value: \$800

I started altering found brooms while I was Penland's wood studio coordinator. This ubiquitous cleaning implement began to take on anthropomorphic characteristics, transforming the repetitive ritual of sweeping into the musings of my imagination.

409 Adam Atkinson*Touching You*

Copper, silver, vintage bear fur

3½ x 2½ x ½ inches

Retail value: \$650

This piece was made through chasing and repoussé, a time intensive metal-forming process. The otter is paired with a vintage bear fur pendant found at a flea market. This piece compels the wearer to mark themselves with the very real and metaphorical qualities animals provide in connecting us to our natural roots.



Live Auction



501 Mercedes Jelinek**Balance**

Archival pigment print

20 x 15 inches

will be sold framed

Retail value: \$1,300

These pieces are daydreams combined with real-life experiences assembled to create scenes depicting emotions that I fail to express in sentence form alone. This is a limited-edition print from a collage. The handwriting is continuous thought mixed with overheard conversations.

**502 Andrew Meers****Plum Blossom Knife**

Steel, katalox, silver

13 x 1/2 x 1 1/2 inches

Retail value: \$2,000

This is a knife meant for sashimi, forged in a western style with a Japanese style blade. It is inlaid with a plum blossom.

**503 Charlotte Kwon and Sophena Kwon****Maiwa Indigo Quilted Coat**

Organic cotton; naturally dyed in indigo

One size coat

Retail value: \$300

We work alongside village weavers, dyers, and block-printers in India. This coat has it all: patchworks of mud-resist block-print dots, handwoven stripes and thread-dyed handwoven light and dark indigo. We designed this coat to show the best of the textiles we work with. Sewn at the Maiwa Studio.



504 Justin Rothshank and Isaac Scott*Jar*

Earthenware, glaze, decals

6½ x 5½ x 5½ inches

Retail value: \$1,000

Isaac Scott is a clay artist/photographer who has been photographing the protest movement in Philadelphia since spring 2020. Justin has turned Isaac's photographs into ceramic decals and applied them onto his wheelthrown ceramic vessels.

**505 Yoonmi Nam***The Four Seasons*

Mokuhanga (water-based woodblock print)

11¾ x 16½ inches each

will be sold framed

Retail value: \$2,400

\$\$\$ shipping

This set of prints was inspired by 17th-century Chinese woodblock printed books. Reading from right to left, I created four simple still life images that depict items that represent the four seasons. The format of each print reveals the binding structure of a traditional Asian stab binding. In my prints, they are presented as if all the pages have been taken apart, thus splitting the still life images into separate pages. Mokuhanga is a traditional Japanese woodblock printing technique used by contemporary artists.

506 Dail Dixon**C19 Walking Stick (6-foot)**

Pine, oak, nylon cord

72 x 1½ x 1½ inches assembled;

7 x 3½ x 4¼ inches cradled

Retail value: \$750



COVID-19, time to walk, extra shop time, and noncompliant walkers provided the inspiration for this piece, which can be used to remind others keep a safe distance. This piece breaks the 20-year, 28-birdhouse history of my auction donations.

**507 David H. Clemons and Kit Paulson****The Offering**

Glass, copper, brass, wood, colored pencil

10 x 6 x 4 inches

Retail value: \$1,200

Kit and I both have a fascination with narrative and, specifically, fairy tales. We sought to create a work that alludes to darker fairy tales of temptation. Kit's glass forms with delicate hands and botanical elements stirred my imagination. I could immediately envision copper leaves in my material response, and the object was born.

508 Amy Putansu**Potential**

Silk, plastic

21¼ x 23½ x 1 inches

Retail value: \$1,000

This piece combines handmade net with handweaving using a rare technique called ondulé.



**509 Cynthia Bringle
and Ben Owen III**

Woodfired Vessel

Ceramic

31 x 16 inches

Retail value: \$7,200

Crate + shipping

Ben threw the vessel in his studio in Seagrove and brought it to Cynthia's Penland studio partially dry so she could carve it and add handles. It went back to Seagrove for a bisque fire, then Cynthia went to Seagrove to decorate it before the final firing. We think it is a spectacular collaboration and are happy to give it to Penland.



510 James Henkel

Bouquet

Archival pigment print, #1 of 3

30 x 24 inches

31 x 25 inches framed

Retail value: \$2,000

This photograph is a part of a series of work that touches on the relationship between our ideas about beauty, function, and the meaning of objects in our lives.



511 Julia Woodman

Bubbles Champaign

Cocktail Ladle #2

Sterling silver, glass bead by

Barbara Becker Simon

15 x 3³/₄ x 2³/₄ inches

Retail value: \$4,200

Whimsy and elegance marry unpredictably in this ladle with hand-wrought sterling bubbles and a single blown glass bead. "Let's celebrate" is the loud whisper I mean for them to say!





512 L Autumn Gnadinger

Presently Undetectable Things Or Maybe Tiny Ghosts, #6

Acrylic, watercolor, linen thread,
photo chemicals, inkjet photos,
pen, and charcoal on paper

26 x 21 inches

27 x 22 inches framed

Retail value: \$900

This body of work involved building up many layers of drawings and paintings while simultaneously (and constantly) reworking the composition by cutting apart the surface and reassembling it with a sewing machine.

513 Hayden Wilson

Striae Bottle

Blown glass

23 x 11 x 5 inches

Retail value: \$1,200

\$\$\$ shipping

This piece was created using glass canes that were manipulated to suggest the striations found in nature. Whether rings of a tree, weathered patterns in rocks, or glacial tracks, this series hints at the passage of time and reminds us to slow down and appreciate nature's marks that are all around us.



514 Shoko Teruyama

Large Platter

Earthenware

5 x 18 x 18 inches

Retail value: \$1,800

\$\$\$ shipping

This earthenware platter is handbuilt with sgraffito decoration and multiple layers of glazes. I am a 100% Japanese and 100% American potter.

515 Andrew Hayes*Misshapes*

Steel, book paper

12 x 5¼ x 3¼ inches

Retail value: \$2,600

I love Penland. I believe in Penland. I miss Penland.**516 Morgan Hill***Twelve Months of Jewelry*

Holly, paint, sterling silver, steel, brass

Sizes vary

Retail value: \$1,000

*A piece of jewelry sent to you once a month for a year! Pieces will be varied in type, style, and color. Each piece will be an example of my latest designs. Choose a date in which you'd like the subscription to begin, and it will be sent to the address of your choice at the same time each month for 12 months. **The photograph is representative of the kind of pieces you can expect.***

Artist Biographies

Cathy Adelman

225

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).

Elizabeth Alexander

138

Winston Salem, NC

Associate professor at University of North Carolina School of the Arts; Burke Prize finalist, Massachusetts Cultural Council Fellow, Barbara Deming Memorial Grant; collections: Crystal Bridges Museum (AR), Mint Museum (Charlotte).

Jen Allen

115

Morgantown, WV

Studio potter; NCECA Emerging Artist Award; exhibitions: Schaller Gallery (MI), Lillstreet Art Center (Chicago), Plinth Gallery (Denver), Zen Clay (WV), Society for Contemporary Craft (Pittsburgh), The Clay Studio (Philadelphia).

Stanley Mace Andersen

131

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.

Christina Z. Anderson

143

Bozeman, MT

Professor of photography at Montana State University; Author of many books on photography that have sold in forty countries; collections: Lishui Art Museum (China), Art Museum of Nanjing University of the Arts (China), Kinsey Institute (IN).

Eleanor Anderson

337

Pontiac, MI

MFA Candidate at Cranbrook Academy of Art (MI); 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.

Kurt Anderson

306

Burnsville, NC

Studio artist; residencies: Archie Bray Foundation (MT), Watershed (ME); exhibitions: Clay Art Center (NY), Archie Bray Foundation, The Clay Studio (PA), Baltimore Clay Works; collections: San Angelo Museum of Art (TX).

Eleanor Annand

349

Weaverville, NC

Studio 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); former Penland core fellow.

Adam Atkinson

409

Penland, NC

Metalsmith, curator, educator; current Penland resident artist; exhibitions: Wayne Art Center (PA), Green Hill Center (NC), Nagoya Zokei University (Japan); curatorial: *Spectral Matter* (an LGBTQIA+ exhibition platform), *Ripple Effect: 168*.

Phillip Baldwin

323

Snohomish, WA

Designer, metalsmith; exhibitions: Museum of Arts and Design (NYC), Bellevue Art Museum (WA); collections: Victoria and Albert Museum (London), Metal Museum (TN), Tacoma Art Museum (WA), Washington State Arts Commission.

- Boris Bally** 338
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, Renwick Gallery (DC).
- Jean Buescher Bartlett** 126
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).
- Kenneth Baskin** 243
Lake Charles, LA
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).
- Cat Bates** 242
Biddeford, ME
Jewelry designer; 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** 316
Hakalau, HI
Studio artist; 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.
- Erica Bello** 119
Providence, RI
Studio artist; Halstead Grant recipient; exhibitions: Brooklyn Metal Works (NY), Baltimore Jewelry Center (MD), Quirk Gallery (VA), Pistachios Gallery (IL); publications: *500 Brooches*.
- Jamie Bennett** 142
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** 232
Asheville, NC
Studio artist; exhibitions: Traver Gallery (Seattle), SOFA Chicago, Blue Spiral 1 (NC), Habatat Galleries (MI); collections: Corning Museum of Glass (NY), Museum of Fine Arts Boston, Philadelphia Museum of Art.
- Nancy Blum** 346
Brooklyn, NY
Studio artist; collections: Archie Bray Foundation (MT), World Ceramic Exposition Foundation (Korea), Boise Art Museum (ID), Scottsdale Museum of Contemporary Art (AZ).
- George Bowes** 322
Galveston, TX
Artist, educator; exhibitions: Gallery 224 (MA), Pewabic Pottery (Detroit), Mobilia Gallery (MA); collections: Renwick Gallery (DC), Alfred Ceramic Museum (NY), Crocker Art Museum (CA).
- Christina Boy** 342
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); former Penland core fellow.

- Elizabeth Brim** 127
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** 509
Penland, NC
Potter; Penland Outstanding Artist Educator, North Carolina Living Treasure, Memphis College of Art honorary doctorate; collections: Fuller Craft Museum (MA), American Museum of Ceramic Art (CA), Smithsonian (DC); former Penland resident artist.
- Edwina Bringle** 304
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.
- Angela Bubash** 341
Rice, VA
Associate professor, Longwood University (VA); exhibitions: Tsubame Industrial Materials Museum (Japan), Yamawaki Gallery (Japan), Ginza Okaria Gallery (Japan), Alliages Gallery (France); former Penland resident artist.
- Ashley Buchanan** 345
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).
- Thor and Jennifer Bueno** 207
Penland, NC
Studio artists; exhibitions: Momentum Gallery (NC), Signature Gallery (Atlanta), Architectural Digest Home Show (NYC); collections: Levine Children's Hospital (NC), Mercy Hospital (NC); former Penland resident artists.
- Critz Campbell** 217
West Point, MS
Professor and department head, Mississippi State University; Mississippi Arts Commission fellowship; exhibitions: Trinity College (Dublin), Cooper Hewitt (NYC), deCordova Sculpture Park and Museum (MA), SOFA Chicago; former Penland core fellow.
- Thomas Campbell** 329
Asheville, NC
Studio artist; Society of North American Goldsmiths Early Career Artist award; exhibitions: Imperial Arts Centre (NC), GreenHill (NC); collections: University of Arkansas at Little Rock; former Penland core fellow.
- Ken Carder** 140
Vilas, NC
Studio artist; Creative Glass Center of America fellowship (NJ); collections: Mint Museum (Charlotte), Swarovski Glass Museum (Austria), Museum of American Glass (NJ); former Penland resident artist.
- David H. Clemons** 507
Penland, NC
Studio artist; Arkansas Arts Council grant; 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.

- Akemi Cohn** 152
Chicago, IL
Studio artist; exhibitions: Penland Gallery, Fiberart International (Pittsburgh), Museum of Arts and Design (NYC), The Bellevue Arts Museum (WA), Gallery Uesuto (Tokyo).
- Lisa Colby** 311
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** 116
Victoria, VA
Studio artist; American Craft Council Award of Achievement; collections: City of Greensboro (NC), Birmingham Botanical Gardens (AL), Metal Museum (TN); publications: *500 Chairs*.
- Nate Cotterman** 402, 407
Penland, NC
Penland resident artist; exhibitions: Architectural Digest Design Show (NYC), NY Now, Shoppe Object (NYC); publications: *Made to Last, Food and Wine, Martha Stewart*.
- Tanya Crane** 302
Providence, RI
Professor of the Practice in Metals and the School of the Museum Fine Arts at Tufts University (Boston); Society of Arts and Crafts Artist Award (Boston), Award for Excellence in Technique at Romanian Jewelry Week.
- Giovanni Daina-Palermo** 231
Asheville, NC
Studio artist, designer, patternmaker; co-founder of Rite of Passage clothing (NC); clients: Oscar de la Renta, Caroline Herrera, Jeffrey Dodd, Monse, Protagonist.
- Naomi Dalglish and Michael Hunt** 210
Bakersville, NC
Studio artists collaborating as Bandana Pottery; exhibitions: Blue Spiral 1 (NC), Greenwich House Pottery (NY), Baltimore Clayworks (MD), Northern Clay Center (MN), Wiseman Art Museum (MN); Michael is a former Penland core fellow.
- Paige Hamilton Davis** 305
Burnsville, NC
Studio artist; exhibitions: Blue Spiral I (NC), David McCune Gallery at Methodist University (NC);
- Nick DeFord** 204
Knoxville, TN
Program director at Arrowmont (TN); Rauschenberg Residency (FL); exhibitions: East Tennessee State University, Houston Center for Contemporary Craft, Coastal Carolina University (SC).
- Dail Dixon** 506
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 several Penland buildings.
- Courtney Dodd** 144
Bakersville, NC
Penland programs manager; Pilchuck Emerging Artists residency (WA); exhibitions: Schack Art Center (WA), Tinnin Fine Arts Center (MO), River House Arts (OH); collections: Corning Museum (NY); former Penland core fellow.
- Sondra Dorn** 208
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** 211
Little Rock, AR
Artist in residence, University of Arkansas Little Rock; exhibitions: Metal Museum (TN), Lillstreet Art Center (Chicago), Tsubame Industrial Materials Museum (Japan); collections: Emprise Bank (KS), Evansville Museum (IN).
- Robin Dreyer** 326
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.
- Robert Ebendorf** 151
Sante Fe, NM
Professor emeritus, East Carolina University (NC); exhibitions: 40-year retrospective at Renwick Gallery (DC); collections: Victoria and Albert Museum (London), Metropolitan Museum of Art (NYC), Museum of Fine Arts Boston; publications: *The Life and Times of Robert W. Ebendorf*.
- David Eichelberger** 123
Brattleboro, VT
Studio artist; Kohler Arts/Industry residency (WI); exhibitions: Blue Spiral 1 (NC), Red Lodge Clay Center (MT), Santa Fe Clay (NM), The Clay Studio (Philadelphia), ClayAkar (IA); former Penland resident artist.
- Rostislav Eismont** 118
Richmond, NH
Studio artist; exhibitions: Driscoll Babcock Galleries (NYC), Fitchburg Art Museum (MA), Baltimore Clayworks; collections: International Academy of Ceramics (Switzerland), Mint Museum (Charlotte); former Penland resident artist.
- Catharine Ellis** 135
Waynesville, NC
Studio artist; North Carolina Arts Council grant; exhibitions: Redland Art Gallery (Australia), 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** 218
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); former Penland core fellow.
- Vicki Essig** 218
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, Piedmont Craftsmen People's Choice.
- Heather Mae Erickson** Cynosures
Cullowhee, NC
Assistant professor, Western Carolina University; exhibitions: The Clay Studio (Philadelphia), Northern Clay Center (MN), GreenHill Center (NC), Cedar Creek Gallery (NC); work represented by 15 galleries nationally.
- Lauren Faulkenberry** 229
Whittier, NC
Studio artist; exhibitions: Seoul International Book Fair, City Gallery (SC), Robert C. Williams Museum of Papermaking (GA); collections: Library of Congress (DC), Duke University (NC), Washington University in St. Louis.

- Hillary Waters Fayle** 101
Richmond, VA
Assistant professor, Virginia Commonwealth University; exhibitions: Leigh Yawkey Woodson Art Museum (WI), Quirk Gallery (VA)); collections: Yasar University (Turkey), Arboretum Kalmthout (Belgium), Burchfield Penney Art Center (NY).
- Susan Feagin** 216
Penland, NC
Penland clay studio coordinator; exhibitions: Turchin Center (NC), Blue Spiral 1 (NC), GreenHill Center (NC), North Carolina Pottery Center; publications: *500 Prints on Clay*, *500 Plates and Chargers*; former Penland core fellow.
- Shane Fero** 310
Penland, NC
Studio artist; collections: Museum of Arts and Design (NYC), Corning Museum of Glass (NY), Glasmuseet Ebeltoft (Denmark), Museum fur Glaskunst (Germany), Nijjima Contemporary Glass Museum (Japan).
- Alida Fish** 233
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.
- Nickolaus Fruin** 144, **Cynosures**
Bakersville, NC
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).
- Susie Ganch** 238
Richmond, VA
Associate professor, Virginia Commonwealth University; exhibitions: National for Women in the Arts (DC), Museum of Fine Arts Boston; collections: Los Angeles County Museum, Fuller Craft Museum (MA); former Penland resident artist.
- Rachel K. Garceau** 234
Palmetto, 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); former Penland core fellow.
- Daniel Garver** 212
Silver City, NM
Studio artist; residencies: Houston Center for Contemporary Craft, Jentel Foundation (WY), A-Z West (CA); exhibitions: World Tapestry Now: American Tapestry Biennial (online), Patterson-Appleton Arts Center (TX); former Penland core fellow.
- Greg Gehner** 148
Edinboro, PA
Studio artist; exhibitions: Pittsburgh Glass Center (PA), Dearborn Outdoor Sculpture Exhibit (MI), Seton Hill University (PA); publications: *Ironwork Today 3*, *500 Chairs*, *500 Tables*, *From Fire to Form*.
- Terry Gess** 312
Bakersville, NC
Studio potter; North Carolina Arts Council grant; collections: Asheville Art Museum (NC), Mint Museum (Charlotte), Racine Art Museum (WI), Southern Illinois University Carbondale; former Penland resident artist.
- L Autumn Gnadinger** 512
Philadelphia, PA
MFA Candidate at Tyler School of Art, editor for Ruckus; fellow at Temple University;

exhibitions: Quappi Projects (KY); collections: The Shands Collection; former Penland core fellow.

Aspen Golann 133
Burnsville, NC

Studio artist; 2020 Mineck Fellowship from Society of Arts and Crafts (Boston); exhibitions: Wharton Esherick Museum (PA), Center for Contemporary Arts (TX), Alexandria Museum of Art (VA), publications: *Architectural Digest*, *Fine Woodworking*.

Joanna Gollberg 109
Asheville, NC

Studio artist; exhibitions: Velvet da Vinci (San Francisco), Lillstreet Art Center (Chicago), Ombré Gallery (Cincinnati); author of *Making Metal Jewelry*, *Creative Metal Crafts*, *The Art & Craft of Making Jewelry*, and *The Ultimate Jeweler's Guide*.

Seth Gould 321
Bakersville, NC

Studio artist; 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.

Carmen Grier 340
Bakersville, NC

Studio artist; North Carolina Arts Council grant; exhibitions: Blue Spiral 1 (NC), Smithsonian Craft Show (DC); collections: Mint Museum (Charlotte), The Bascom (NC); former Penland resident artist.

Bill Griffith 301
Sevierville, TN

Studio artist, educator, administrator at Arrowmont (TN); Tennessee Arts Commission Artist Fellowship, NCECA Outstanding Achievement Award; exhibitions: Arkansas Art Center, Weisman Art Museum (MN), Center for Craft (NC).

Charity Hall 103
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).

Mia Hall 241
Penland, NC

Director, Penland School of Craft; exhibitions: Blue Spiral 1 (NC), Craft in America Center (Los Angeles), Fuller Craft Museum (MA), Arkansas Art Center; collections: University of Arkansas at Little Rock, San Diego State University (CA).

Frank Hamrick 324
Ruston, LA

Professor, Louisiana Tech University; Houston Center for Photography fellowship, 2020 Best In Show American Advertising Award; collections: Amon Carter Museum of American Art, Art Institute of Chicago, Georgia Museum of Art.

Douglas Harling 330
KalisPELL, MT

Associate professor and head of goldsmithing and jewelry design at Flathead Community College; North Carolina Arts Council Fellowship, American Craft Council Award of Excellence; collections: Mint Museum (NC), Metal Museum (Memphis), Evansville Museum of Arts and Science (IN).

Abie Harris 336
Raleigh, NC

Studio artist; Paris Prize in Architecture, F. Carter Williams Gold Medal; exhibitions: North Carolina State University, Rebus Works (NC); author of the Penland campus master plan.

- Julia Harrison** 403
Penland, NC
Penland resident artist; Center for Art in Wood ITE Fellowship; exhibitions: Wharton Esherick Museum (PA), Gallery Vogoze (South Korea); collections: University of Arkansas Little Rock, Center for Art in Wood (PA).
- Jason Hartsoe** 406
Penland, NC
Penland resident artist; exhibitions: “Ceramiche Nuove,” La Bottega del Comune (Italy); collections: Archie Bray (MT), STARworks (NC).
- Andrew Hayes** 515
Asheville, NC
Studio artist; exhibitions: Blue Spiral 1 (NC), Seager Gray Gallery (CA), JHB Gallery (NYC), Hunterdon Art Museum (NJ); collections: Museum of Fine Arts Houston, Yale University (CT); former Penland resident artist and core fellow.
- James Henkel** 510
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); former Penland resident artist and core fellow.
- Mark Hewitt** 102
Pittsboro, NC
Studio potter; US Artists Fellowship, American Craft Council/Balvenie Rare Craft Fellowship Award; collections: Harvard Art Museum (MA), Renwick Gallery (DC), Philadelphia Museum of Art, American Museum of Ceramic Art (CA).
- Morgan Hill** 516
Bakersville, NC
Studio artist; Windgate ITE International Residency; exhibitions: 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.
- Everett Hoffman** 404
Penland, NC
Penland resident artist; other residencies: Arrowmont (TN), Baltimore Jewelry Center; exhibitions: Virginia Museum of Contemporary Art, Contemporary Craft Museum (Pittsburgh), Benaki Museum (Athens, Greece).
- Bryan Hopkins** 239
Buffalo, NY
Studio artist, educator; solo exhibitions: The Clay Studio (Philadelphia), Clay Art Center (NY); collections: San Angelo Museum of Fine Art (TX), Samuel Dorsky Museum at State University of New York–New Paltz.
- Mi-Sook Hur** 314
Greenville, NC
Professor, East Carolina University (NC); North Carolina Arts Council grant; Kohler Arts/Industry residency (WI); collections: Arkansas Arts Center, Enamel Arts Foundations (Los Angeles), Kohler Arts Center (WI), Racine Art Museum (WI).
- Susan Iverson** 120
Montpelier, VA
Studio artist, professor emerita at Virginia Commonwealth University; National Endowment for the Arts grant; exhibitions, Central Museum of Textiles (Poland), The Textile Museum (DC); collections: Renwick Gallery (DC).
- Michael Janis** 247
Washington, DC
Co-director, Washington Glass School (DC); Fulbright Scholarship, James Renwick Alliance Distinguished Artist; collections: Fuller Craft Museum (MA), Art Institute of Chicago, Bucharest Embassy (Romania).

- Maggie Jaszczak** 108
Shafer, MN
Studio artist; exhibitions: Greenwich House Pottery (NYC), Abel Contemporary (WI), Mint Museum (NC), Northern Clay Center (MN), Greater Denton Arts Council (TX); former Penland resident artist.
- Tom Jaszczak** 230
Shafer, MN
Studio artist; Archie Bray Taunt Fellowship (MT), NCECA Emerging Artist award; exhibitions: Trax Gallery (CA), Greenwich House Pottery (NYC), Archie Bray Foundation (MT); former Penland resident artist.
- Mercedes Jelinek** 501
Brooklyn, NY
Studio artist; exhibitions: SoHo Photo (NYC), Asheville Art Museum (NC), Ogden Museum (New Orleans); collections: Hinson Art Museum (NC), Cassilhaus (NC); former Penland resident artist.
- Nicholas Joerling** 220
Penland, NC
Studio potter; exhibitions: ClayAkar (IA), Baltimore Clayworks, Santa Fe Clay (NM), Signature Gallery (Atlanta), St. Croix Pottery Tour (MN); collections: Alfred University (NY), Asheville Art Museum (NC).
- Anna Johnson** 248
Asheville, NC
Studio artist; Toe River Arts Council grant; exhibitions: SOFA Chicago, Mora (NC), Society of Arts + Crafts (Boston), Heidi Lowe Gallery (DE), Norton Museum of Art (FL); publications: *American Craft*, *Metalsmith*.
- Erin Keane** 224
Candler, 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*.
- Elliot Keeley** 206
Morganton, NC
Studio artist; exhibitions: Goodyear Arts (NC), HOW Space (NC), Queens University (NC), 186 Carpenter (RI), The Nth Degree Gallery (NC); publications: *Jewelry and Metals Survey*; former Penland core fellow.
- Claire Kelly** 350
Corning, NY
Studio artist; demonstrator at 2018 Glass Art Society conference (Venice, Italy); residencies: Energy Xchange (NC), Salem Art Works (NY), Pittsburgh Glass Center, Museum of Glass (WA); exhibitions: Duncan McClellan Gallery (FL), Smithsonian Craft Show (DC).
- Kathleen Kennedy** 335
Richmond, VA
Studio artist; exhibitions: Virginia Museum of Contemporary Art, Baltimore Jewelry Center, Tacoma Art Museum (WA), Taubman Museum of Art (VA), Target Gallery (VA), Visual Arts Center of Richmond (VA).
- Jeana Eve Klein** 344
Boone, NC
Professor, Appalachian State University (NC); North Carolina Arts Council Fellowship; exhibitions: Museum of Design (Atlanta), PULSE Art Fair (FL), Oz Arts (TN); collections: Davidson College Art Galleries (NC).
- Kerik Kouklis** 332
Arroyo Grande, CA
Studio artist, educator; Yosemite National Park Residency (CA), solo exhibitions: The Image Flow Photography Center (CA), Viewpoint Gallery (CA); representation: Ansel Adams Gallery.

Charlotte Kwon and Sophena Kwon 503

Vancouver, BC

Collaborators on Maiwa School of Textiles, Maiwa Foundation, and Maiwa stores (Canada); publications: *Textiles of the Banjara* by Charlotte Kwon and Tim McLaughlin.

Anne Lemanski 145

Spruce Pine, NC

Studio artist; North Carolina Arts Council fellowship; exhibitions: Center Galleries (Detroit), Kohler Arts Center (WI); collections: Mint Museum (Charlotte), North Carolina Museum of Art; former Penland resident artist.

Julie Leonard 309

Iowa City, IA

Associate professor, University of Iowa Center for the Book; publications: *500 Handmade Books Vol. 2*, *Inspired: Life in Penland's Resident Artist and Core Fellowship Programs*, *Masters: Book Arts*; former Penland core fellow and resident artist.

Maia Leppo 115

Sharpsburg, PA

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

Rob Levin 114

Burnsville, NC

Studio artist; Southern Arts Federation/NEA Regional Arts Fellowship, North Carolina Arts Council fellowships; collections: Corning Museum (NY), Asheville Art Museum (NC), Museum of Arts and Design (NYC); former Penland resident artist.

Suze Lindsay 246

Bakersville, NC

Studio potter; exhibitions: Red Lodge Clay Center (MT), Schaller Gallery (MI),

Radius Gallery (MI); collections: San Angelo Museum of Fine Arts (TX), Yingge Ceramics Museum (Taiwan); former Penland core fellow and resident artist.

John Littleton and Kate Vogel 136

Bakersville, NC

Studio artists; collections: Asheville Art Museum (NC), Corning Museum of Glass (NY), High Museum of Art (Atlanta), Racine Art Museum (WI), Mint Museum (Charlotte), Museum of Fine Arts Houston, Glasmuseum Ebeltoft (Denmark).

Tara Locklear 318

Knightdale, NC

Studio artist; American Craft Council Award of Excellence; exhibitions: Platina (Sweden), Pistachios (IL), Ombre (OH), Velvet da Vinci (San Francisco), Facère (Seattle), Racine Art Museum (WI); collections: Racine Art Museum.

Sarah Loertscher 201

Olivebridge, NY

Studio artist; teaching: Pratt Fine Art Center (WA); exhibitions: Light Art + Design (NC), Velvet da Vinci (San Francisco), Signature Gallery (Atlanta), Sienna Gallery (MA); former Penland core fellow.

Adam John Manley 343

San Diego, CA

Assistant professor of woodworking at furniture design at San Diego State University (CA); Windgate Artist Fellow at University of Wisconsin–Madison; exhibitions: Indianapolis Art Center, Center for Maine Contemporary Art.

Warren Mackenzie (1924–2018) 307

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).

- Richard Margolis** 130
Rochester, NY
Studio artist; collections: Bibliothèque nationale de France, Library of Congress (DC), Museum of Modern Art (NYC), Victoria and Albert Museum (London), George Eastman Museum (NY).
- Lauren Markley** 222
Raleigh, NC
Studio artist; American Craft Council Show Award of Excellence; exhibitions: Able Contemporary Gallery (WI), Society of Arts and Crafts (Boston), Craft Alliance Center of Art + Design (St. Louis).
- Courtney Martin** 223
Bakersville, NC
Studio artist; North Carolina Arts Council grant; exhibitions: Spruce Pine Potters Market (NC), Lark & Key Gallery (Charlotte), Freehand (Los Angeles); publications: *500 Teapots*, *Ceramics Monthly*.
- Jackson Martin** 139
Asheville, NC
Associate professor, University of North Carolina—Asheville; exhibitions: Artspace (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.
- E. Vincent Martinez** 110
Atlanta, GA
Studio artist; exhibitions: The Art Institute of Atlanta, Georgia State University, El Museo del Barrio (NYC); publications: *Atlanta Homes and Lifestyles*, *Atlanta Journal-Constitution*, *Modern Luxury*, former Penland core fellow, current trustee.
- Barbara McFadyen** 348
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; collections: Enamel Arts Foundation (Los Angeles).
- Jean W. McLaughlin** 105
Little Switzerland, NC
Studio artist; James Renwick Alliance Educator of the Year; Distinguished Alumni Award from North Carolina State University; exhibitions: Toe River Arts (NC), North Carolina Museum of Art; former Penland School executive director.
- Laura Jean McLaughlin** 121
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).
- Andrew Meers** 502
Bakersville, NC
Studio artist, 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 Megginnes** 349
Bakersville, NC
Studio artist, creative coach; exhibitions: Blue Spiral 1 (NC), Turchin Center (NC), Merzbau Gallery (Miami), Craft Alliance Center of Art + Design (St. Louis); collections: Cameron Art Museum (NC); former Penland resident artist.
- Jenny Mendes** 319
Chesterland, OH
Studio artist; exhibitions: CLAYAKAR (IA), Blue Spiral 1 (NC), St. Croix Pottery Tour (MN); collections: Fuller Craft Museum (MA); publications: *500 Bowls*, *500 Cups*; former Penland resident artist and core fellow.

- Paul Messink** 107
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; collections: California State Capitol Museum.
- Stephanie Metz** 317
San Jose, CA
Studio artist; exhibitions: Jack Fischer (San Francisco), de Saisset Museum (CA); collections: Triton Museum (CA), National Centre for Craft & Design (UK).
- C. James Meyer** 132
Midlothian, VA
Professor emeritus, Virginia Commonwealth University; collections: Museum of Arts and Design (NYC), Racine Art Museum (WI), Georgia Museum of Art, Nordenjelske Museum of Applied Art (Norway).
- Ron Meyers** 150
Athens, GA
Studio artist; NCECA Excellence in Teaching award; exhibitions: Blue Spiral 1 (NC), Arkansas Art Center; collections: High Museum of Art (GA), Renwick Gallery (DC), Wiseman Museum of Art (MN).
- Steve Miller** 225
Tuscaloosa, AL
Letterpress printer, professor emeritus, University of Alabama; collections: New York Public Library, Library of Congress Special Collections (DC), British Library; Penland trustee.
- Erica Moody** 219
Waldoboro, MA
Studio artist; Maine Crafts Association award; exhibitions: Penland Gallery (NC), Arundel Gallery (ME), Mozelle Gallery (ME), Brick Store Museum (ME); publications: *Metalsmith*, *Bon Appétit*, *Bake From Scratch*.
- Robert Thomas Mullen** 235
St Louis, MO
Studio artist; exhibitions: Blue Spiral I (NC), Gallery 2052 (IL), Pocosin Arts (NC), Craft Alliance (St. Louis), Velvet da Vinci (San Francisco), Lillstreet Art Center (Chicago).
- Yoonmi Nam** 505
Lawrence, KS
Professor, University of Kansas; The Print Center Solo Exhibition Award (Philadelphia), Kansas City Collection Award; more than 20 solo exhibitions; collections: Rhode Island School of Design Museum, Spencer Museum of Art (KS).
- Libby O'Bryan** 231
Asheville, NC
Owner of Sew Co. (NC), co-founder of Rite of Passage clothing (NC); exhibitions: Center for Craft (NC), Chicago Cultural Center, Knoxville Museum of Art (TN); featured in PBS's *Craft in America* series.
- Sean O'Connell** 205
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; collections: University of Arkansas, Rosenfield Collection (Dallas), Archie Bray Foundation.
- Ben Owen III** 509
Seagrove, NC
Studio artist; Living Treasure, North Caroliniana Society; exhibitions: Mint Museum (Charlotte), Pucker Gallery (MA); collections: Museum of Fine Arts Boston, Racine Art Museum (WI), Dallas Museum.
- Bryan Parnham** 228
Forest, VA
Studio artist, residency: Pentaculum at Arrowmont (TN); exhibitions: Penland Gallery; former Penland core fellow.

Kit Paulson 405, 507

Penland, NC

Penland resident artist; residencies: Rosenberg Residency at Salem State University (MA), Tacoma Museum of Glass (WA); collections: KODE (Norway), Tacoma Museum of Glass.

Mary Hallam Pearse 308

Athens, GA

Associate professor, University of Georgia; exhibitions: Museum of Arts and Design (NYC), Contemporary Craft (Pittsburgh); collections: Racine Art Museum (WI), SUNY New Platz (NY), Arkansas Arts Center Foundation.

Lisa Pedolsky 315

Durango, CO

Studio artist; exhibitions: CLAYAKAR (IA), Durango Arts Center (CO), Fort Lewis College (CO), Mobilia Gallery (MA), Plinth Gallery (CO), Schaller Gallery (MI); collections: San Juan College, Centro de Arte Curaumilla (Chile).

Ronan Kyle Peterson 328

Chapel Hill, NC

Studio artist; exhibitions: University of Dallas (TX), Worcester Center for Craft Ceramics Invitational (MA), Charlie Cummings Gallery (FL); collections: North Carolina Pottery Center; former Penland core fellow.

Kenny Pieper 203

Burnsville, NC

Studio artist; exhibitions: Blue Spiral 1 (NC), Habatat (MI); collections: Corning Museum of Glass (NY), Museum of Fine Arts Boston, New Orleans Museum of Art, Asheville Art Museum (NC).

Teresa Pietsch 328

Bakersville, NC

Studio artist; Energy XChange residency (NC); exhibitions: University of Dallas,

Cedar Creek Gallery (NC) Toe River Arts (NC), Charlie Cummings Gallery (FL); publications: *Ceramics Monthly*.

Kathryn Polk 236

Solsberry, IN

studio artist, co-owner of L VIS Press; collections: Museum of Fine Arts Boston, Sado Print Museum (Japan), Denver Art Museum, University of Wales (UK), National Academy of Fine Arts (China).

Matthew Daniel Price 226

Chicago, IL

Associate professor, School of the Art Institute of Chicago; exhibitions: i-Cubed (Chicago), Musée d'art contemporain de Lyon (France), Propeller Gallery (Toronto); former Penland core fellow.

Amy Putansu 508

Waynesville, NC

Studio artist; exhibitions: Blue Spiral 1 (NC), Asheville Area Arts Council (NC), Silk Weaving Studio (Vancouver); collections: China National Silk Museum, Renwick Gallery (DC).

Emily Reason 141

Canton, NC

Instructor in the Professional Crafts Program at Haywood Community College (NC); exhibitions: Smithsonian Craft Show (DC), Philadelphia Museum of Art Craft Show; collections: Bone Creek Museum of Agrarian Art (NE).

Billy Renkl 240

Clarksville, TN

Professor, Austin Peay State University (TN); exhibitions: Jule Collins Smith Museum (AL), Cumberland Gallery (TN), Manifest Gallery (Cincinnati), Berea College (KY); collections: Vanderbilt University (TN), Jule Collins Smith Museum (AL), Tennessee State Museum.

- Matt Repsher** 244
Santa Fe, NM
Studio artist; exhibitions: Blue Spiral I (NC), Abel Contemporary (WI), Northern Clay Center (Minneapolis), Smithsonian Craft Show (DC), Santa Fe Clay (NM); collections: Boise Art Museum (ID), San Angelo Museum of Fine Art (TX).
- Ellie Richards** 342, 408
Penland, NC
Penland resident artist; World Wood Foundation research grant; exhibitions: Contemporary Craft (Pittsburgh), Mint Museum (Charlotte), Simone DeSousa Gallery (Detroit); publications: *American Craft*.
- Taylor Robenalt** 134
Sarasota, FL
Professor, Ringling College of Art and Design (FL); NCECA International Residency Award; exhibitions: Abmeyer + Wood (WA), Grovewood Village Gallery (NC), Watson Macrae Gallery (FL).
- Emily Rogstad** 146
Fletcher, NC
Jeweler; exhibitions: Mora (NC), LIGHT Art + Design (NC), Society of Arts + Crafts Boston, Quirk Gallery (VA), North Seattle Art Gallery, James May Gallery (WI); former Penland core fellow.
- Sylvie Rosenthal** 111
Madison, WI
Sculptor, woodworker, designer, educator; exhibitions: Blue Spiral I (NC), Mint Museum (NC), Art and Literature Laboratory (WI); collections: Museum of Arts and Design (NYC), University of Arkansas–Little Rock.
- Brooke Rothshank** 149
Goshen, IN
Studio artist; Indiana Individual Artist Grant; exhibitions: Midwest Museum of American Art (IN), International Guild of Miniature Artisans (CT); collections: National Toy and Miniature Museum (MO), Midwest Museum of American Art (IN); publications: *Tiny Gratuities*.
- Justin Rothshank** 504
Goshen, IN
Studio artist; Indiana State Individual Artist Grant, American Craft Council Award of Excellence, Traditional Arts Indiana Master Artist; collections: Frick Museum (Pittsburgh), High Museum of Art (Atlanta), Museum of Fine Arts Boston.
- Andy Rubin** 221
Madison, WI
Senior lecturer, University of Wisconsin–Madison; collections: Baseball Hall of Fame (NY), Knoxville Museum of Art (TN), Milwaukee Museum of Art (WI), Bibliothèque nationale de France.
- Tommie Rush** 331
Knoxville, TN
Studio artist; collections: Mobile Museum of Art, Gregg Museum of Art & Design (NC), Ogden Museum of Southern Art (New Orleans), Renwick Gallery (DC), Tennessee State Museum.
- Alyssa Salomon** 320
Providence Forge, VA
Studio artist, Virginia Museum of Fine Arts Professional Fellowship; exhibitions: Valentine Museum (VA), Houston Center for Contemporary Craft; collections: Virginia Museum of Fine Arts, Quirk Hotel (VA).
- Judith Salomon** 147
Shaker Heights, OH
Professor emeritus at Cleveland Institute of Art; collections: Victoria and Albert Museum (London), Racine Art Museum (WI), Mint Museum (NC), Museum of Fine Arts Houston; publications: *American Ceramics 1876 to Present*.

Biba Schutz 124
New York, NY
Studio artist; Smithsonian Award of Excellence; exhibitions: Sienna Patti Contemporary (MA), Noel Guyomarc'h (Montreal); collections: Corning Museum (NY), Museum of Fine Arts Boston, Newark Museum (NJ), Racine Art Museum (WI).

Virginia Scotchie 202
Colombia, SC
Professor at University of South Carolina; exhibitions: Asheville Art Museum (NC), Blue Spiral I (NC), Signature Gallery (Atlanta); collections: Asheville Art Museum (NC), Yingge Ceramics Museum (Taiwan).

Isaac Scott 504
Philadelphia, PA
Ceramic artist, curator, photographer; exhibitions: The Clay Studio (Philadelphia); portfolio of 2020 protest photographs published in *The New Yorker*.

Wyatt Dagle Severs 334
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).

Jim Sherraden 113
Whites Creek, TN
Studio artist; Tennessee Governor's Award, 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).

Hitomi Shibata 227
Seagrove, NC
Studio artist; exhibitions: World Ceramic Teapot Art Competition (Yixing, China), The Clay Studio (PA), Yingge Ceramics Museum

(Taiwan), Eutectic Gallery (Portland, OR), Kyoto Ceramic Center (Japan), Shigaraki Ceramic Cultural Park (Japan).

Takuro Shibata 339
Seagrove, NC
Studio potter, director of STARworks Ceramics; exhibitions: The Clay Studio (Philadelphia), Blue Spiral I (NC); collections: Richmond University (VA), Longwood Center for the Visual Arts (VA).

Christina Shmigel 129
Bakersville, NC/St. Louis, MO
Studio artist, educator; exhibitions: Ukrainian Museum (NYC), Bruno David Gallery (MO), Douulun Museum of Art (Shanghai), Laumeier Sculpture Park (MO); collections: Greensboro Public Library–Hemphill (NC).

Gertrude Graham Smith 112
Bakersville, NC
Studio artist, teacher; North Carolina Arts Council fellowship; collections: Mint Museum (Charlotte), Crocker Art Museum (CA), Yingge Ceramics Museum (Taiwan), Archie Bray Foundation (MT); former Penland resident artist.

Tremain Smith 313
Philadelphia, PA
Studio artist; McColl Center residency (NC); exhibitions: Old City Jewish Arts Center (Philadelphia); collections: Metropolitan Museum of Art (NYC); publication: *Encaustic Art in the Twenty-First Century*.

Jim Stone 303
Albuquerque, NM
Distinguished professor of photography at University of New Mexico; Honored Educator of Society for Photographic Education; collections: Museum of Modern Art (NYC), Museum of Fine Arts Boston, Los Angeles County Museum of Art, National Gallery of American Art (DC).

- Deb Stoner** 117
Portland, OR
Studio artist; Oregon Arts Commission Fellowship, Ford Family Foundation grant; exhibitions: Palos Verdes Art Center (CA), Imogen Gallery (OR); collections: Portland International Airport (OR), University of Oregon, Portland Community College (OR).
- Liz Zlot Summerfield** 237
Bakersville, NC
Studio artist; North Carolina Regional Artist Grants; exhibitions: CLAYAKAR (IA), Schaller Gallery (MI), Ohio Crafts Museum; collections: Mint Museum (NC), Ceramics Monthly Permanent Collection (OH).
- Tim Tate** 247
Mt. Rainier, MD
Co-director, Washington Glass School (DC); Fulbright award, Virginia Groot Foundation Award for Sculpture, London Contemporary Art Prize; collections: Smithsonian American Art Museum (DC), Mint Museum (Charlotte).
- Janet Taylor** 213
Spruce Pine, NC
Professor emerita, Arizona State University; other teaching: Arrowmont (TN), Haystack (ME), Syracuse University (NY); Louis Comfort Tiffany Foundation grant; exhibitions: Ariel Gallery (NC); former Penland resident artist.
- Amy Tavern** 125
San Francisco, CA
Studio artist; American Craft Council Searchlight Artist, Rapheal Founder's Prize Finalist; exhibitions: Quirk (VA), Wind and Weather (Iceland), Velvet da Vinci (San Francisco); former Penland resident artist.
- Shoko Teruyama** 514
Alfred, NY
Studio artist; exhibitions: Ceramic Art Museum at Alfred University (NY), Blue Spiral 1 (NC), CLAYAKAR (IA), Baltimore Clayworks, Archie Bray Foundation (MT), GreenHill (NC), Turchin Center (NC); former Penland resident artist.
- Yaffa Todd and Jeff Todd** 122
Burnsville, NC
Studio artists; collections: LaGalerie Internationale du Verre (France), Asheville Museum (NC), Chrysler Museum (VA), Glasmuseum Frauenau (Germany), Haaretz Museum (Israel), Mint Museum (NC).
- Bob Trotman** 214
Casar, NC
Studio artist; North Carolina Arts Council fellowship, NEA fellowship; 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** 215
Edenton, NC
Executive director, Pocosin Arts (NC); 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** 245
San Francisco, CA
Studio artist; 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*.
- Elizabeth Turrell** 327
Bristol, UK
Enamel artist and visiting professor; exhibitions: Velvet da Vinci (San Francisco); collections: British Museum; publication: *Flower of War: Collaborative Commemorative Enamel Art Work*.

- Devyn Vasquez** 137
Asheville, NC
Studio artist; exhibitions: Baltimore Jewelry Center (MD), Gallery 2052 (IL), SOIL Gallery (WA), HOW Space (NC), C-File (online); former Penland core fellow.
- James Viste** 106
Sturgeon Bay, MI
Studio artist; exhibitions: Metal Museum (TN), Eldon Dow Museum of Science and Art (MI), Saginaw Museum of Art (MI), Detroit Artists Market; collections: University of Arkansas, University of Wisconsin—LaCrosse.
- Holly Walker** 104
Randolph, VT
Studio artist; Vermont Arts Council development grant, Frog Hollow Vermont Craft Association artisan grant; exhibitions: TRAX Gallery (CA), Signature Gallery (Atlanta); former Penland core fellow.
- Catherine White** 347
Warrenton, VA
Studio artist; exhibitions: Blue Spiral 1 (NC), Steven Harvey Fine Art Projects (NYC); collections: Renwick Gallery (DC), Sackler Gallery of Asian Art (DC), Racine Art Museum (WI).
- Adam Whitney** 401
Penland, NC
Penland resident artist; teaching: Penland, Raffles College Kuala Lumpur (Malasia), Appalachian Center for Crafts (NC); exhibitions: Quirk Gallery (VA), Fuller Craft Museum (MA), Mercer Museum (PA).
- Hayden Wilson** 513
Asheville, NC
Studio artist; Habatat Invitation Collectors Choice Award, Habatat International Invitational Award of Excellence; exhibitions: Blue Spiral I (NC), Habatat (MI), Asheville Art Museum (NC).
- Lana Wilson** 153
Berkeley, CA
Studio artist; exhibitions: Schaller Gallery (MI), Mingei International Museum (San Diego), GreenHill (NC), Clay Art Center (NY), Baltimore Clayworks; two appearances on Discovery Channel.
- Laura Wood** 128
Asheville, NC
Studio artist; exhibitions: Mora Jewelry (NC), Adornment and Theory (IL), Adaro Art (FL), Bijoux! (FL); collections: Gregg Museum of Art & Design (NC), Racine Art Museum (WI).
- Julia Woodman** 511
Marietta, GA
Studio artist; Fulbright fellowship; collections: Victoria and Albert Museum (London), Museum of Fine Arts Boston, High Museum of Art (Atlanta), Cathedral of St. Phillip (Atlanta), Temple Sinai (Atlanta).
- Haley Woodward** 209
Austin, TX
Associate professor, Austin Community College (TX); exhibitions: Houston Center for Contemporary Craft, Dimension Gallery (TX), People's Gallery (TX), Southern Illinois University-Carbondale, East Tennessee State (TN).
- Hiroko Yamada** 249
Madison, WI
Studio artist; honorary fellow at University of Wisconsin-Madison; exhibitions: SOFA Chicago, Patina Gallery (NM), Dan-Ginza Gallery (Tokyo), Fàceré Jewelry Art Gallery (Seattle).
- Kensuke Yamada** 333
Little Rock, AR
Faculty, University of Arkansas at Little Rock; exhibitions: Blue Spiral 1 (NC), Catherine Person Gallery (Seattle), Nevica Project (Chicago); collections: University of

Arkansas—Little Rock, Missoula Art Museum (MT), Archie Bray Foundation (MT).

Stephen Yusko 325

Lakewood, OH

Studio artist; Ohio Arts Council Individual Artist Excellence Award; Creative Workforce Fellowship (OH); exhibitions: upcoming solo show at Sculpture Center (OH), Metal Museum (Memphis); publications: *American Craft*, *500 Metal Vessels*.

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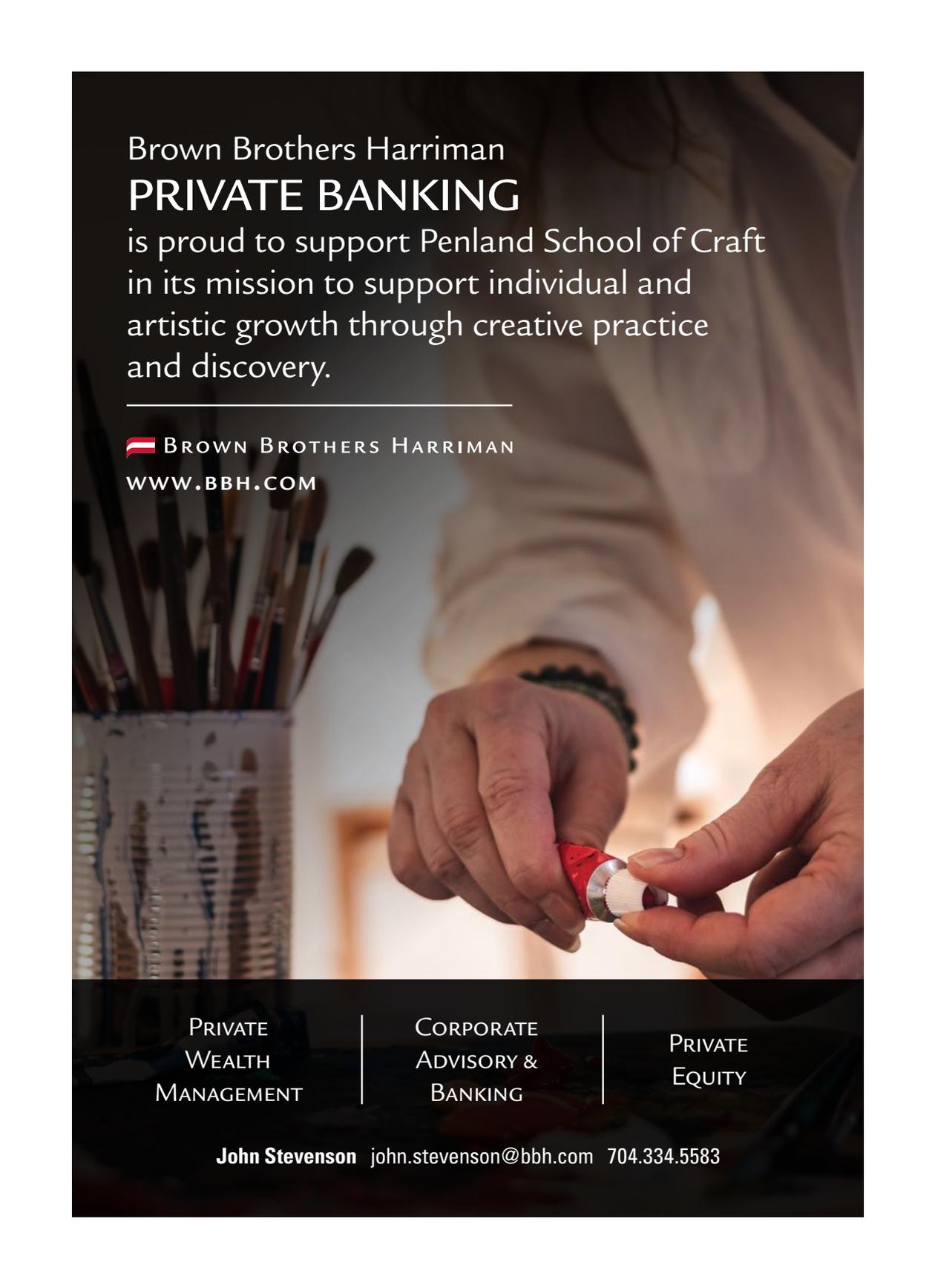


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Image: Page Pottery



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Image: MC, Handwoven quilt fragments and linen, 27.7 x 18 inches

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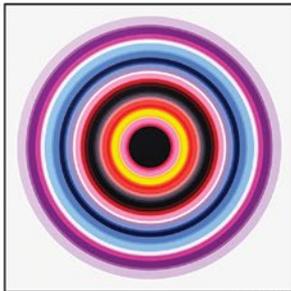
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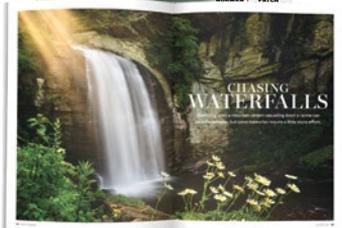


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Image: *Botanical - Blue Leaf*, 2020, archival pigment print, edition of 5

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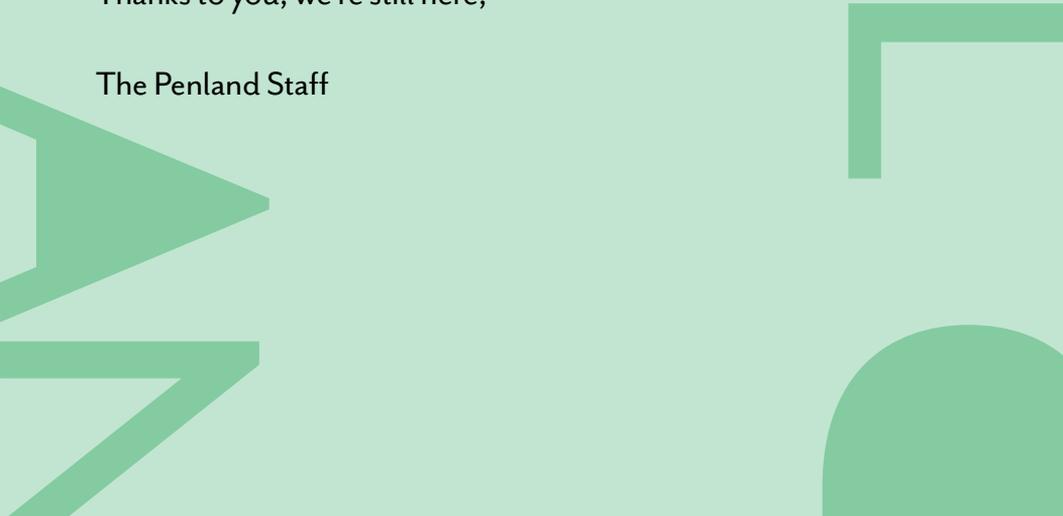


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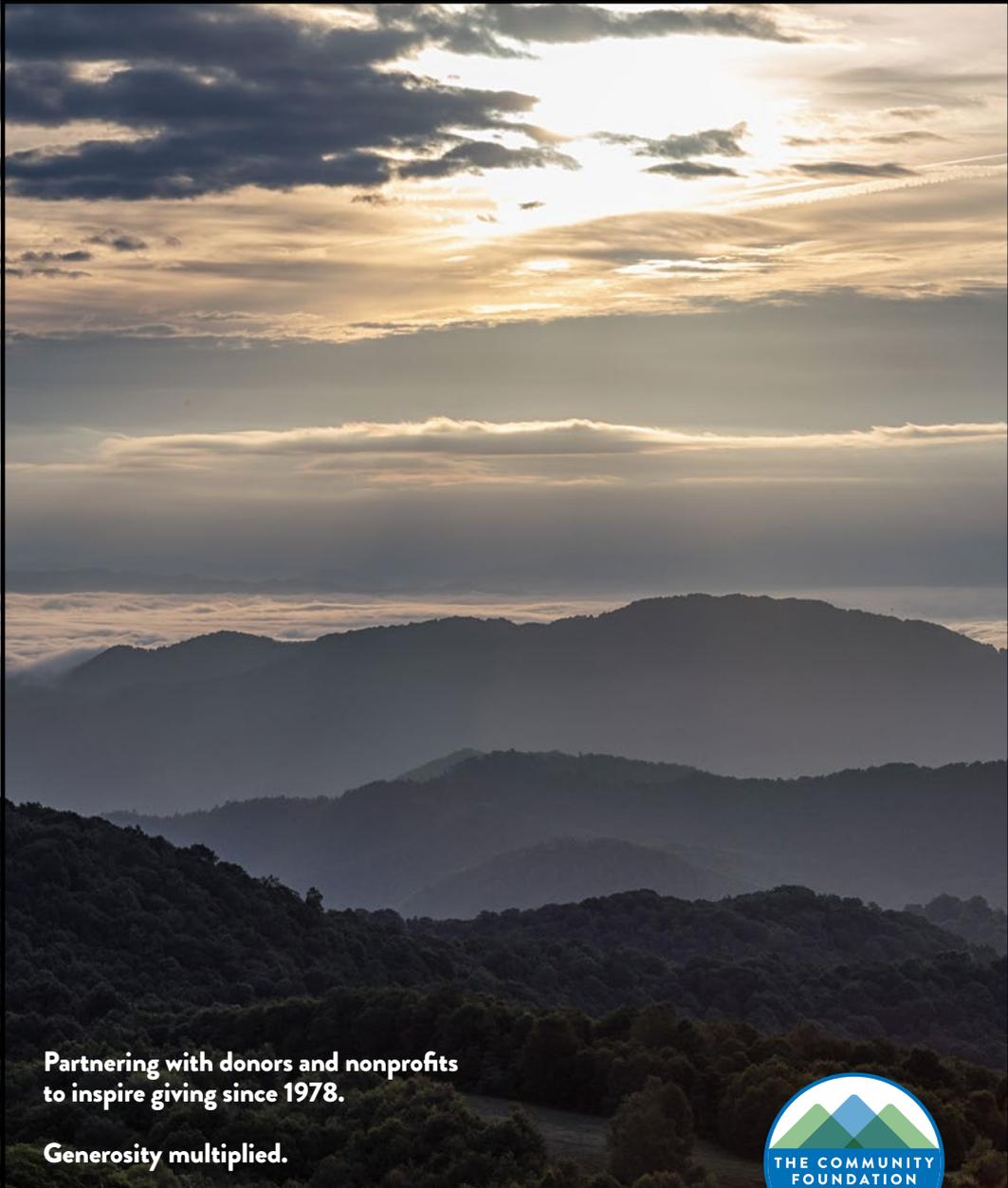
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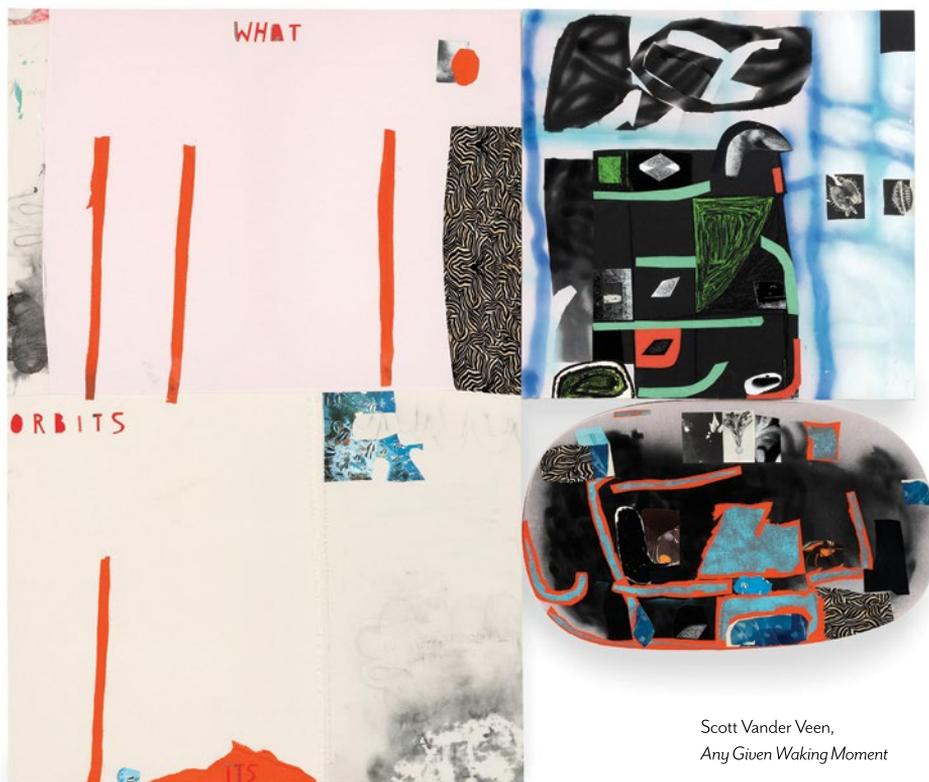
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Max Patch near Harmon's Den, Madison County. Photo by Andre Daugherty of Pro 16 Productions.

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Joanna Manousis
The Golden Thread
(Hex Decanters), 2019
Cast glass and gold
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