

# Penland School of Craft's 37th Annual Benefit Auction

August 26 & 27, 2022

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We can't wait to hear from you!

# Penland School of Craft's 37th Annual Benefit Auction

August 26 & 27, 2022



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

## Auction Committee

Judy Alexander, chair  
Cathy Adelman  
Wade Brickhouse  
Amy Hockett  
Priscilla Kistler  
Kari Rinn  
Tim Tate  
Rich Osborne (ex-officio)  
Fred Sanders (ex-officio)

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## PENLAND SCHOOL OF CRAFT

Post Office Box 37  
Penland, NC 28765-0037  
828.765.2359 | [penland.org](http://penland.org)

## Dear Friends of Penland,

It's so exciting to welcome you back to the Penland campus for our 37th Annual Benefit Auction. After keeping this auction going online for the past two years, we are cautiously returning with a hybrid event. We will have a day-and-a-half of activities on our campus—culminating in a live auction—followed by a five-day online auction.

While it's true that the annual auction is Penland's most important and most successful fundraising event, it is so much more than that. It's a bit of a family reunion, bringing together artists, staff, guests, and our unstoppable volunteers for a celebration of community and creativity, of lifelong learning, of extraordinary work made by human hands, and of a special spot on the globe.

This catalog presents pieces donated by generous makers who have been instructors, visiting artists, resident artists, and core fellows. It includes a mix of work by artists new to the auction and those who have supported the event for years. Whatever your history with Penland and the auction, however, I hope every page of this catalog will bring an unexpected delight.

You will have noticed that the on-campus portion of the auction is scaled back a bit from pre-pandemic years. We planned the event while facing the real possibility of having to cancel. This raised the idea of displaying all of the work during the weekend while selling much of it online. Continuing public health concerns suggested keeping more of the event outdoors, reducing the number of tables under the tent, and selling fewer tickets.

Despite these constraints, our brilliant auction team—with support from our dedicated auction committee—has planned a weekend that will be fun and festive and will contain all the elements we look forward to: beautiful displays of work, receptions at the gallery and Northlight, a presentation honoring Outstanding Artist Educator Mark Peiser, Coffee at The Barns, souvenir mugs, food and drink, silent auction bidding, and an exciting live auction under the tent.

To those of you who will be joining us only through online bidding, I hope you will spend time with this beautiful book filled with images and ideas and mark lots of favorites. The online bidding platform includes alternate views and details for many of the pieces and short videos for most of the 3D work.

And to those who will be joining us at Penland—for the first time or the twenty-fifth—we can't wait to greet you.

*Mia Hall*, director

*Richard Osborne*, chair, board of trustees

# Schedule of Events

## Sunday August 21

### **3:00 PM ET | Online Preview**

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

## Friday August 26

### **9:00 AM–5:00 PM | Penland Gallery Is Open**

#### **Noon | Director's Luncheon | Auction Tent**

*The luncheon is by invitation only to Lucy Morgan Leaders and special guests. Lucy Morgan Leaders are donors who contribute \$1,000 or more to Penland's annual fund each year.*

### **1:00–5:00 PM | Registration Table Open | Penland Gallery**

#### **1:30–3:30 PM | Exhibition and Gallery Reception | Penland Gallery**

*Join us to view the exhibition RETOLD in the John & Robyn Horn Gallery and meet artists from WEAR: Contemporary Jewelry in the FOCUS Gallery. Exhibition talk with the gallery director and RETOLD artists begins at 3:00 PM in the Horn Gallery.*

#### **4:00–6:00 PM | Celebrate the Artists Exhibition and Cocktail Reception**

*Gorelick Social Hall and Photo Studio, Northlight  
View all auction pieces and meet attending artists.*

#### **4:00–6:00 PM | Silent Auctions Open for Early Bidding**

*Gorelick Social Hall and Photo Studio, Northlight  
Auction guests may place early bids, including closeout bids, on all silent auction items. These bids will be transferred to the online bidding platform before the silent auctions reopen online on Sunday.*

#### **5:30 PM | Honoring Mark Peiser, Penland School of Craft's 2022 Outstanding Artist Educator | Northlight**

## Saturday August 27

**8:30 AM–12:30 PM** | Registration Table Open | *Penland Gallery*

**9:00–10:30 AM** | Coffee at the Barns | *Resident Artist Studios*

**9:00 AM – 5:00 PM** | Penland Gallery is open for auction guests.

**Noon** | Cynosures Available for Purchase | *Auction Tent*

**12:15 PM** | Buffet Lunch | *Auction Tent*

**1:00–3:30 PM** | Live Auction | *Auction Tent*

**1:00–4:30 PM** | Payment Table Open | *Pines Porch*

**3:30–5:00 PM** | Auction Purchases Available for Pick-up | *Dye Shed*  
Centerpieces Available for Pick-up | *Pines Porch*

## Sunday August 28

**5:00 PM** | Online Silent Auctions Open for Bidding  
*Silent auctions continue through Friday, September 2*

## Friday September 2

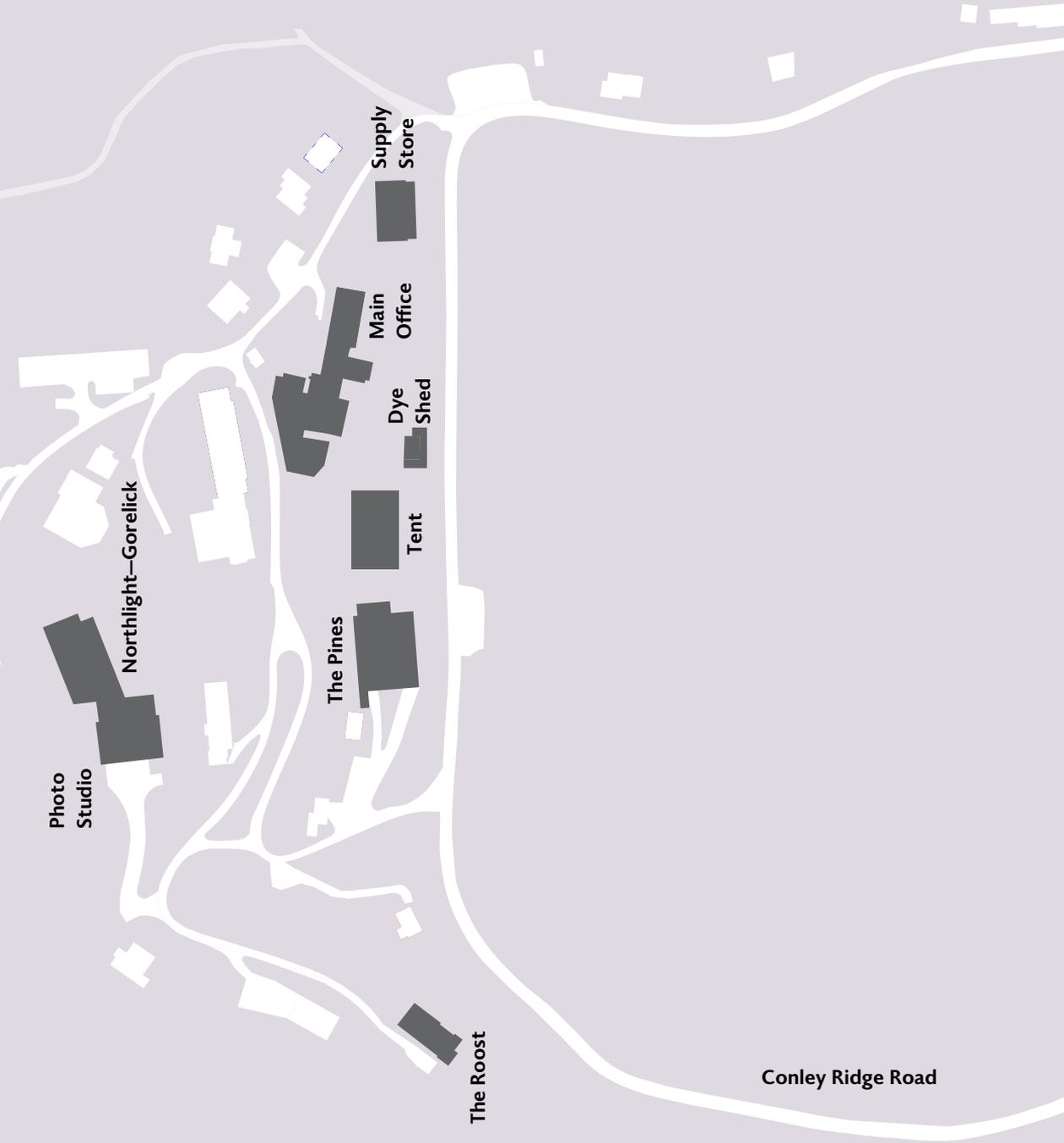
**7:30 PM ET** | Silent Auction Closings

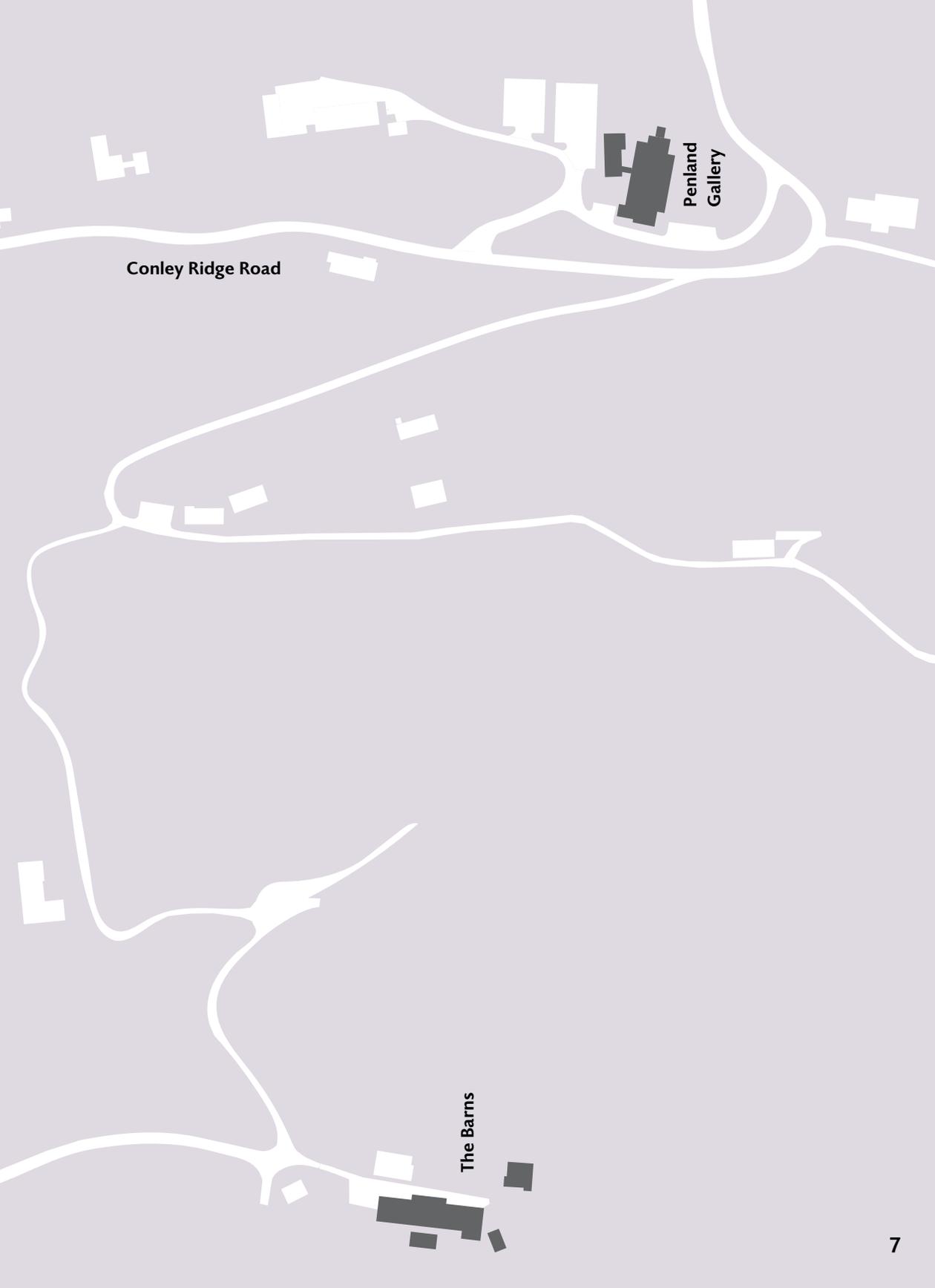
*7:30 PM Section One closes*

*7:35 PM Section Two closes*

*7:40 PM Section Three closes*

# Map



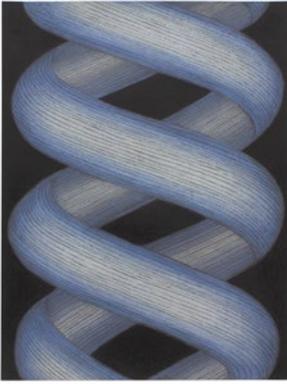


Conley Ridge Road

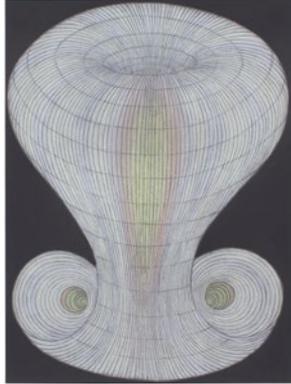
Penland  
Gallery

The Barns

Lot 133



Lot 225



Nancy Blum  
*Black Drawings 31, 72, 28, and 158*  
 Colored pencil and graphite on paper  
 12 x 9 inches each

Sold separately, but they would make a great set!

Lot 309

Lot 427

## Featured Artist: Nancy Blum

Nancy Blum is known primarily for large-scale botanical drawings and her public artworks. These include a remarkable suite of floral tile mosaics at the 28th Street subway station in Manhattan and an installation of monumental, botanically-themed windows at the San Francisco General Hospital. Nancy was first trained in ceramics, and she loves collaborating with the skilled craftspeople who execute these projects. Her contributions to this year's auction, however, are entirely the work of her own hands. She describes these "Black Drawings" as "playfully rendered depictions of scientific imaginings and abstractions of the natural world." This series, she says, explores the interconnectivity of all living beings.

Nancy's drawings and sculptures have been shown in venues across the U.S. and in recent solo exhibitions at Reynolds Gallery in Richmond, VA and Ricco Maresca Gallery in New York City. Her work is found in many private and public collections including the World Ceramic Exposition Foundation in South Korea and the Boise Art Museum in Idaho.

*Learn more about Nancy and her work in a short video at [penland.org/auction](http://penland.org/auction).*



Paul Briggs  
*Whorl, Windflower (Geode Series)*  
Glazed stoneware  
10 x 8 x 8 inches



Lot 440

## Featured Artist: Paul S. Briggs

Paul S. Briggs has built his ceramic practice around two processes: pinch-formed vessels and slab-built sculptures. “Pinch-forming is what I do to meditate,” he says, “slab building is what I do to think through ideas.” The work featured in this year’s auction is one of his distinctive pinched vessels. “My pinching process,” he explains, “is neither additive nor subtractive but expansive. I grow the form from one chunk of clay using the pinching method to open the chunk and expand it outward and upward.”

Paul’s work has been in numerous exhibitions and is found in museum collections including the Fuller Craft Museum in Massachusetts, the Columbus Art Museum in Ohio, and the

Legacy Museum in Alabama. He has studied educational theory and policy, art education, theology, sculpture, and ceramics. “After a circuitous and fortuitous journey,” he says, “I am an artist-teacher at Massachusetts College of Art and Design.” He has also taught ceramics at Penland, Anderson Ranch, St. Olaf University, and Harvard University.

*Learn more about Paul and his ceramic process in a short video at [penland.org/auction](http://penland.org/auction).*

Lot 412



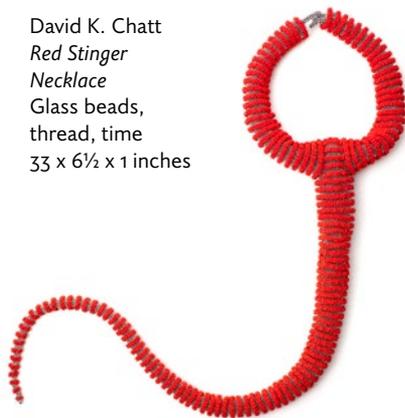
## Featured Artist: David K. Chatt

“For nearly forty years, I have sewn tiny glass beads, one to the next,” says artist David Chatt. During this time he has painstakingly developed methods for creating jewelry and sculpture from sewn beads—beads alone and beads encasing objects—and he is one of a small group of artists who have made a place for beadwork in the world of contemporary art and craft.

His work has taken him all over the country as a lecturer and teacher, and it has been chronicled in books and periodicals and recognized with a retrospective exhibition at the Bellevue Arts Museum in Washington. At Penland he has been an instructor, a



David K. Chatt  
*Red Stinger  
Necklace*  
Glass beads,  
thread, time  
33 x 6½ x 1 inches



resident artist, and an employee. He has received a North Carolina Arts Council Fellowship and the Grand Prize at the Irish Glass Biennale. One of his pieces was purchased by the Renwick Gallery of the American Art Museum (DC) and is included in its current 50th anniversary show.

“I make art,” David says, “because I want to contribute, discover, understand, inspire, reach for the very edge of my potential, and say something true.”

*Learn more about David and his work in a short video at [penland.org/auction](http://penland.org/auction).*



## Fund-A-Need

Last year the United Nations General Council, in conjunction with the International Commission on Glass, the Community of Glass Associations, and ICOM-Glass, declared 2022 as the United Nations International Year of Glass, celebrating the essential role glass has in society. As part of recognizing this celebration, our auction Fund-A-Need this year will raise money for improvements to the Bill Brown Glass Studio.

This facility was completed in 1995 as Penland's third and most comprehensive glass studio. It is constantly in use as it supports some of the school's most popular programs. During the past twenty-seven years, the ventilation systems in both the hot shop and the flame-working studio have become outdated and are simply inadequate to support the classes being offered.

Robust and properly-sized ventilation is critical to creating safe and healthy environments throughout our teaching studios. We have determined that major improvements are needed in the glass studio to properly remove the heat generated by various glass processes.

This project will involve working with a mechanical engineer to develop and design the best options for improving the capacity of our existing systems and then implementing these upgrades. With your support we can make these improvements a reality and create an enhanced teaching environment for students and instructors.

### **Budget**

Mechanical Engineer, Consultation, Design

\$10,000

Ventilation Improvements and Upgrades

\$90,000

### **Total**

\$100,000

During Saturday's live auction, we invite you to raise your paddle to support this project. Gifts may be made at levels of \$10,000, \$5,000, \$2,500, \$1,000, \$500, and \$250 with a goal of raising \$100,000. You can also contribute through the online bidding platform

*Thank you so much for supporting this important studio upgrade.*

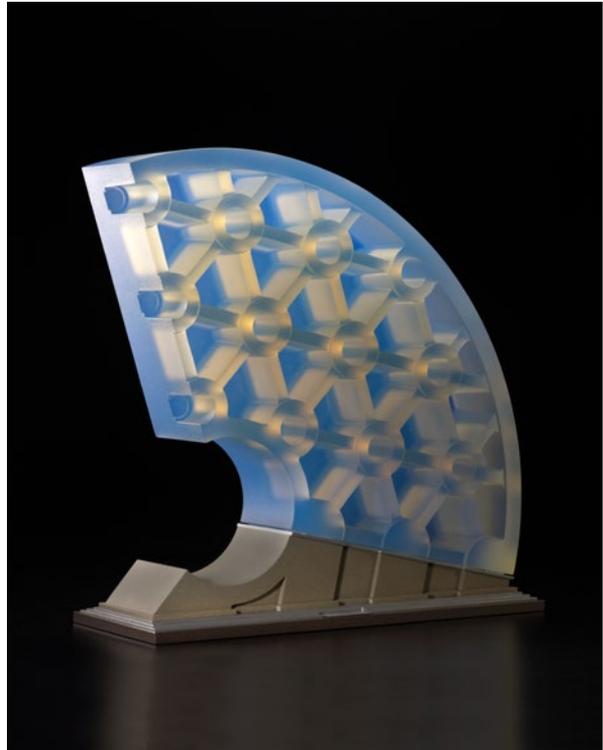
Ann Hawthorne



# Outstanding Artist Educator: Mark Peiser



*Passage, Palomar Series 008*  
Phase-separated, hot-cast glass  
27½ x 10¼ x 27¼ inches



Mark Peiser was Penland's first resident artist in glass, and he was one of the first studio glass artists to make a living through the sale of work. Susie Silbert, the curator of modern and contemporary glass at the Corning Museum of Glass described Mark as "a voracious learner and lifelong student of glass, with an infectious enthusiasm for the subject and genuine inquiry into the possibilities of glass."

Throughout his forty-five-year career, his work has progressed through eight distinct phases. Each of these has produced works of great beauty, and each new chapter has required technical and material innovations that Mark has taken on with dedication and determination.

His subject matter has included the landscape, the sky, the representation of emotional states, an obsessive tribute to the cast-glass mirror at the Mt. Palomar observatory, and light itself. He is an artist who has regularly created pieces that are breathtaking and seemingly impossible. It's no surprise that his work appears in major museum collections around the world: the Art Institute of Chicago, the Museum of Arts and Design (NYC), Glasmuseum Ebeltoft (Denmark), and the Tokyo Museum of Modern Art, to name a few. He is a fellow of the American Craft Council and has received lifetime achievement awards from the Glass Art Society and the Art Alliance for Contemporary Glass.

Now in his 80s, Mark was selected in 2019 for the Specialty Glass Residency run by the Corning Museum and Corning Incorporated. And he recently developed an opaque white glass using titanium as an alternative to the traditional—and toxic—lead/arsenic formulations. Called Marko Blanko, this desirable glass is now being marketed by Bullseye Glass Company.

"Expanding my vocabulary usually implies a development of technique," Mark said. "The fact that I've spent so much energy seeking technical solutions is not because I love frustration—it's to accomplish my visions in what, to my imagination, is the simplest, most direct, most knowing way."

He hasn't kept all that knowledge to himself either. Mark was one of the founders of the Glass Art Society, and he has taught workshops at Penland, Haystack, Pilchuck, Toledo Art Museum, Rochester Institute of Technology's School for American Crafts, and other schools. Ché Rhodes, who heads the glass program at the University of Louisville, said, "Mark's work has changed and evolved remarkably more than most artists over the years, which has helped expand the field and encouraged other artists to be more creative and daring. And he has generously shared his experience, perspective, and knowledge with all who are interested. Furthermore, his generosity, humor, and engaging personality have made him a wonderful friend and role model to all."

We are pleased to honor Mark as our Outstanding Artist Educator during this United Nations designated International Year of Glass. Please join us for a tribute to Mark on Friday at 5:30 PM at Northlight.

*"Mark is a voracious learner and lifelong student of glass, with an infectious enthusiasm for the subject and genuine inquiry into the possibilities of glass."*

*—Susie Silbert, Curator, Corning Museum of Glass*

# Cynosures

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

Each year we commission one or more artists to edition a piece to be a “center of attraction” on the tables under the tent. These pieces are sold during the weekend so they can adorn your table or mantle or special shelf. For this year’s auction—during the United Nations International Year of Glass—we commissioned four glass artists who have deep connections with Mark Peiser, our 2022 Outstanding Artist Educator. Dean Allison, George Bucquet, Nickolaus Fruin, and Ché Rhodes created these pieces in honor of their friend and mentor.

Cynosures will be available for purchase under the tent beginning at noon on Saturday. To bid remotely you may contact Cindy Gibson, absentee bid coordinator, at [bidding@penland.org](mailto:bidding@penland.org) or 828.765.2359 ext. 1308. Our team will do their best to secure the piece, but we can’t guarantee they will get to it first when purchasing begins. If you win the piece, we will ship it after the event. Shipping cost will be added; allow 4–6 weeks. These images are representative, but variations are to be expected.

**Cynosures are \$395 each.**



1

## Dean Allison

### Mountainscape

Cast glass

5 x 14 x 5½ inches

*The piece is cast using a lost-wax process.*

*The glass is made from scratch, based on research and mentorship from Mark Peiser who is an inspiration, mentor, and friend. He has guided me in numerous ways in my creative practice, specifically in helping me learn the chemistry involved in making glass and advising me on making glass formulas. He is a pillar of information that I seek out to obtain quality in my making processes.*

2

## George Bucquet

### Little Buddha

Hot-cast glass, copper, patina, marble base

8 x 7 x 4 inches

*Mark Peiser has been a big influence on me and one of my closest friends for almost 40 years. He’s bright, has a good heart, strong deductive reasoning, and he’s articulate. His creativity goes beyond glass, and it’s never lost on me how he chooses to live his life. I like to think that all of that has rubbed off on me. My interest in casting glass really took root in 1985, and Mark would help with suggestions when I couldn’t solve a problem or guide me in equipment design and making new batch formulas. And, being friends, I absorbed a lot by osmosis.*



2

**4**  
**Ché Rhodes**  
*Untitled*

Clear glass, Marko Blanco white glass  
 surface patterning

Approximately 7 x 4 x 4 inches with variation

*Mark Peiser has had a profound effect on the field of glass and the artists, students, and onlookers who engage with the material. His work has changed and evolved remarkably more than most artists over the years, which has helped to expand the field and encourage other artists to be more creative and daring. He is also a leading authority on the science and chemistry of glass, and he has generously shared his experience, perspective, and knowledge with all who are interested. Furthermore, his generosity, humor, and engaging personality have made him a wonderful friend and role model to all.*

**3**  
**Nickolaus Fruin**

*Cynosure*

Opaline glass, Marko Blanco white glass  
 Dimensions variable: 10–14 inches diameter

*These bowls are made to reflect Mark Peiser's "Coldstream Casting" series. They are made using Mark's Marko Blanco white glass and an opaline glass developed after many conversations with Mark about phosphate opal glasses.*



3



4

# 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.

There is a gallery of work by the core fellows located in the Penland Coffee House that will be open during the weekend.

Sarina Angell



Molly Bernstein



Lisa Nguyen



Maria Fernanda Nuñez



Tony Santoyo



Celia Shaheen



Lars Shimabukuru



Lilly Wilkins



**Sarina Angell** came to Penland from Baltimore, Maryland, where she worked fabricating multi-layer insulation blankets for aerospace applications. 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. As a core fellow she has continued to explore narrative through her ongoing performative garment and sculptural works while expanding into new methods and media.

**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.

**Lisa Nguyen** was raised in Orlando, Florida and received her BA in furniture design and woodworking at San Diego State University. Prior to coming to Penland, she was a ceramics studio tech at Crealde School of Art in her hometown and worked as an administrative intern for The Furniture Society. As a core fellow, Lisa intends to explore other mediums while keeping in mind how to merge these materials with wood for future practice. Her current furniture work explores ways to be more mindful—especially to those living with us—using her cat as an inspiration. She then takes these elements and combines them with forms and structures typically seen within Greek architecture. Making sculptural yet functional forms is central to her work.

**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 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.

## Core Fellows Continued

**Tony Santoyo** is a Mexican-American who comes from immigrant parents and has lived in St. Paul, MN since he was a year old. He learned from a young age how to navigate his intersectional worlds like a dance. His artwork has become that dance, with ceramics, painting, and paper. It is a conversation or storytelling that mirrors the way he communicates; movement follows form, or form movement. Tony received his BA in studio arts with minors in sociology and anthropology from the University of Minnesota.

**Celia Shaheen** is a craftsperson, teaching artist, and lifelong student from Texas. In 2020, Celia graduated with a BFA in studio art, a BA in honors art history, and a museum studies certificate from the University of Texas at Austin. She also studied fiber art and papermaking at the Nova Scotia College of Art and Design, Oxbow School of Art, Paper & Book Intensive 2018, and at Penland. Celia's studio practice oscillates at the intersection of archiving and making, using materials across the spectrum of textiles, printmaking, bookmaking, and papermaking to investigate and discuss feminist labor and craft, Lebanese culinary traditions, post-humanist folklore, and the shared histories of textiles and storytelling.

**Lars 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. Lars 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 Lars has been exploring new media, including wood, while continuing to work in textiles and installation.

**Lily Wilkins** has a BFA from Maryland Institute College of Art. Her work has been exhibited at Banana Factory (PA), Palazzo Dei Cartelloni (Florence, Italy), MutMuz (Los Angeles), Los Angeles Contemporary Exhibitions, Human Resources (Los Angeles), and virtually by Ladies' Room (Los Angeles), and MICA Student Space (Baltimore). Examining the configurations of modules within architecture and industrial landscapes, her work studies the repetition and process of these structures through a form of reconstruction with fiber materials.

# 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.

The resident artists will host Coffee at the Barns on Saturday morning. Auction attendees are invited to pick out a souvenir auction mug, enjoy a hot drink and some light fare, and join a studio walkthrough.

Adam Atkinson



Daniel Garver



Julia Harrison



Everett Hoffman



Sean O'Connell



Ellie Richards



Sarah Vaughn



Adam Whitney



## Resident Artist Continued

**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.

**Daniel Garver** holds a BFA from the University of Wisconsin-Milwaukee. He has participated in a variety of residencies including the Jentel Foundation, AZ West, The Bright Angle, Haystack, Houston Center for Contemporary Craft, and Western New Mexico University. His work has been shown throughout the US in a variety of group and solo exhibitions. He completed the Penland Core Fellowship in 2017. His studio practice explores both ceramics and drawing. Daniel is interested in complex visual systems across his work.

**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 is exploring new possibilities in her carving practice and working with new materials.

**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 (Pittsburgh), Soil Gallery (Seattle), and the Benaki Museum (Athens, Greece).

**Sean O'Connell** is a studio potter making contemporary ceramic tableware for everyday living and creating comfortable domestic spaces. For Sean, making pottery is a deliberate attempt at slowing down, connecting to something deeper, and taking time to appreciate the pleasure of labor. Prior to his arrival at Penland, Sean was the programs coordinator at the Red Lodge Clay Center, had previously taught at the School of the Art Institute of Chicago, and was visiting faculty at the Alberta College of Art & Design.

**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 readymade 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 (NC), SOFA Chicago, and Contemporary Craft (Pittsburgh). She has taught at Yestermorrow Design/Build School (VT), Appalachian Center for Craft (TN), and Haystack (ME). 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.

**Sarah Vaughn** creates sculptures that pause to consider pivotal moments and exploit the preconceived perception of glass as a material to help articulate the topics being explored. She discovered glass while pursuing a BFA at Southern Illinois University Carbondale, where her thesis was honored as the sole recipient of the Rickert-Ziebold Trust Award that year. Her work has been collected and exhibited internationally. She has been a resident artist at the University of Oregon's Craft Center, The WORKS Museum (MN), and Glass Wheel Studio (VA). She received a Research and Creativity Grant from Rochester Institute of Technology where she received her MFA in 2014. She has forged several award-winning collaborative practices with fellow artists and friends. She enjoys life in the mountains, where she spends time with her dog while pursuing new veins of her work and fixing broken rocks.

**Adam Whitney** is a metalsmith who focuses his artwork on the traditional silversmithing techniques of raising, 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:

## Generous Artists

The artists who donate to the auction are the people who make this event possible! Not only do they give generously to the auction, they teach, make, and bring the spirit of Penland wherever they go. Words can't express our gratitude for the remarkable people who have been Penland instructors, visiting artists, resident artists, and core fellows. Thank you!

## Our Cherished Friend, Photographer, and Bartender Who Is Retiring

David Ramsey has been a fixture at the auction for many years. He's been a patron, volunteer, crew chief, mixologist, and photographer. His creative eye and talent behind the camera have brought the works of art in our catalog to all of you for many years. David is retiring, and we will dearly miss our annual week or two hanging out with him at Ridgeway (and various porches at the end of the day) surrounded by remarkable people and art. Thank you, David, for the many years of service to Penland! (You may still see him at the auction because he's going to continue volunteering—with no specific duties.)

## Volunteers for Life!

Smart, talented, zany, hardworking, generous, fun, creative, dedicated, dependable...these are just a few of the words that come to mind when thinking about the marvelous group of people who give their time, sweat, good vibes, and hard work to power the auction each year. Penland is better with you!

## Auctioneer and Hosts

Jesse Miller makes his debut this year as the auctioneer under the big tent. Joining him as captain will be Jason Burnett, and we expect appearances from Harriett Green and Susie Silbert. It's sure to be a fun and energetic live auction this year!

## Mug Makers

Mug making is a labor of love and we love you for loving Penland that much, Marsha Owen and Wei Sun. Marsha Owen has been part of the Penland community for many years in many ways: resident artist, core fellow, instructor, student, and volunteer. This year she teamed up with Wei Sun—who is newer to the Penland community and an absolute joy to work with—to make extraordinary mugs for Coffee at the Barns. Five hundred thank yous to these two talented artists!

## Featured Artists Nancy Blum, Paul Briggs, and David Chatt

Thank you to these artists for letting us take a peek into their studios and learn about their art and processes. The work they have donated to the auction is as remarkable as they are!!

## Communications Team

Robin Dreyer, Claire Drennan Jarvis, and designer Eleanor Annand never fail to bring Penland to life online, in print, and in your inbox. A big thanks to this team!

## The People of Penland

*Staff:* Kurt Anderson, Nathan Aymond, Kirk Banner, Heron Bassett, Daniel T. Beck, Zen Berry, Jim Berkoben, Rachel Breitingner, Autumn Brown, Katy Briggs, Leah Buchanan, Jason Burnett, Irvin Carsten, Erin Castellán, Josie Davis, Courtney Dodd, Day Dotson, Robin Dreyer, Susan Feagin, Leslie Fleckenstein, Derek Freeman, Nick Fruin, Anna Gardner, Cindy Gibson, Joan Glynn, Kathryn Gremley, Robert Greer, Mia Hall, Kim Harless, Ian

Henderson, Amanda Hollifield, Jerald Hoover, Claire Drennan Jarvis, Beth LaCour, Stacey Lane, Danielle Lasker, Adam Leestma, Kylie Little, Casara Logan, Nancy Lowe, Kevin Mackoul, Meghan Martin, Nadia Massoud, Susan McDaniel, Abigail McKinney, Chad Mohr, Keith Moir, Leslie Noell, Carter Norris, Franklin Oldham, Alyse Ostreicher, Susan Pendley, Marianna Popp, Drea Ramirez, John T. Renick III, Donald Roberts, Megan Roche, Lisa Rose, Ariana Sellers, Grayson Sloan, Yolanda Sommer, Wes Stitt, Crystal Thomas, Amy Tromiczak, Mark Wynn

*Summer interns:* Carson Thomas, E.C. Comstock, Izzy Stanley, Jessica Leonard, Jay D. Carson, Marquia Humphries

*Core fellows:* Sarina Angell, Molly Bernstein, Lisa Nguyen, Maria Fernanda Nuñez, Tony Santoyo, Celia Shaheen, Lars Shimabukuro, Lily Wilkins

*Resident artists:* Adam Atkinson, Daniel Garver, Julia Harrison, Everett Hoffman, Sean O'Connell, Ellie Richards, Sarah Vaughn, Adam Whitney

A special thanks to Carson Thomas, E.C. Comstock and Marquia Humphries for joining the auction team this summer, we couldn't have done it without you! And thank you to the always stellar Pines crew for making a delicious meal for the director's luncheon, keeping the appetizers coming at the cocktail party, and fueling staff and volunteers. You are the best!

## Catalog Credits

Robin Dreyer, editor; Eleanor Annand, design, production; Rachel Breiting, Claire Drennan Jarvis, Carson Thomas, general assistance. Thanks to Joan Glynn, Mia Hall, Tammy Hitchcock, Marianna Popp. Most of the photographs of artwork are by David Ramsey. Printed by Blue Ridge Printing, Asheville, NC.

# Special Information

## Stay Informed

Visit [penland.org/auction](http://penland.org/auction) where you will find up-to-date auction information. You can also sign up for auction e-newsletters and get all the details about the event as well as insights into the artists and artwork as the event approaches.

## Online 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 21. 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 at [penland.org/auction](http://penland.org/auction).

## Accessibility

Penland's terrain is steep and uneven. Although we are engaged in an ongoing effort to make our campus more accessible, auction events take place all over campus, and this can present challenges. When you arrive, please let the parking attendants and shuttle drivers know if you have special access needs, and we will work with you to make your time here as easy and enjoyable as possible.

## Policies

### Health and Safety

To maximize everyone's safety, Penland School requires participants in all programs

and events to be vaccinated for COVID-19. If you are medically exempt from vaccination, a negative PCR test within 72 hours prior to the event will be accepted. Policy regarding masks is fluid depending on pandemic conditions; we recommend bringing a mask and there will also be disposable masks available. All of our health and safety guidelines are subject to change in response to the guidance of our local government officials and public health entities.

## Children

If you choose to bring your child to the Penland Benefit Auction, we ask that your child be supervised at all times and be respectful of the artwork and activities that make up these events. All children seated under the tent for the Saturday luncheon and live auction must have a ticket. Infants in arms are an exception to this policy; please contact the development office so that we may seat you near an exit. We thank you for helping us create a safe environment that everyone can enjoy!

## Cancellations

Until Friday, July 26, cancellations are allowed for a full refund, or you may convert your ticket into a cash donation or artist sponsor. After Friday July 26, we will not be able to offer a refund; tickets may be converted to a cash donation or artist sponsor.

If Penland must cancel the in-person event due to health and safety concerns, all art works will be sold online. Ticket purchasers will have these options:

- Option 1: convert the ticket(s) to an online bidding ticket(s) and receive a refund for the price difference or leave the balance to use toward art purchases.
- Option 2: convert the ticket(s) to an online bidding ticket(s) and the price difference becomes a tax-deductible donation.
- Option 3: convert the full ticket(s) to a tax-deductible donation to Penland.

# 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 artists. Everything is sold “as is” and is subject to the conditions and restrictions stipulated in the catalog.

## Bidder Numbers

All sales are recorded and tracked by the bidder number. For online bidding, your bidder number will be visible when you follow your personal link to the bidding platform. You will receive your personal link via email and text when the preview opens. **DO NOT SHARE** your personal link as it is attached to your credit card for purchases. If you are attending the on-campus event, your bidder number will also appear on your paddle, name tag, and registration packet. Use this number when placing a bid at the silent and live auctions. Bid paddles are part of the registration packet.

## Silent Auctions

Friday during the Celebrate the Artists Exhibition and Cocktail Party, in-person attendees will have an early opportunity to place bids, including closeout bids, on silent auction items from 4:00–6:00 PM. Bid sheets will be prominently displayed near each item. Minimum bids will be recorded on the bid sheet. You may not bid below the minimum bid or above the closeout bid. To bid in the silent auction, write your bidder

number next to the amount that you wish to bid. Please use the incremental amounts specified on the bidding sheets. Bids that do not use these amounts will not be honored. If you choose the closeout bid at the bottom of the card, no other bids will be accepted. Designation of your bid as the winning bid is a legal contract to purchase the item.

**Bids placed during the early bidding period will be transferred to the online bidding platform by Penland staff. If a closeout bid is placed, the item is sold, and it will be removed from the online auction.**

Online Silent Auction sections will open Sunday, August 28 at 5:00 pm and close on Friday, September 2 at the following times:

7:30 PM: Section One closes

7:35 PM: Section Two closes

7:40 PM: Section Three closes

## Live Auction

The live auction will begin after lunch on Saturday. Bid increments are set by the auctioneer, who may vary the increments at his discretion. The auctioneer will explain bidding rules at the beginning of the live auction. The highest bidder for any item shall be the purchaser. In the event of a dispute, the auctioneer will have the sole and final discretion to determine the successful bidder or to re-offer or resell the article in question. Designation of your bid as the winning bid is a legal contract to purchase the item.

## 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 or request approval for an alternate method of payment by calling 828-765-2354, ext 1209.

If you are attending the on-campus event, you may provide a different card or method of payment at check-in. Credit cards will be charged 2-3 business days after the close of the online silent auctions. You will receive a pre-authorization invoice to review on Friday, September 2. During the on-campus event, you will need to confirm purchases at checkout to pick up items. Checkout tables are located in the Northlight Social Hall 6:00–7:00 PM on Friday and on the Pines Porch for the duration of Saturday's live auction. Checkout will close at 4:30 PM on Saturday.

To expedite the checkout process or designate a different card for art purchases, there will be an option to pre-swipe your credit card at the check-in table for all auction purchases made during the weekend and online. Check-in tables are located at the gallery.

## Pick-up

During the on-campus event for Friday guests, silent auction items sold on Friday will be available for pick-up on Friday from 6:00–7:30 PM at Northlight or on Saturday from 3:30–5:00 PM in front of the Dye Shed. Items sold on Saturday will be available for pick-up on Saturday from 3:30–5:00 PM in front of the Dye Shed; cynosures (centerpieces) will be available for pick-up on The Pines porch. You will need to present your receipt or purchaser slip to receive items. Works of art will be packed for transport, if possible. Please note: the volunteers working at the pick-up areas are packing and moving all of the art sold on both Friday and Saturday. You may experience a brief delay in receiving your purchase. Please be patient with our hard-working volunteer crew.

For online bidders, 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 Rachel Breitingner at 828-765-2354, ext 1205 or [devassociate@penland.org](mailto:devassociate@penland.org) or to make arrangements.

## Shipping

Shipping fees are in addition to art purchases. 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.

For online bidders, purchased items will be shipped unless you make an appointment for pick-up or the item’s fragility, size, or weight dictates special care. We will contact you if special care is needed. You will receive an email confirming your purchases with a link to the shipping form. Penland staff will contact you to approve shipping costs exceeding \$100. If you have questions about shipping, please contact Rachel Breitingner at [devassociate@penland.org](mailto:devassociate@penland.org) or 828-765-2354, ext 1205.

For items purchased during the on-campus event: If you wish to have an item shipped, please indicate this at the payment desk. You will be asked to fill out a shipping form and leave a credit card number to which shipping may be charged. Penland staff will contact you following the auction to confirm shipping arrangements and will notify you of the actual shipping cost that will be charged to your card. If you have questions about shipping, please direct them to the Penland staff member at the payment desk.

**Penland School will be closed September 5–11 for a staff sabbatical.** If you contact us during this time, we will respond as promptly as we can when we return. Thank you for your patience.

## Absentee Bids

Absentee bidding is available for cynosures and live auction items and is included with the \$50 online bidding ticket. If you are only interested in bidding on a cynosure or live auction piece and do not wish to participate in the online silent auction, you may purchase an absentee bidding ticket for \$25 (includes auction catalog). Bids will be accepted by phone or fax until noon on Friday, August 26. Successful absentee bidders will be notified on Monday, August 29 and will be invoiced for the purchase price and the cost of shipping.

## 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 during the preview week. Hours and contact information for support will be shared on [penland.org/auction](http://penland.org/auction) when the preview opens.





*Silent Auction* | ONE



**101 Kathy King**

*Is That All You Got?*

Sgraffito-carved  
mid-range porcelain,  
copper; wall-mounted  
Largest oval: 24 x 16 x 7 inches  
Retail value: \$2,000  
\$\$\$ shipping



*Pandemic....am I right? This imagery of a woman still fighting against being knocked about and against impossible odds (career, relationships, take your pick) is one I've revisited over the years but 2020 just really hit the nail on the head. Note the "devil" has a Trump tattoo!*

**102 Seth Gould**

*Cross Peen Hammer*

Steel, hickory  
14 x 4½ x 1⅞ inches  
Retail value: \$275

*This hammer was forged to shape before being filed, heat treated, and handled on a hickory handle.*



**103 Ann B. Coddington**

*Bound Teapot*

Twined linen,  
handmade copper barbed wire  
7 x 10 x 7 inches  
Retail value: \$1,000

*We spend our days scrolling and clicking, searching through bits of data, digitally experiencing a virtual world. In my work, I am moving in the opposite direction, reducing my art-making to elemental, physical, and tangible processes, to a human action that remains within my grasp. This piece is about comfort and protection. Who doesn't love a warm cup of tea? Yet sometimes we feel we need a bit of extra protection to let our guard down and truly relax.*





**104 Richard Burkett**  
*Glass-Lidded Cookie Jar*  
Soda-fired stoneware,  
kiln-cast glass  
11 x 7 x 7 inches  
Retail value: \$200

*I've been soda and salt firing for over 50 years. I learned glass casting during an instructor retreat at Penland several years ago.*

**105 Katherine Bernstein**  
*Covid Upside Down*  
Woodblock print  
42 x 29 inches  
Retail value: \$600  
\$\$\$ shipping

*This is my second large-scale woodblock print. It expresses the confusion and difficulties of the past two years.*



**106 Einar and Jamex de la Torre**  
*Equitaxi*  
Blown glass, mixed media  
17 x 12 x 18 inches  
Retail value: \$9,000  
\$\$\$ shipping

*We love Penland and hope you will support this incredible institution!*



**107 Rostislav Eismont**

***Kurinuki Box***

Stoneware with hagi glaze

2 x 4 x 2 inches

Retail value: \$265

*Kurinuki is the Japanese-named process of making a form from a solid block of clay. For me, the process starts with spiral wedging as I am interested in the gesture that spiral wedging produces. A lid is then cut and the interior is carved out to form a container. The first six of these boxes are each signed with a "gold" fingerprint. This particular box is the only one with feet.*

**108 Kathleen Kennedy**

***Untitled (Brooch)***

Sterling silver, copper, enamel,

glass highway beads

3 x 1½ x ½ inches

Retail value: \$750

*These pieces feature enameled cabochons set in sterling silver, designed to be worn as adornment on the body. The cabochons are ornamented with glass highway beads to create quick drawings that are permanently fused into the surface of the enamel.*



**109 Adela Akers**

***Vanishing Window***

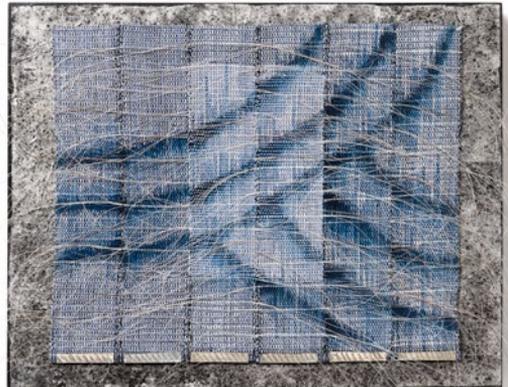
Linen, horsehair, acrylic paint,

metal foil, wooden panel

11 x 14 x 2 inches

Retail value: \$2,000

*This piece is part of a series of curtains and windows. Paint on the warp emphasizes the curtain.*



**110 Cynthia Bringle**

*Candlestick*

Stoneware

25 x 6 inches

Retail value: \$1,030

*The carving will reflect the light from the candle.*



**111 Geoffrey Gorman**

*Diocletian's Palace Guard*

Wood, metal, found objects

19 x 5 x 15 inches

Retail value: \$1,200

*My work transforms apparently worthless odds and ends from garbage-destined to gallery-bound, because I believe things can be made from just about anything.*

**112 Wyatt Dagle Severs**

*Butternut Vessel*

Butternut, waxed linen, wax

10<sup>5</sup>/<sub>8</sub> x 8<sup>5</sup>/<sub>8</sub> x 8<sup>5</sup>/<sub>8</sub>

Retail value: \$600

*This butternut vessel was turned from green lumber, sandblasted, dried, and enriched with a brown stain and a wax finish to bring out the texture and grain lines. It contains two small cracks that have been mended with waxed linen thread to bring a sense of age, experience, care, and history to the piece.*



**113 Holly Walker**

*Palette: Meander*

Red earthenware, slips, glazes;

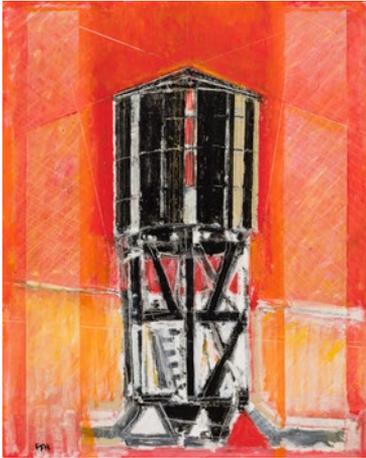
fired to cone 04

12½ x 8½ x 2 inches

Retail value: \$420

*This platter has meandering lines of changing color over a checkerboard of color blocks.*

*It can be used tabletop or hung.*



**114 Abie Harris**

*Penland Water Tower*

Acrylic on masonite

20 x 16 inches

Retail value: \$900

*This was painted during a Penland workshop that focused on preserving the water tower.*

**115 Nick DeFord**

*Aura (Good Husband II)*

Hand-stitched embellishments

on found photograph

7 x 5 inches; 12½ x 15½ inches framed

Retail value: \$600

*Aura (Good Husband II) is part of an ongoing series of embroidered and embellished photographs that relate to spirit photography and the occult. Spectral auras, ectoplasm, and ghostly shrouds all become physical manifestations in the form of stitches, beads, and other needlepoint wonders.*



**116 Jackson Martin**

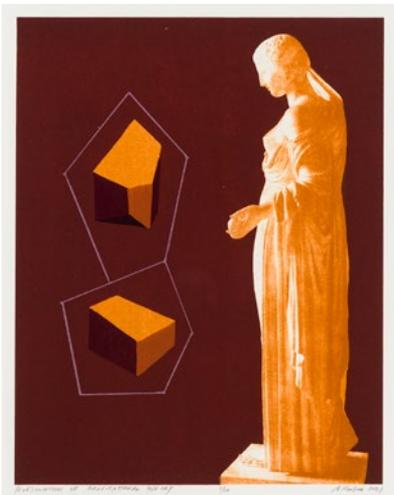
*Little Zelig*

Walnut, acrylic, hardware

12 x 10 x 2 inches

Retail value: \$300

*This piece is an exact quarter-scale replica of a wooden pallet. The title refers to the classic film in which the protagonist possesses the uncanny ability to take on characteristics of those around him. While it is undeniably a pallet, Little Zelig has now begun to transform into another recognizable form.*



**117 Andy Rubin**

*(Eve)olution of Gravitational Theory*

Lithography

19 x 15 inches

Retail value: \$500

*In this print the theory of gravity (Newton and the apple) is juxtaposed with Eve and the apple: the apple representing both original sin and knowledge. The geometric shapes are an illustration or diagram of the balance between the two.*

**118 Jim Sherraden**

*Attic Window Center*

Linocut, woodcut, magnesium

plate print, ink, watercolor

on paper

5¼ x 5¼ inches

Retail value: \$145

*I carve the blocks, mix and match the pieces, and, in this case, made a relief-plate reduction to highlight the detail.*





**119 Cat Bates**

*Universal Wrap Bracelet*

Sterling silver, hand-braided polyester

Adjustable to fit wrist sizes

5½ to 8 inches

Retail value: \$265

*I wanted a bracelet that was adjustable, and modular. I love how the finished design wears, and how the hardware elements visually take the place of charms. Developing the slotted braid was a particularly exciting challenge!*



**120 Harriet Hoover**

*Ahead, A Dune*

Cotton and paper on artificial leather

21 x 21 inches framed

Retail value: \$850

*In this body of work, I carefully compose line and color by wrapping sliced drawings around cotton cord and then stitching the linear elements onto a reflective surface. Through this meditative process, I can cull a moment of reflective silence, where the transition between memory and fiction bend and the edges of materials and their forms blur.*

**121 Susan Feagin**

*Tall Footed Collage Vessel*

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

13 x 6¼ x 8 inches

Retail value: \$500

*These vessels are meant to be a celebration of mark-making, color, pattern, and layering. I'm inspired by decorative paper, wall paper, handwriting, printmaking processes, and the paper clutter around me.*



**122 Yaffa Todd and Jeff Todd**

*Biscayne Bay*

Hot-sculpted glass

3 x 2 inches

Retail value: \$650

*This is a glass paperweight from the Nature Weight series. It was inspired by a trip to Florida with the kids, watching a sunset on the beach.*



**123 Joel S. Allen**

*Switchback*

Baling wire and yarn

15 x 10 x 2 inches

Retail value: \$800

*I wanted to make a piece of wall art that you could also wear out on special occasions. This wearable wall work is another iteration of the precision fiber wrapping technique that I use to create my large-scale fiber installations.*



**124 Lynn Duryea**

*MOUND #9*

Slab-constructed terracotta;

low-fire oxidation

7½ x 5½ x 9 inches

Retail value: \$1,100

*This piece is an abstraction of the letter B, part of a series based on the alphabet.*



**125 Pam Pawl**

*Sunset on Water*

Silk, tencel

72 x 9½ inches

Retail value: \$240

*I'm fascinated by the idea of creating movement in woven cloth through pattern and color. First, I hand dye my yarns, then I design and weave the scarf on my computer-assisted loom. The unique rippling effect is a result of the rhythm of color changes as I weave.*



**126 Dolph Smith**

*Tennarkippi Copperwood Forest*

Wood, 16-gauge copper foil, mixed papers, stains, spray paint

Dedicated to Dan and Vicki Essig

8 x 5 x 1 inches

Retail value: \$500

*The paper I use tells me what size the book will be. I complete the text block and inside cover boards. Then I cut the wooden blocks for the cover. By then I have entered into dialogue with the text and the shape of the cover tells me how to finish. But all along I hope for someone to adopt the book and help finish it!*



**127 Patricia Wheeler**

*Yellow Guard Rail*

Limestone clay, photo sketch, Xerox transfer, charcoal, acrylic paint, and cold wax on board

8 x 8 inches

Retail value: \$500

**128 Caroline Douglas**

*Penland's Deer*

Soda-fired ceramic

9 x 7 x 5 inches

Retail value: \$400

*After observing a family of deer down Conley Ridge Road, this deer was born from the love of creating in clay and being surrounded by Penland's beautiful campus.*



**129 Jeana Eve Klein**

*Rhinestone Frost*

Recycled fabric, house paint,

beads, sequins

14 x 15 x 1 inches

Retail value: \$900

*I find simple joy in making these little compositions and the slow-fast rhythm of the different processes, with each successive bit informing what comes next. They are my personal antidote to two exhausting, anxious years.*

**130 Kat Cole**

*Two Box Necklace in Teal and Grey*

Steel, enamel, rubber cord

Necklace length 22 inches;

pendant: 2¼ x 4½ x 1 inches

Retail value: \$1,400

*Part of the Built/Unbuilt collection, this necklace is a fabrication of hollow steel coated in vitreous enamel, making it large and striking but quite lightweight when worn. No clasp.*





**131 Lauren Markley**  
*Folded Bronze and Enamel Brooch*

Bronze, enamel, copper,  
sterling silver  
4 x 2¼ x ½ inches  
Retail value: \$375

*This piece is a one-of-a-kind brooch made of bronze, enamel, and sterling silver. It is an exploration of form and color, and I enjoyed combining the warmth of the patinated bronze with the glossy enamel.*



**132 Terry Gess**  
*Set of 8 Dinner Plates*

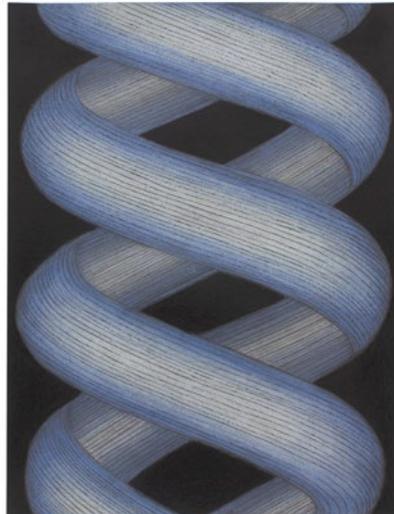
Red stoneware  
1 x 11 inches each  
Retail value: \$640

*As the chair invites the sitter, so might the plate invite the guest to the meal.*

**133 Nancy Blum**  
*Black Drawing 31*

Graphite and colored pencil  
on paper  
12 x 9 inches  
Retail value: \$2,000

*These black drawings are an ongoing series and exist as individuals or as large groupings hung in grids. Each image is first drawn in graphite. The firm, embossed graphite line defines the border, and I use colored pencil to develop the form. The pieces are made on black paper, but every inch is covered with colored pencil that I burnish, creating a rich surface existing as both drawing and object.*



**134 Kensuke Yamada**

*Head*

Handbuilt, multi-fired stoneware;

low-temperature firings

7 x 5 x 5 inches

Retail value: \$750



**135 Morgan Hill**

*Whoosidink*

Holly, paint, steel, sterling silver

3 1/8 x 1 1/2 x 1 1/2 inches

Retail value: \$220

*This piece was inspired by organizing a catch-all drawer.*



**136 Boris Bally**

*Urban Enamel Platter: (P)enland*

Upcycled aluminum traffic signs, copper rivets

25 1/2 x 25 1/2 x 3 inches

Retail value: \$1,200

*The "P" is for Penland: the best place to park. The colors and graphics of this sign have always appealed to me. Wall-hanging bracket is included.*

**137 Anna Johnson**

*Hyspra Earrings*

Black spinel, smithsonite,  
lab-grown rubies, silver,  
cast mock orange blossoms  
2½ x 1 x ½ inches  
Retail value: \$780

*Naturally cast mock orange blossoms  
bloom out of a vibrant mix of gemstones  
and raw smithsonite.*



**138 Stormie Burns**

*Serving Vessel*

Porcelain  
5½ x 8¾ x 5 inches  
Retail value: \$320

*This hollow form bowl was created  
through the process of slip casting.*

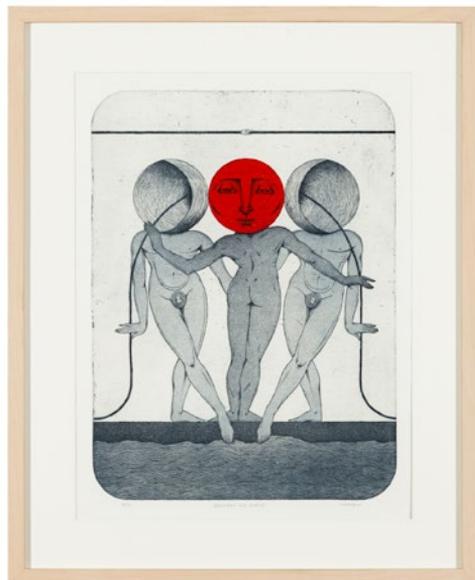


**139 Michael Ezzell**

*Between the World*

Intaglio  
20 x 16 inches  
Retail value: \$300

*This piece is part of a series that uses  
esoteric symbolism and mythology to  
navigate interdimensional travel.*





**140 Kenny Pieper**

*Diva Series Blue Narcissus*

Blown glass

22 x 8 x 8 inches

Retail value: \$1,000

*In this series I use traditional cane techniques but realize a new set of patterns by picking up the rods or canes in an unusual way.*

**141 Matthew Daniel Price**

*Bowl*

Porcelain

4½ x 9 x 9 inches

Retail value: \$400

*This slip-cast porcelain bowl was pulled from a CNC-milled plaster negative form. The surface pattern recalls a series of overlapping threads, convex on the exterior and concave on the interior. This bowl is translucent, and rings a fine tone when gently tapped. It is suitable for storing fruit or serving a salad for two.*



**142 Joseph Cavalieri**

*Ceramic Stillness*

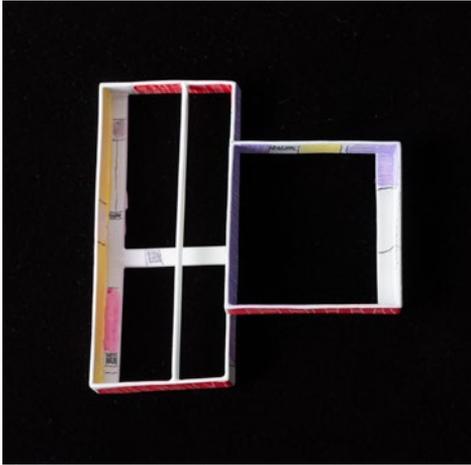
Oil paint on canvas, wooden frame

17 x 21 x 17 inches

Retail value: \$1,000

*This oil-on-canvas study depicts ceramic vessels and pears on a white tablecloth. I am fortunate to have taught three classes in the Penland glass studio, and, for some reason, I always find myself hanging out in the clay studios. So this work celebrates the variety of classes at Penland.*





### 143 Demitra Thomloudis

#### *Brooch*

Brass, steel, powder coat, acrylic paint, sharpie marker, pencil

2¼ x 2¼ x ¾ inches

Retail value: \$160

*My research occupies a space where craft traditions, new technology, and expanded visual making/thinking co-exist as a blended contemporary craft practice.*





*Silent Auction* | TWO





**201 April Flanders**

*Involution*

Ink, monotype, screenprint,  
cut paper  
10 x 10 inches framed  
Retail value: \$350

*This series, entitled Complex Web, explores the complexity and inherent beauty of the aquatic environment which includes a multitude of organisms too small to be noticed by the naked eye.*

**202 Barbara McFadyen**

*Slender Willow Dangles*

Fine silver, 24K gold, 18K gold,  
sterling silver, 22K bimetal  
1 3/4 x 3/8 x 1/8 inches  
Retail value: \$480

*These earrings are inspired by the Victorian era's language of floriography. The fine silver leaves are embossed with vintage floral patterns and accented with 24K gold using the ancient Korean technique of keum-boo. Double willow leaves in silver and 22K bimetal lightly dangle from 18K gold ear wires. The surface textures and contrasts are emphasized with a rich multi-hued patina.*



**203 Gertrude Graham Smith**

*Tableware Set*

Porcelain  
Retail value: \$1,200

*I make pots that celebrate the responsiveness of porcelain clay to spontaneous yet thoughtful manipulation of soft form and surface. I imagine this tableware as a blend between my grandmother's elegant holiday settings and a Walt Disney cartoon where the cups and plates jump up to swirl in a dance. Sturdy and strong, these pots will stand up well stacked in cupboards and dish racks.*



## 204 Dail Dixon

*Birds of Penland Series #29:*

*Paper Studio*

Maple, mahogany, cherry,

fiberglass screen, vellum

15¼ x 6¼ x 8 inches

Retail value: \$750

*The birdhouse references papermaking frames and shoji screens. Paper!*



## 205 Critz Campbell

*Cloud Delta 3.20.22*

Ash, paint; marquetry

14 x 14 x 2 inches

Retail value: \$400

## 206 Emily Rogstad

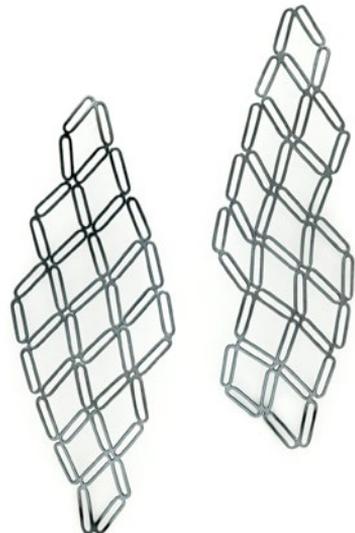
*Wavy Loose-Grid Earrings*

Oxidized sterling silver

4 x 1½ x ¼ inches each

Retail value: \$518

*Architectural details and everyday objects are visually broken down, interwoven, and translated into wearable pieces. My repetitious habit of sketching structures and patterns has become a graphic body of work with the qualities of a drawing, using wire and line to create planes and define space.*



**207 Leslie Noell**

*Upheaval 4*

Sumi ink on mulberry paper

36 x 24 inches

Retail value: \$850

\$\$\$ shipping

*This piece is a hybrid ink drawing/monotype, made in response to the emotional upheaval I experienced during the first year of the pandemic. It was made during a two-week residency at the Hambidge Center in 2021. I am donating this piece with gratitude to Mia and Penland for allowing me to take advantage of this timely and restorative residency: a rare occasion to take time away from my responsibilities and connect with myself as an artist again.*



**208 Richard Mawdsley**

*Untitled (#cnc 3a)*

Anodized aluminum

11 3/8 x 4 x 4 inches

Retail value: \$1,250

*This piece was inspired by 18th and 19th century rose engine work. Produced on a CNC milling machine in an edition of 75.*

**209 Stan Strembicki**

*Katrina Bible, Lower 9th Ward, New Orleans, LA*

Archival pigment print on rag paper

17 x 24 inches

Retail value: \$730

*This photograph was taken in the Lower 9th Ward in the aftermath of hurricane Katrina.*



**210 Dan Mirer**

*Decanter and Glasses*

Glass

Retail value: \$450



**211 Robert Ebendorf**

*From the Outer Banks*

Mixed media

4 x 2¼ inches

Retail value: \$400

*I found the shell and crab clay while walking on the beach at the Outer Banks.*

**212 Béatrice Coron**

*New Jungle*

Cut Tyvek

10 x 10 inches

Retail value: \$400

*This piece depicts a tiger attacking a zebra with a city skyline behind them. Tigers live only in India and zebras live only in Africa, and neither one likes to travel, but all scenarios are possible in a world where nature is altered, modified, and genetically bewildered.*





**213 Warren MacKenzie**

*Six-Paneled Bowl*

Stoneware

4½ x 6½ x 6¼ inches

Retail value: \$350

*This speckled, gray and white, glazed bowl with six sides is signed with an impressed M stamp.*

**214 Thomas Campbell**

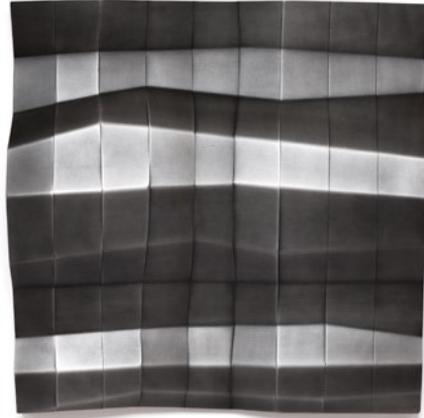
*Topography Study No. III*

Steel

18 x 18 x 2 inches

Retail value: \$1,800

*This piece references the rolling hills of North Carolina's Piedmont region.*



**215 Tara Locklear**

*Survey: Arrange Field Study  
Necklace 27*

Hand-carved reclaimed skateboards,  
Paperstone, walnut, hand-fabricated  
oxidized sterling silver findings

24 x 6 x ½ inches

Retail value: \$710

*My Survey: Arrange collection uses the lens of jewelry to bring to life the photographic journals I keep to record my travel memories. I examine linear and geometric forms that determine landscapes, boundaries, and positions in my work. Each piece is hand-carved from various components that complement my signature material: reclaimed skateboards.*

**216 Jean Buescher Bartlett**

*Floating Leaves*

Handmade papers, shibori-dyed fabric, embroidery  
19½ x 17 inches  
Retail value: \$900

*While forming the unique center sheet of handmade paper, I included leaves and petals in the process. In the dry state, I added additional handmade paper leaf shapes along with hand embroidery. My use of materials acknowledges that paper and textiles are both made of fibers.*



**217 Laura Wood**

*Taking Shape Brooch, Grey*

Enamel on copper, sterling silver;  
includes mount for wall display  
2¼ x 2 x ¼ inches  
Retail value: \$400

*This brooch is from the Taking Shape collection that bridges work from pieces I started in 2019 to the present. Metal is formed with pressure, creating endless opportunity for composition. These shapes then become surrounded by the human form.*

**218 Will Hinton**

*Gates County*

Earthenware, slips, glazes;  
includes wire for wall display  
11 x 11 x 3 inches  
Retail value: \$150

*This piece contains gestures of cypress and meandering vines.*



**219 Andréa Keys Connell and Brandon Donahue**

*Candelabra*

Clay, spray paint  
 12 x 10 x 10 inches  
 Retail value: \$400

*Andréa made the ceramic candelabra, and Brandon airbrushed it. We thought it would be fun to collaborate while teaching at Penland.*



**220 Anne Lemanski**

*Metaphysical Mineral Series: Amazonite and Pyrite*

Archival pigment prints mounted on wood panels; edition of 15  
 23<sup>3</sup>/<sub>8</sub> x 16<sup>3</sup>/<sub>4</sub> x 1<sup>1</sup>/<sub>8</sub> each  
 Retail value: \$1,800

*Amazonite: associated with the female Amazon warriors of Greek mythology. Pyrite, a.k.a. Fool's Gold: a masculine energy, promotes good luck, abundance, and wealth.*

**221 Edwina Bringle**

*Tumultuous 2021*

Linen, wool, rayon, silk  
 24 x 30 inches  
 Retail value: \$3,300  
 \$\$\$ shipping

*This tapestry reflects the upside-down last two years and the many questions raised. The technique is tapestry wedge weave.*



**222 Ken Carder**

*Kinetics of the Head and Heart (mobile)*

Wood, paint

14 x 32 x 5½ inches

Retail value: \$2,800

*Working with wood and paint marks a new direction for my work. What interests me is how material choices prompt one to fresh ideas concerning movement, balance, form, and meaning. I've found a pulse in movement and color in shadow.*



**223 Michael Kline**

*Bottle Vase*

Stoneware

7 x 6 x 6 inches

Retail value: \$300

*Painting a pot with wax resist before it's dipped into a bucket of glaze and then fired in an atmospheric kiln is a hopeful process: the outcome is somewhat predictable and sometimes exceptional.*

**224 Jay Burnham-Kidwell**

*Copper Fait-Tout Saucepan*

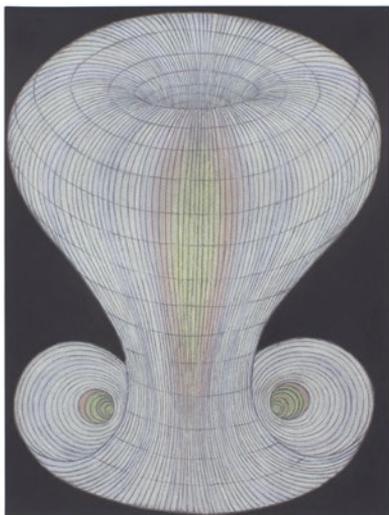
Copper, Damascus steel, tin

3¾ x 8 x 16 inches

Retail value: \$425

*Nearly Revere Ware (with apologies to Gary).  
I really love cooking with these vessels.*





**225 Nancy Blum**

*Black Drawing 72*

Graphite and colored pencil  
on paper  
12 x 9 inches  
Retail value: \$2,000

*These black drawings are an ongoing series and exist as individuals or as large groupings hung in grids. Each image is first drawn in graphite. The firm, embossed graphite line then defines the border, and I use colored pencil to develop the form. The pieces are made on black paper, but every inch is covered with colored pencil that I burnish, creating a rich surface existing as both drawing and object.*

**226 Courtney Martin**

*Mixing Bowl*

Wood-fired North Carolina clay  
9 x 11 x 11 inches  
Retail value: \$325

*This piece was hand built from North Carolina clay using slab and coil construction. It was fired in my wood kiln to cone 11.*



**227 Julie Snidle**

*Reflection*

Encaustic on panel  
10 x 10 x 1½ inches  
Retail value: \$375

*When I lived in St. Louis from 2014-2018, our view was of the Arch against the ever-changing eastern sky. This piece is from a series of abstract encaustic paintings about this iconic and symbolic shape. I work primarily with wax-based paints in a process that is intuitive rather than pre-planned. As I build up layers and scrape back through them, I try to create a balance between complexity and calm.*



## 228 Richard Margolis

### *Cow, After Coburn*

Waxed silver gelatin print

16 x 22 inches; 24 x 30 inches framed

Retail value: \$2,400

\$\$\$ shipping

*This was photographed during my first Penland School workshop in 1978. Through the years I've made different versions and recently tore off the edges, waxed, matted, and framed it. Because this version was more made than taken, it ranks as one of the most important prints I've done, and it only took 42 years. This is #1 in an edition of 5.*



## 229 Nick Joerling

### *Three Vases*

Wheel-thrown and altered  
high-temperature stoneware

Largest: 10 x 5¼ x 5¼

Retail value: \$300

## 230 SaraBeth Post

### *Facet Opal Chunky Ring*

Borosilicate glass, opal

2 x 1 x ¾ inches

Retail value: \$210

*This is a flameworked glass ring that has embedded, lab-grown opals. It has been faceted to a high polish to sparkle like a cut gemstone. It is durable and will maintain its brilliance for a long time.*



**231 James Henkel**

*Rim #1*

Archival pigment print  
 20 x 16 inches  
 Retail value: \$1,500

*This is a continuation of a project that looks at finding beauty in the ruined. This photograph shows shards of glass from various vessels reconstructed to form a whole.*



**232 Kenneth Baskin**

*Crucible Series 62*

Anagama- and mid-fired stoneware  
 14 x 17 x 11 inches  
 Retail value: \$3,400  
 \$\$\$ shipping

*This series is focused on the idea that the crucible and alchemy have been instrumental in the development of the industrialized world. Alchemy is popularly known for the idea of converting one substance into another. However, my interest is focused on the objects used to transform materials. The crucible contains the elements as they undergo transformation, making it the main tool of the alchemist and a main focus of my creative research.*



**233 Steven Tatar**

*Clap Hands*

Fused glass, copper, marble, slate  
 13 x 8 x 4 inches  
 Retail value: \$2,400

*When I lived at Penland from 1985-1987, my girlfriend (and future wife) and I would take long walks around the mountain. During the winter, flocks of crows would gather in the bare branches of certain trees, and we would loudly clap our hands while shouting to rouse the birds, creating an avian cloud of flapping and squawking crows. This sculpture of glass, stone, and copper captures those moments of flight that animated our strolls through the Penland landscape.*



**234 Sandra Sell**

*Resilient Poise*

Burnt, burnished ash, Deft finish;  
inside tinted with India ink

33½ x 11 x 10 inches

Retail value: \$1,750

\$\$\$ shipping

*The first in my Poise series, an observation of self at different times in a lifetime.*

**235 Lara Call Gastinger**

*Penland in October*

Etching

13 x 11 inches

Retail value: \$150

*When I was teaching botanical art at Penland in the Fall of 2019, I had the chance to try copperplate etching in the evenings in the studio of Jay Fox. I drew specimens that our class had collected during the week and created four prints. This is number 3 of 4.*



**236 Yurico Saka**

*Hand-Engraved Arabesque Bangle*

Silver 950

2½ x 2 x 1 inches

Retail value: \$300

*I engraved this arabesque design onto this bangle using traditional Japanese engraving tools that can express lines that look like they were drawn with an ink brush. I wanted to include traditional, antique, and joyful feelings in this bangle.*





**237 Jim Sherraden**

*1620 Dutch Tile*

Linocut, ink, and watercolor  
on paper

3 x 6 inches

Retail value: \$125

*The Netherlands has been my second home for over 40 years. This is a tribute to their history of ceramic tile production.*

**238 Tara Wilson**

*Pitcher*

Wood-fired stoneware

10 x 7 x 6 inches

Retail value: \$180

*This pitcher was fired on its side in the front of a train-style wood kiln. The kiln was fired for 48 hours allowing for ash development on the pottery.*



**239 Aspen Golann**

*Mood Boards: Sleepy, Jazzy, and Happy-Stressed*

Maple, walnut, ebony, ash, cherry, brass

8½ x 6 x 1½ inches each

Retail value: \$450



*This is a series of playful, inlaid serving boards depicting a spectrum of human emotions. Made with traditional inlay techniques and contemporary aesthetics, they are executed in a variety of domestic hardwoods.*

## 240 Paul Andrew Wandless

Potter

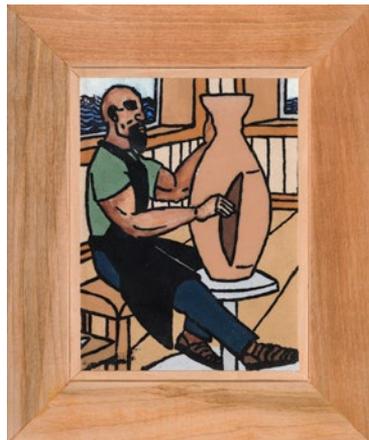
Clay monoprint

Cast earthenware, underglaze, wooden frame

10½ x 9 x 1 inches

Retail value: \$300

*I work in many mediums, but clay resonates with me most strongly. Clay allows you to create whatever your mind can imagine: when making pottery, a lump of clay can be transformed into any vessel form the creator chooses. This work celebrates the journey of throwing a vessel and being engrossed in the creative process.*



## 241 Emily Reason

Jug

Stoneware, wood ash glazes

12½ x 8 x 8 inches

Retail value: \$400

*This jug is an homage to early American folk pottery. I am drawn to historical precedents of this form that exemplify swelling volumes juxtaposed with a narrow bottleneck. Here I try to emulate that ideal form and pair it with a glaze the draws the eye from shoulder to foot.*

## 242 Marlene True

Flame of the Woods

Enamel, copper, sterling silver, coral

2¼ x 2½ x ¼ inches; chain: 24 inches

Retail value: \$900

*This piece is a meditative interpretation of nature and place and is part of a body of work exploring the tropical climate and expressive vibe of Key West. Inspiration includes hidden pathways and vibrant gardens filled with a joyful variety of colors, patterns, and contrasts. I don't try to recreate what I see as much as the personal experience and connection to place.*





*Silent Auction* | THREE



**301 Marsha Owen**

*Black and White Covered Bowl*

Salt-fired stoneware with  
porcelain appliqué  
6½ x 12¾ x 12 ¾ inches  
Retail value: \$325

*This piece was made at Penland during winter residency.*



**302 Erin Keane**

*Dappled Daydreams (mini)*

Photography, encaustic  
9½ x 9½ x 2 inches, framed  
Retail value: \$275

*Lulled into a leisurely gaze of dappled sunlight, I found myself daydreaming...breathing deeply...in a state of calm and wonder. This painting is composed of multiple photographs of shadows on a pathway—made golden with encaustic beeswax.*

**303 William Baker**

*Rectangle Tray*

North Carolina stoneware, slip;  
wood- and soda-fired to cone 10  
3 x 13 x 9 inches  
Retail value: \$220



*This simple form is fresh from creation, which, though it does not inherently add value, signifies to me that it is closest to the flow of inspiration and that it carries the energy and potency of that moment.*



**304 Lisa Colby**  
*Cascade Earrings*

Sterling silver, 14K gold  
3½ x ¾ inches  
Retail value: \$500

*I love to fabricate multiple parts, combining them in ways that create dimension.*

**305 Charity Hall**  
*Red Turnip Beetle Brooch*

Enamel, copper, silver, garnet,  
stainless steel  
2½ x 1½ x ½ inches  
Retail value: \$350

*Hand-painted, kiln-fired, vitreous enamel in a custom copper setting.*



**306 Kristen Martincic and Joseph Pintz**  
*brick pool no. 6*

Earthenware  
4 x 12 x 8 inches  
Retail value: \$500

*This piece is part of series of collaborative ceramic pieces by an artistic couple. Kristin's prints of aerial views of backyard swimming pools served as the starting point for minimal earthenware vessels that speak to the idea of containment.*



**307 Deb Stoner**

*The Bugs of Penland*

Dye sublimation on aluminum

16 x 22 x 1 inches

Retail value: \$1,200

*Last fall, when I was at Penland as a student, I collected bugs that I found, already dead, beneath the plants they lived in, on the shelf in our studio, or on the path where I walked. One day, after a hard frost, it was time to make a photograph using them as actors posed in the foliage that was fading quickly.*



**308 Laura Jean McLaughlin**

*Levitation*

Porcelain, stains, glaze;

wall mounted

11 x 8 x 5 inches

Retail value: \$900

*This piece is stream-of-consciousness inspired. It is so important to find one's bliss and often inspiration comes from releasing all thought and allowing my subconscious to emerge.*

**309 Nancy Blum**

*Black Drawing 28*

Graphite and colored pencil on paper

12 x 9 inches

Retail value: \$2000

*These black drawings are an ongoing series and exist as individuals or as large groupings hung in grids. Each image is first drawn in graphite. The firm, embossed graphite line then defines the border and I use colored pencil to develop the form. The pieces are made on black paper, but every inch is covered with colored pencil that I burnish, creating a rich surface existing as both drawing and object.*





**310 Alexandra Janezic**  
*One Hundred and Twenty-Four Dis/satisfied Women*

Letterpress printed with handset type on Mohawk Superfine paper  
 8½ x 4⅝ x ⅜ inches  
 Retail value: \$300

*This book is based on a study of 124 women stenographers by psychologist Margaret Sidney Quayle, using pieces of text rearranged from Quayle's A Study of Some Aspects of Satisfaction in the Vocation of Stenography and As Told by Business Girls plus Business Girls: A Study of Their Interests and Problems by Ruth Shonle Cavan, and A Proposed Battery of Tests by Mary W. McLaughlin.*

**311 Elizabeth Alexander**

*Ivory Florentine*

Hand-cut Oscar de la Renta place setting  
 12 x 12½ x 3 inches  
 Retail value: \$1,800

*When I cut porcelain ware—a once coveted symbol of success, lineage, and etiquette—I think about the value we place on objects and how they can communicate our own value to others. With these works I am using the material typically associated with domestic harmony and inserting a little chaos. I think of it as breathing the mess of humanity back into scenes or symbols of domestic perfection.*



**312 Richard Elaver**

*Radial Aerial Earrings and Necklace Set*

Sterling silver, rose quartz, stainless steel, resin  
 Earrings: 1½ x 1 x 1 inches;  
 pendant: 1½ x 1 x 1 inches; necklace: 18 inches  
 Retail value: \$400

*These forms are based on the cellular skeletons of radiolaria, a kind of single-celled microorganism. They pieces are computer-modeled and 3D printed using Grasshopper software. They are resin-coated for color and durability and finished with silver and stainless details.*





**313 Paulus Berensohn**

*Untitled*

Ceramic, tree limb section

16 x 6 x 6 inches

Retail value: \$1,500

*Donated by John and Barbara Casper.  
Includes the books Finding One's Way  
with Clay by Paulus Berensohn and  
Pottery Form by Daniel Rhodes.*

**314 Maggie Jaszczak**

*Candle Holder with Swans*

Handbuilt earthenware, slip, glaze;

fired to cone 04

10½ x 10½ x 2½ inches

Retail value: \$360



**315 Margaret Couch Cogswell**

*Libby*

Papier mâché, acrylic paint, ink

10 x 17 x 5 inches

Retail value: \$450

*Penland is for dogs! (On leashes.)*

**316 Sharon Massey**

***Brickwork Twist Necklace***

Enamel on copper, silver chain

½ x 7½ x ½ inches plus chain

Retail value: \$1,200

*My Brickwork jewelry is inspired by the post-industrial landscape of Pittsburgh. Smokestacks, chimneys, and other masonry edifices are scattered like monuments around the region, and these brick structures dominate the urban landscape and the surrounding countryside. This necklace is a complex hollow construction—a playful abstraction of the chimney form.*



**317 Daniel Essig and Vicki Essig**

***Typist***

Handwoven silk, stainless steel,

kozo with flax, hand-carved

mahogany

8½ x 3½ x 15 inches

Retail value: \$1,000

**318 Robin Dreyer**

***Boulangerie Julien***

Toned silver gelatin print

10 x 10 inches; 15 x 15 inches framed

Retail value: \$400

*A perfect moment from an early morning walk in Paris.*





**319 Hayne Bayless**

*Salmon Platter*

Stoneware, copper matt glaze, resist decoration

1 x 26 x 13 inches

Retail value: \$320

*I've begun to make serving pieces sized to make a small salmon comfortable.*

**320 Linda McFarling**

*Vase*

Stoneware

20 x 7 x 3½ inches

Retail value: \$350

*I'm an avid gardener always in search of interesting vase forms to highlight the flowers I work with. This vase evolved as a result of searching for something that would fit on a mantle. I chose the surface to allow the flowers to be the star of the show and so it would be a complete form when not in use.*



**321 Douglas Harling**

*Sapphire Earrings*

22k gold, Ceylon sapphires,

Akoya pearls, 18k gold posts

1¼ x ¾ x ½ inches

Retail value: \$2,900

*These earrings feature traditional gold granulation.*



### 322 Robert Milnes

#### Wave

Earthenware, textured glazes and slips

15 x 17 x 17 inches

Retail value: \$2,500

*This is a covered jar with two interconnected labyrinths carved into the surface. It is a sort of a finger meditation.*

### 323 Amy Putansu

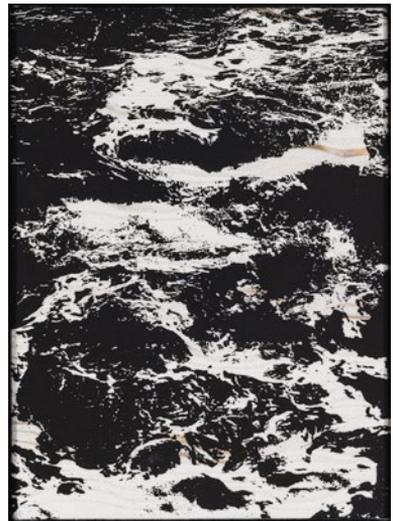
#### Rough Sea in Black and White

Handwoven ondulé fabric, screenprinting

21 x 15½ x 2 inches

Retail value: \$975

*My handwoven artwork is made with a technique called ondulé that creates waving thread lines. On this substrate, I am printing images of the ocean surface at a moment of roiling, waving action.*



### 324 Mia Kaplan

#### Target Vessel

Copper, brass

3½ x 2¼ x 2¼ inches

Retail value: \$800

*This container with a concave lid decorated with concentric circles of copper and brass was created in Penland's 2022 Spring Concentration.*





**325 William (Billy) Bernstein**

*Woman with Dog*

Blown glass with hot-cane drawing and gold leaf

5½ x 4½ x 4½ inches

Retail value: \$1,400

**326 Yoonmi Nam**

*Book of Bamboo*

Mokuhanga (water-based woodblock print)

12½ x 8¾ inches

Retail value: \$400



*This print depicts open pages of The Mustard Seed Garden Manual of Painting, a woodblock-printed painting manual from 17th century China. I am intrigued by the way Asian woodblock prints can reproduce the qualities of sumi ink paintings through precise carving methods and subtle pigment application, and I wanted to highlight the relationship between painted imagery and the printed imagery in Asian woodblock prints.*

**327 David Harper Clemons**

*Somewhere Lost on a Map (brooch)*

Sterling silver, wood burl, garnet

4 x ¾ x ¾ inches

Retail value: \$450



*This brooch is a meandering foray into my imagination, letting the elements direct the process. It is a playful exploration of form and material.*

### 328 Hiroko Yamada

#### *Milky Way*

Fine silver, 18k gold, shibuichi,  
green diamond  
3 x 1½ x ½ inches; fits wrist  
circumference up to 7½ inches  
Retail value: \$1,850

*The bracelet is fused fine silver and shibuichi—a Japanese alloy of 75% fine silver with 25% copper—accented with green diamonds and finished with a Japanese patina called rokusō.*



### 329 Stanley Mace Andersen

#### *Vase*

Wheelthrown earthenware clay,  
ceramic stains  
11 x 5 inches  
Retail value: \$300

*This vase uses the maiolica decoration technique where brushwork is applied to the unfired glazed surface. The piece is then fired to cone 03 in oxidation.*

### 330 Yolanda Sánchez

#### *Love Letters #1*

Oil on Arches paper  
15 x 16 inches  
Retail value: \$1,580

*Flowers have long been a central theme for me and are evidence of my deep-rooted relationship to the natural world. I am interested in the joyful, playful, or even spiritual properties of light, and believe strongly that we shape the world around us through our perceptions, awareness, and attention. I would like to offer an invitation to awaken to beauty and delight, to a moment of contemplation below the line of thought.*



**331 Bea Nettles**

*Glass Cube*

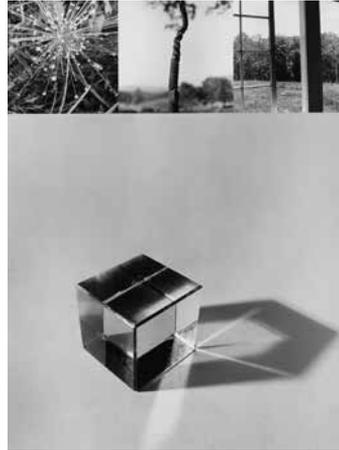
Digital print on artist paper

18½ x 14½ inches;

20 x 24 inches framed

Retail value: \$1,090

*This print is part of the Return Trips series, in which I combine photographs of my daily routine and travels in ways that deal with the layered and cyclical nature of time and a sense of place and memory that I experience more strongly as years go by.*



**332 Frederick Gladding Kahl**

*Apsara #32*

Glass

14 x 9 x 12 inches

Retail value: \$5,000

\$\$\$ shipping

*Cast in digitally designed, CNC-carved graphite molds, the Apsara sculptures are meditational objects: clear glass forms that invite the interplay of light, reflecting the spark of consciousness that connects us all.*

**333 Janet Taylor**

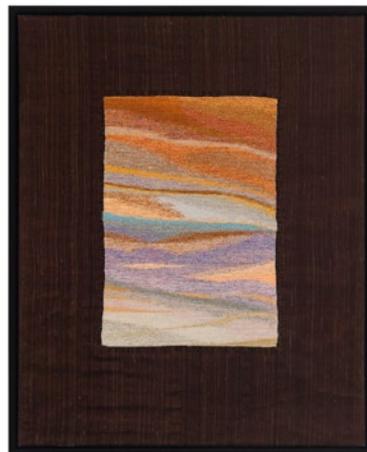
*Penland Sunset Reflecting  
Off Airborne Mica Dust*

Linen, lycra

35¼ x 25¼ inches

Retail value: \$1,700

*I have now been associated with Penland for 50 years!*



### 334 Jamie Karolich

#### *Can I & Can II*

Found object, ink, cotton rag paper

9 x 5 inches each

Retail value: \$955

*Over the past few years, I've spent time collecting discarded items and printing with them. This project has taken on the name Trash Talk. I bring the objects to the studio where first I pull a print without ink, allowing the object to emboss onto the page. A print is created from the dirt and debris on the object. Then I ink the object in black and pull a second print. These are the only two prints pulled from each found object.*



### 335 Ronan Kyle Peterson

#### *Caterpillar Pitcher*

Red earthenware, layered slips, terra sigillatas, glazes

12 x 7 x 6 inches

Retail value: \$160

*I love the way the decoration on this pitcher swells and diminishes with the volumes and contours of the form. It reminds me of a big fat tomato horn worm in an abstract palette.*

### 336 Frank Hamrick

#### *War Mob 1/1*

Letterpress

16 x 15 inches

Retail value: \$180

*This monprint is an experiment, using a limited number of characters from an incomplete typeface to print a violent phrase with pastel colors.*





**337 Julia Turner**

*Remi Necklace*

Maple, walnut, Japanese glass  
 Delica beads, oxidized silver,  
 stainless steel cable  
 36 x ½ x ¼ inches  
 Retail value: \$550

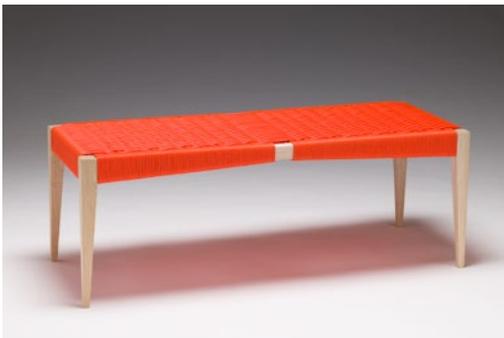
*My jewelry is inspired equally by my modern urban surroundings and by research of traditional techniques. I combine organic forms with an architectural approach using a wide range of materials. Each piece is made by hand in my San Francisco studio.*

**338 Alyssa Salomon**

*Wide Leg Pant*

Screenprint on black linen  
 Waist 29-38 inches; inseam 25 inches,  
 outseam 37 inches  
 Retail value: \$375

*Working as Blue Skies Workroom, I make useful, joyful pieces from fabric and paper I print on using cut-paper and hand-drawn stencils with eco-friendly, water-based inks. I'm excited this year to be producing a small line of functional clothing that is comfortable, durable, utilitarian, and earth respectful. These pants have two pockets. Hand or machine wash in cold water.*



**339 Christina Boy**

*Woven Bench*

Bleached oak, multifilament  
 polypropylene rope, nails  
 18 x 49½ x 19¾ inches  
 Retail value: \$2,700  
 \$\$\$ shipping

*This bench was made to demonstrate weaving in my 2022 Spring Concentration workshop. Each student had a part in the weaving process, learning each step: a pure collaboration of many hands.*

**340 Jenny Mendes**

*Blooming Linden*

Watercolor and gouache on paper

14 x 16 x 1 inches

Retail value: \$675

*When we allow ourselves to bloom,  
everything is possible.*



**341 Joanna Gollberg**

*Covid Winter*

Sterling silver, concrete,

gemstones, antique carved

Chinese game piece, found object

2½ x 2½ x ¼ inches

Retail value: \$800

*This was the first piece I made during Covid other than fooling around. I worked in my guest bedroom with minimal tools and objects on hand. I had not been inspired, as I was shut down emotionally for months during the lockdown. This piece helped move me out of the dry spell and back into making work again.*

**342 Lisa Pedolsky**

*Sugar and Cream*

Earthenware, multiple glazes

Taller: 5¼ x 3 x 3 inches

Retail value: \$250

Slab constructed, electric fired cone 03.





*Live Auction*



**401 Ben Dory*****Penland Terrain Brooch***

Stainless steel, Corian, cubic zirconia

3 x 3 x ¾ inches

Retail value: \$1,100

*For some time, I've wanted to use map data to create three-dimensional models and finished jewelry. I had the chance to focus and do just that during the winter residency. Using maps of the Penland area, this piece was modeled, milled, and fabricated. I wanted to highlight the beauty of the region and capture the North Toe River winding through the terrain.*

**402 Daniel Garver*****Flattened #1***

Porcelain

18 x 6 x 6 inches

Retail value: \$700

*This is the first of a series titled Flattened, in which sculptural vessels are designed and patterned in such a way as to flatten the three-dimensional presence of the object.*

**403 Holly Roberts*****Spotted Animal***

Mixed media

10 x 10 inches

Retail value: \$800

*I used scanned dog hair and bits and pieces of paper to create an image of an animal, which I then transferred onto a painted panel. I'm not sure exactly what animal this is, except that she is probably wild, or at the very least, feral. I did this piece while experimenting with different transfer processes, and found this "animal" to be the perfect vehicle to try out all these different techniques.*





**404 Rachel Meginnes**

*Sediment*

Deconstructed quilt, cotton batting, hand stitching, image transfer, India ink, acrylic  
 19¾ x 22 x 1¾ inches  
 Retail value: \$1,200

*This is one of the last available painted batting works I have made. Get it while you can!*

**405 Rob Stern**

*Aurora*

Glass

16 x 14 x 12 inches

Retail value: \$5,000

\$\$\$ shipping

*This piece is from the Windstar series developed from an affinity for the ocean, the wind, and the cosmos. The geometric meets the fluid referencing the balance between man and nature. Thirteen individual parts are blown, machined, and then fabricated to give the final piece its unique dynamic movement.*



**406 Elizabeth Brim and Mia Hall**

*Buds*

Basswood, gesso, colored pencil, steel

28 x 28 x 2 inches

Retail value: \$1,500

*This is a unique collaboration between two friends: Penland director Mia Hall and acclaimed blacksmith Elizabeth Brim.*



**407 E. Vincent Martinez****Golden Rose**

Photograph, paint, spray paint,  
Prismacolor pencil, gold dust, polyurethane  
24 x 24 x 1½ inches  
Retail value: \$1,600

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

**408 Justin Rothshank and Stacey Lee Webber****Buffalo Centerpiece #5**

Handbuilt earthenware, gold luster glaze,  
fabricated vintage buffalo nickels, brass  
6½ x 20 x 4½ inches  
Retail value: \$4,000



*The Buffalo Centerpiece series is a collaborative collection of objects that combine Stacey Lee Webber's metalsmithing skills and Justin Rothshank's ceramic expertise. The lid of this vessel is fabricated by Stacey using vintage buffalo nickels cut into hexagons and soldered together on a forged brass rim. The ceramic container, made by Justin, uses handbuilt earthenware and Rothshank signature gold luster buffalo decals.*

**409 Julia Harrison****Samara**

Lead crystal, bronze  
3½ x 9 x 3 inches  
Retail value: \$1,200

*Carved from wood and wax and cast in glass and bronze, these pieces embody what I love most about the process of carving: its power to open my eyes to the richness of the world around me. Scars and all, this hand is my best and favorite tool, whether wielding a chisel or picking a maple seed from the ground and carefully carrying it back to the studio.*





#### 410 Edna Madera

*N° 283 Breeze Hoops*

24K gold, 18K gold, sterling silver

1½ x ¾ x 1 inches each

Retail value: \$2,600

*To make this work, fine threads are cut from 24K gold and heat-fused over sterling silver, one strand at a time, to achieve the delicate and wispy effect of a gentle breeze. Hinged 18k gold ear wires finish the piece with a clutch to keep them secure on your lobes. Mechanisms are hand-fabricated.*

#### 411 Jacque Allen

*Sit down, relax, and remember the auction!*

Powder-coated steel, black walnut

19¾ x 52 x 13 inches

Retail value: \$3,500

\$\$\$ shipping

*A place to pile your stuff, put your shoes on, or just relax and enjoy the day.*



#### 412 David K. Chatt

*Red Stinger Necklace*

Glass beads, nylon thread, time

33 x 6½ x 1 inches

Retail value: \$7,000

*I am known as a sculptor and for narrative work, but I am the son of a jeweler (Orville K. Chatt), and making jewelry has always been part of my creative practice. Jewelry allows me to work on a smaller scale, to experiment, to develop technique and contemplate the possibilities of my medium between larger pieces. I made this piece during the worst of the pandemic when I needed to engage with something that was playful and compelling. It was a refuge of lightness at a dark time. I hope some of what I felt as I made this piece will remain with it.*



**413 Cristina Córdova***Cabeza*

Ceramic

Retail value: \$2,200

\$\$\$ shipping

*Sculpting the head is an act of summoning presence. This archetype of consciousness is an open symbol that invites endless explorations of form and scale. Each version captures a moment in time, a view of my inner landscape.*

Photo not available.

**414 Susan Goethel Campbell***Lost City No. 7*

Two-layer perforated woodblock print on Goyu paper

23½ x 31 inches

Retail value: \$4,000

*My Lost Cities prints are inspired by cities that one day might be underwater. I use color to imply that the ground plane is aquatic. Interruption comes through perforations in the color field, which are a reminder of the physicality of the print as an object made of paper.*

**415 Kim Cridler***Field Study: Locust*

Steel, bronze

19 x 12 x 12 inches

Retail value: \$3,000

\$\$\$ shipping

*My work, pieced together from steel and natural materials, references patterns and cycles of the natural world: growth and change. I use symbolic forms like vessels and trees to show containment while suggesting that we are in turn held and housed by our environment, our larger body.*



**416 Tim Tate**

*I Could Sleep For A Thousand Years*

Cast glass, poly-vitro, paint

32 x 32 x 5 inches

Retail value: \$7,500

\$\$\$ shipping

*I could sleep for a thousand years  
A thousand dreams that would awake me  
Different colors made of fears*  
—Velvet Underground, 1969



**417 Catharine Ellis**

*Shawl: Carolina Tartan Transformed*

Wool, silk, indigo dye

77 x 28 inches

Retail value: \$400

*The Carolina tartan was designed in 1981 by Peter MacDonald of Crieff, Scotland. It is the official tartan of both North and South Carolina. I wove the traditional pattern and transformed it with the use of resist dyeing and indigo.*

**418 Cathy Adelman**

*Roy Lichtenstein's ABC by Bob Adelman*

Full leather binding, sprinkled edge, leather endbands, gold titling, clam shell box

20.9 x 20.7 x 1.2 centimeters

(8¼ x 8½ x ½ inches)

Retail value: \$800

*Textured leather binding with those dots that Lichtenstein was known for.*  
Bullfinch Press, 1999.





**419 Andréa Keys Connell**

*And Then The Wind Blew*

Clay, watercolor

18 x 12 x 18 inches

Retail value: \$1,200

*This piece was a part of a series titled Wind Blown, consisting of figurines, statues, and monuments being blown off their pedestals. The face of this piece is based on the expression of Teresa of Ávila, in Bernini's Ecstasy of Saint Teresa. All of my pieces are handbuilt, primarily using coil building techniques.*

**420 Adam Atkinson**

*Decoy I*

Cedar

20 x 10 x 8 inches

Retail value: \$1,800

*This piece is part of a series of sculptures using animal decoys as inspiration. Each piece is carved cedar using hand and machine methods.*



**421 Clarence Morgan**

*Linear Fictions #56*

Marker and watercolor pencil

on Arches watercolor paper

16 x 12 inches

Retail value: \$1,995

*This drawing is one of nearly 130 that emerged from an unexpected seven-month stay in Northern California in 2020 when the deadly reality of COVID-19 surfaced and made itself known as a global pandemic. They were made in a small bedroom with one window. Using rudimentary materials, the drawings were necessarily kept small and simple. The seclusion and daily routine of drawing fostered moments of deep introspection.*



**422 Lola Brooks**

*yodelayheehoo (thedancingyodeler)*

Stainless steel chain, 14K gold solder, 14K gold, vintage blown glass doll eyeballs, coral  
 3 3/8 x 1 x 1 1/4 inches  
 Retail value: \$5,200  
 \$\$\$ shipping

*Emojis clarify tone, lend depth, emphasize intention, illustrate complex emotions, telling elaborate stories in a single haptic stroke. These pieces reflect my state of mind, and the culture as it has unfurled around me, and while I see them as being somewhat dark and disconcerting, they are also ridiculous.*



**423 Raven Skyriver**

*Harbor*

Hand-sculpted glass  
 6 x 10 x 4 inches  
 Retail value: \$6,900  
 \$\$\$ shipping

*This piece depicts the inquisitive nature of the harbor seal as its gaze follows you at the surface of the water. It was made at Penland during the summer of 2021.*

**424 Scott Vander Veen**

*Things At Hand*

Handmade pigmented abaca paper on stretcher  
 19 x 32 x 1 1/2 inches  
 Retail value: \$400

*This piece is part of a series of work made by allowing overbeaten abaca paper to dry over wooden forms. As it dries, the fibers shrink, creating a taut, canvas-like surface. Before stretching, the paper fiber is first beaten, pigmented, and formed into a collection of sheets that are then deconstructed and collaged into a final composition.*



**425 James Viste***Round in Round*

Pattern-welded steel,  
shibuichi, resin  
2 x 9 x ½ inches  
\$750

*This blade is pattern-welded multiple times in what I refer to as a revolver style. The bolster is made of an alloy of silver and copper. The handle is a composite of black mesh and resin.*

**426 Sean O'Connell***Large Serving Platter*

Stoneware, slip, iron pigment, glaze  
4½ x 17 x 17 inches  
Retail value: \$800

*This piece is one of my favorites from my recent body of work. That's partly due to its generous size, but also the casual nature of the brush work and patterning. It manages to be decorative yet understated, useful on the table, but also lovely just to look at.*

**427 Nancy Blum***Black Drawing 158*

Graphite and colored pencil on paper  
12 x 9 inches  
Retail value: \$2000

*These black drawings are an ongoing series and exist as individuals or as large groupings hung in grids. Each image is first drawn in graphite. The firm, embossed graphite line then defines the border, and I use colored pencil to develop the form. The pieces are made on black paper, but every inch is covered with colored pencil that I burnish, creating a rich surface existing as both drawing and object.*



**428 Thomas Huang**

*Vessel II*

Walnut, ash

4 x 12 x 4 inches

Retail value: \$350



*A vessel to hold...a tea light?  
Some keys? A collection of rings?*

**429 Tom Jaszczak**

*Dinner Set*

Red earthenware;  
fired to cone 2

10 x 8 x 8 inches

Retail value: \$500



*This is a set of four minimal  
still-life dishes.*

**430 Everett Hoffman and  
Chris Kerr-Ayer**

*Bright Spring*

Blown glass, cubic zirconia, steel,  
urethane enamel, glass reflective  
beads, bronze, light fittings

17 x 17 x 4 inches

Retail value: \$2,000



*This collaboration is blown glass encrusted  
with cubic zirconia set into a floral form  
fabricated from 16-gauge sheet steel and  
bronze. The steel has been painted with  
automotive paint embedded with glass  
reflective beads creating a shimmering  
effect. In a nod to spring at Penland, the  
work references the tulip form and the  
knowledge that spring has not arrived  
until after the snow has fallen on freshly  
sprouted tulips.*



**431 Hillary Waters Fayle**

*Poppy*

Embroidery floss, magnolia leaf  
15 x 12 inches framed  
Retail value: \$2,200

*I bring together materials and processes that express the union of humanity and the physical world. Whether stitching, drawing, planting seeds, or harvesting, my hands echo the gestures made by thousands of hands over thousands of years, and I feel connected to the lineage of people working with textiles, plants, and the land.*

**432 Alida Fish**

*Mother-In-Law Leaves*

Photo transfer on oxidized aluminum  
30 x 26 inches  
Retail value: \$2,900  
\$\$\$ shipping

*In 2019, I went to Cuba with a group from Penland. While visiting the Superior Instituto de Arte in Havana, we found these fantastic, large, black-and-white leaves on the grounds. I photographed them in Cuba and made this print in my Delaware studio.*



**433 Adam Whitney**

*EMU Helmet Cup 011*

Fine silver .999, 24K gold gilding  
4 x 4 x 3 inches  
Retail value: \$2,500

*This is the eleventh Extravehicular Mobility Unit Helmet Cup in an ongoing series of cups that are raised and formed seamlessly from a single sheet of silver. The helmet design is inspired by high altitude prototypes and the helmets worn during the Mercury Missions.*



#### 434 Jennifer Bueno and Thor Bueno

##### *Verdant Array*

Silvered and sand-etched blown glass

35 x 30 x 3½ inches

Retail value: \$5,750

*We created this piece with spring and all its potential for new life in mind. It uses most of our surface techniques from soft matte finishes to multilayered coloring techniques and silvering.*



#### 435 Kurt Anderson

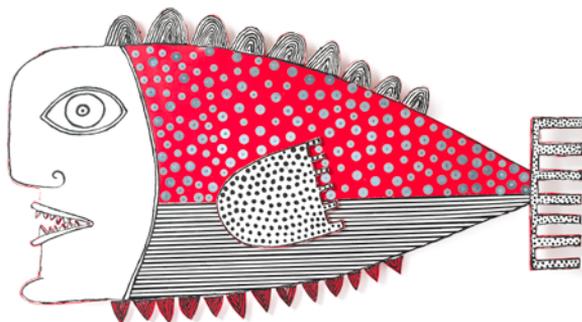
##### *Fishy*

Wood, acrylic paint, washers

30 x 65 x 1 inches

Retail value: \$400

*This fish was constructed from found materials, and is very self-contained. A low maintenance companion for the right person. Are you that person? For ages 9 and up. Enjoys salt or fresh water. Or brackish.*



#### 436 David Eichelberger

##### *Serving Bowl*

Clay, glaze

3 x 12 x 12 inches

Retail value: \$225

*This piece is a combination of an ongoing personal exploration of shape and form with a more recent interest in color. Attempting to resolve how the surface of an object pairs with its underlying form while creating intentional moments of imbalance or harmony is a long conversation between me and my work.*

**437 Carmen Grier***In And Out of A Dream*

Oil on cradled panel

24 x 24 x 1½ inches

Retail value: \$1,325

*Each of my paintings comes into being after a series of intense painting sessions. I first lay down evocative lines and colors derived from observation: the wild rhododendron, garden grasses, or the built structures I see from my studio windows. I let a work sit for a day or two so I can examine what is there and what might happen next. Then I grab my palette knife (a favorite tool) and make moment-to-moment decisions as I move paint, color, and shapes around. When it all feels just right to me, I know the painting is done.*

**438 Sarah E. Vaughn***Retaining the Recollection of Something Lost*

Cast and flameworked glass,

dye-oxide and patina application

4 x 3¾ x 2¾ inches

Retail value: \$4,950

\$\$\$ shipping

*I consider each piece an abstracted self-portrait, capturing thoughts, anxieties, memories, and hopes. Recurring themes like "precarious balance" and "contemplative moments" speak to the desire to find harmony and a sense of order while acknowledging that I am tiptoeing on the edge of chaos.*

**439 Ruta Reifen***Show Love Earrings*

14K gold, multicolored sapphires

2 x 1½ x ¼ inches

Retail value: \$2,600

*This ombré sapphire pattern in 14K gold is made to show love: to the wearer and outwardly as they are worn. The forms are carved in wax and cast in 14K gold. Stones are individually set.*





**440 Paul S. Briggs**

*Whorl, Windflower (Geode Series)*

Glazed stoneware

10 x 8 x 8 inches

Retail value: \$1,100

*This series is one of the few that has retained some glaze. It also includes some of my largest pinched vessels.*

**441 James D. W. Cooper**

*Dressing Room Chair*

Forged iron, recycled rope, patina

60 x 18 x 19 inches

Retail value: \$4,500

\$\$\$ shipping

*Organic forms bound within a rigid linear structure serve as a metaphor for humanity's relationship/response to the natural world. The chair/throne, possibly the earliest form of furniture, is a symbol of power and the human dominance of nature.*



**442 Mercedes Jelinek**

*Woke*

Inkjet print on collaged book pages (from *Moby Dick*), charcoal, graphite, gold leaf

27 x 38 inches

Retail value: \$2,750

*The handwritten text in this piece is a stream of consciousness containing my rewritten history. It's made up of memories of when I wanted to speak up for myself but couldn't, combined with what I would say or do now if given a second chance.*





**443 Jen Allen and Maia Leppo**

*Candy Balls*

Steel, stoneware, kanthal wire

24 x 1 inches

Retail value: \$450

*Jen and Maia have been collaborating since 2017. This is a new style, inspired by the bright colors of gumballs. The high gloss glaze on the hand-rolled stoneware balls provides a beautiful contrast with the steel chain.*

**444 Naomi Dalglish and Michael Hunt**

*Large Ovoid Vase*

Wood-fired North Carolina clay

19 x 11 x 8 inches

Retail value: \$575

*This pot was made using a combination of handbuilding and the onggi technique, which Michael learned in Korea. The clay body is a mixture of local clays from the mountains surrounding Penland School.*



**445 Ellie Richards**

*Pleated Lamp in Fresh Lemon*

Poplar, milk paint, linen shade, nylon cord

16 x 12 x 12 inches

Retail value: \$675

*Each of the facets on the lamp's base is carved away using the bandsaw, a tool I rely on for the immediate and improvisational results possible. The common faceted pattern used in my sculptural forms is complemented nicely by the classic pleated drum shade.*





# Artist Information

## **Cathy Adelman** 418

Cathy is the winner of the Society of Bookbinders Ratchford Cup and the Estonian Association of Designer Bookbinders award. Her work is in the collections of the Musée Medard (France) and the Bibliothèques de la Ville de Lausanne (Switzerland).

## **Adela Akers** 109

Adela has work in the collections of the Metropolitan Museum (NYC) and the De Young Museum (San Francisco).

## **Elizabeth Alexander** 311

Elizabeth is an interdisciplinary artist specializing in sculptures and installations made from deconstructed domestic materials. Her work has been exhibited at the Museum of Arts and Design (NYC) and the National Museum of Women in the Arts (DC).

## **Jacque Allen** 411

Jacque has received an American Association of Woodturners grant, an International Woodworking Fair award (GA), and a Center for Furniture Craftmanship fellowship (ME). Her work has been exhibited at Blue Spiral I (NC) and Grovewood Gallery (NC).

## **Jen Allen and Maia Leppo** 443

Jen and Maia are studio artists who love to collaborate and teach together. Jen works out of her studio in Morgantown, West Virginia, and Maia works out of the Brewhouse on the south side of Pittsburgh.

## **Joel S. Allen** 123

Joel has received commissions from Coachella Music and Arts Festival (Los Angeles) and the U.S. State Department and recently collaborated with Valentino on their 2021/2022 Haute Couture Fashion Collection.

## **Dean Allison** Cynosure

Dean is a former Penland resident artist whose work is in the collections of the Muskegon

Museum of Art (MI), the Julie Collins Smith Museum of Fine Art (AL), and the Imagine Museum (FL).

## **Stanley Mace Andersen** 329

Stanley's work has appeared in many books and periodicals on ceramics. He received an NEA fellowship, and he has been a full-time potter for more than 40 years.

## **Kurt Anderson** 435

Kurt is a ceramic artist from Northern California. He recently bought a house in Spruce Pine where he will live out his days.

## **Adam Atkinson** 420

Adam is a studio artist, curator, and educator. He has been a resident at the Baltimore Jewelry Center, co-curator for the Spectral Matter Project—an LGBTQIA+ exhibition platform—and is currently a Penland resident artist.

## **William Baker** 303

William is a potter, educator, teacher, studio assistant, and kiln builder who lives near Penland.

## **Boris Bally** 136

Boris's work is in the collections of the Victoria & Albert Museum (London), the Museum of Arts and Design (NYC), the Mint Museum (NC), and the Swiss Design Museum.

## **Jean Buescher Bartlett** 216

Jean's work is in the collections of the Cincinnati Art Museum, the Victoria & Albert Museum (London), and the Dayton Art Institute (OH).

## **Kenneth Baskin** 232

Kenneth's work is in the collections of the Yingge Ceramics Museum (Taiwan), the Asheville Art Museum (NC), the Hilliard Museum at the University of Louisiana Lafayette, and many private collections.

- Cat Bates** 119  
Cat uses metal casting and sailor knotting to create unisex jewelry designs. He is represented by boutiques across the United States and collected internationally.
- Hayne Bayless** 319  
Hayne is a board member for the *Studio Potter* online journal and a founding board member of the Pots on Wheels mobile outreach pottery program
- Paulus Berensohn** 313  
The late Paulus Berensohn was an amateur visual artist, a professional fairy godfather, and the author of *Finding One's Way with Clay*.
- Katherine Bernstein** 105  
Katherine's work is in the collections of the Asheville Art Museum (NC), the Chrysler Museum (VA), and the Hokkaido Museum of Modern Art (Japan).
- William (Billy) Bernstein** 325  
Billy's work is in major collections including the Corning Museum of Glass (NY) and the National Collection of Fine Arts of the Smithsonian Institution (DC). A 50-year retrospective of his work is currently on display at Toe River Arts in Spruce Pine, NC.
- Nancy Blum** 133, 225, 309, 427  
Nancy is a studio and public artist. She has received a Pollock-Krasner award and she recently completed a large suite of botanical-themed mosaic murals for the New York MTA's 24th Street station.
- Christina Boy** 339  
Christina is a furniture designer and maker. She has taught at Penland, Arrowmont (TN), Pocosin Arts (NC), and other workshop schools.
- Paul S. Briggs** 440  
Paul is a maker of pinched and slab ceramic works and an artist/teacher at the Massachusetts College of Art and Design.
- Elizabeth Brim** 406  
Elizabeth has been a Penland studio coordina-
- tor, instructor, and core fellow. Her work is in the collections of the Mint Museum (NC) and the North Carolina Museum of Art.
- Cynthia Bringle** 110  
Cynthia is a fellow of the American Craft Council and a recipient of the North Carolina Award for Fine Art.
- Edwina Bringle** 221  
Edwina is a weaver and professor emerita at University of North Carolina Charlotte.
- Lola Brooks** 422  
Lola's work is in the collections of the Metropolitan Museum (NYC), the Museum of Arts and Design (NYC), and the Yale University Art Gallery (CT).
- George Bucquet** Cynosure  
George was a Penland resident artist from 1985–1989. He received a Humboldt Area Foundation Victor Jacoby Award, and his work is in the collections of the National Liberty Museum (Philadelphia) and the White House (DC).
- Jennifer Bueno and Thor Bueno** 434  
Thor and Jennifer collaborate as Bueno Glass. They met 20 years ago at Pilchuck Glass School in Washington, and they are former Penland resident artists.
- Richard Burkett** 104  
Richard's work is in the collections of the Haan Museum of Indiana Art, the Crocker Art Museum (CA), and the American Museum of Ceramic Art (CA).
- Jay Burnham-Kidwell** 224  
Jay is professor emeritus at Mohave Community College (AZ). His work has been exhibited in the Capital Rotunda (DC) and is in the collections of the Vietnam Veterans Art Museum (IL) and the Metal Museum (TN).
- Stormie Burns** 138  
Stormie is a former Penland core fellow and she was part of the 2021 Open Studio Residency at Haystack (ME).

**Critz Campbell** 205

Former Penland core fellow Critz Campbell is head of the art department at Mississippi State University.

**Susan Goethel Campbell** 414

Susan's work is found in the collections of the National Museum of Women in the Arts (DC), the Yale University Art Gallery (CT), the Minneapolis Institute of Arts, the Detroit Institute of Arts, and the New York Public Library.

**Thomas Campbell** 214

Thomas is a former Penland core fellow. His work has been exhibited at the Metal Museum (TN), is represented by Blue Spiral I (NC), and is in the collection of the University of Arkansas Little Rock.

**Ken Carder** 222

Ken Carder is a former Penland resident artist. His work is in the collections of the Glasmuseum Ebeltoft (Denmark), the Ogden Museum (New Orleans), and the Museum of American Glass (NJ).

**Joseph Cavalieri** 142

Joseph's work is in the collection of the Museum of Arts and Design (NYC). He has taught more than 50 workshop in the US, Israel, South America, and Europe.

**David K. Chatt** 412

David recently won the grand prize at the Irish Glass Biennale, had a solo exhibition at Sienna Patti Gallery (MA), and one of his pieces was acquired by the Renwick Gallery (DC).

**David Harper Clemons** 327

David's work is in the collections of the Arkansas Art Center, the Renwick Gallery (DC), and the Yale University Art Gallery (CT).

**Ann B. Coddington** 103

Ann is a professor and graduate coordinator at Eastern Illinois University. Her work has been shown across the US and internationally and was selected for the 2022 International Fiber Biennial (Pittsburgh).

**Margaret Couch Cogswell** 315

Margaret is an artist who works in drawing, painting, paper, book arts, and sculpture. She is a former Penland resident artist.

**Lisa Colby** 304

Lisa has taught at Penland and Campbell Folk School (NC). Her work has been published in *1,000 Rings* and *500 Silver Jewelry Designs*.

**Kat Cole** 130

Kat's work has been published in *American Craft*, *Metalsmith*, and *Ornament*, and is in the collections of the Museum of Arts and Design (NYC), the Racine Art Museum (WI), the Museum of Fine Arts Boston, and the Museum of Fine Arts Houston.

**Andréa Keys Connell** 219, 419

Andréa is an associate professor at Appalachian State University (NC) and has taught workshops at the Metropolitan Museum (NYC), Haystack (ME), Centre d'art Rozynski (Quebec), and Penland.

**James D. W. (Coop) Cooper** 441

Coop has work in the collections of the Metal Museum (TN), Birmingham Botanical Gardens (AL), Emory Childrens Hospital (Atlanta), and Penland School.

**Cristina Córdova** 413

Cristina's figurative sculpture is in the collections of the Smithsonian American Art Museum (DC), the Mint Museum (NC), and the Museum of Contemporary Art of Puerto Rico. She has been featured in the PBS series *Craft in America*.

**Béatrice Coron** 212

Béatrice has work in the collections of the Metropolitan Museum (NYC) and the Walker Art Center (Minneapolis) and public art in New York, Chicago, Paris, and Hong Kong. Find out more by watching her TED talk.

**Kim Cridler** 415

Kim's work was featured in a retrospective at the Metal Museum (TN) as their 2021 Master Metalsmith.

- Naomi Dalglish and Michael Hunt 444**  
Naomi and Michael collaborate as Bandana Pottery, one mile from Penland School. They use local materials to make pots that are sold and exhibited nationally and internationally.
- Einar and Jamex de la Torre 106**  
Einar and Jamex are collaborating artists in glass and mixed media. They have received USA Artists, Lois Comfort Tiffany, and Joan Mitchell awards. Their work is currently being exhibited at the new Cheech Marin Museum of Chicano Art (CA).
- Nick DeFord 115**  
Nick is the chief programs officer at Arrowmont (TN). His work has been exhibited at the Pyramid Atlantic Center (MD) and the Houston Center of Contemporary Craft. He was awarded the 2018 Rauschenberg Residency at Captiva Island (FL).
- Dail Dixon 204**  
Dail is a fellow of the American Institute of Architects and has designed many Penland buildings. He has also been a Penland student, volunteer, instructor, and trustee.
- Brandon Donahue 219**  
Brandon is an assistant professor at the University of Maryland College Park. He received the Tanne Foundation Award, and his work was exhibited in the 2019 Havana Biennale (Cuba).
- Ben Dory 401**  
Ben is a former Windgate Artist in Residence at the University of Arkansas Little Rock. His work is in the collections of the Metal Museum (TN), the Evansville Museum (IN), and Emprise Bank (KS).
- Caroline Douglas 128**  
Caroline has been a studio artist for 45 years. Her work has been in many publications and is in the National Museum of Women in the Arts (DC).
- Robin Dreyer 318**  
Robin is Penland's communications manager. His photographs have been published in books, magazines, and countless Penland publications. One of his daguerreotypes is in the collection of the Asheville Art Museum (NC).
- Lynn Duryea 124**  
Lynn received a 2004 NCECA Emerging Artist Award, a 2012 Maine Crafts Association Master Craft Award, and a 2018 Maine Arts Commission Individual Artist Fellowship. She is a founding trustee of the Watershed Center for the Ceramic Arts (ME).
- Robert Ebendorf 211**  
Robert was honored with a 40-year retrospective at the Renwick Gallery (DC), and he is a Penland Outstanding Artist Educator. His work is in the collections of the Renwick Gallery (DC), the Metropolitan Museum (NYC) and the Museum of Arts and Design (NYC).
- David Eichelberger 436**  
David is a former Penland resident artist who operates TWO-ONE Ceramics (VT) with his wife, Elisa Di Feo. He has taught at Marlboro College (VT) and Ferrum College (VA).
- Rostislav Eismont 107**  
Rosti was the art director for *Studio Potter* from 1980–2015.
- Richard Elaver 312**  
Richard is an associate professor of industrial design at Appalachian State University (NC). He has an MFA from Cranbrook Academy (MI), and he has received a Fulbright fellowship.
- Catharine Ellis 417**  
Catharine is a weaver and dyer who is continually exploring new applications of natural dye to her woven textiles. She has taught at Penland many times and is the author of several books about weaving and dyeing.
- Daniel Essig 317**  
Dan is a former Penland core fellow. His work has been exhibited at GreenHill Center (NC), the Minnesota Center for Book Arts, and the

Memphis Brooks Museum of Art (TN). It is in the collections of the Renwick Gallery (DC) and the Mint Museum (NC).

**Vicki Essig** 317

Vicki won a Collectors Choice Award at the American Craft Exposition (Chicago), a Show Best in Fibers at the Philadelphia Museum Craft Show, and an American Craft Council Show Award of Excellence.

**Michael Ezzell** 139

Michael is an associate professor at Trinity College (TX). He was trained as a master printer at Tamarind Institute (NM), and his work has been exhibited at McNay Art Museum (TX) and Art-Trophy Gallery (Russia).

**Hillary Waters Faye** 431

Hillary is an assistant professor and head of fibers at Virginia Commonwealth University. Her work is in the collections of the Burchfield Penney Art Center (NY) and the Kalmthout Arboretum and Botanical Gardens (Belgium).

**Susan Feagin** 121

Susan is Penland's clay studio coordinator. This year she will be teaching at Campbell Folk School (NC) and Double Island Studio (NC), and she'll be presenting at SodaPosium (Nashville).

**Alida Fish** 432

Alida is professor emerita at University of the Arts (Philadelphia). Her work is in the collection of the Philadelphia Museum of Art and she has received an NEA fellowship.

**April Flanders** 201

April is a professor at Appalachian State University (NC). Her work is in the collections of the Asheville Museum of Science (NC), the Scottsdale Museum of Contemporary Art (AZ), and the Tucson Museum of Art (AZ).

**Nickolaus Fruin** Cynosure

Nickolaus is Penland's glass studio coordinator. He has taught at Pilchuck (WA), Pittsburgh Glass Center, and The Studio at Corning (NY). His work has been exhibited at the National

Liberty Museum (Philadelphia) and the Turchin Center (NC).

**Daniel Garver** 402

Daniel is a Penland resident artist. He has previously participated in residencies at Western New Mexico University, Jentel Foundation (WY), Haystack (ME), and the Houston Center for Contemporary Craft.

**Lara Call Gastinger** 235

Lara is a two-time gold medalist at Royal Horticultural Society botanical art shows. Her work is in the collection of the Hunt Institute for Botanical Documentation at Carnegie Mellon University (Pittsburgh).

**Terry Gess** 132

Terry's work is in the collections of the Asheville Art Museum (NC) and the Mint Museum (NC).

**Aspen Golann** 239

Aspen has received a Mineck Furniture Fellowship, she has been a Windgate resident artist, and she is a contributor to *Fine Woodworking Magazine*.

**Joanna Gollberg** 341

Joanna is an unfettered maker, an experienced instructor, and an aspiring businesswoman.

**Geoffrey Gorman** 111

Geoffrey has taught at Penland, Peters Valley (NJ), and Arrowmont (TN). His work is shown nationally and is in the collections of the Racine Art Museum (WI) and the Center for Contemporary Art (Santa Fe).

**Seth Gould** 102

Seth is a former Penland core fellow and resident artist. He has received a North Carolina Arts Council fellowship, and his work is in the collections of the Renwick Gallery (DC) and the Metal Museum (TN).

**Carmen Grier** 437

Carmen is a former Penland resident artist. Her work is in the collections of the Mint Museum (NC) and The Bascom (NC).

- Charity Hall** 305  
Charity is a workshop instructor and a former botanist. Her work is in the collections of the Arkansas Museum of Fine Arts and the Philadelphia Museum of Art.
- Mia Hall** 406  
Mia is Penland's director. She was formerly an associate professor of furniture design at the University of Arkansas Little Rock.
- Frank Hamrick** 336  
Frank is a professor at Louisiana Tech University. His work is in the collections of the Amon Carter Museum of American Art (TX), the Seattle Art Museum, and the Art Institute of Chicago.
- Douglas Harling** 321  
Douglas is an associate professor at Flathead Valley Community College (MT). He received an American Craft Council Award of Excellence, and his work is in the collections of the Metal Museum (TN) and the Mint Museum (NC).
- Abie Harris** 114  
Abie's work is in the collection of the Blowing Rock Art and History Museum (NC) where he had a recent solo exhibition.
- Julia Harrison** 409  
Julia is a Penland resident artist. She received a 2022 World Wood Day Foundation Research Grant and a 2022 Winterthur Maker-Creator Fellowship.
- James Henkel** 231  
James is a professor emeritus at University of Minnesota. His work is in the collections of the Whitney Museum (NYC), the Walker Art Center (Minneapolis), and the San Francisco Museum of Modern Art.
- Morgan Hill** 135  
Former Penland core fellow Morgan Hill was an ITE Windgate Fellow at the Center for Art in Wood (Philadelphia). Her work is carried in galleries nationally and internationally. She is a co-founder of Treats Studios (NC)
- Will Hinton** 218  
Will grew up in the cypress swamps and peanut fields of northeastern North Carolina, and he is still fascinated by the power of nature to embrace and nurture. This is the source of his imagery.
- Everett Hoffman** 430  
Everett is a Penland resident artist and he has completed residencies at Arrowmont (TN) and the Baltimore Jewelry Center. His work has been exhibited at the Benaki Museum (Athens, Greece) and the Virginia Museum of Contemporary Art.
- Harriet Hoover** 120  
Harriet has received a North Carolina Arts Council fellowship, and she has been a resident artist at Chateau du Pin (France) and the Vermont Studio Center.
- Thomas Huang** 428  
Tom is an artist and educator who loves Penland and all that it is. He is an associate professor of industrial design at the University of Kansas.
- Alexandra Janezic** 310  
Alexandra's work is in the collections of Yale University (CT), the Library of Congress (DC), and the University of California Berkeley.
- Maggie Jaszczak** 314  
Maggie is a former Penland resident artist. She has taught and participated in residencies in the US, Canada, and Taiwan.
- Tom Jaszczak** 429  
Tom is a former Penland resident artist. He was an honored maker at the White House during the Obama Administration.
- Mercedes Jelinek** 442  
Monographs of Mercedes's work have been acquired by a number of institutions including the Museum of Modern Art (NYC), the Guggenheim Museum (NYC), and the Library of Congress (DC).

**Nick Joerling** 229

Nick is a studio potter who has lived near Penland since 1980. He has taught workshops in this country and abroad, and his work is in various private and public collections.

**Anna Johnson** 137

Anna's work has been exhibited at SOFA Chicago, Mora Gallery (NC), Society of Arts + Crafts (Boston), Heidi Lowe Gallery (DE), and the Norton Museum of Art (FL).

**Frederick Gladding Kahl** 332

Fred is an artist, designer, magician, sword swallower, and inventor. He has been a TED resident and an artist-in-residence at the Corning Museum of Glass (NY) and the Tacoma Museum of Glass (Washington).

**Mia Kaplan** 324

Mia is a former Penland core fellow. Her work was exhibited at Dream Machine 2021 (NYC) and at a recent exhibition at the Blowing Rock Art and History Museum in North Carolina.

**Jamie Karolich** 334

Jamie is a former Penland core fellow and a recent Penland instructor.

**Erin Keane** 302

Erin's work is in the collections of the Museum of Encaustic Art (NM), the Bridwell Library Special Collections at Southern Methodist University (TX), and Mission Health (NC).

**Kathleen Kennedy** 108

Kathleen is co-director of Radical Jewelry Makeover. Her work has been exhibited at the North Carolina Museum of Art, the Fuller Craft Museum (MA), and Quirk Gallery (VA).

**Chris Kerr-Ayer** 430

Chris is the proprietor of THE POOL GLASS-WORKS, a design-forward housewares company. His work is represented by Penland Gallery and Day in the Life Gallery (Portland, OR).

**Kathy King** 101

Kathy has been a studio artist for 25 years, dealing with narrative, feminist, and LGBTQIA sub-

ject matter. She is the director of the Ceramics Program at Harvard University (MA).

**Jeana Eve Klein** 129

Jeana is a professor at Appalachian State University (NC), and she has received a North Carolina Arts Council fellowship.

**Michael Kline** 223

Michael's work is in the collections of the Islip Art Museum (NY), the San Angelo Museum of Fine Arts (TX), and the Gregg Museum (NC).

**Anne Lemanski** 220

Anne's work is in the collections of the Crystal Bridges Museum of American Art (AR), the North Carolina Museum of Art, the Mint Museum (NC), and the Asheville Art Museum (NC).

**Maia Leppo and Jen Allen** 443

Maia and Jen are studio artists who love to collaborate and teach together. Maia works out of the Brewhouse on the south side of Pittsburgh, and Maia works out of her studio in Morgantown, West Virginia.

**Tara Locklear** 215

Tara won the 2019 Award of Excellence in Jewelry at the Philadelphia Museum Craft Show. Her work is in the collections of the Racine Art Museum (WI) and the Mint Museum (NC).

**Warren MacKenzie** 213

The late Warren MacKenzie trained with Bernard Leach in London, and he taught at the University of Minnesota from 1953–1990.

**Edna Madera** 410

Edna received an Award of Excellence at the American Craft Council Baltimore show. She has taught at Penland and at Pratt Fine Arts Center (Seattle), and her work was published in *New Brooches: 400+ Designs in Contemporary Jewelry*.

**Richard Margolis** 228

Richard is an art and architecture photographer living and working in Rochester, New York. His auction piece is from the portfolio

*About Time*, which is new prints made from film that is often 50 years old.

**Lauren Markley** 131  
Lauren is a studio jeweler and an instructor at Penland, Arrowmont (TN), and Contemporary Craft (Pittsburgh).

**Courtney Martin** 226  
Courtney is a studio potter whose work has been published in *Ceramics Monthly* and exhibited at Spruce Pine Potters Market (NC), Lark and Key (NC), and Freehand (Los Angeles).

**Jackson Martin** 116  
Jackson is an associate professor at University of North Carolina Asheville. He received a North Carolina Arts Council fellowship and was a finalist for the 1858 Prize for Contemporary Southern Art (SC).

**Kristen Martincic** 306  
Kristen is a studio artist who has been a resident at the Jentel Foundation (WY) and the Watershed Center for Ceramics (ME).

**E. Vincent Martinez** 407  
Vincent is a mixed-media artist, filmmaker, and educator. He has been a Penland core fellow and instructor and is currently a trustee. He has an MFA from Rochester Institute of Technology (NY).

**Sharon Massey** 316  
Sharon's work is in ten public collections, including the Museum of Fine Arts Boston, the Philadelphia Museum of Art, the Racine Art Museum (WI), and the Renwick Gallery (DC).

**Richard Mawdsley** 208  
Richard is a fellow of the American Craft Council. His work is in the collections of the Metropolitan Museum of Art (NYC), the Museum of Fine Arts Boston, and the Renwick Gallery (DC).

**Barbara McFadyen** 202  
Barbara has received an Award for Technical Excellence from the Craft Council of British Columbia, and her work is in the collections of

the Mint Museum (NC), the Yale University Art Gallery (CT), and the Crocker Art Museum (CA).

**Linda McFarling** 320  
Linda is a studio potter, a teacher, and an avid gardener. She has taught and exhibited her work nationally.

**Laura Jean McLaughlin** 308  
Laura Jean's work has been exhibited in more than 100 galleries and museums, including the Ogden Museum (New Orleans), the Mobile Museum of Art (AL), and the Baltimore Institute of Art. She has had three Kohler Co Arts/ Industry residencies (WI).

**Rachel Meginnes** 404  
Rachel has received a North Carolina Arts Council fellowship, and her work is in the collections of the Cameron Art Museum (NC) and the Art in Embassies Program (Amman, Jordan).

**Jenny Mendes** 340  
Jenny is a potter and artist who loves painting and gardening equally.

**Robert Milnes** 322  
Robert has been a ceramist for more than 50 years. His work is in the collections of the Smithsonian Institution (DC), the University of Arizona Ceramic Research Center, the San Jose Museum of Art (CA), and the Seattle Arts Commission.

**Dan Mirer** 210  
Dan is a glass artist who has taught at Penland, Pilchuck (WA), and The Studio at Corning (NY).

**Clarence Morgan** 421  
Clarence is an artist working in painting, drawing, and printmaking. His work is in the collections of the Walker Art Center (Minneapolis), the Frederick R. Weisman Art Museum (Minneapolis), the Pennsylvania Academy of Art, and the Minneapolis Institute of Art.

**Yoonmi Nam** 326  
Yoonmi was awarded three residencies to study at the Mokuhanga Innovation Laboratory in Japan, and she received the Keiko Kadota

Award for Advancement of Mokuhanga. She is a professor at the University of Kansas.

**Bea Nettles** 331

Bea as received two NEA fellowships, and was recently honored with a 50-year retrospective exhibition at the Eastman Museum (NY).

**Leslie Noell** 207

Leslie is Penland's creative director. She has been a resident artist at Caversham Press (South Africa), the Jentel Foundation (WY), and the Hambidge Center (GA). Her work has been shown at the Asheville Museum of Art (NC), and the Mobile Museum of Art (AL).

**Sean O'Connell** 426

Sean O'Connell is a Penland resident artist. He has been a resident at the Watershed Ceramics Center (ME) and the Archie Bray Foundation (MT), and he was named an emerging artist by *Ceramics Monthly* and NCECA.

**Marsha Owen** 301

Marsha is a full-time potter who sells her work at the Penland Gallery and other shops. Her work has been shown at Cedar Creek Gallery (NC) and Blue Spiral I (NC).

**Pam Pawl** 125

Pam is a lecturer in woven design at Moore College of Art (Philadelphia) and the University of the Arts (Philadelphia).

**Lisa Pedolsky** 342

Lisa is a studio potter. She has been an artist-in-residence at the Centro de Arte de Curaumilla (Chile), and her work has been published in *Ceramics Monthly*, *Studio Potter*, and *Pottery Making Illustrated*.

**Ronan Kyle Peterson** 335

Ronan is a former Penland core fellow. His work is in the Rosenfield Collection and the collection of the North Carolina Pottery Center.

**Kenny Pieper** 140

Kenny is a former Penland studio coordinator. His work is in the collections of the Corning Museum of Glass (NY), the New Orleans Museum of Art, and the Museum of Fine Arts Boston.

**Joseph Pintz** 306

Joseph is an associate professor at the University of Missouri. He has been a resident artist at Archie Bray Foundation and Northern Clay Center, and he received an individual excellence award from the Ohio Arts Council.

**SaraBeth Post** 230

SaraBeth is a former Penland core fellow who combines glassmaking processes and metalsmithing. She recently relocated to Pittsburgh where she works from her home studio and travels to teach.

**Matthew Daniel Price** 141

Dan has completed more than 15 artist residencies, from Finland to Washington State. His auction piece was made at the European Ceramic Workshop (Netherlands).

**Amy Putansu** 323

Amy is an instructor at Haywood Community College (NC). Her work is in the collections of the Smithsonian Institution (DC), the China National Silk Museum, and the Kyoto International Community House (Japan).

**Emily Reason** 241

Emily is an instructor at Haywood Community College (NC). She teaches and exhibits her work across the country.

**Ruta Reifen** 439

Ruta is the owner of Ruta Reifen Jewelry in Brooklyn, NY. She has an MFA from Rhode Island School of Design.

**Ché Rhodes** Cynosure

Ché is head of the glass program at the University of Louisville (KY) and a Penland trustee. His work is in the collection of the Renwick Gallery (DC).

- Ellie Richards** 445  
Ellie is a Penland resident artist. Her work has been exhibited at the Mint Museum (NC), the Center for Craft (NC), and SOFA Chicago. She has taught at Haystack (ME) and Yestermorrow Design/Build School (VT).
- Holly Roberts** 403  
Holly has received two NEA fellowships and her work has been the subject of four monographs. She had a retrospective exhibition at the Griffin Museum of Photography (MA).
- Emily Rogstad** 206  
Emily is a former Penland core fellow. Her jewelry is represented by 10 shops and galleries and has been exhibited at the Blowing Rock Art and History Museum (NC), and the Baltimore Jewelry Center.
- Justin Rothshank** 408  
Justin is a studio potter and the author of the book *Low Fire Soda*. He has taught workshops at Penland, Arrowmont (TN), Odyssey Center (NC), Touchstone (PA), and Baltimore Clayworks.
- Andy Rubin** 117  
Andy is a former master printer at Tandem Press at University of Wisconsin Madison where he is now an instructor.
- Yurico Saka** 236  
Yurico is a member of the Japan Metal Carving Guild and the Tokyo Traditional Craftsmen Association. Her work has been exhibited at Tokyo International Forum (Japan), and Meiji Jingu Shamusho Kodo (Japan)
- Alyssa Salomon** 338  
Alyssa is a 2022 Denbo Fellow at Pyramid Atlantic Art Center (MD) and she won a 2021 Made in Virginia Award. Her work is sold at Penland Gallery, Alma's (VA), and Candela Gallery (VA). Fluorescent is her favorite color.
- Yolanda Sánchez** 330  
Yolanda was recently a visiting scholar and visiting artist at the American Academy in Rome. She was formerly the director of fine arts and cultural affairs at Miami International Airport. Her work is represented by Kathryn Markel Fine Arts (NYC).
- Sandra Sell** 234  
Sandra's work is in the collections of the Arkansas Arts Center, the University of Arkansas Little Rock, the Historic Arkansas Museum, and the Asheville Art Museum (NC).
- Wyatt Dagle Severs** 112  
Wyatt is a studio artist building furniture and turned wood sculpture. He teaches furniture workshops to adults and youth at Penland, other craft schools, and in his community.
- Jim Sherraden** 118, 237  
Jim has been a printmaker for more than 40 years. After 34 years running Nashville's iconic Hatch Show Print, he is now focused solely on his own art.
- Raven Skyriver** 423  
Raven is a glass artist who lives on a small island in the Pacific Northwest where he and his wife, Kelly O'Dell, make their work. His sculpture is inspired by the fragility of nature.
- Dolph Smith** 126  
Dolph received the Tennessee Governor's Distinguished Artist Award, he is a Penland Outstanding Artist Educator, and he was awarded an honorary doctorate from Memphis College of Art where he taught for many years.
- Gertrude Graham Smith** 203  
Gay has received a North Carolina Arts Council fellowship. Her work is in the collections of the Mint Museum (NC), the Yingge Ceramics Museum (Taiwan), and the Crocker Art Museum (CA).
- Julie Snidle** 227  
Julie is a core instructor for R&F Handmade Paints (NY) and an artist ambassador for Ampersand Art Panels (TX). She is represented by Kolman and Pryor Gallery (Minneapolis), which recently awarded her a grant for their project space.

- Rob Stern** 405  
Rob is a glass artist who works in the Wynwood Arts District in Miami. He has taught workshops at Penland, Pilchuck (WA), The Glass Furnace (Turkey), and Bild-Werk Frauenau (Germany).
- Deb Stoner** 307  
Deb is a jeweler and photographer known for her innovative still-life photographs and for teaching metalsmiths to make eyewear.
- Stan Strembicki** 209  
Stan is a professor emeritus at Washington University (St. Louis). His work is in the collections of the Ogden Museum (New Orleans), the New Orleans Museum of Art, and the McMurdo Medical Clinic (Antarctica).
- Steven Tatar** 233  
Former Penland core fellow Steven Tatar is a sculptor, a designer, and the founder of the Ohio Knitting Mills apparel line. His work is in the collections of the Corning Museum of Glass (NY), and the Cleveland Museum of Art.
- Tim Tate** 416  
Tim Tate's work is in the collections of the Smithsonian American Art Museum (DC) and the Mint Museum (NC). His work is currently being shown in the *Glasstress 2022* exhibition in Venice.
- Janet Taylor** 333  
Janet is a weaver, an educator, and co-owner of Ariel Gallery (NC).
- Demitra Thomloudis** 143  
Demitra is a studio jeweler and an associate professor at the Lamar Dodd School of Art. Her work has been exhibited at the Museum of Arts and Design (NYC) and the Benaki Museum (Athens, Greece).
- Yaffa Todd and Jeff Todd** 122  
Yaffa and Jeff have been working together in their North Carolina studio since 1980. They use their gardens and the landscape as inspiration. Their work is in many private and museum collections.
- Marlene True** 242  
Marlene's work is in the collections of the Metal Museum (TN), the Museum of Arts and Design (NYC), the Racine Art Museum (WI), and the Enamel Arts Foundation (Los Angeles).
- Julia Turner** 337  
Julia has taught at California College of the Arts, Revere Academy of Jewelry Arts (San Francisco), and Penland. Her work was recently published in Nicolas Estrada's book *New Bracelets* and exhibited at the Museum of Arts and Design (NYC).
- Scott Vander Veen** 424  
Former Penland core fellow Scott Vander Veen is an MFA candidate in the painting program at Rhode Island School of Design.
- Sarah E. Vaughn** 438  
Penland resident artist Sarah Vaughn has completed residencies at The Works (OH), University of Oregon Craft Center, and Glass Wheel Studio (VA). Her work was part of *Bullseye Glass Emerge* in 2004 and 2012.
- James Viste** 425  
James is a studio-based blacksmith and iron work conservator.
- Holly Walker** 113  
Holly has been an administrator at Watershed Center for Ceramic Arts (ME) and Penland. She has been a teacher at Penland, Haystack (ME), Anderson Ranch (CO), Arrowmont (TN), and Nova Scotia College of Art and Design.
- Paul Andrew Wandless** 240  
Paul's work has been exhibited in museums and galleries since 1995 and published in 16 books. He has authored or co-authored 4 books on ceramics and taught more than 100 workshops.
- Stacey Lee Webber** 408  
Stacey's work is in the collections of the Renwick Gallery (DC), the Museum of Fine Arts Boston, the Philadelphia Museum of Art, and the 21c Museum Hotels.

**Patricia Wheeler** 127

Patricia's work has been exhibited widely and she has taught workshops at Haystack (ME), Oregon College of Art and Craft, Sitka Center of Art and Ecology (OR), Vancouver Island Art Workshops (BC), and Penland.

**Adam Whitney** 433

Penland resident artist Adam Whitney is a metalsmith focusing on the traditional techniques of raising, chasing, and repoussé. He has worked on special projects for the Harvard Art Museum (MA) and the Getty Museum (CA).

**Tara Wilson** 238

Tara received a 2020 Studio Potter Grant for Apprenticeships, and she was the facilitator for the Cultural Confluence Woodfire Symposium (MT).

**Laura Wood** 217

Laura is a former Penland resident artist who creates sculptural jewelry thoughtfully engineered for the body.

**Hiroko Yamada** 328

Hiroko is a metalsmith, teacher, and curator dedicated to promoting Japanese metalwork and metalworking techniques. She is the owner of Hyart Gallery (WI).

**Kensuke Yamada** 134

Kensuke is an assistant professor at University of Arkansas Little Rock. He has completed residencies at Archie Bray Foundation (MT), Watershed Center for Ceramic Arts (ME), and Oregon College of Art and Craft.

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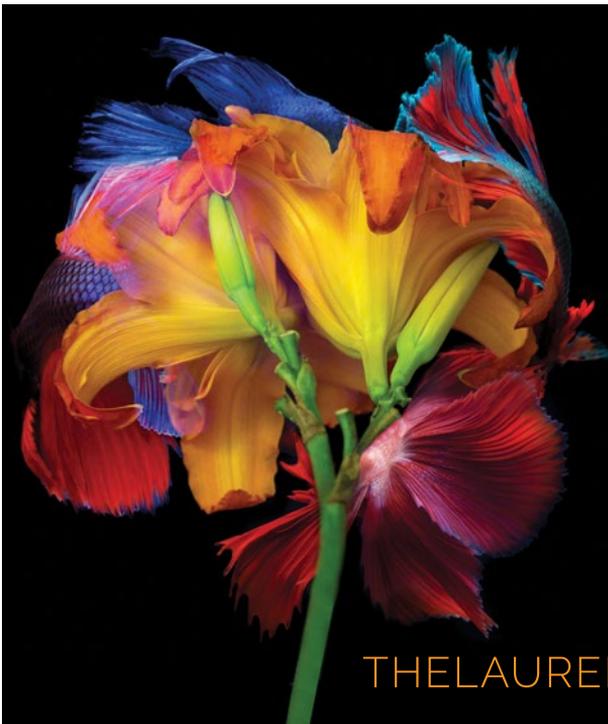
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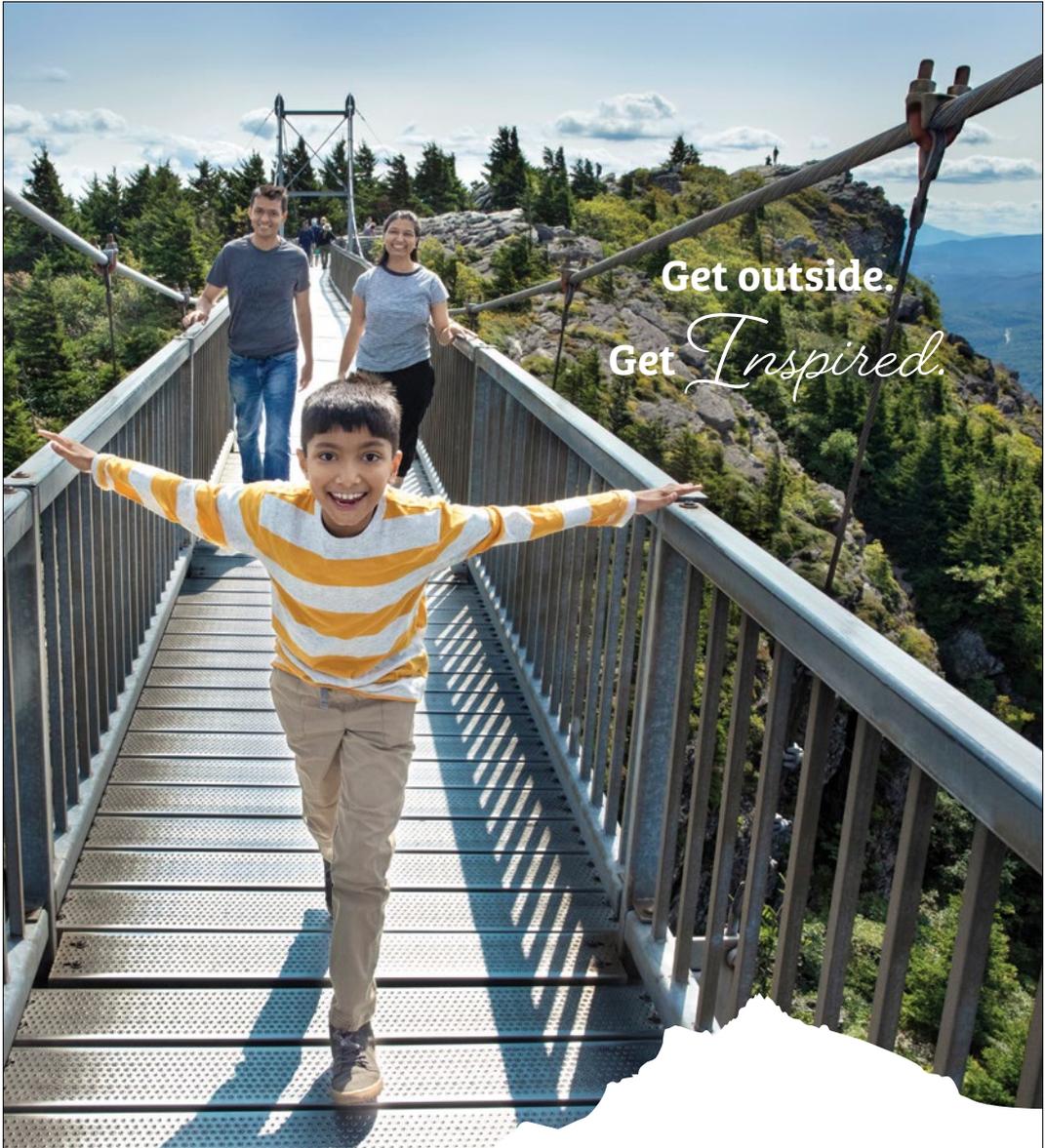
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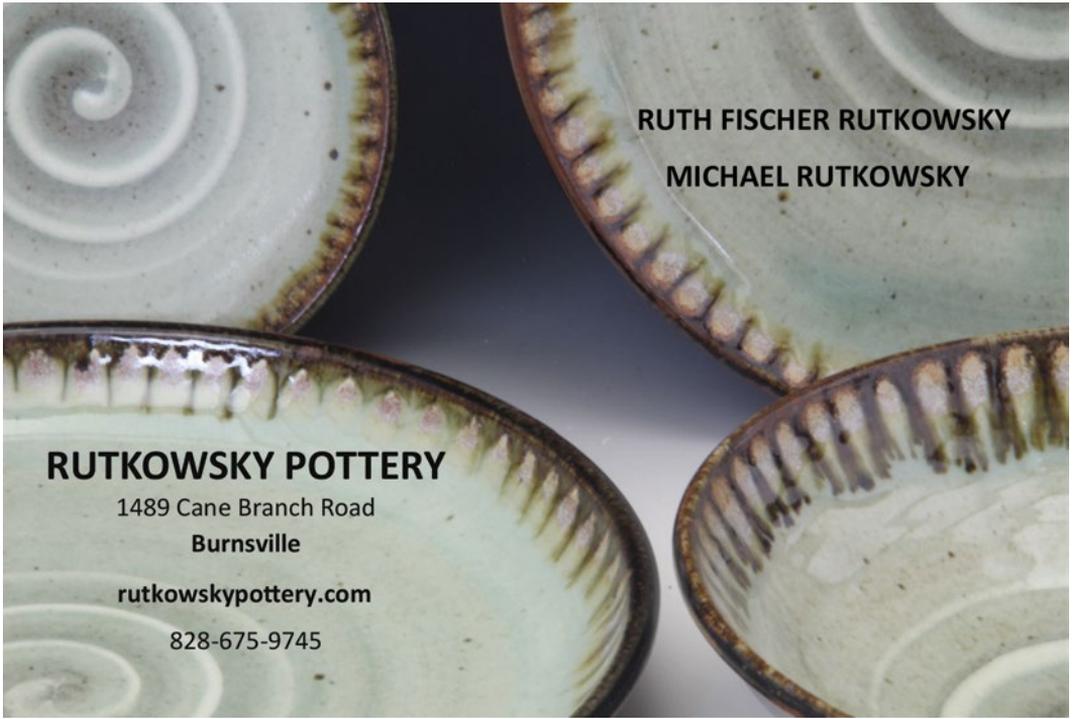


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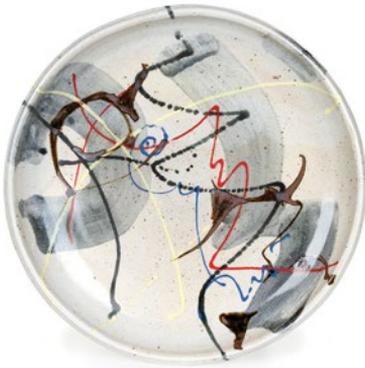
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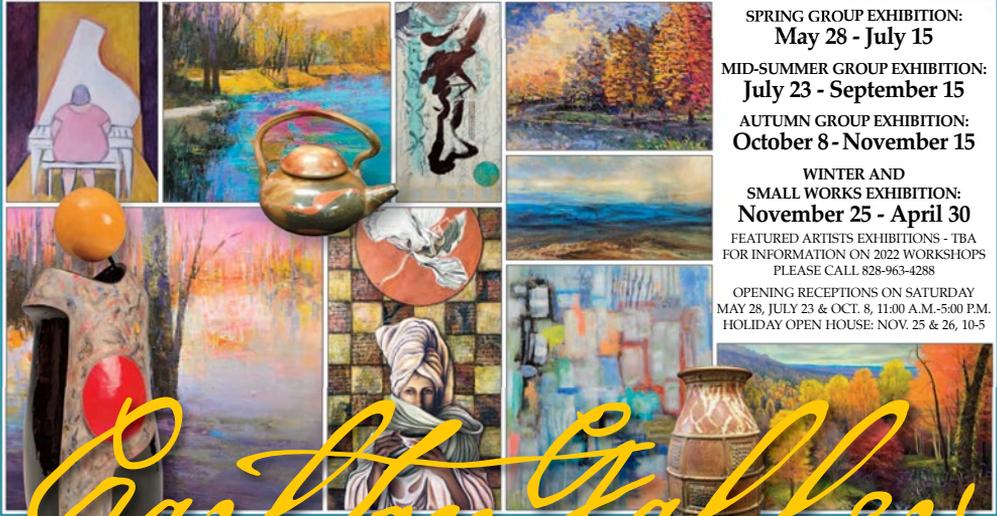
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## PENLAND SCHOOL OF CRAFT



## Wei Sun Pottery

Wei Sun is potter residing in Raleigh, NC. Wei started his training at local art centers, and continued his studying with established potters, including an apprenticeship with Marsha Owen Pottery in 2019. Inspired by the Asian ceramics culture of his native region and the NC pottery tradition of his adopted home, Wei's works strike a balance between artistry and functionality. He firmly believes that each aspect of a pot—shape and form, decoration, glaze, function—serves a purpose and contributes equally to the piece as a whole.

### Penland Auction Mug Project

Marsha Owen was selected for the 2022 Penland Auction mug project and enlisted Wei's help. The mugs use a mixture of stoneware and porcelain with various color slips. They also have a screen printed textile pattern which Marsha discovered during her Penland visits and later confirmed by Penland Archive that it was from the Penland early days. By incorporating this pattern into the design, they hope these mugs will carry a small piece of Penland history with them.

[weisunpottery.com](http://weisunpottery.com)

# Marsha Owen Pottery



[www.marshaowenpottery.com](http://www.marshaowenpottery.com)  
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*Map, 2020, archival pigment print*



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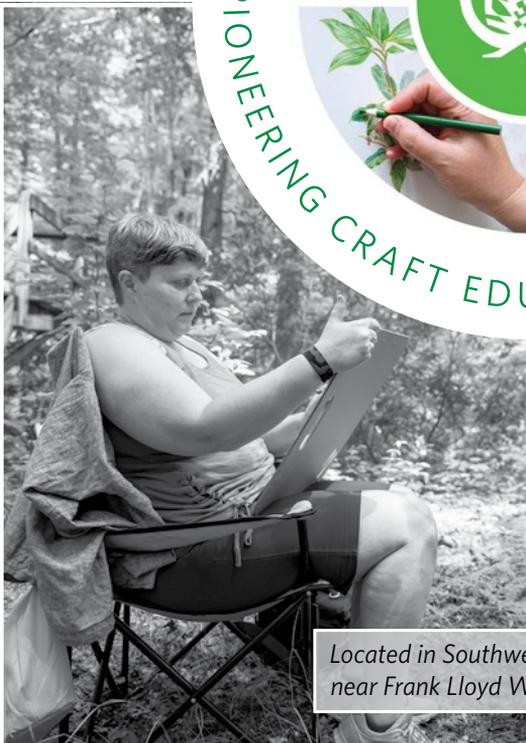
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Betye Saar and Curtis Tann, 1951, photo: Bob Willoughby.  
Read about these artists in the AJF article "Black Jewelers:  
A History Revealed—Rediscovery," by Sebastian Grant,  
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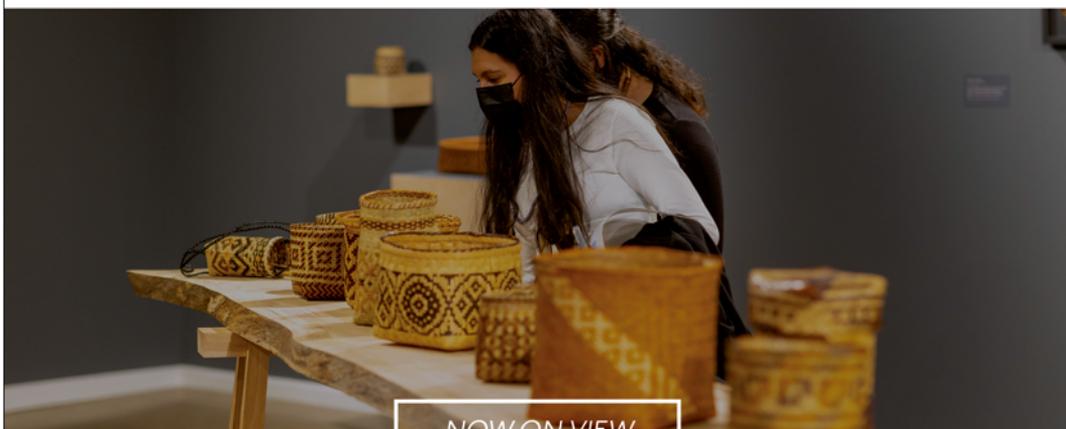
*Resound*, 2022, digitally handwoven deconstructed quilts made of cotton & synthetic fibers, 38 x 27 inches



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*Mjhápmak*

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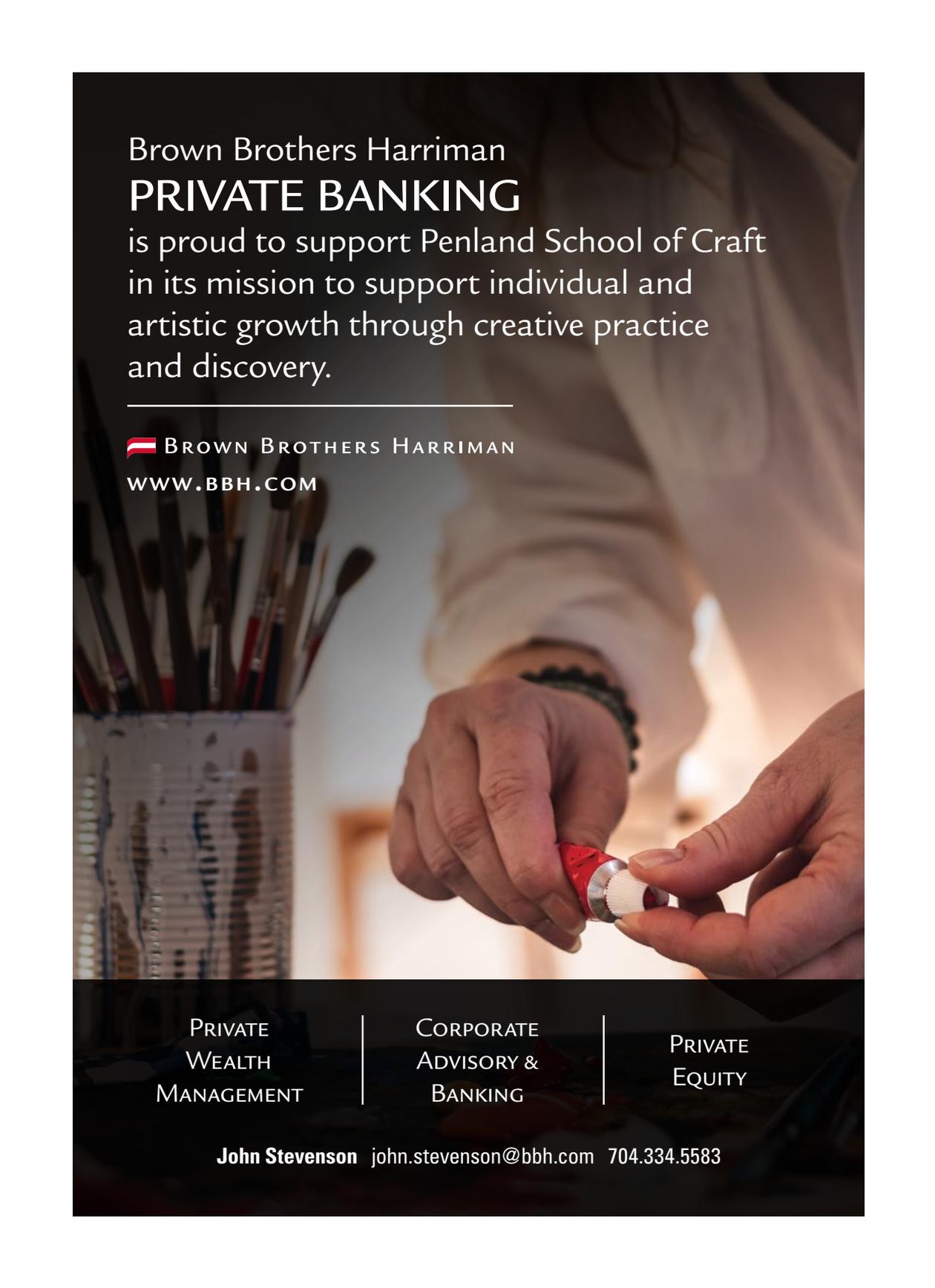
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If you don't know David Ramsey, you should! This is the face behind the beautiful photography in this catalog and for many years the crew chief for the zany group of volunteers that mix drinks and pour beer and wine at the Annual Benefit Auction. David has been a part of the Penland community since he took his first and only spring concentration with Evon Streetman in 1977. This was the beginning of 45 years returning to this mountain. He was an auction patron in the 80s, began volunteering at the auction in 1997, and has been our catalog photographer and a sponsor since the early 2000s. David recently retired as bar crew chief and this year was his last year capturing remarkable images of the works of art for our auction. We want to thank David for his service, commitment and enthusiasm as a champion of Penland, for making thousands of beverages over the years, for making the auction more fun with lights and decorations and snacks, for wrangling volunteers and keeping fellow crew chiefs in line, for being a friend to so many, and for just being an all-around swell guy.

David, you are an exceptional human! Thank you for all you do and all you have done for Penland, for me, for the good of the cause. With love and admiration, Marianna



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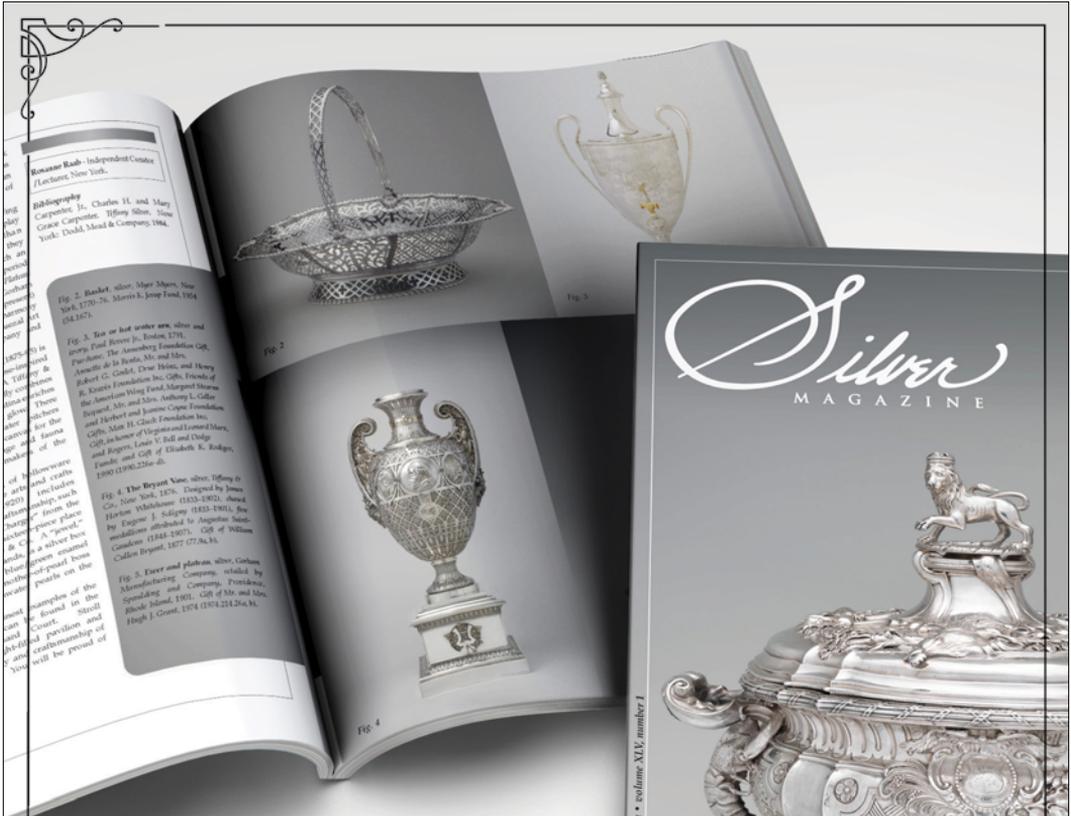
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Charlie Brouwer, *Happy Wanderers*, 2005.  
On view at SECCA through December 2022.



Romanian Club - Independent Center  
Flushing, New York.

**Bibliography**  
Carpentier, H., Charles H. and Mary  
Grace Carpenter, Hilroy Silver, Silver  
York: Dodd, Mead & Company, 1964.

Fig. 2. Basket, silver, Mapp Mason, New  
York, 1770-76; Morris L. Jupp Fund, 1954  
04.1473.

Fig. 3. Tea or hot water urn, silver and  
porcelain, Paul Revere Co., Boston, 1791.  
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Finkle, and Gift of Elizabeth K. Redger,  
1890 (1990.220-0).

Fig. 4. The Bryant Vase, silver, Hilroy or  
Co., New York, 1876. Designed by James  
C. New York, 1876. (1876-1903, signed  
Harlow V. Johnson (1873-1903), for  
by Eugene J. Selinger (1883-1903), for  
modifications attributed to Argentine fabri-  
cations (1884-1907). Gift of William  
Colton Bryant, 1927 (07.26.8).

Fig. 5. Finer and plainer, silver, Gehm  
Manufacturing Company, retailed by  
Sprengel and Company, Fremont,  
Rhode Island, 1901. Gift of Mr. and Mrs.  
Hugh J. Goss, 1974 (1974.214.26.9).

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When Ian Henderson stepped into the role of director of operations, he couldn't have had any idea of the challenges that lay before him. Navigating a pandemic, the closing of our campus, more navigating a pandemic. Ian has been gracefully balancing the inevitable anxieties of staff, instructors, students and the broader community with safety and the survival of this institution. We could not have asked for a more thoughtful, compassionate, or dedicated person to help guide us all!

We'd also like to thank the task force teams that have supported Ian and all of the staff who work closely with our students and instructors to help ensure the people who come to Penland feel supported and safe and can focus on learning and making in this space we all care so much about.



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*Image: William Bernstein*



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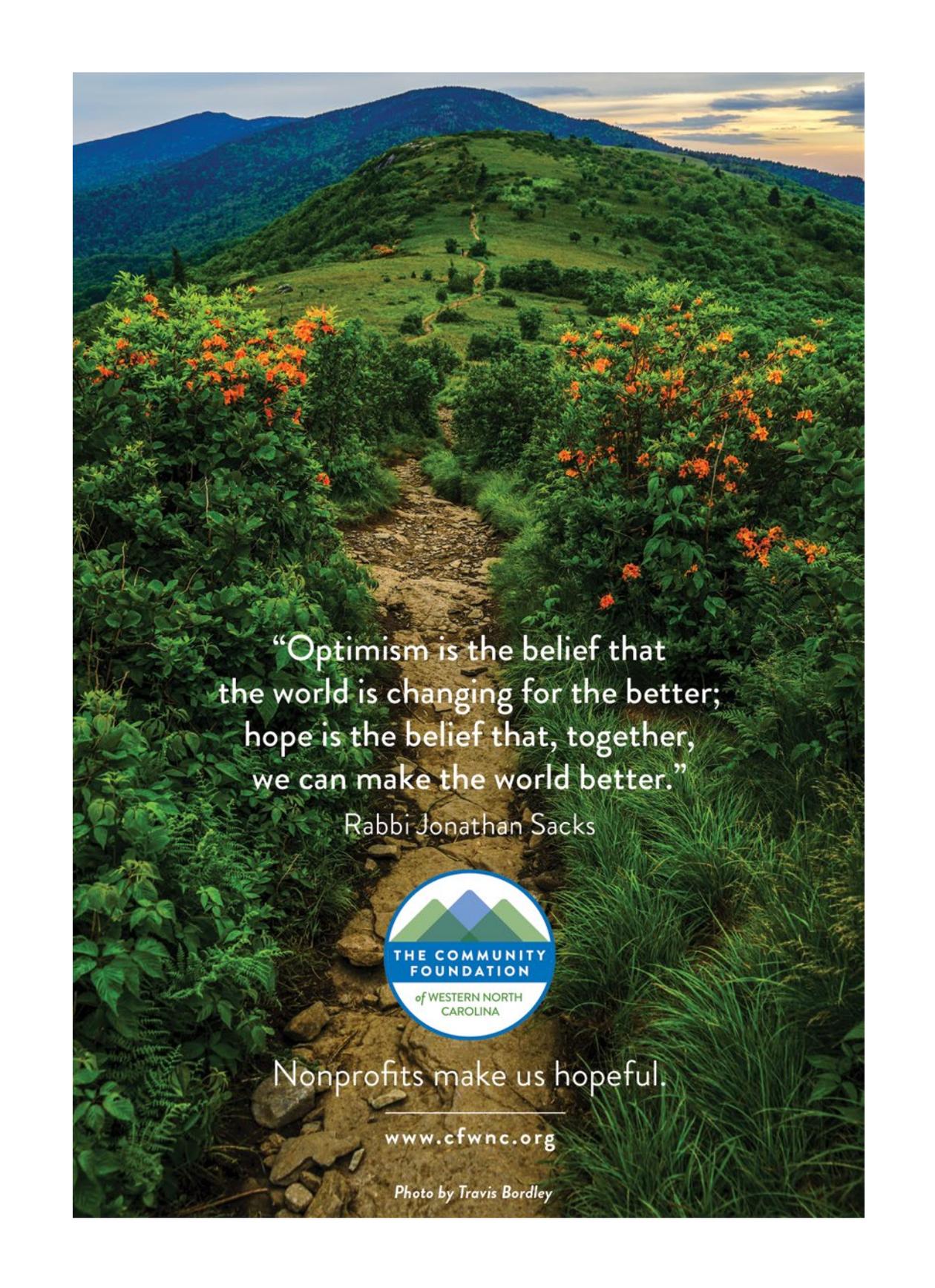
## **John Moran**

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*Photo by Travis Bordley*

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August 9–September 10

EXHIBITION RECEPTION

Meet with artists from WEAR

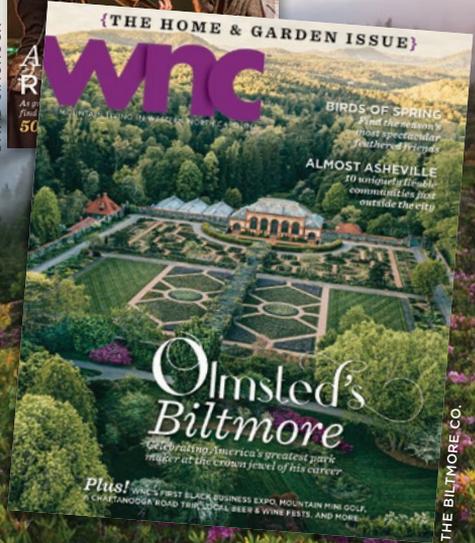
Friday, August 26 | 1:30–3:30 PM

Penland Gallery open 9:00 AM–5:00 PM  
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Images from top: Francesca Vitali, Tanya Crane,  
Bryan Parnham, Lydia Martin

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Asian Tea Service (cups) by Kathryn Ervin and photo by Eric Neurath, Blue Riffs (jacket) by Denise Koval and photo by Steve Spottswood, additional photos by David Renick.



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## LAURA LETINSKY PREPARING FOR FLOWERS

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Yellow Kiss, 2022, porcelain and yellow sugru, app. 27 x 5 x 7 inches (each)



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A close-up photograph of a woman with long brown hair, smiling slightly. She is holding a single, dark brown feather with intricate patterns near her right eye. The background is softly blurred, showing hints of green foliage and indoor lighting.

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# RETOLD

Chronicles and Other Stories

July 5–September 17

Jennifer Ling Datchuck, Colette Fu,  
Karen Hampton, Anne Lemanski,  
Stephanie Santana

## EXHIBITION RECEPTION

Friday, August 26 | 1:30-3:30 PM  
Exhibition talk with the gallery  
director and artists at 3:00 PM

*Upcoming in the John & Robyn Horn Gallery*

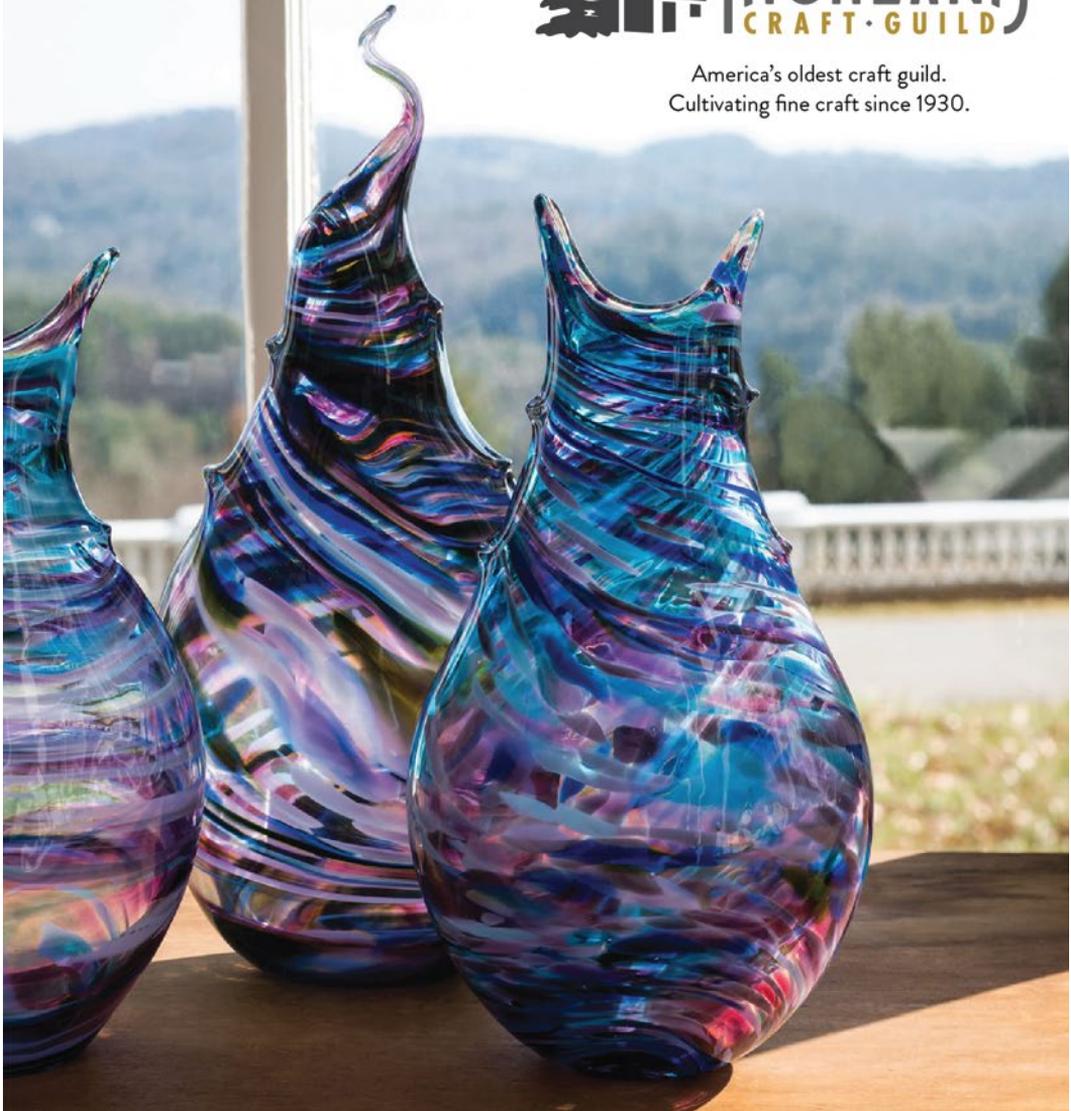
## TENDER PRESENCE

Guest curated by Everett Hoffman  
and Adam Atkinson  
October 4–November 26

Image: Colette Fu, *Uyghur Food*, from the  
series *We are Tiger Dragon People*



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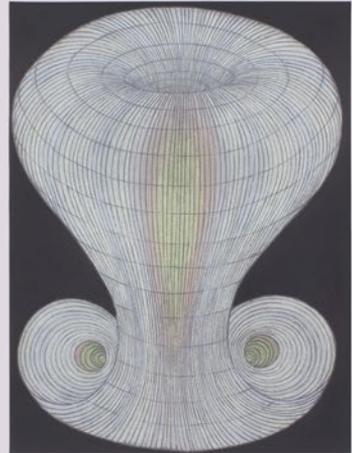
Judy and Jim Moore  
Pam Myers  
Jan and Richard Ritter



David K. Chatt  
*Red Stinger Necklace*  
Glass beads, thread, time  
33 x 6½ x 1 inches



Paul S. Briggs  
*Whorl, Windflower (Geode Series)*  
Glazed stoneware  
10 x 8 x 8 inches



Nancy Blum  
*Black Drawings*  
*158 and 72*  
Colored pencil and  
graphite on paper  
12 x 9 inches each