Penland School of Craft's

38TH ANNUAL BENEFIT AUCTION

GALA WEEKEND AT PENLAND

August 25 & 26, 2023

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We can't wait to hear from you!

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38TH ANNUAL BENEFIT AUCTION

August 25 & 26, 2023

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

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PENLAND
SCHOOL OF CRAFT

Post Office Box 37
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Dear Friends of Penland,

Welcome to Penland's 38th Annual Benefit Auction, our largest gathering and our most important fundraiser of the year. This year brings the first auction to take place entirely on campus since 2019, and we are looking forward to the festivities

If you are seeing this catalog before you make your way to Penland, I hope you w leaf through it to get a feel for the artistry that will greet you when you visit the displays of auction work on Friday evening and Saturday morning. This school is incredibly fortunate to enjoy the support of so many skilled and passionate make and it is the products of their hands and minds that are the central focus of this event.

During the weekend we will honor two of Penland's closest friends. At the Director's Luncheon on Friday, Lucy Morgan Leaders and other guests will salute the remarkable Julia Woodman, whose career as a metalsmith has been entwined with Penland School. On Friday afternoon, we will all gather to pay tribute to sculptor, blacksmith, teacher, and mentor Elizabeth Brim who is our 2023 Outstanding Artist Educator.

Elizabeth is also being lavishly honored by nineteen of her colleagues who made steel pieces to adorn the tables under the tent. In addition to making a spectacular collection inspired by Elizabeth's work and friendship, they all wrote short statements about her. Please take some time to read these messages, which begin on page 16.

Be sure to check in with our core fellows, who will have a pop-up show in the Penland Coffee House. Don't miss our resident artists, who will host a Saturday morning open house with hot drinks and light fare. Drinks will be served in colorful souvenir mugs made by Cat Coulter Lloyd and her sister Kelly Coulter Knapp. And please note that a new feature of the auction this year will be artist demonstrations in the clay, glass, and iron studios on Friday afternoon.

If you are unable to join us and are bidding from a distance this year, don't hesitate to check in with our auction staff if you have questions or need assistance.

We can't wait to see you at Penland for a wonderful weekend of friendship, conversation, and discovery as we celebrate what our founder Lucy Morgan once referred to as, "creating the good and the beautiful."

Mia Hall, director

Fred Sanders, chair, board of trustees

Schedule of Events

Friday August 25

11:00 AM–5:00 PM | PENLAND GALLERY IS OPEN

Noon | DIRECTOR'S LUNCHEON | *Auction Tent*

The luncheon will include honoring Julia Woodman with the first Lucy Morgan Award. The luncheon is by invitation only to Lucy Morgan Leaders and special guests. See page 11.

1:00–5:00 PM | CHECK-IN TABLE OPEN | *Pines Porch*

1:30–3:30 PM | EXHIBITION AND GALLERY RECEPTION | *Penland Gallery*

View the exhibition *wild and precious life* in the John & Robyn Horn Gallery and *WEAR: Contemporary Jewelry* in the FOCUS Gallery. Exhibition talk with the gallery director and artists begins at 2:00 PM in the Horn Gallery.

3:00 PM–5:00 PM | CORE FELLOWS POP UP | *Core Gallery in the Coffee Shop*

3:00 PM–5:00 PM | ARTIST DEMONSTRATIONS

Join us for demonstrations in the clay, glass, and iron studios.

3:30 PM | ELIZABETH BRIM, PENLAND SCHOOL OF CRAFT'S 2023 OUTSTANDING ARTIST EDUCATOR | *Northlight Mezzanine*

4:00 PM | CELEBRATE THE ARTISTS EXHIBITION, SILENT AUCTION, AND COCKTAIL RECEPTION | *Gorelick Social Hall and Photo Studio, Northlight*

Enjoy drinks and heavy hors d'oeuvres. Mix and mingle with the artists. View all auction art and bid in the Friday Silent Auction.

4:00 PM | PHOTO BOOTH | *Northlight*

4:30 PM | SILENT AUCTION OPENS | *Photo Studio*

6:00 PM | SILENT AUCTION CLOSES | *Photo Studio*

6:00 PM–8:30 PM | MUSIC, COFFEE AND DESSERTS | *Northlight*

6:30 PM–7:30 PM | PAYMENT TABLE OPEN | *Northlight Social Hall*

7:00 PM–8:30 PM | PURCHASES AVAILABLE FOR PICK-UP | *Paper Studio*

Saturday August 26

8:30 AM–12:30 PM | CHECK-IN TABLE OPEN | *Pines Porch*

9:00–10:30 AM | COFFEE AT THE BARNS | *Resident Artist Studios*

9:00 AM – 5:00 PM | PENLAND GALLERY IS OPEN

10:15 PM – 11:45 PM | SILENT AUCTION | *Gorelick Social Hall, Northlight*

Noon | CYNOSURES AVAILABLE FOR PURCHASE | *Auction Tent*

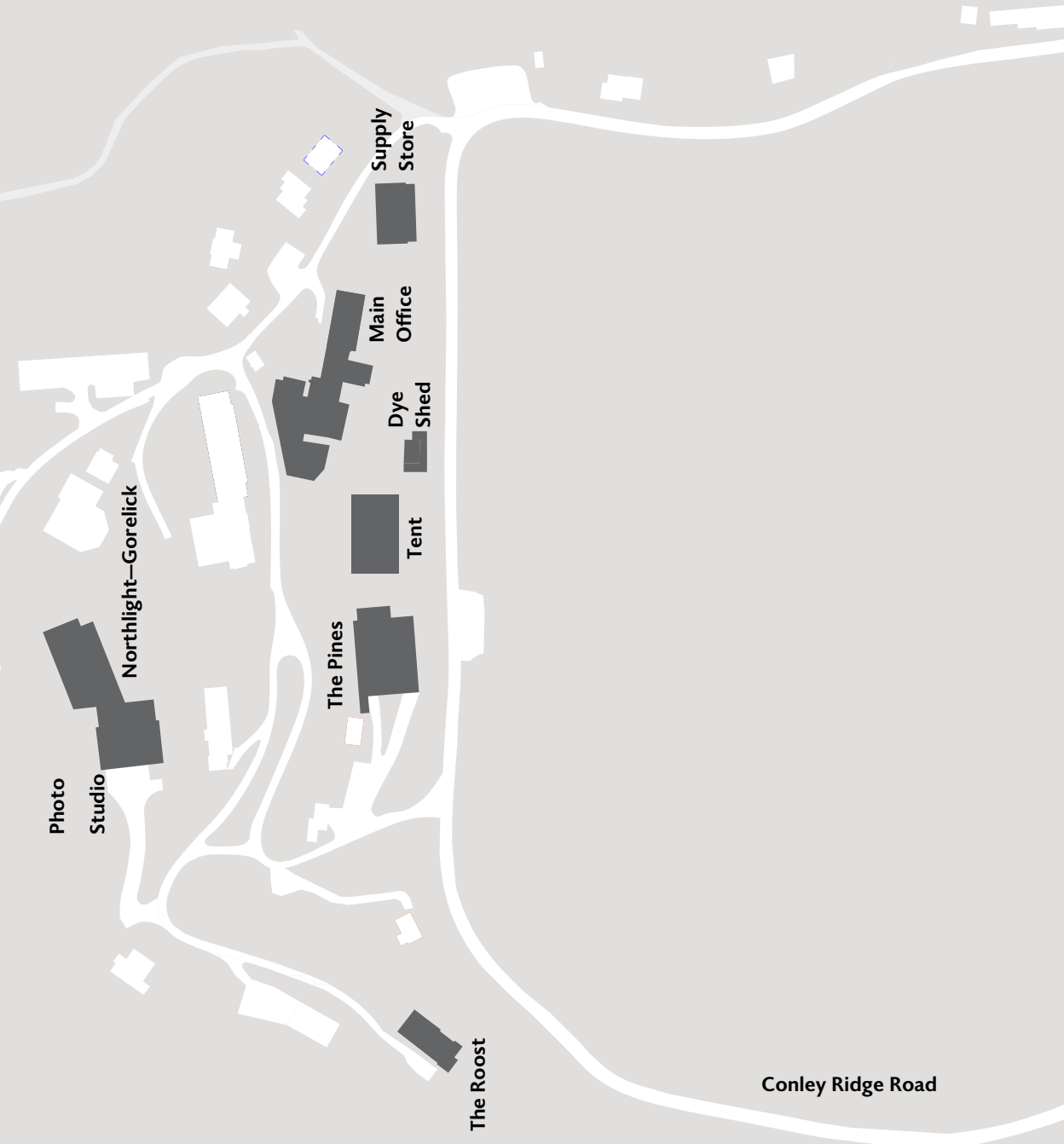
12:15 PM | BUFFET LUNCH | *Auction Tent*

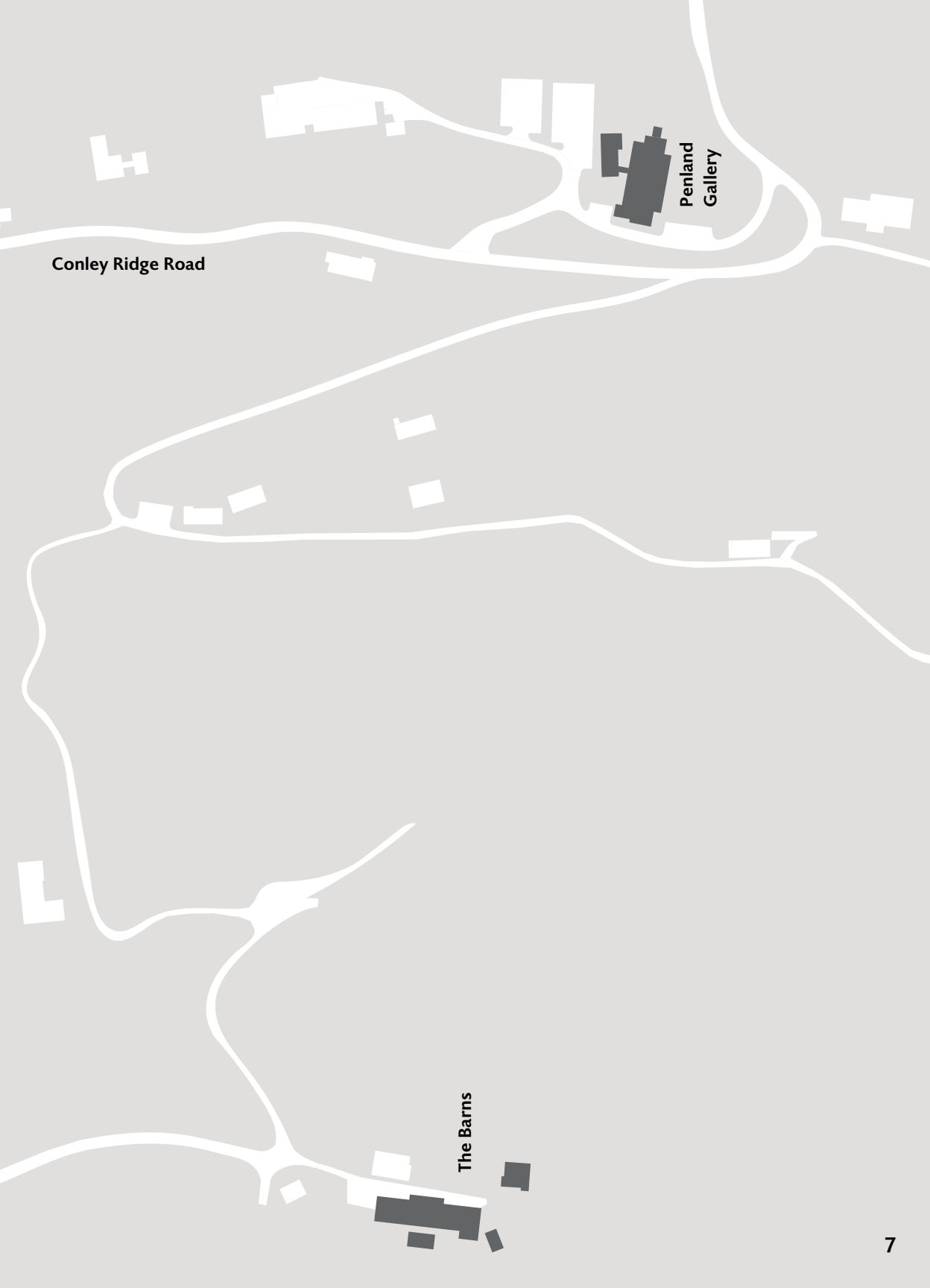
1:00–3:30 PM | LIVE AUCTION | *Auction Tent*

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*

Map


Supply Store
Main Office
Dye Shed
Tent
The Pines
Northlight—Gorelick
Photo Studio
The Roost
Conley Ridge Road


Penland Gallery
Conley Ridge Road
The Barns

Dan Estabrook
Dumb Skulls Forever
Black glass ambrotype
14 x 17 inches

Featured Artist: Dan Estabrook

For over thirty years, Dan Estabrook has been making contemporary art using a variety of 19th-century photographic techniques, including calotype negatives, salt prints, gum bichromate prints, ambrotypes, and tintypes. His interest in photography has been complemented by forays into sculpture, painting, and drawing.

Dan has exhibited widely and has received several awards, including an NEA Artist's Fellowship. He is the subject of a documentary film by Anthropy Arts, and he teaches alternative photographic processes as a Visiting Assistant Professor at Pratt Institute in New York. He lives and works in Brooklyn.

Dan first came to Penland as a photo studio assistant in 1992 and since then has taught over a dozen times, including several eight-week Concentration workshops. His Penland workshops are lively, messy, and filled with joy and conversation. He has also been part of Penland as a visiting artist, a curator, a symposium organizer, and a member of the design committee for the school's beautiful photo studio. Although he describes himself as a lifelong city boy, he says, "the mountain will always be my other home."

To see a short video about Dan and his work, visit penland.org/auction.

Tanya Crane
Color Pop Necklace
Copper, sterling silver, enamel, wood, vintage vinyl beads
17 inches long

Featured Artist: Tanya Crane

Tanya Crane is a Southern California native who, after years of exploration, has found a home and community in Providence, Rhode Island where she practices her research and makes her jewelry and sculpture. Tanya is also a Professor of the Practice in Metals at the School of the Museum of Fine Arts at Tufts University in Massachusetts. She says that through her teaching she uses her interdisciplinary focus in jewelry, craft, sculpture, and performance to influence the next generation of artists, craftspeople, and thinkers.

Tanya's jewelry and sculpture are framed within a dual existence of prejudice and privilege, as she has lived among family in both the rural white suburbs of Los Angeles and the predominantly black suburbs of South Central. Her work embodies many layers of human existence, including history, race, class, and culture.

Tanya first attended Penland as a studio assistant for an enamel workshop taught by Arthur Hash. Years later she came back to teach her own enamel workshop. Most recently Penland invited her to be an artist mentor for the HBCU (historic black colleges and universities) tour of Penland. "These diverse experiences have cemented Penland as a foundational component to my development as a jeweler and maker," she says.

To see a short video about Tanya and her work, visit penland.org/auction.

Julia working with a student in the metals studio in 2010.

Lucy Morgan Award: Julia Woodman

Julia Woodman is a smith: a person skilled in making things. In her case, things made of silver and steel. She is also one of Penland's best friends.

Julia's remarkable career in craft began at a time of life when many folks are starting to slow down. She completed an MFA in metals at Georgia State University when she was 62, and then, in 1998 (the year she started drawing Social Security) she was awarded a Fulbright Fellowship to study in Finland where she became the first American to receive a Master Silversmith diploma.

Since then she has made commissioned pieces, won awards, and taught workshops. Her work is in the collections of the Victoria and Albert Museum (London), the Dallas Museum of Art, and the High Museum of Art (Atlanta).

A major piece commissioned for the 2014 Penland auction became part of the collection of the Museum of Fine Arts, Boston.

Her connection to Penland began in 1986 when she started taking metals workshops every year to supplement her university studies. After her MFA was complete, she switched from metals workshops to iron workshops, and, she says, "I became known as the Old Lady of the Iron Studio." She continued taking classes in the iron studio well into her 80s. In the last few years she's been exploring lighter materials such as books and paper. Her workshop total now stands at 28.

She started volunteering for the auction in 1997 and has continued to do so up to the present. For many of those years she was accompanied by her lovely husband, Richard Woodman, who passed away in 2012. Julia has taught silversmithing at Penland six times, most recently in 2022. She has supported the school through contributions and by regularly donating her work to the auction. And Penland has a scholarship named in her honor that was endowed by Julia Wilson and other friends.

When asked why she is so devoted to the school, she immediately said, "Because it's so incredible to go there. At Penland I learned how to not be afraid of making a mistake. And that was my goal as a teacher: to teach students to stop being afraid of mistakes. Because when you can do that, then you can really make art."

At the Director's Luncheon on Friday, we will present Julia with the first Lucy Morgan Award in honor of her extraordinary relationship with the school.

Julia with her friend and fellow blacksmith Kent Leslie.

Director's Luncheon

Lucy Morgan Leaders and special guests are invited to kick off the auction weekend by attending the Director's Luncheon under the tent on Friday at noon.

Lucy Morgan Leaders contribute $1,500 or more per year to the Penland annual fund. Members of this important giving group are invited to participate in special events, and they receive a 10 percent discount at the Penland Gallery and supply store as well as updates about activities and events.

To become a Lucy Morgan Leader, contact Penland's Development Office at 828.765.2359, ext. 1206 or contribute online: penland.org/support.

Fund-A-Need

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

This year's Fund-A-Need will support HVAC upgrades in a number of Penland buildings. Summers at Penland are humid, and they are getting hotter. Mildew can make some of our housing unusable for some people. We are beginning to introduce climate control to our housing and a few studios with two goals: preservation of aging buildings and greater comfort for our students and instructors.

Our goal is to raise $100,000, which will fund upgrades for these nine buildings, which have been identified as having the highest priority needs:

Arbor House

Bamboo

Bascom

Bill's Place

Bonnie's

Dorm 54

Heaven's Above

Lear House

Lily Loom/ Metals Studio

Radcliffe

The Roost

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 by calling Joan Glynn at 828.765.2359, ext. 1206.

Thank you so much for supporting these important upgrades.

This piece, titled Scroll, *exemplifies the grace and fluidity of Elizabeth's work in forged steel.*

Outstanding Artist Educator: Elizabeth Brim

If anyone can be said to be one of "Penland's own" it would be blacksmith and sculptor Elizabeth Brim. Although she started out working in ceramics, a Penland jewelry workshop she took in the 1980s (with the school's long-time neighbor Marvin Jensen) sparked a lifelong interest in metals that quickly turned into a passion for working with hot steel.

She was Penland's iron studio coordinator from 1995–2000 and then settled permanently into a house and studio just a mile from the school. She has taught many Penland workshops over the past three decades. She has also taught at Peters Valley in New Jersey, Haystack in Maine, and other craft schools. She has demonstrated at many blacksmithing conferences, organized two symposiums at Penland, and been a role model and inspiration for countless aspiring blacksmiths.

She is known throughout the craft world for her life-sized, steel replicas of traditionally feminine objects such as hats, dresses, pillows, and flowers; for her expressive and fluid use of the material; for her innovative techniques for inflating steel forms with compressed air; and for always wearing pearls while working at the forge.

Her work has been exhibited, among other places, at the Mint Museum in Charlotte, North Carolina, the North Carolina Museum of Art, The Houston Center for Contemporary Craft, and the Metal Museum in Memphis, Tennessee, which named her as their 2009 Master Metalsmith. In 2015, she was a finalist for the Rare Craft Award, co-sponsored by the American Craft Council and The Balvenie. The presenter was the late Anthony Bourdain, who was so taken with Elizabeth that he came to her studio to shoot a segment for his Raw Craft web series. That episode has been viewed a half-million times.

Elizabeth has committed herself to forged steel as a sculptural medium, and she has enthusiastically promoted the craft through her generous teaching. She has also been a connecting force, always bringing people together. "Part of teaching, of being a part of our making community, is about what you make, but it's also about how you treat people," says her colleague and friend Vivian Beer. "Through her work, Elizabeth gives us a trailblazing example—especially for women in the field. But I think, perhaps in equal measure, her legacy will be the friendships she fosters and the connections she creates for us all."

We are pleased to honor Elizabeth as our Outstanding Artist Educator. Please join us for a tribute on Friday at 3:30 PM at Northlight.

Cynosures

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

Each year we commission 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, a remarkable group of friends, colleagues, and students of Elizabeth Brim have created a spectacular group of pieces in steel.

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 828.765.2359 x 1308 or email bidding@penland.org. Our team will do their best to secure the centerpiece, but we can't guarantee they will be the first one to that centerpiece when purchasing begins. If you win the piece, we will ship it after the event. Shipping cost will be added; allow 4–6 weeks. **Most artist have made more than one piece. These images are representative, but variations are to be expected.**

Cynosures are $395 each.

1 Vivian Beer
For Brim
Steel, patina, black candle
8 x 10 x 10 inches

When asked to celebrate Elizabeth Brim, I immediately thought of the pillow. She has taught metal inflation to countless students, and the combination of play and danger in this process is the perfect metaphor for Elizabeth's work. There are flowers, but dangerous flowers. It's feminine fashion, but it's made of iron.

Some of teaching and of being part of our making community is about what you make, but it's also about how you treat people. Elizabeth gives us a trailblazing example through her work, but perhaps in equal measure her legacy will be the friendships she fosters and the connections she creates for us all.

2 Autumn Brown
Peony Pillar
Forged and fabricated steel
17 x 7½ x 7 inches

I was introduced to Elizabeth's work while I was a student at the University of Georgia in 2003 and was instantly fascinated by her and captivated by the delicate fortitude that emanated from her work. Elizabeth and her work have had a tremendous impact on my confidence to proceed as a female metalsmith.

3 James D. W. Cooper
Iron Orchids
Iron, paint
24 x 9 × 9 × inches

I love plants and flowers, and the work of my friend Elizabeth has served as an inspiration for incorporating floral forms into some of my work. So it seems appropriate to celebrate her great contribution to artistic blacksmithing through the presentation of flowers. Elizabeth and I have been friends and colleagues for more years than I care to count. Her work and vibrant personality have inspired me frequently throughout my career.

4 Maegan E. Crowley
For a Friend
Forged and fabricated steel
14 x 6 x 6 inches

Elizabeth was one of my first blacksmithing teachers; she taught me how to forge-weld.

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I still have my first bit of forge-welding, a piece of quarter-inch round steel. One end is my first attempt, which I burned and ruined. Elizabeth said, "That's alright, try it again." So the other end has the successful attempt at the same technique. I keep it on my workbench to remind me to try again. This flower is made with that same technique.

5 Andy Dohner
Colored Pencils
Forged and fabricated steel, paint
9 x 5 x 5 inches

Beginning in 2002, Elizabeth and I spent time together over eight years setting up forging exhibitions all over the country. She encouraged me to develop an eye and to forge with finesse. We became friends, we became peers, we became part of a family!!! This piece could function as a sculpture or a flower vase.

6 Seth Gould
The Blacksmith's Candle Holder
Steel
14½ x 3½ x 3½ inches

My first class at Penland was the 2011 Spring Concentration in iron with Elizabeth Brim, and I can't imagine a better way to have been introduced to Penland and its values. It was a fun, meaningful, and memorable experience, and Elizabeth opened my eyes to the richness of the Penland community and the field of blacksmithing. She continues to be an inspiration as someone who defines the value of relationships and the connection through all crafts.

7 Warren Holzman
Calicem, Purificatorium, and Lumina
Steel, candles
13½ x 9 x 9 inches

The piece is reminiscent of a ritual chalice on which lit candles stand. Stamped repoussé portraits of Elizabeth Brim ornament the base. Twenty-eight years ago, Elizabeth was the only smith I knew who was using steel to represent the soft character of cloth and upholstery, so I have included an element representing cloth. I also wanted to capture something of Elizabeth's maximalist design impulse in my piece. Elizabeth has had a huge influence on me as an artist and blacksmith. Her unwavering support for me and my work, like her commitment to blacksmithing and Penland School, has been remarkable. I am honored to call her my friend.

8 Marvin Jensen
Flower Vase
Anodized aluminum
8½ x 4½ x 2½ x inches

It's an honor to be able to say that I was Elizabeth's first metals instructor.

9 Rachel Kedinger
Pitcher and Cup Set
Steel, enamel
Pitcher: 5 x 6 x 4 inches;
cups: 2½ x 2½ x 2½ inches

This pitcher and these cups are mild steel that has been welded, inflated, and enameled. I learned the inflation technique from Elizabeth in a Penland workshop. I first met her in the summer of 2014, and over the years she has taught me so much about metalwork and life. I am forever grateful to call her a friend and mentor. She is generous and kind and a truly wonderful human who represents what I love about Penland.

10 Dave MacDonald
Power of The Pearls
Mild steel, rivets, enamel paint,
wax finish
14 x 12 x 4 inches

When I signed up for an eight-week Concentration workshop with Elizabeth brim, she contacted me to make sure I understood that it was a beginning-level class. She noted that on my application I said that I had been blacksmithing since 1990, which

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was true. I said, "I want to be a beginner again with you and learn it all over." Elizabeth did not disappoint me. I remember watching with awe at perhaps our first demo, when she taught the class how to build a fire at the forge. She made it a graceful, patient, and almost magical process. It was like I was seeing the craft from a totally new vantage point, and I was in love with it all over again. Elizabeth and Penland helped me forever reshape how I approach my craft, and I am deeply grateful to her and for my times at Penland.

11 Marc Maiorana
Candlesticks
Steel
8½ x 6 x 4 inches

Elizabeth has pushed the boundaries of what steel can do from the moment she arrived at Penland, inspiring and connecting the blacksmithing world in the process. An added benefit of my time as a Penland resident artist was having Elizabeth down the hill. She livens any space she enters with a grin, a beer, and of course, her contagious laughter.

12 Zack Noble
Forged Circle
Forged iron
3½ x 2½ x 22½ inches
A second version, titled *Forged Rectangle*, is not shown here.

Elizabeth is the truest artist I know. From the work she produces to the way she lives; her animals, her flowers, her bows, clothes, and pearls; the stories she tells and the music she listens to, there is something wonderfully different about her. I would not be where I am today without Elizabeth, and I am so proud to be able to call her a friend and colleague. She has done so much for the blacksmithing world, from tirelessly promoting the Penland iron studio to setting in motion hundreds of beginning blacksmiths. Congratulations, Elizabeth! I love you!

13 Susan Owen and Charles Coffey
Steel and Real (three versions)
Forged steel, pearls, seed beads, sterling silver, stainless steel cable
16–22 inches long

We met Elizabeth over 20 years ago. She was an inspiration from the get-go: how easy she was to be around, how easily she shared knowledge, and how she encouraged us to think outside the box and to just create. We have been aspiring blacksmiths ever since, but we have mastered the art of being blacksmith groupies. Charles forged the graduated steel pearls, and Susan designed and created the necklaces, including forging the little bows. Most of the natural pearls used are vintage.

14 Suzanne Pugh
Elizabeth's Pearls
Steel, copper, magnets
3 x 3 x 12 inches

These "pearls" are strung together with rare earth magnets. It's fun to move them around to find the perfect arc. I first met Elizabeth at the fabled Repair Days in Memphis in 1994. I was lucky enough to work alongside her when we were Penland studio coordinators, and now I get to spend time with her as a friend and fellow metalsmith. Elizabeth has always been so generous with her time and knowledge, from the punishing days of Penland studio budgeting to tips and tricks for metalsmithing techniques.

15 John J Rais
Betty's Bow
Forged steel
16 x 12 x 14 inches

I chose perforated steel for this vessel form because Elizabeth and I have both used it in some of our most noted works. The forged steel ribbon is an ode to Ms. Brim and the hair bows she often wears. I met Elizabeth in 1998, right after graduate school, at the ABANA conference in Asheville. I immediately felt we were friends, and we have remained so ever since.

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16 Mike Rossi
Inflated Candleholder
Inflated steel, enamel paint
14 x 12 x 12 inches

I learned the process of inflating steel from Elizabeth while I was her studio assistant. As a class we welded up all our pieces, then waited until night, turned out the lights, and heated and inflated them one after another while a three-piece band played in the corner of the studio! I remember it as a blur of heat and light: the forge glowing and reflecting off of everyone's faces, huge noise from the crowed that had gathered, and lots of laughing and shouted delight with each new piece being transformed as it puffed out.

17 James Viste
Moonrise over Penland
Forged and fabricated steel, patina
8 x 4½ x 2 inches

One can learn the most from someone through their stories, especially those that make you laugh. Elizabeth does this best.

18 Haley Woodward
Spring Candleholder
Steel
8 x 8 x 8 inches

The structure of this forged candle holder was created with power-hammer work, and they are adorned with floral forms, forge-welded together, pulling a page from the Elizabeth Brim playbook. She is a friend and consistent inspiration.

19 Stephen Yusko
Inflated Party Favor Tube of Flowers
Steel
4 x 15 x 4 inches

Many years ago, using material that she had inflated like a party favor blowout during a demo for my class at Penland, I made a piece for Elizabeth Brim. It was like a toothpaste tube squirting a squiggle of rusted steel. When asked to make something to honor Elizabeth, I remembered that piece, and I also thought about the flowers that she makes. My cynosures are made from another inflated party favor that Elizabeth gave me combined with my flowers and pods, which have a more industrial feel than her beautiful forged flowers.

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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 Penland 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'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, originally from Wisconsin, holds a BFA from the University of Wisconsin-Milwaukee. He has participated in a variety of residencies, including Jentel Foundation, AZ West, The Bright Angle, Haystack, Houston Center for Contemporary Craft, Penland Core Fellowship and Western New Mexico University. His work has been shown throughout the US in a variety of group and solo exhibitions. His studio practice explores systems that create complex visual and structural compositions in both ceramics and drawings.

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 reclaim lost potential. Much of her work exploits 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 in 2007. 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 (OH), and Glass Wheel Studio (VA). She received a Research and Creativity Grant from the 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 him 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, he 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.

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.

The core fellows will host a pop-up show of their work in the Core Gallery in The Pines. The core fellows will be at the pop-up on Friday from 3:00–5:00 PM.

Kimberly Jo is a cross-disciplinary artist working primarily with printmaking, ceramics, and textile crafts. They received their BFA in printmaking and were a Post Bac resident in ceramics at the Hartford Art School in Connecticut. Their education in multiple disciplines has naturally grown into a practice focused on the cross-pollination of materials and techniques, which they are further exploring here at Penland.

Brandon Lopez is from Philadelphia, PA; He received his BFA from the Tyler School of Art and Architecture. He then went on to work for several glass artists and studios, making production work and sculpture. His own work focuses on mixed-media installation sculpture, mostly combining glass and ceramic. During his fellowship, Brandon hopes to expand his skillset and take steps to develop a studio practice.

Nicholas McDonald is a recent graduate of Lyon College where he studied political science and art. Assisting his mentor and professor, Jamie Berry, he gained an education in both functional and sculptural ceramics. His current work investigates the complexities of creating as a Black artist through a historical lens. Paying homage to African craft processes while using the aesthetics of modern American culture, Nicholas's multimedia approach seeks to explore the intersections of his diasporic identity and American context.

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.

Grace Anne Odom is a craftsperson working primarily with photography and metals. She received a degree in psychology from Hendrix College in 2019, and worked in various areas of social work during and after completing this degree. The experiences in this field became a foundation of her work. After many years seeking to connect others with craft practices, she has come to Penland to deepen her own craft knowledge and form a community with other makers.

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, Ox-Bow 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, posthumanist folklore, and the shared histories of textiles and storytelling.

Amal Tamari is a maker who recently graduated from Earlham College where she received a BA in studio arts with a focus on ceramics. Amal's work deals with finding the beauty in the mundane objects of the world and capturing their beauty within the language of still lifes. Amal has apprenticed for ceramicists at the Archie Bray Institute for the Ceramic Arts and has shown work at Companion Gallery and Good Habit Pottery Co. Amal is hoping to use her time at Penland to explore new media outside of clay, including wood and textiles.

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.

Our Grateful Thanks Go to the Following:

Generous Artists

Penland artists are truly the heart of our community. They teach from the heart; they give all they have to their students. They hold space for this mountain and this school, and they generously give their labor of love when they donate to this event. You have our deepest gratitude.

Super Volunteers

With your powers combined, we can do anything! Over these recent years, we've had to reverse, pivot, adapt, stop, and then hit the gas hard again. And we would never be able to do that without this loyal band of amazing humans. You are the scrapers, lifters, scrubbers, carriers, joy bringers, song singers, unstoppables. And we are truly amazed by you. Thank you for coming back year after year in the name of art and friendship!

A Captain and an Auctioneer walk into a tent...

Though it sounds like the start of a funny joke, it's no joke when Jesse Miller and Corey Pemberton take the stage together. After the art, this delightful pair is the best things under the tent! Thank you for bringing your energy and pizazz to raise paddles and make this event fun!

Mugs, Mugs, Mugs

For many years Cat Coulter Lloyd has been a Penland student, winter resident, patron, and volunteer. And now we add auction mug maker to that list! With the help of her sister, Kelly Coulter Knapp, she made beautiful mugs meticulously decorated with stamps and fabrics in hues of blue, yellow, pink, and purple. We are thrilled to share these lovely mugs at this year's event!!

Featured Artists Tanya Crane and Dan Estabrook

Along with donating remarkable work to the auction, these two inspiring artists and committed teachers invited our videographers into their studios to share their processes and thinking.

Communications Team

As ever, a huge thank you to Robin Dreyer, Claire Drennan Jarvis, and designer Ele Annand for capturing the spirit, playfulness, excitement, and energy of Penland in ways that connect us to our community and beyond online and in print.

The People of Penland

Staff: Kurt Anderson, Nathan Aymond, Heron Bassett, Zen Berry, Rachel Breitinger, Cameron Brent, Autumn Brown, Katy Briggs, Leah Buchanan, Irvin Carsten, Erin Castellan, Josie Davis, Courtney Dodd, Day Dotson, Kaelan Douglas, 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, Lori Brook Johnson, Talya Kantro, Beth LaCour, Stacey Lane, Cairus Laresen, Adam Leestma, Kylie Little, Casara Logan, Nancy Lowe, Kevin Mackoul, Meghan Martin, Nadia Massoud, Susan McDaniel, Abigail McKinney, Chad Mohr, Keith Moir, Matt Moore, Anthony Naimo, Leslie Noell, Carter Norris, Franklin Oldham, Alyse Ostreicher, Susan Pendley, Marianna Popp, Ashley Poole, Drea Ramirez, John T. Renick III, Donald Roberts, Megan Roche, Lisa Rose, Ariana Sellers, Wes Stitt, Crystal Thomas, Amy Tromiczak, Hannah-Marie Wayne.

Summer interns: Kai Samuels-Jackson (2D studios), Abigail Leonard (3D studios), Kris Powell (glass/clay studios), Ethan Helow (scholarships and events), Mindy Ji (special events), Astrid Guerrero (donor stewardship), Greta Lapp Klassen (summer camp).

Core fellows: Kimberly Jo, Brandon Lopez, Nicholas McDonald, Lisa Nguyen, Grace Anne Odom, Celia Shaheen, Amal Tamari, Lily Wilkins

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

A special thanks to Mindy Ji, Ethan Helow and Astrid Guerrero for joining the development team this summer; we couldn't have done it without you! And to the entire Penland staff for being on Team Auction!!

Catalog Credits

Robin Dreyer, editor; Ele Annand, design, production. Thanks to Rachel Breitinger, Joan Glynn, Astrid Guerrero, Tammy Hitchcock, Claire Drennan Jarvis, Marianna Popp. Most of the photographs of artwork are by Loam, LLC, Spruce Pine, NC. Printed by Blue Ridge Printing, Asheville, NC

Special Information

Stay Informed

Visit penland.org/auction, where you will find up-to-date auction information. You can also sign up for auction e-newsletters and be sure to get all the details about the event, as well as insights into the artists and artwork as the event unfolds.

Online Preview

A PDF of this catalog plus more images of the artwork and videos in the round of some of the 3D pieces can be viewed online. Visit penland.org/auction and follow the links.

Child Policy

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 Friday dinner and live auction or 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!

Cancellation Policy

Until Friday, July 21, cancellations are allowed for a full refund, or you may convert your ticket into a cash donation or artist sponsor. After Friday, July 21, we will not be able to offer a refund, tickets may be converted to a cash donation or artist sponsor.

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 which appears 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. If you registered with a guest, you and your guest will share the same bidder number unless you request otherwise. Additional bidder numbers can be assigned at the check-in table until 12:30 PM on Saturday.

Silent Auctions

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.

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

Tickets and art purchases may be paid for with cash, personal checks, Visa, MasterCard, Discover, or American Express. All sales are final and must be settled by the close of the auction. To expedite the checkout process, if you did not save a credit card when you registered online or want to 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.

Check out tables are located in the Northlight Social Hall Friday 6:00–7:00 PM and on the Pines Porch for the duration of Saturday's

live auction. Checkout will close at 4:30 PM on Saturday. Items may be picked up once payment is complete.

As a registered 501(c)(3) charitable organization, Penland is permitted one tax free event per year. The annual benefit Auction serves as that event; as such, North Carolina sales tax is not charged on purchases made during the duration of the event. Successful bidders are purchasers of the items of value. As such, the bids are not tax-deductible except in the amount by which the purchase price exceeds the item's fair market value. The amount paid above value, if any, will be printed on your invoice. Please keep invoices for your records and consult with your tax adviser.

Pick-up

Items sold on Friday will be available for pick-up on Friday from 6:30–8:30 PM at the Print Studio 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 at Art Pick-up to receive items. Works of art will be packed for transport, if possible. Please note: the volunteers working at the pick-up area 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 volunteers.

Shipping

If you wish to have an item shipped, please indicate this when you pay for your purchases at the check out tables. You will be asked to fill out a shipping form. Shipping fees are in addition to art purchases. If they exceed $100, a staff member will contact you for approval. Items will be shipped via UPS ground, FedEx, or USPS and will be insured for the purchase price.

Penland is closed for fall sabbatical September 4-8, please allow three to eight weeks for packing and delivery. Crated items may require additional time for packing and delivery. Items marked "$$$ shipping" may incur higher shipping costs due to high insurance values, weight, or oversize packaging requirements. Items marked "Crate + shipping" may require crating and freight delivery. The minimum cost of a crate is $150 plus the cost of freight delivery service. Shipping charges will include the carrier costs, insurance, packing materials, and a $25 handling fee for each item shipped.

Absentee Bids

Absentee Bidding is available for Cynosures, Silent Auction and Live Auction items. If you are only interested in bidding you may purchase the Absentee Bidding ticket for $25 (includes auction catalog). Bids will be accepted by phone or fax until noon on Friday, August 25. Successful absentee bidders will be notified on Monday, August 28 and will be invoiced for the purchase price and the cost of shipping. For information about absentee bidding, please contact Cindy Gibson at 828.765.2359 x 1308 or by email at bidding@penland.org.

Friday Silent Auction

101 Sarina Angell
Reunion
Cotton, seersucker
24 x 24 inches
Retail value: $850

This piece is part of an ongoing series of portraits of barns and other farm structures in states of decay and dilapidation. I find peace in the graceful surrender to entropy and hope to capture it as quietly as it happens.

102 Kit Paulson
Comb
Flameworked borosilicate glass
9 x 8 x 2 inches
Retail value: $900

This is a glass comb sculpture, not to be worn.

103 Laura Wood
Gather, Earrings
Enamel on copper, sterling silver, kyanite
2½ x 1¼ inches
Retail value: $500

104 Mi-Sook Hur

Reminiscence Blue (brooch)

Vitreous enamel, sterling silver, stainless steel pin

1¼ x 1¾ x ½ inches

Retail value: $850

This piece is inspired by the lives of women in the 18th and 19th centuries when girls were expected to learn needlework in preparation for the female duties of caring for a family, while boys were taught traditional academic subjects.

105 Shoko Teruyama

Flower Bowl

Handbuilt earthenware, white slip, sgraffito, translucent glazes

4 x 10 x 10 inches

Retail value: $500

106 Kurt Anderson

Fine Fresh Feathered Friend

Plywood, acrylic paint

25 x 15 x 1 inches

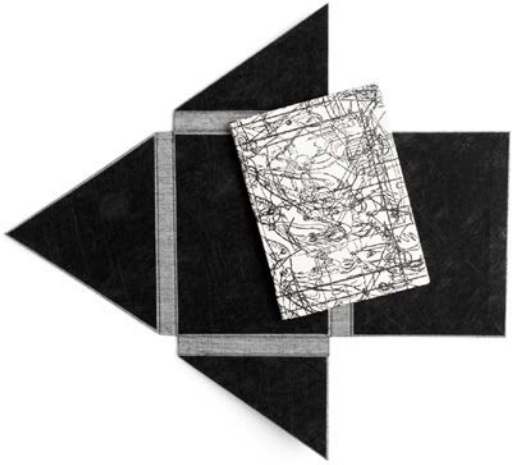
Retail value: $200

Hope is a thing with feathers.

107 Marlene True

Garden Path
Copper, enamel, sterling silver
3 x 3¼ x ¼ inches
Retail value: $625

This piece was inspired by the tropical garden paths of Key West.



108 Cathy Adelman

Josephine the Singer, or the Mouse Folk
Millimeter-style binding with custom paper, leather, graphite edge, leather endbands, custom cloth enclosure
20.5 x 15.3 x 1.1 centimeters
(8 x 6 x ½ inches)
Retail value: $600

Story by Franz Kafka, translated by Willa and Edwin Muir, illustrated by Elizabeth Bertin; Press Intermezzo, Austin 1997, edition of 100

109 Linda Foard Roberts

Naturae, from the *Becoming* series
Toned gelatin-silver print
24 x 18½ inches;
22 x 28 inches framed
Retail value: $2,500

I have been exploring the inevitable movement of time in life, focusing on memory, the acceptance of imperfection, and our relationship to nature. I photograph my 21st-century surroundings using 8 x 10 cameras and vintage lenses. The book Passage *is included with this piece.*

110 Susan Feagin
Collage Vessel
Stoneware, colored slips,
screen-printed underglaze
7¼ x 7½ x 6¼ inches
Retail value: $350

This ceramic vessel is meant to suggest a paper collage made from scraps of wrapping paper, foil, old letters and small prints. It was fired in a soda kiln and the soda ash provided the final gloss surface.

111 Andrew Polk
Empty Nest
Lithograph
21 x 30 inches
Retail value: $800

This is a scene about moving on, in which creatures and plants reclaim what a human put in place.

112 Ann Coddington
Twined Stone
Twined linen and six-strand
braid over stone
5 x 2 x 10 inches
Retail value: $150

When I'm not in my studio, I love to spend time in nature, observing and meandering. I visit lakes and riverbeds, searching for smooth stones to incorporate into my work. The ancient basketry technique of twining creates a grid that emphasizes the contours of the organic stone form.

113 Maggie Jaszczak
Holder for Three Candles
Oxidation-fired earthenware, slip, glaze
14 x 13 x 3 inches
Retail value: $360

114 Eileen Wallace
Modular #1
Letterpress
13 x 15 inches
Retail value: $150

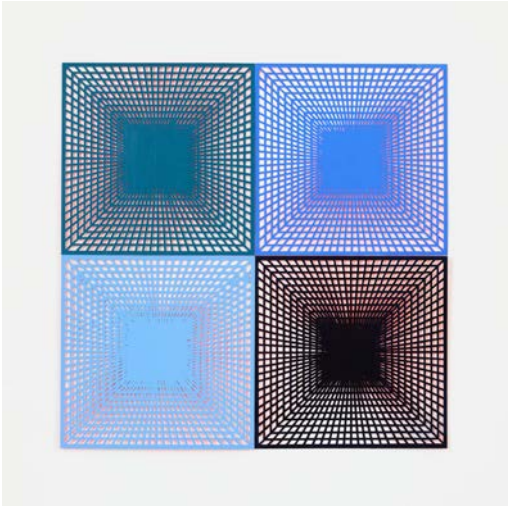
This print is from a series that uses modular matrices made from wood veneer and plexiglas printed in combination with wood type. Based on a 4-inch square as the smallest unit with additional sizes in increments of 4 inches, these matrices can be combined and recombined in myriad arrangements.

115 Leigh Anne Hilbert (Overlap Sewing Studio)
All the Blues Bag Set
Waxed canvas, leather, canvas, cordura, solid brass hardware
20 x 16 x 3 inches
Retail value: $230

The tote has lots of pockets for the things you need everyday. The dopp kit will be your new favorite travel buddy. The Field Notes book cover will be your go-to for jotting down the things you want to keep clear. Abuse as you will and keep them forever.

116 Leigh Suggs
On Our Way
Handcut acrylic on yupo
22 x 22 inches
Retail value: $3,000

Although two-dimensional in nature, I transform my works in paper into sculpture-like forms through the manipulation of shadows, applied color, and reflections.



117 Martha Clippinger and Licha González Ruiz
Tap #4
Hand-dyed woven wool
33 x 30 inches
Retail value: $2,200

This work is part of an ongoing collaboration with Zapotec weaver Licha González Ruiz. I design each work and then Licha dyes the wool and weaves it on her pedal loom in Teotitlán del Valle, Oaxaca, Mexico. We've been making "tapetes" (Spanish for rugs) and bags together since 2014.

118 Marianne Dages
Hieroglyphic Silence I
Letterpress print on paper
16 x 11½ x 1⅛ inches
Retail value: $300

This piece is part of a body of work inspired by Ancient Egyptian magic, William S. Burroughs, and UFOs. I set antique wood and metal type by hand, creating a composition that suggests language but can't be read, thereby making it a silent image or a symbol with no referent.

119 Maria Fernanda Nuñez Alzate
Double-Yolk Table
Painted steel
16 x 16 x 18 inches
Retail value: $475

The egg has become a recurrent element in my work as an advocate for privacy, fragility, and also sensuality. This table is a homage to the special and rare moments when an egg has two yolks inside.

120 Demitra Thomloudis
Proposed Excavation (Blue and Pink Square)
Brass, steel, powder coat, pencil, sharpie marker, sgraffito, acrylic paint
5½ x 2 x 3½ inches
Retail value: $850

I am fascinated by architectural sites in progress; the simultaneous chaos and order draws me in. Systems, colors, forms, and marks are observed and excavated from the built environment and reorganized to inhabit the space of the body as ornament.

121 Alicia D Keshishian
Fast Path
Handspun, hand-dyed Tibetan wool
31 x 62 inches
Retail value: $1,600

My carpet designs are sent to Nepal where they are handmade from start to finish using child~free labor. Using 3-ply wool and a traditional Tibetan knot, the weaver hand-knots the rug, the design revealing itself, knot by knot, row by row. The result is an original and resilient carpet of extraordinary quality.

122 Courtney Martin

Vase
Wood-fired North Carolina clay
10 x 9 x 9 inches
Retail value: $250

This vase was handbuilt from coils of North Carolina clay. It was fired to cone 11 in my wood kiln.

123 Eleanor Anderson

Cool Coil Basket
Felt, cotton
4 x 17 x 17 inches
Retail value: $400

Toss in your keys, hang it on the wall: this coil-built basket catches it all. Don't have enough color gracing your life? This basket will help.

124 Yolanda Sánchez

Love Letters #2
Oil on Arches paper
15 x 16 inches
Retail value: $2,000
Courtesy of Kathryn Markel Fine Arts

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 offer an invitation to awaken to beauty and delight, to a moment of contemplation, below the line of thought.

125 Tom Huang
Rugged Yet Refined
Walnut
43 x 17 x 15 inches
Retail value: $3,000

My curiosity about tools and their effects on materials finds new expression as I explore the chainsaw as a texturing tool. This was done with a jig I created that allowed me to skim the surface of the half log creating the remarkably consistent yet rugged surface of the bench seat.

126 Suzanne Pugh
Double Candlestick
Copper
5 x 3 x 2 inches
Retail value: $800

Part of a new series of work inspired by Shaker aesthetics, this double candlestick was formed over stakes and silver soldered (brazed) together. The candle cups were riveted and brazed for strength.

127 Kathy King
In Bed
Cone 10 Shigaraki porcelain, black slip
12 x 12 x 2 inches
Retail value: $600

I made this piece while at a residency in Shigaraki, Japan sponsored by Craft Schools USA. This piece shows two lovers (one masked) in bed. It is based on a pastel drawing of two women by Toulouse Lautrec of the same title and pays homage to one of few examples of lesbianism I was exposed to in art history.

128 Nate Cotterman

Champagne Sphere Glass and Ice Bucket
Blown glass
10 x 10 x 7 inches
Retail value: $550

The perfect host gift or holiday wedding present: our stunning Grey Ombre Fade Champagne Flutes with coordinated ice bucket.

129 Edna Madera

Ø35 Gem Necklace (Aquamarine)
24K gold, 18K palladium white gold, 18K yellow gold, aquamarine, diamond
¾ x ¼ x ⅛ inches; chain: 18 inches
Retail value: $2,200

This is a one-of-a-kind gem necklace with geometric aquamarine in 18K yellow gold bezel, backed with 18K palladium white gold, accented with 24K feather detail and bezel-set diamond. It's finished with 18K yellow gold cable chain with beaded accents and a hook and eye clasp.

130 E. Vincent Martinez

Ode to the Penland Pear Tree
Canvas, photography, acrylic paint, spray paint, epoxy resin, mica powder pigment
24 x 36 x 2½ inches
Retail value: $1,600

Old meets new in this mixed-media collage painting. I took the photo at Penland in the summer of 1988 In 2023 I digitized it and collaged it in a contemporary painting. The piece is a nod to Penland, traditional black and white photography, and abstract art.

131 Ken Carder
Insight Fullness
Cone 6 stoneware
7 x 7 x 20 inches
Retail value: $525

Preserving text in clay is the oldest form of writing. Clay's immediacy and plasticity make it the perfect armature to explore the meaning of form and language together.

132 Julia Harrison
Craft Deco Basket

This piece has been moved to the live auction. It will be sold as lot 349. See page 100 for listing.

133 Tim McCreight
Camp Knife
01 tool steel,
brass, Micarta
7¼ x 1 inches
Retail value: $200

This piece was made specifically for my book, Knives You Can Make *published in 2020 by Brynmorgen Press. A signed copy of the book accompanies this one-of-a-kind knife.*

134 Ashley Buchanan
Side Chain Combo
Brass, powder coat
18 inches long
Retail value: $330

When making my powder-coated metal jewelry, I focus on iconic imagery, decorative patterns, and familiar motifs to reference ornamentation and historical jewelry. My goal is to create wearable works of art that push the boundaries of jewelry while maintaining a clean, contemporary aesthetic.

135 Thor and Jennifer Bueno
Lime and Sky
Silvered blown glass
23 x 3 x 30 inches
Retail value: $3,000
$$$ shipping

This series is less grounded on earth than some of our pieces. It is airy and light with joyful movement and color. These triangular shapes seem to be connecting or separating as they tumble around.

136 Kensuke Yamada
Head
Ceramics
12 x 9 x 7 inches
Retail value: $750

137 Stanley Mace Andersen

Platter

Earthenware, glaze, ceramic stains

2 x 14 x 14 inches

Retail value: $295

In-glaze painting, a.k.a. maiolica, is the decorative technique used to create the surface imagery, applying ceramic stains with brushwork.

138 Gertrude Graham Smith

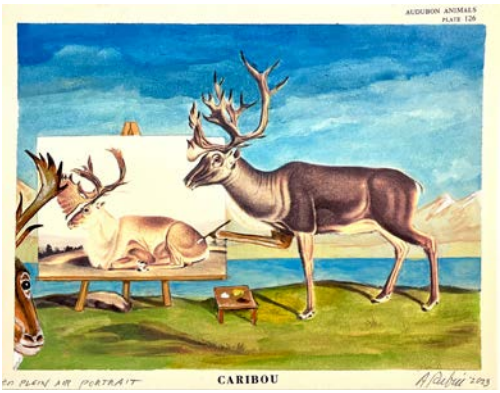
Pair Vases

Porcelain; soda-fired to cone 10

15½ x 6½ inches

Retail value: $650

I celebrate the responsive nature of soft porcelain clay in my work. Freshly thrown clay is added in sections to build up each vase so I can make adjustments to the profile or shape as I go along. I trust this pair will bring enjoyment with presence and use.



139 Andy Rubin

En Plein Aire Portrait

Acrylic paint on book plate

8½ x 6½ inches

Retail value: $200

I repaint images from old books I find. This is from Audubon's Book of North American Mammals. *This image is in nature, of nature, by nature. Hence the reference to "plein aire," which is painting in nature.*

140 Daniel G. Clayman
Cradle of Light: Deerfield
Glass
25 x 11 x 5 inches
Retail value: $2,400
$$$ shipping

My cast bowls capture the story of a useful object: every line, divot, and dent.

141 Critz Campbell
Landscape Memory #13
Ash, milk paint, oil paint
14 x 14 x 2 inches
Retail value: $400

142 Tim Tate
Portrait Of The Artist As a Young Bunny
Steel, mirrors, poly-vitro
14 x 9 x 16 inches
Retail value: $3,800
$$$ shipping

In the endless mirror box, there lies a young bunny who sees itself repeated over and over again, stretching into infinity. The young bunny remains centered and composed. It knows that each reflection is a part of who it is, and that it must embrace all of these aspects of itself in order to grow and thrive.

143 LUKE Haynes

Traditional Star #8
Heirloom quilts
30 x 30 x ¼ inches
Retail value: $4,000

This piece is made from fragments of family quits, creating a dialogue between makers who weren't acquainted in life yet whose handwork becomes the fabric of experience through use by the generations that follow. It is pieced in a traditional pattern made up of other traditional patterns yet it exists as a modern take on the dialogue between those patterns.

144 Lauren Faulkenberry

Do You Have Time to Linger
Mixed-media collage with linocut print
8 x 8 inches; 12 x 12 inches framed
Retail value: $350

This piece blends printmaking with mixed-media collage and is inspired by Mary Oliver's poem, Invitation. *My work draws from nature and my own desire to slow down, seek the wonder, and enjoy the stillness.*

145 Rick Beck

White Dog
Cast and carved glass
11 x 16 x 4 inches
Retail value: $2,500

This work was created using only solar (PV) energy. The white dog is a tribute to Tank, a stray we adopted at Penland in 1992.

146 Dail Dixon
Birds of Penland Series #30
Lower Clay, Coil Built
Cherry, recycled ebony
14½ x 7¼ x 5¼ inches
Retail value: $750

Who isn't amazed at small coils of clay becoming pieces of unimaginable height, complexity, and beauty?

147 Warren Mackenzie
Vase
Stoneware
5¼ x 5½ inches
Retail value: $200

Signed with an impressed M.

148 James Henkel
Standing Roses
Archival inkjet print
20 x 16 inches
Retail value: $1,200

This piece is from a continuing series of photographs that investigate our ideas of beauty and the way we understand and present it.

149 Maia Leppo
Black Tulips
Steel, colored porcelain
18 x 1¼ inches
Retail value: $800

I often explore repetition in my work, whether I am working in steel or porcelain. This tulip is a shape I use often. I often go back and forth between different techniques and the use of computer and hand.

150 Bob Trotman
Shaker
Graphite, gouache
13 x 16 inches framed
Retail value: $400

A three-view drawing of a wooden sculpture that is in the permanent collection of the Crystal Bridges Museum of American Art.

151 Jennifer Ling Datchuk
Kitty Kat Pat Scratcher
Porcelain
9 x 4 x 1 inches
Retail value: $800

A personal back scratcher to give yourself a pat on the back for surviving the past few years and hopefully thriving and on the other side of it.

152 Béatrice Coron
Encounter
Cut Tyvek
10 x 10 inches
Retail value: $450

This piece reflects encounters around chinoiseries and the taste of France's decorative arts for a fantasized China, juxtaposing fantasies, myths, and realities. Each viewer can imagine his or her stories behind such encounters.

153 Bill Griffith
Tray
Stoneware, glaze
½ x 20 x 4½ inches
Retail value: $265

This tray is handbuilt using slab technique. Various textures are pressed and stamped into the clay to create the pattern. Use it for your cheese and vegetable arrangement or as a sushi tray.

154 Lisa Blackburn
Where Moss Grows
Polymer photogravure print
on BFK Rives paper
30½ x 15¼ inches framed
Retail value: $600

This artist's proof is from a body of work that started in the early days of the pandemic when I became interested in moss as one of the oldest and most

resilient species of plants.

155 Marsha Owen
Covered Bowl
Wheelthrown earthenware,
terra sigillata
11 x 6 inches
Retail value: $300

156 Caroline Douglas
With These Hands
Salt-fired stoneware,
mosaic mirrors
7 x 1½ x 5 inches
Retail value: $350

Since having a severe head injury, my motivation is to emphasize how creativity heals. This piece is about how love heals too.

157 Hiroko Yamada
Mokume-Gane Band
14K rose gold, 14K palladium gold,
fine silver, titanium
1 x 1 x 1 inches
Retail value: $1,850

This band was made with the traditional Japanese wood-grain patterning technique of mokume-gane with titanium inlay.

158 Terry Gess

Urn

Red stoneware, glazes

16 x 16 x 21 inches

Retail value: $2,000

$$$ shipping

This piece is from my recent exploration of large scale forms—the perfect opportunity to engage glaze and brushwork with expansive surface.

159 James Malenda

Sea Shell Spectacles

Cowry shells, brass

2½ x 6 x 1 inches

Retail value: $3,000

My spectacle pieces are an ongoing series that make statements about eye contact. I often use the spectacles as studies of both form and color for larger works.

160 Lynn Sures

Cave of the Wind 1, Edition #17

Artist-made paper with pigmented flax pulp, screenprint, glass beads

18 x 12 inches

Retail value: $600

Inside the Frasassi Caves I drew giant stalagmites and stalactites. I was immersed in the sounds of dripping water and the vastness of the interior of a mountain. Cave walls, ceiling, floor—all are highly textured and sculpted. The raised, tactile printed lines on the image trace the lines I drew within the caves.

161 Jeana Eve Klein

Perfection

Recycled fabric, house paint, sequins, beads

14 x 14 x 1 inches

Retail value: $900

Making this work is a playful return to my studio after so much pandemic stagnation. Each step in the process is a conversation between me, the materials, and elements already in place. After I'm certain there is nothing more to add, I title each composition after a nail polish color I currently own.

162 Danni Xu

Rebirth

Copper

12 x 3 x 3 inches

Retail value: $820

This piece is part of a collection of handmade sculptures inspired by my personal journey of overcoming life's challenges. The process of hand-raising each piece is a metaphor for personal growth, highlighting the physical and mental effort required to shape metal and overcome obstacles in life.

163 Lynn Duryea

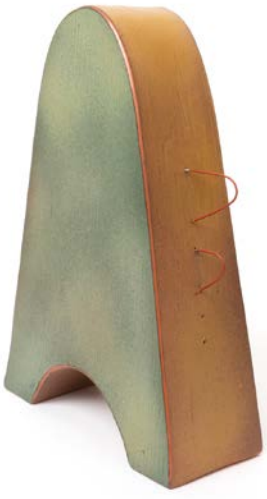
ARCH #2

Terra cotta, low-fire oxidation, kanthol wire, paint

12½ x 8½ x 3 inches

Retail value: $900

This slab-constructed sculpture is an abstraction of the letter A and also has an architectural reference.



164 David Harper Clemons and Mia Hall

Iris

Colored pencil on poplar, blackened steel
45 x 19 x 8 inches
Retail value: $3,500
$$$ shipping

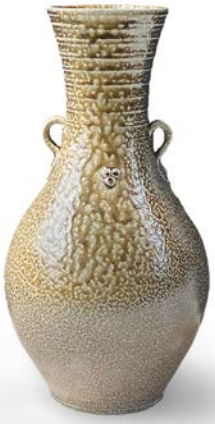
The forged steel bloom was created by David after studying the beautiful blue irises outside the Lily Loom building. The wood component was made by Mia as a response to David's iris. This piece is a one-of-a-kind collaboration.

165 Sanam Emami

Serving Bowl

Stoneware, slip, stencils
12 x 12 x 4 inches
Retail value: $350

I made this bowl while teaching at Penland last summer. It was a wonderful opportunity to rethink my own process and habits as we all shared ideas about pattern, color, and function with each other.



166 Mark Hewitt

Vase

Salt-glazed stoneware, melted ash
14¾ x 7½ inches
Retail value: $300

This vase with lug handles and three little medallions at the throat is made with regional clays. The wood ash flying through the kiln landed and melted down the body of the vase, creating a stunning effect—just one of the many reasons I love the controlled pyromania of the wood-firing process.

Saturday Silent Auction

201 Billy Renkl

Colosseum, Rome

Mixed media on cyanotype on antique Italian documents
28 x 20 inches;
34 x 25 inches framed
Retail value: $1,200

I started this image by scanning an engraving from an antique architectural history book. I made an enlarged digital negative, cut into sections, and used these to print the image onto antique documents using cyanotype. After I reassembled it, I added color with various media.

202 Joanna Gollberg

Collage Earrings

Sterling silver, 18K yellow gold, peridot, emeralds
2 x ¾ inches
Retail value: $780

These are part of a new series of work. I am making little collages out of metals and stones, which are beautiful, a little funky, interesting, and wearable.

203 Dan Price

Cowl

Corriedale wool
18 x 8 x 1 inches
Retail value: $400

This cozy cowl is made from hand-dyed Corriedale wool. Though the colors and texture of this handmade accessory evoke the tones of the deep forest in midsummer, it will keep you warm on the coldest days of winter.

204 Janet Taylor

Night Blooming Lily
Handwoven silk; printed and embroidered
22 x 46 inches
Retail value: $1,200

This piece is a part of a series using handwoven fabrics with printing and French knot embroidery as a form of pointillism.

205 Stormie Burns

Bloom Brick
Slipcast porcelain, glaze
13¾ x 3¾ x 6 inches
Retail value: $280

This piece was slip cast with black porcelain and glazed with a subtle white gloss.

206 Keun Ho Peter Park

Turtle Ship—Geobukseon (Mint)
Basswood, walnut, milk paint
4 x 10 x 3½ inches
Retail value: $350

This piece is a hand-carved bandsaw box, inspired by the geobukseon or turtle ship, which was a large, pre-20th-century, Korean warship used by the Royal Korean Navy fighting against foreign invasion. To express the turtle back spike armor, I used a chip-carving technique and multi-colored milk paint layers.

207 Amy Tavern

Pendant No. 1

Sterling silver, mother-of-pearl, silk thread

3½ x 3¾ x 1¼ inches

Retail value: $500

This piece is part of a new series of jewelry, the first I have made since 2014. Ellipses, cut in half, are connected or "drawn" together with rivets and incised lines. The elements form compositions that are a kind of map, helping me to find my way.

208 Alyssa Salomon (Blue Skies Workroom)

Crossback Apron/Everyday Topper #2021/15

Hand screenprinted European linen

15½ inches across bib, 42 inches long; size 3

Retail value: $185

This is an apron for work and play. I design and sew goods in my central Virginia studio using textiles and papers I screenprint with patterns made from hand-drawn, hand-cut paper stencils.

209 David Eichelberger

A Platter, a Painting, and a Possibility

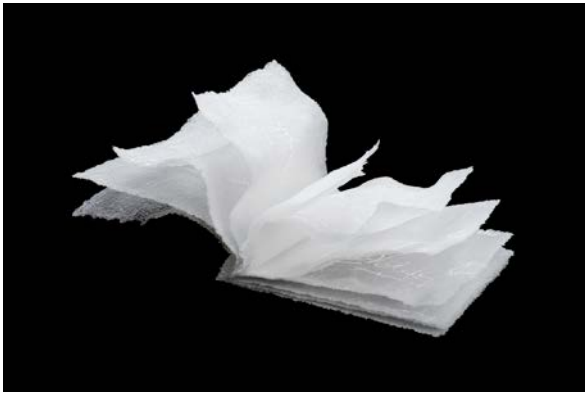
Clay, glaze

21 x 10 x 2 inches

Retail value: $800

$$$ shipping

We each have a unique way of seeing: what catches our eye first, where our focus lingers, the cadence and tempo of our visual transit across an object. This piece includes elements to gently lead the eye, without erasing the freedom to find your own visual path. The elements of use are here as well, but how will you choose to use it?



210 Anne Petters

Book of Disquiet: Penland
Kiln-formed glass
11 x 5 x 6 inches
Retail value: $8,500
No shipping: hand delivery or pick-up only

This is part of a series of glass books that use a process I started to work with while searching for an immediate, expressive way of bringing drawing and text onto glass. They are physical manifestations of the intangible phenomenon of imagination: one interpretation of this liquid space as an attempt to freeze moments of thought.

211 Richard Margolis

Pont du Gard
Waxed gelatin silver print
22 x 28 inches
Retail value: $3,500

From the project, Bridges—Symbols of Progress, *this print was processed by hand, then waxed, matted, and framed. It is #5 in an edition of 5.*

212 Kenneth Baskin

Crucible Series #20
Soda-fired stoneware, steel pins
16 x 22 x 13 inches
Retail value: $3,200
$$$ shipping

Alchemy is popularly known for the idea that through extreme heat we can convert one substance into another. My interest in alchemy is focused on the objects used. The crucible is the object that contains the elements as they undergo transformation, making it the main tool of the alchemist and a main focus of my creative research.

213 Lauren Markley

Red Corrugated Brooch #2
Bronze, copper, enamel, sterling silver, stainless steel
2½ x 1¾ x ¼ inches
Retail value: $300

This brooch is a one-of-a-kind piece and part of a series of small sculptural pins. It is an experiment in color and form, combining the rich warmth of bronze with bold enamel colors.

214 Morgan

Linear Fiction #51
Marker and watercolor pencil on Arches watercolor paper
16 x 12 inches
Retail value: $2,000

I explore my thought space with gestural meditations through color, composition, and repetition. The Linear Fictions *series was created during the COVID-19 lockdown, limited by physical space and access to art supplies.*

215 Pattie Chalmers

When there is nothing left to burn
Unglazed clay, dowel, plastic pipe, epoxy, candles
17 x 11½ x 7½ inches (without candles)
Retail value: $2,200

This piece was inspired by the marble sculpture of the Veiled Lady by Raffaelo Monti. I was intrigued by the illusion of transparency in the piece. I wanted my candelabra to have some of these qualities, but rather than depict what seems to be a vulnerability or perhaps even a reticence, I hope to convey a sense of strength and resilience.

216 IlaSahai Prouty

Over Again
Paste paint on paper
23 x 38 inches
Retail value: $700

The intuitive, physical, and responsive process of paste painting acts as a counterpoint to my socially engaged work, which can be complex and emotionally draining.

217 Sang Parkinson Roberson

Black Box
Terra cotta, terra sigillata, mother of pearl, coral bead
4½ x 4½ x 3½ inches
Retail value: $395

My works are relics of my childhood when I watched my dad build houses. I began building clay boxes that recall those idyllic days. My boxes are soft, quiet and hopefully pleasing to the eye as well as the touch. The findings on the lids often reflect my life by the sea.

218 Kat Cole

Fu Fu Brooch #7
Steel, enamel
4 x 4 x ½ inches
Retail value: $450

The chaos of daily life with a toddler both consumes and inspires me. When she builds or draws, she does it with no particular intent—just to enjoy the act and observe the outcome. Her mark-making is exuberant, intuitive, and sometimes irreverent as she knows she should not draw on a wall or floor. It is this chaotic, beautiful spontaneity that inspires this collection.

219 Vicki Essig

The Quiet Series:
Seedbox and Wintergreen
Handwoven silk, wintergreen, seedbox
10 x 7 x 2 inches
Retail value: $450

Nearly all of my work incorporates natural elements. I collect throughout the year at my home in Penland. My favorite time of year for gathering things for my work is the early spring. New growth of a plant seems to highlight the spent pods or blooms from the previous year. I find these things the most intriguing.

220 Jennifer Bueno

Bearing Fruit
Hot-sculpted glass, wood, watercolor
22 x 11 x 25 inches
Retail value: $3,600
$$$ shipping

I use glass to explore the ineffable feeling that arises as I interact with the world. It is like an invisible realm where an emotional response is visible. It is also a place where the singular and the entirety shift in and out of balance. For example, the balance of humans and climate, animals and their altered habitats, humans and the world that they are changing.

221 Tom Jaszczak

Wall Tile with Vase Still Life
Soda-fired red earthenware; cone 2
11 x 9 x 1 inches
Retail value: $450

This tile has cleats built into the back for hanging. This piece is a riff on my current venture into still life painting and inspirations.

222 Naomi Dalglish and Michael Hunt (Bandana Pottery)

Round Platter

Wild local stoneware, local kaolin slip, clear glaze, black decorating stain

16 x 3½ inches

Retail value: $375

This platter was made in and from the mountains surrounding Penland School!

223 Abie Harris

Penland Water Tower

Ink on paper

12 x 10 inches

Retail value: $250

This was drawn while I was teaching a Penland workshop.

224 Cat Bates

Portal Necklace

Sterling silver, polyester cord; MDF and wool box

1 x 1 x ¼ inches; cord: 22 inches

Retail value: $445

I sand cast this pendant from a hand-made pattern: roughly sculpted in wax, lost wax cast in bronze, refined, details added, and finally packed in sand to create the mold cavity. The necklace is quite tough, and suitable for 24/7 wear, including in the ocean or shower.

225 Jay Burnham-Kidwell

Serving Set

Forged sterling silver, Corian

9 X 3 X ½ inches

Retail value: $300

This continues a series of food-related works, to be used or admired.

226 Boris Bally

Hurricane Form

Upcycled aluminum traffic signs, oxidized copper

24 x 24 x 14 inches

Retail value: $1,200

$$$ shipping

This piece was pivotal as it began my experimentation with the bending brake. Eventually, this led to making the Transit Chairs and other brake-formed pieces.

227 Forrest Middelton (FLM Ceramics)

Four Dinner Plates with Pattern

Reduction-cooled stoneware with image transfer

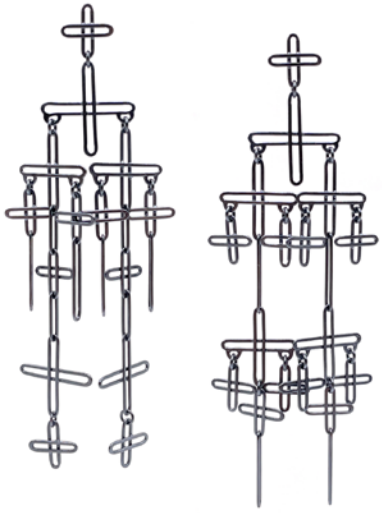
1 x 10½ x 10½ each

Retail value: $216

228 Frederick Gladding Kahl

Godgasm 313
Ink on paper
24 x 18 inches; 29 x 23 inches framed
Retail value: $555

This drawing is from a series of sacred geometry works about non-duality, the oneness of being. The work is generated with a computer and then drawn by a CNC robot of my own construction.



229 Emily Rogstad

Array Earrings
Oxidized sterling silver
4 x 2 inches each
Retail value: $615

Handmade chain links are stacked, layered, and tiered to create these mismatched chandelier earrings.

230 Laura Jean McLaughlin

Dick Head
Porcelain, glaze, luster
16 x 14 x 7 inches
Retail value: $2,400

Schlumpy funk, stream-of-consciousness-inspired wall sculpture.

231 Douglas Harling

Amethyst and Pearl Pendant

22K gold, faceted amethyst,
seed pearls; 18K yellow gold cable
1 x ¾ x ½ inches
Retail value: $1,800

This piece has a fabricated setting in rich 22K gold to complement the deep purple of the amethyst.

232 Rostislav Eismont

Kurinuki Container

Woodfired stoneware, shino glaze
5 x 4 x 5½ inches
Retail value: $325

Kurinuki is a Japanese technique for carving pots from a solid block of clay. These recent forms start with the Japanese spiral wedging procedure. At some point a decision is made to retain the overlapping spiral form of the process. The exterior of the form is modified/refined and then hollowed out to form the container.

233 Alida Fish

Penland Bear Grass

Photo transfer on oxidized aluminum
24 x 20 inches
Retail value: $900

For many years, a thick Bear Grass hedge grew all along the edge of Conley Ridge Road. A few years ago, while at Penland, I picked several stalks of that grass and constructed this image.

234 Cynthia Bringle
Vessel
Soda-fired stoneware, wood
16½ x 8 x 8 inches
Retail value: $1,400

235 Julia Woodman
Computer-Aided Pine Cone

This piece has been moved to the live auction. See page 94 for listing.

236 Tara Locklear
Survey: Arrange Ground Grid Pendant
Upcycled skateboards, purple heart wood, Durat, leather, oxidized sterling silver
4 x 4 x 18 inches
Retail value: $425

Using topographical photographs, woodworking, and jewelry engineering, I examine the systematic, linear, and colorful geometric forms that make up the surrounding landscapes and explore them through this body of work.

237 Sondra Dorn

Stonescape: With Veridian
Arches watercolor paper, watercolor, water soluble crayons, graphite, acrylic paints, acrylic mediums on birch panel
20 x 10 x 1½ inches
Retail value: $625

This piece is from an ongoing body of work that celebrates the landscape of Western North Carolina. Many of our roadways cut through layers of stone. I love the random compositions created by this exposed stone and the wild growth all over it. This is an endless source of inspiration.

238 Paige Hamilton Davis

Me, Myself, and I
Mild steel, wood, burning, paint
10 x 3 x 3 inches
Retail value: $1,200

This piece is about the idea of multiple personalities and what that might look like for an artist.

239 Liz Sparks

Oval Serving Bowl
Cone 3 clay, colored slips, ash glaze
18 x 10 x 5 inches
Retail value: $300

240 Hitomi Shibata

Flower Rim Large Bowl

North Carolina stoneware, wild clay slips, red iron oxide; wood-fired
11 x 21 x 21 inches
Retail value: $1,600
$$$ shipping

I try to avoid using machine-made elements and instead rely on my hands, simple tools, natural materials, and wood firing. Drawing inspiration from Japanese pottery traditions and American ceramics, I fuse artistic styles that reflect my personal experiences and interests.

241 Frank Hamrick

Tree Rings Quilt

Relief prints on handmade cotton rag paper stitched into a quilt
18 x 18 inches
Retail value: $325

The relief image is based on tree rings I photographed and printed on my handmade cotton rag paper and then stitched into a quilt.

242 Ben Dory

Cushion Solitaire

Stainless steel, nanosital
1 x 1 x ¾ inches; size 6¼
Retail value: $700

These rings are one of my favorite styles to make. They're big enough to explore setting and pattern variations while showcasing the vibrant gemstone.

243 Margaret Couch Cogswell

Sailing

Papier-mâché, acrylic paint, acrylic ink, screenprinted cotton fabric, thread

13½ x 4 x 14 inches

Retail value: $450

For years I've had this image in my head: bird as sailboat.

244 Rachel K. Garceau

Vesica 4

Porcelain

23 x 5 x 26 inches

Retail value: $1200

$$$ shipping

This is a snapshot of an exploration merging the forms of found seed casings with my current studies of sacred geometry.

245 Holly Roberts

Buck Dreaming

Mixed media

12¼ x 1 x 8 inches

Retail value: $1,800

This image is from a photo I took of a large buck crossing my path on a bike ride in Colorado. The image has been transferred to a prepared ground over an ink wash and compound medium, giving it a very soft, dreamlike quality.

246 Edwina Bringle

Flying Feathers
Textiles, mixed-media stitched work
22 x 18 inches framed
Retail value: $2,250

247 Greg Gehner

Displace
Steel
5½ x 2¾ x 2½ inches
Retail value: $220

I am intrigued by contrasts of edge and surface in a single piece of forged steel. The gentle distortions and elongations that come from pushing cold metal into hot metal visually account for the forces of resistance and plasticity inherent in the forging process.

248 Hayden Wilson

Green Murrine Egg
Blown glass
16 x 9 x 9 inches
Retail value: $900

This piece is made using an Italian murrine technique and is inspired by cellular forms found in nature. The egg form refers to new beginnings and hope for the unhatched future.

249 David Jones
Frond Necklace and Earrings
Fine silver, copper, sterling
necklace: 18 inches;
earrings: 1½ inches tall
Retail value: $525

This latest series of work is an exploration of forging and minimalism, looking back at makers of the 20th century while adding my own twist and flavor.

250 Carmen Grier
Calypso
Oil on cradled panel
30 x 30 x 1⅝ inches
Retail value: $2,250

It is an honor for me to be able to paint. Every day in the studio is like dancing with a very good partner: with color, shape, line and texture. Putting on, scraping off, deciding yes, no, maybe. It is a wonderful dance, and I am grateful to be its partner.

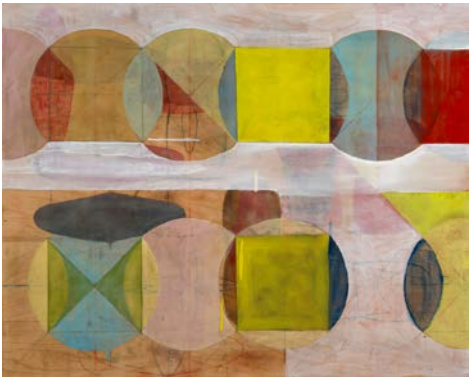
251 Rebecca Chamlee (Pie in the Sky Press)
Giant: a deity with leaves
Zerkall Book Wove, handmade kitakata, Korean hanji, handmade watercolor papers, book board, ink, book cloth
box: 12 x 8½ x 1½ inches;
book: 7¾ x 11¼ x ¾ inches
Retail value: $1,000

A towering native oak has stood in a nearby wildland park for over 400 years. This is the story of how the ancient tree became a cherished presence in the life of the artist: a source of wonder, mystery and connection to the natural world.

252 Mary Zicafoose

Field Guide Study No.6: Meadow
Hand-dyed and ikat-wrapped
wool on linen warp
48 x 30 inches
Retail value: $10,000
$$$ shipping

I am a tapestry weaver. Using massive, room-sized looms and delicate dyed wool and silk threads; I use timeless textile techniques to tell visual stories through woven cloth.



253 Tremain Smith

Fundamental Attitude
Oil and beeswax on panel
24 x 30 x 2 inches
Retail value: $3,700

I make art with a mixture of pure engagement with physical materials along with a movement toward personal freedom, a way of healing, a form of divination, and an aesthetic path reflecting spiritual realities.

254 Nicholas Joerling

Pocket Vase
High-temperature stoneware;
wheelthrown and altered,
wax-resist decoration
18 x 4¼ x 7 inches
Retail value: $285

255 Eleanor Annand
Oval Platter
Clay, slip, stain, slip-transfer
1¼ x 15 x 7 inches
Retail value: $250

Both near and far. During the pandemic I began creating compositions that feel both cellular and interplanetary, transporting me in and out of reality.

256 Lars Shimabukuro
Quintant Bandana
Cotton
22 x 24 inches
Retail value: $220

This is a cotton bandana woven in a twill block structure.

257 Lisa Pedolsky
Spot (Tripod Bowl)
Earthenware, multiple glazes; slab constructed, cone 03
10¼ x 10 x 4¼ inches
Retail value: $350

258 Paul Andrew Wandless

Print Maker

Linocut print on paper

24 x 17 inches

Retail value: $350

This self-portrait is a print in the tradition of the artist working in their studio. In this case it's a printmaker, but it also has imagery that nods to other mediums in which I work.

259 Winnie Owens-Hart

Fools Gold

White stoneware; thrown and altered, lustered and smoked

3 x 3½ x3½ inches

Retail value: $380

260 Janet Link

Migration 24

Carbon pencil

4 x 4 inches

Retail value: $500

This is part of an ongoing series of 100 drawings derived from four cellphone photographs of shadows. These studies of pure light are a record of my exploration of the compositional and observational possibilities encountered while peering into a narrowly defined set of boundaries.

261 Suze Lindsay

Bottle Vase

Stoneware; thrown, altered, assembled, salt-fired

18 x 15 x 5 inches

Retail value: $700

My work is influenced by the study of historical ceramics, and this piece came about after working with Japanese master potter and Living National Treasure Ken Matsuzaki and observing his interpretation of bottle forms.

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

Twisted Purse

Leather, cotton canvas

17 x 12 x 5 inches

Retail value: $225

Rite of Passage is small-batch clothing and accessories made to order in Asheville, NC. Exquisite sewn details honor the material and elevate the experience.

263 Melissa Engler and Graeme Priddle

Protection Bowl

Maple, milk paint, acrylic paint

5 x 9½ x 9½ inches

Retail value: $1,800

The pattern on this piece is inspired by ancient protection symbols and is burned into the wood using custom brands. Our work is focused on protection of the natural world: the source of all sustenance.

264 Morgan Hill

Days of the Week Earrings
Holly, paint, sterling silver, steel
Seven pairs in various sizes
Retail value: $570

Making jewelry allows me to explore new forms and ideas. It is playful, fun, colorful, and light. It also connects me with a broad audience of amazing people who use my work to express and indulge themselves.

265 Nick DeFord

Aura (Good Husband III)
Hand-stitched embellishment on found photograph
5 x 7 inches; 12 x 15 inches framed
Retail value: $400

This piece was inspired by early spirit photography that tried to capture spectral veils, spirit auras, or ectoplasm, but I work with textile hand-embellishment techniques instead of darkroom manipulation.

266 Kenny Pieper

Murrine Bowl
Blown glass
17 x 17 x 6 inches
Retail value: $1,200

A few years ago I went on a scuba diving trip and after getting back in the studio I started working with the murrine technique. The imagery I created was reminiscent of sea anemones, sea coral, and other creatures on the coral reef. These bowls are an extension of that exploration.

267 Warren Mackenzie

Covered Bowl

Stoneware

3 x 4¼ x 4¼ inches

Retail value: $250

Signed with an impressed M.

268 Jason Chakravarty

1 in 20

Cast glass, steel

16 x 12 x 2 inches

Retail value: $3,000

$$$ shipping

This piece was part of a series exploring hot ladling onto sheet glass

Live Auction

301 Everett Hoffman

Green Spine
Zinc, vintage rhinestones,
silver, stainless steel
4 x 2½ x ½ inches
Retail value: $800

Each stone is hand set into a sheet of zinc that has been pierced to create the settings. The zinc plate is riveted onto mirrored stainless steel allowing light to reflect and making the stones sparkle. The colors of the brooch were chosen to reflect the summer foliage in the Blue Ridge mountains.

302 Kari Russell-Pool

Color Wheel
Flameworked glass, framed
13 x 13 x 2 inches
Retail value: $3,000

I keep a similar color wheel sample in my studio to refresh my memory of the diversity of my palette and remind me of combinations that play well together.

303 Takuro Shibata

Untitled
North Carolina clays, iron oxide
11 x 11 x 16 inches
Retail value: $1,400

Creating triangle jars has become a profound passion of mine. Through this work I embrace the challenge of seamlessly integrating vertical and horizontal elements. My artistic journey revolves around exploring the boundaries of functionality and pushing the limits of what can be achieved with clay.

304 Sarita Westrup

Portal I
Reed, wire, thinset, cement, paint, graphite, wood, milk paint
23 x 16 x 5 inches
Retail value: $1,200

This piece is woven from reed and coated with cement to emulate the textures I encountered growing up in the South Texas borderlands.

305 Dan Bailey

Observatories: Camera Station W06
Archival inkjet print
36 x 26½ inches
Retail value: $1,800

This series renders an expanded sense of time in depicting landscapes. It uses a slower rhythm to observe, reflect, and record images—one that is more on a geologic time scale. Observatories presents an alternative to a typical cursory, anthropocentric gaze and snapshot.

306 Warren Holzman

This Table's not Yellow, it's Chicken
Brass, steel, nickel electroplate
12 x 24 x 31 inches
Retail value: $5,000
$$$ shipping

This is my pandemic piece, started in 2020 when the shutdown started and completed the following year. The work is brass repoussé on a forged and fabricated base. The apron of the table features a fringe technique inspired by Elizabeth Brim's work.

307 Penland School of Craft

Spectacular Weekend at Penland

Minimum bid: $10,000

This exciting weekend includes a stay in the beautiful Penland guesthouse from Friday afternoon to Sunday morning. The weekend will start on Friday night as you join a group of artists at the new Copley House for cocktails and a small-plate dinner. Saturday will be a day of studio visits with some of the marvelous artists who live near the school. On Saturday night, put on your evening clothes and head back up to Copley House for a five-course dinner (with cocktails and wine pairings) prepared by a group of Penland's best cooks. **Available only for May 3-5, 2024; up to eight people.**

308 Susie Ganch

Untitled Necklace

Used bottle lids, Czech glass beads, sterling silver, silk

20 inches

Retail value: $750

This necklace is part of a series made with lids and bottles collected from my daily pill regimen. The lids are hand engraved and then couched with glass beads using dyed silk cord. The overall theme of this series is the relationship between our corporeal and planetary landscapes.

309 Kevin Snipes

The Places We Can Go

Acrylic and ink on paper

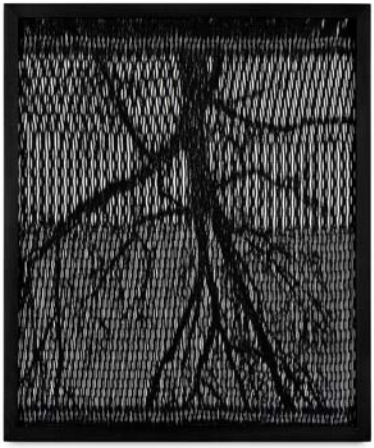
17¼ x 14 inches framed

Retail value: $1,200

As an artist my hands allow me to take flight and travel through the landscape of my imagination. Birds, on the other hand, don't require imagination to take flight and travel, but they also don't have hands. We all have our individual superpowers.

310 Sylvie Rosenthal
Stacked Teapot 3
Poplar, basswood, paint
12 x 9½ x 4 inches
Retail value: $2,300

In my practice the teapot offers a site for my continued exploration of hybridity or how to to make a piece that is more than one thing at once.



311 Tali Weinberg
Study for Arterial
Plant-derived fibers, petrochemical-derived monofilament, mounted on archival paper
20 x 24 inches
Retail value: $1,200

This piece is from a series of portraits of trees from a fire-scarred landscape re-materialized as hand-woven plastic using a TC2 digital jacquard loom. The trees are rendered upside-down, morphing into lungs and arterial systems, to depict the interconnections of the life-sustaining circulatory systems existing inside and out of the human body.

312 Sarah E Vaughn
Weatherworn Balance I
Glass
10 x 5 x 15¾ inches
Retail value: $3,700
$$$ shipping

I have always been drawn to playgrounds, rivers, and lakes, where I become lost in a sea of smooth, colorful stones. Inspired by countless moments, I use glass to recreate the recollection of these rocks. Each glass stone was individually made from the same mass of glass. They are stacked and then adhered, creating the appearance of a truly precarious sculpture.

313 Lydia Martin

Curves of Pursuit

Sterling silver, 18K gold solder, lacquer, stainless steel pin stem

2½ x 2 x ½ inches

Retail value: $650

My jewelry is a record of intentions and consequences, a history of decisions made during the physical act of making. Each piece becomes a tangible catalogue of actions bearing the marks of their making, seams highlighted or hidden in turn by their color and finish.

314 Jeannine Marchand

Bloom

Handbuilt clay

21 x 7 x 3½ inches

Retail value: $1,800

315 Adriane Herman

Wreckage Salad (Orange Ladder)

Water-soluble crayon transfer monotype on hot press Fabriano Artistico paper

21½ x 28¼ inches

Retail value: $2,800

Each monotype in this series is a unique impression transferred from an ephemeral arrangement of hand-colored shapes representing material found in my local municipal woodpile. These shapes are cut out of tracing paper that is colored with water-soluble crayon on both sides to allow random scattering as I compose each print by combining a "pinch of this" with a "dash of that," a process that feels distinctly culinary.

316 James D. W. Cooper
Bench
Iron, mahogany
18½ x 42 x 15½ inches
Retail value: $5,000
$$$ shipping

This bench is part of a body of work inspired by movement in the natural world.

317 Alex Bernstein
Amber Slice
Cast and carved glass
20 x 3 x 10 inches
Retail value: $6,200
$$$ shipping

This is cast and carved glass, using small pieces of glass annealed with larger blocks to give flashes of color within the piece, creating the feeling of the warmth of the sun's rays.

318 Dan Estabrook
Dumb Skulls Forever
Black glass ambrotype
14 x 17 inches
Retail value: $13,000
$$$ shipping

For the last several years, I have been working with the 19th-century wet-collodion process, making tintypes and ambrotypes—photographs on metal and glass. The images are created in my studio, often depicting handmade sculptural elements as part of a still life. The whole process is alchemical, material, and made by hand.

319 Julie Leonard
Pattern Plants
Handmade paper, found words and images
5½ x 7 inches
Retail value: $175

This piece is part of a larger project working with handmade paper, dried flora, and found images and texts from 20th century botanical books. The fibers used to make the paper come from linens produced during that same time period. The inclusions are sandwiched between two sheets during the papermaking process so the composition is created while making the paper.

320 Amy Putansu
Hydrosphere II
Mixed fibers
20 x 15½ inches
Retail value: $900

This piece is handwoven using the ondulé technique, which produces waving interwoven threads. The panel was dyed and printed, then stretched and framed.

321 Paulus Berensohn and Jenny Mendes
A Space Odyssey
Clay, underglazes
8½ x 61½ x 4 inches
Retail value: $2,000

Before he died, Paulus entrusted me with several pieces to decorate. This one is such a beautiful form, and I had to be patient until it was ready to be decorated. Painting this piece was like a prayer that I came to understand as an inner and outer weaving of the heart.

322 Barbara McFadyen

Asian Fan Dangles
18K gold, fine silver, 24K gold
2¼ x 1¼ x ¼ inches
Retail value: $650

Japanese art has long been my inspiration. These Asian fans were made in homage to my first trip to Japan when I fell in love with the land, people, art, and culture!

323 Daniel Essig

Arcane
Cherry, mahogany, mulberry, handmade paper, insect amber, lead type, antique fountain pen
18½ x 7 x 6½ inches
Retail value: $3,800

This is the first in a new series inspired by Miriam Carpenter and Melissa Engler's carving workshop at Penland.

324 Adam Whitney

Headless Gander Vase
Bronze
5½ x 4 x 5 inches
Retail value: $2,000

The headless gander vase is a piece I slowly worked on over the last three years. I would hammer on this piece in between other projects and never had a design in mind until this goose body began to emerge.

325 Cedric Mitchell

Starlight
Cold constructed, blown glass
24 x 8 x 8 inches
Retail value: $2,300

This piece was created during a residency at Corning Museum of Glass. It draws inspiration from Postmodernism and 17th century Chinese glass, which is known for its bright colors and stacking of parts.

326 Tanya Crane

Color Pop Necklace
Vintage vinyl beads, wood, copper, enamel, sterling silver
34 inches
Retail value: $350

I started to experiment with dimensional forms while teaching an enamel workshop at Penland a few years ago. The small enamel beads came from this time of play and exploration. I've paired the enamel beads with colorful wood beads and vintage African vinyl beads to bring out their playful nature.

327 Kristina Paabus

In Pursuit
Aquatint, linocut, and screenprint on paper.
20 x 16 inches
Retail value: $850

My work examines the systems we use to control our surroundings as well as the structures that try to control us. This print was made at an artist residency in California, and it is part of a series of work that examines the lived impact of constructed spaces in the region.

328 Sean O'Connell

Untitled
Stoneware, slip, pigment; wood-fired
18 x 11½ x 3½ inches
Retail value: $1,200

This piece is from a new body of sculptural work I've started since beginning the Penland residency. The piece is an exploration of mark-making, that is, spontaneous movement and expression with brush and ink. Or, in this case, how that dynamic movement changes or evolves when executed in materials less immediate than paper and ink.

329 Wyatt Severs

Pedestal Table
Cherry, maple, milk paint, Danish oil
20½ x 19½ x 19½ inches
Retail value: $2,200
$$$ shipping

I designed this piece with an entry way, foyer, or hallway in mind. It is the perfect adornment for a place where you need a little extra table space!

330 Sharon Massey

Vipers (brooches)
Enamel, steel
6½ x 3½ x ½ inches
Retail value: $4,000

These brooches were made with a steel champlevé process I developed. The steel is etched, formed, fabricated, and finally enameled. This process seems especially well suited to the textures, forms, and colors of snakes.

331 Mercedes Jelinek

Submerged
Inkjet print on recycled book pages
20 x 24 inches
Retail value: $2,000

This piece is part of a larger body of work that will be exhibited outside Venice, Italy in October 2023.

500 Julia Woodman

Computer-Aided Pine Cone
Steel, copper
38 x 17 x 17 inches
Retail value: $2,800
$$$ shipping

As the "Old Lady in the Iron Studio," I decided to make one of my small 3D tessellations BIG. These components were cut with a CAD plasma cutter and then formed with a 50-ton hydraulic press

332 Julia Turner

Ainsley Earrings
Walnut, ink, oxidized sterling silver
2⅜ x 1⅛ x ⅛ inches each
Retail value: $240

These earrings are a snapshot of my midwestern childhood, a memory of laying on my back in our meadow, hidden by the grass and the flowers and the weeds, just being quiet. The name Ainsley comes from Gaelic words loosely meaning "solitary" and "meadow" and it felt like a perfect fit for these.

333 Erin Keane

Infinite Promise
Photograph, encaustic beeswax
9½ x 9½ x 2 inches
Retail value: $275

This is a field sketch made in an open meadow, captured with intentional camera movement, and made golden with encaustic beeswax.

334 Beth Dow

Town Tote
Vegetable-tanned leather, waxed-linen thread, copper rivets, brass feet
14½ x 5½ x 11 inches excluding handles
Retail value: $500

This bag was made entirely by hand using a traditional two-needle saddle stitch. The leather will gradually develop a rich honey color through use and exposure to sunlight. It has an interior snap pocket, and it comes with leather balm and a cotton dust bag.

335 Adam Atkinson

Doppelganger
Mild steel, spring steel
3 x 2½ x 1 inches
Retail value: $850

A brooch, an apparition, a liminal guardian clinging to your garments. Made from mild steel using chasing and repoussé to create the form, consider this a protective talisman eternally connected to another spiritual body. This is one-half of a pair of brooches.

336 Catharine Ellis

Shawl
Cotton,silk
29 x 88 inches
Retail value: $500

This shawl is woven on my loom, using a specific Taiten shibori process that was developed in Japan in the early part of the twentieth century. The weaving creates the resist and the piece is dyed in my indigo vat and combined with a mineral brown color. It is made to be worn and enjoyed.

337 Ché Rhodes

Untitled from the *FLEX* series
Blown glass, cast glass
4 x 4 x 7 inches
Retail value: $1,500

Reticello blown glass goblet with stem cast from a 3D scan and print.

338 James Viste

And the...
Pattern-welded steel, shibuichi, resin, gold leaf
12 x ¾ x 2 inches
Retail value: $1,100

This blade is made with pattern-welded steel in my revolver style, which is inspired by glass murrine work.

339 Kathryn Polk
The Ongoing Chip on Her Shoulder
Stone and plate lithography,
Arches cream cover paper
20 x 15 inches
Retail value: $800

340 Anna Johnson
Domina Sim
Baroque pearls, freshwater pearls,
bullae bone, black diamonds,
silver, satin, marigolds
18 x 1½ x ½ inches
Retail value: $1,100

I created this piece in honor of this year's Outstanding Artist Educator, Elizabeth Brim. To anyone who knows Elizabeth, the choices made in this design are clear. Anything can be ladylike when there's a pearl necklace involved.

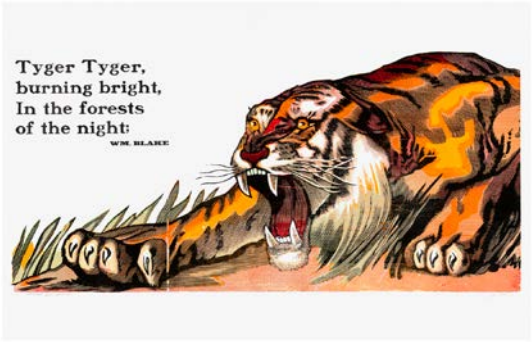
341 Annie Evelyn
Sack Back Chair
Walnut, silk velvet
19 x 24 x 34 inches
Retail value: $2,400
$$$ shipping

This piece is from the Static Adornment *series and draws inspiration from eighteenth-century sack-back gowns. The layers of bent laminations and curves allude to the garment and give the sitter a unique silhouette.*

342 Hoss Haley

Seafoam Tessellation
Automotive paint on steel
16 x 6 x 22 inches
Retail value: $5,800
$$$ shipping

This series is based on two simple tiles: one a spherical curve, the other a torus. By arranging these concave and convex shapes in an alternating pattern, a seamless undulating field emerges. If a spherical tile follows another spherical tile, however, the flow will change direction. It is this shift from an orderly progression toward a less predictable path that I find most compelling.



343 Jim Moran

Tyger, Tyger
Letterpress on acid-free
Neenah cover stock,
26 x 40 inches
Retail value: $400

This limited-edition, four-color poster was letterpress printed from hand-carved wood blocks cut, circa 1950, at Enquirer Printing in Cincinnati. They were first used as an advertisement for the Carson-Barnes Circus. Of specific interest is the cross hatch style of carving to produce shadow, highlights, and varied tonal colors. The text is from William Blake.

344 Ellie Richards

Spiked Lamp
Charred cypress, brass hardware
21 x 8 x 8 inches
Retail value: $475

After sculpting a cypress beam into four shapes on the bandsaw, I used a Japanese wood-charring technique, called Shou Sugi Ban, to protect and enhance the wood-grain's surface. This lamp is the last available of the edition of four.

345 Andrèa Keys Connell

Lamb-de-labra
Clay, underglaze
14 x 12 x 10 inches
Retail value: $600

This candelabra is dedicated to the students from my 2021 Penland ceramics workshop. They named a lamb candelabra I donated to the scholarship auction the "Lamb-de-labra." Now, whenever I make one, I think of them and smile.

346 Phillip Baldwin

Three-Color Civitas Cuff
Argentium sterling/copper/
15% shibuichi mokume-gane
2½ x 2 inches
Retail value not specified

This bracelet was made for the Penland auction and is one of a series. All the Penland bracelets have different patterns of mokume-gane.

347 Shane Fero

Tribute to Carli and Carl Cardinale
Flamedrawn hot glass, flameworked glass; sandblasted and acid-etched
21 x 5½ x 5 inches
Retail value: $5,000
$$$ shipping

This piece is about Carli, a cardinal, and her mate, Carl. She has been coming to our windows for three years, several times daily, to peck and make her presence known. She knows our voices, and it seems like she wants to come in the house.

348 Daniel Garver

Black Pillar

Slipcast black porcelain

4 x 4½ x 21 inches

Retail value: $900

$$$ shipping

Black Pillar is a ceramic piece that was slip cast in black porcelain. The mold was hand cut from plaster blocks; this process creates the saw marks on the surface of the piece. The title and the method by which it was created reference its solid and substantial presence in color and form.

349 Julia Harrison

Craft Deco Basket

Aluminum

14 x 9 x 9 inches

Retail value: $650

This basket reflects some of the influences and experiments that have characterized my time at Penland. Reproducing a common form with an atypical material requires me to take a fresh and enthusiastic look at our regional traditions.

Artist Information

Cathy Adelman **108**
Cathy has won the Society of Bookbinders Ratchford Cup and the Estonian Association of Designer Bookbinders award. Her work is in the Musée Médard (France), the Chicago Public Library, and the Bibliothèques de la Ville de Lausanne (Switzerland).

Stanley Mace Andersen **137**
Stanley's work has been widely published in books and periodicals on ceramics. A former Penland resident artist and NEA fellow, he has been a full-time potter for 45 years.

Eleanor Anderson **123**
Eleanor is a professor at the College for Creative Studies (Detroit) and former Penland core fellow. She exhibits nationally, and her work has been recognized by the Surface Design Association.

Kurt Anderson **106**
Kurt is a studio artist in Spruce Pine (NC). He has taught at the Ohio State University, Hunter College (NY), and Appalachian State University (NC). He has exhibited throughout the US and even once in Canada.

Sarina Angell **101**
Sarina is an artist who lives and works in Baltimore. She volunteered for the benefit auction from age 11 until she became a Penland core fellow.

Eleanor Annand **255**
Eleanor has been a Penland core fellow and resident artist. Her work is exhibited nationally and internationally.

Adam Atkinson **335**
Adam is a Penland resident artist. He has exhibited his work at Nagoya Zokei University (Japan), the Blowing Rock Art and History Museum (NC), and the Museum for Art in Wood (Philadelphia).

Dan Bailey **305**
Dan's films and animations have received numerous awards and have been included in the permanent collections of the Museum of Modern Art (NYC) and the Centre Pompidou (Paris). He is a former Penland resident artist and trustee.

Phillip Baldwin **346**
Phillip has been a metalsmith since 1967. His specialties include toolmaking, pattern-welding, nonferrous hot forging, and the design and manufacture of mokume-gane.

Boris Bally **226**
Boris's work is held by the Victoria and Albert Museum (London), the Museum of Fine Arts, Boston, the Museum of Arts and Design (NYC), and the Renwick Gallery (DC).

Kenneth Baskin **212**
Kenneth's ceramic sculptures have been featured in solo exhibitions across the US and at the Yingge Ceramics Museum (Taiwan).

Cat Bates **224**
Cat uses metal casting and sailor knotting to create unisex jewelry designs. He is represented by boutiques around the US and collected internationally.

Rick Beck **145**
Rick is a former Penland resident artist. His cast glass sculptures are in the Glasmuseet Ebeltoft (Denmark), the Mint Museum (NC), and numerous other collections.

Vivian Beer **Cynosures**
Vivian's metal and concrete furniture is in the many collections, including the Renwick Gallery (DC), the Museum of Fine Arts, Boston, the Brooklyn Museum, the Museum of Arts and Design (NYC), and the cities of Portland (ME) and Cambridge (MA).

Alex Bernstein **317**
Alex's work is in the collections of the Corning

Museum of Glass (NY), the Glasmuseum Frauenau (Germany), the Museum of Fine Arts, Boston, and the Palm Springs Art Museum (CA).

Paulus Berensohn (1933–2017) 321
Paulus Berensohn described himself as an amateur artist, a professional fairy godfather, and a passionate deep ecologist. He was a beloved workshop teacher and the author of the classic *Finding One's Way with Clay*.

Lisa Blackburn 154
Lisa is a studio artist and educator who enjoys working in a variety of media.

Cynthia Bringle 234
Cynthia is a fellow of the American Craft Council and a recipient of the North Carolina Award for Fine Art.

Edwina Bringle 246
Edwina is a weaver and professor emerita at University of North Carolina Charlotte as well as a former Penland resident artist.

Autumn Brown Cynosures
Autumn Brown is Penland's iron studio coordinator. She has been a metals educator at Interlochen Center for the Art (MI), Pitt Community College (NC), and Western Michigan University's Frostic School of Art.

Ashley Buchanan 134
Ashley received an Excellence in Jewelry award at the Philadelphia Museum of Art Craft Show. She was a 2015 American Craft Emerging voices finalist, and her work has been published in *Metalsmith*, *American Craft*, and *Ornament*.

Jennifer Bueno 220
Jennifer moved to North Carolina in 2005, to be a resident artist at Penland with her husband, Thor Bueno. She is scheduled to teach at Pilchuck Glass School (WA) in 2024.

Thor and Jennifer Bueno 135
Thor and Jennifer collaborate as Bueno Glass. They met at Pilchuck Glass School (WA) 20 years ago.

Jay Burnham-Kidwell 225
Jay is professor emeritus at Mohave Community College (AZ). He teaches and demonstrates nationally.

Stormie Burns 205
Stormie is a former Penland core fellow, and she was part of the 2021 Open Studio Residency at Haystack (ME).

Critz Campbell 141
Penland trustee and former core fellow Critz Campbell is head of the department of art at Mississippi State University. In 2020, he received a federal Art in Architecture commission.

Ken Carder 131
Ken Carder is a former Penland resident artist. His work is in the collections of the Glasmuseet Ebeltoft (Denmark), the Ogden Museum of Southern Art (New Orleans), and the Museum of American Glass (NJ).

Jason Chakravarty 268
Jason has been an artist and instructor of glass for over 20 years. His work is in the Corning Museum (NY), the Niijima Contemporary Glass Art Museum (Japan), and the Glass Furnace Museum (Turkey).

Pattie Chalmers 215
Pattie is professor and head of ceramics at Southern Illinois University in Carbondale. Her work is in the San Angelo Museum of Fine Arts (TX), the Kamm Teapot Foundation (NC), and the Everson Museum of Art (NY).

Rebecca Chamlee 251
Rebecca, a book artist, printer, writer, and bookbinder, has published under the imprint of Pie in the Sky Press since 1986. She is associate professor at Otis College of Art and Design (Los Angeles).

Daniel G. Clayman 140
Daniel, a former Penland trustee, has been visiting the school and working with glass since 1980. His work is in over 30 museums and public collections.

David Harper Clemons **164**
David's work is in the collections of the Arkansas Art Center, the Renwick Gallery (DC), and the Yale University Art Gallery (CT).

Martha Clippinger **117**
Martha's wood and textile works are represented by Elizabeth Harris Gallery (NYC) and Hodges Taylor (NC). She was an Arts/Industry Program resident at the Kohler Arts Center (WI) and a recipient of a Fulbright-García Robles research grant (Mexico).

Ann Coddington **112**
Ann's work has been shown nationally and internationally and was included in the 2022 International Fiber Biennial (Pittsburgh). She is a professor at Eastern Illinois University.

Charles Coffey and Susan Owen **Cynosures**
Charles and Susan are studio artists. Susan is also an organic farmer, and Charles is a builder/contractor.

Margaret Couch Cogswell **243**
Margaret is an artist who works in drawing, painting, paper, book arts, and sculpture. She is a former Penland resident artist.

Kat Cole **218**
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 Museum of Fine Arts, Boston, and the Museum of Fine Arts, Houston.

Andréa Keys Connell **345**
Andréa is a professor at Appalachian State University (NC). Her work has been exhibited at the Florida Holocaust Museum, the Clay Studio (Philadelphia), and the Kentucky Museum of Art and Craft.

James D. W. (Coop) Cooper **316, Cynosures**
Coop has work in the collections of the Metal Museum (TN), Birmingham Botanical Gardens (AL), Emory Children's Hospital (Atlanta), and Penland School.

Béatrice Coron **152**
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.

Nate Cotterman **128**
Former Penland resident Nate Cotterman is a glass artist who uses traditional Venetian techniques. His work is carried by galleries and retailers nationally.

Tanya Crane **326**
Tanya is a professor of the practice in metals at the School of the Museum of Fine Arts at Tufts University (MA). Her work is in the collections of museums nationally.

Maegan Crowley **Cynosures**
Maegan is the owner of Iron Maegan Metalworks (CO). She has taught workshops at Haystack (ME), Peters Valley (NJ), and Ox-Bow (MI). Her work has been published in *From Fire to Form* by Matthew Clark, and *500 Vessels* from Lark Books.

Marianne Dages **118**
Marianne's work is included in the MoMA Library's Artist Book Collection (NYC) and the Joan Flasch Artists' Book Collection at the School of the Art Institute of Chicago. She is a former Penland core fellow.

Naomi Dalglish and Michael Hunt **222**
Michael and Naomi collaborate as Bandana Pottery, one mile from Penland School. Their pots, made from local materials, are in use around the world.

Giovanni Daina-Palermo and Libby O'Bryan **262**
Giovanni and Libby met while working in New York's fashion industry. Professional pattern makers and conceptual artists, they founded Rite of Passage clothing brand in 2018.

Jennifer Ling Datchuk **151**
Jennifer is assistant professor of studio art at Texas State University. Her work is in the col-

lections of the Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, and the Ogden Museum of Southern Art (New Orleans).

Paige Hamilton Davis **238**
Paige has been metalworking for 50 years, and her work is in many private collections. She is a former Penland core fellow.

Nick DeFord **265**
Nick is 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 **146**
Dail is a Penland trustee, fellow of the American Institute of Architects, and designer of many Penland buildings. His birdhouses appear in private collections and have featured at the auction for 17 years.

Andy Dohner **Cynosures**
After ten years as an industrial welder and fabricator, Andy studied with artist-blacksmiths across the country and then started his studio practice, which combines his interest in industrial processes with conceptual designs.

Sondra Dorn **237**
Sondra is a past Penland core fellow and has completed residencies at Penland and Arrowmont (TN). She has been a working artist for over 30 years.

Ben Dory **242**
Ben is a former Windgate Artist in Residence at the University of Arkansas at Little Rock. His work is in the collections of the Museum of Arts and Design (NYC), the Metal Museum (TN), and the Evansville Museum (IN).

Caroline Douglas **156**
Caroline has been a studio artist for 45 years. Her work has been published widely and is in the collection of the National Museum of Women in the Arts.

Beth Dow **334**
Beth is a photographer who has exhibited internationally. She also sews leather bags and makes books. Her work has been acquired by the Minneapolis Institute of Art, the Portland Art Museum (OR), and the Peabody Essex Museum (MA).

Lynn Duryea **163**
Lynn received a 2012 Maine Crafts Association Master Craft Award and a 2018 Maine Arts Commission Artist Fellowship. She is a founding trustee of the Watershed Center for Ceramic Arts (ME) and co-founder of Sawyer Street Studios (ME).

David Eichelberger **209**
David is director of the Marlboro Studio School (VT), co-owner of Two|One Ceramics, and a former Penland resident artist.

Rostislav Eismont **232**
Rosti is an artist working with paint, clay, stone, dirt, graphics, and so on. He is a former Penland resident artist and was art director of *Studio Potter* magazine from 1980 to 2015.

Catharine Ellis **336**
Catharine's textile work focuses on weaving and natural dyeing. She and her Penland teaching partner, Joy Boutrup, are co-authors of *The Art and Science of Natural Dyes*.

Sanam Emami **165**
Sanam is a studio potter and associate professor of pottery at Colorado State University. She received a New York Foundation for the Arts Grant for Craft and has lectured and exhibited nationally.

Melissa Engler and Graeme Priddle **263**
Melissa and Graeme teach nationally and internationally and have work in collections across the US, including the Renwick Gallery (DC), the Museum for Art in Wood (Philadelphia), and the Michener Art Museum (PA).

Daniel Essig **323**
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 **219**
Vicki's work is in the collections of the North Shore University Health System (Chicago), Fidelity Investment Bank (NC), Baylor University (TX), the University of Washington, and the University of California at San Diego and Santa Cruz.

Dan Estabrook **318**
Dan Estabrook makes contemporary art using a variety of 19th-century photographic techniques. He has exhibited widely and has received an NEA Artist's Fellowship. He teaches photographic processes in Penland workshops and as a Visiting Assistant Professor at Pratt Institute (NYC).

Annie Evelyn **341**
Annie is a furniture maker, assistant professor at Virginia Commonwealth University, and co-founder of Crafting the Future. She was awarded multiple Windgate residencies and a John D. Mineck Furniture Fellowship.

Lauren Faulkenberry **144**
Lauren's work is held at Duke University (NC), Washington University (MO), Baylor University (TX), the Library of Congress (DC), and elsewhere. She was a Windgate Fellow at the University of Alabama and is a member of the Southern Highlands Craft Guild.

Susan Feagin **110**
Susan is Penland's clay studio coordinator and a former core fellow. She recently taught a workshop at the John C. Campbell Folk School (NC), and her pots were featured in the March 2023 issue of *Ceramics Monthly*.

Shane Fero **347**
Shane is a flameworker and educator whose studio is next to Penland School. His work is in many collections including the Museum of Arts and Design (NYC), the Corning Museum of Glass (NY), and the Niijima Contemporary Glass Art Museum (Japan).

Alida Fish **233**
Alida is professor emerita at University of the Arts (Philadelphia). Her work is in the collections of the Philadelphia Museum of Art and the Delaware Art Museum. She is a former Penland core fellow and trustee, and the recipient of an NEA fellowship.

Susie Ganch **308**
Susie is associate professor at Virginia Commonwealth University and a former Penland resident artist. Her work is in the collections of the Smithsonian American Art Museum (DC), the Los Angeles County Museum of Art, and the Museum of Fine Arts, Boston.

Rachel K. Garceau **244**
A former Penland core fellow, Rachel received an Emerging Artist Award from NCECA and was designated as a Woman to Watch by the National Museum of Women in the Arts. Her work is in the collections of the Georgia Technology Authority and the Vendsyssel Kunstmuseum (Denmark)

Daniel Garver **348**
Daniel is a Penland resident artist and former core fellow. He has previously participated in residencies at Western New Mexico University, the Jentel Foundation (WY), Haystack (ME), and the Houston Center for Contemporary Craft.

Greg Gehner **247**
Greg has owned and operated Transit Forge since 2005. His work was published in the books *500 Tables* and *500 Chairs*.

Terry Gess **158**
Terry's work is in the collections of the Asheville Art Museum (NC) and the Mint Museum (NC). He is a former Penland resident artist and current neighbor to the school.

Joanna Gollberg **202**
Joanna is an unfettered maker, an experienced instructor, and an aspiring businesswoman.

She is also the author of several books on making jewelry.

Seth Gould **Cynosures**
Seth Gould is a former Penland core fellow and resident artist. His work can be found in the collections of the Renwick Gallery (DC), The Metal Museum (Nashville), and the Arkansas Art Center.

Carmen Grier **250**
Carmen is a former Penland resident artist. Her work is in the collections of the Mint Museum (NC) and The Bascom (NC). Over 40 years working with textiles informs her current passion: painting.

Bill Griffith **153**
Bill's ceramics are in the collections of the Tennessee State Museum, the Arkansas Museum of Fine Arts, and the Asheville Art Museum (NC). He received an Individual Artist Fellowship from the Tennessee Arts Commission.

Hoss Haley **342**
Hoss is a former Penland resident artist. His work is in collections including the North Carolina Museum of Art, the John Michael Kohler Arts Center (WI), and the Mint Museum (NC).

Mia Hall **164**
Mia is Penland's director. She was formerly an associate professor of furniture design at the University of Arkansas Little Rock.

Frank Hamrick **241**
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 **231**
Douglas heads the jewelry program at Flathead Valley Community College (MT), teaches workshops, and exhibits internationally. He is the recipient of an American Craft Council Award of Excellence and a former Penland core fellow and resident artist.

Abie Harris **223**
Abie is a former Penland master planner, trustee, and instructor.

Julia Harrison **349**
Julia is a Penland resident artist. She recently received a grant to study traditional Japanese and Korean woodcarving techniques from the World Wood Day Foundation. Since coming to Penland, she has used more than a mile of strapping metal in her projects.

LUKE Haynes **143**
LUKE is a quilter and recovering architect. He exhibits internationally, and his work is in the collections of the Brooklyn Museum (NYC), the American Folk Art Museum (NYC), and the Seattle Art Museum. He never gets cold because of his collection of quilts.

James Henkel **148**
James is professor emeritus at the 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. He is a former Penland core fellow and resident artist.

Adriane Herman **315**
Adriane is professor and chair of printmaking at the Maine College of Art & Design. She has work in the Whitney Museum (NYC), has exhibited at the Brooklyn Museum, and facilitates non-monetized witnessed releases called Emotional Value Auctions.

Mark Hewitt **166**
Mark apprenticed to the renowned potter Michael Cardew and has been making pots in Pittsboro, NC since 1983. His work is in many collections including the Renwick Gallery (DC), the High Museum (Atlanta), and Stoke-On-Trent Museum (England).

Leigh Anne Hilbert **115**
Leigh Anne has taught several classes in the Penland textile studio. She currently works at Sew Co. in Asheville and is focusing her solo time on new mixed media works.

Morgan Hill **264**
Morgan was awarded the Chrysalis Award by the James Renwick Alliance in 2022. Her work is carried in galleries nationally and internationally. She is a former Penland core fellow and co-founder of Treats Studios (NC).

Everett Hoffman **301**
Everett is a Penland resident artist and has completed residencies at Arrowmont (TN) and the Baltimore Jewelry Center. He has exhibited work at the Museum of Arts and Design (NYC) and the Virginia Museum of Contemporary Art.

Warren Holzman **306, Cynosures**
Warren created and teaches in the blacksmithing program at Bryn Athyn College (PA). He is also the owner-operator of Holzman Iron Studio in Philadelphia.

Tom Huang **125**
Tom is associate professor of design at the University of Kansas and a former Penland trustee. His work is represented by Wexler Gallery (Philadelphia).

Mi-Sook Hur **104**
Mi-Sook is a professor at East Carolina University and a former Penland trustee. Her work is in the collections of the Crocker Art Museum (CA), the Philadelphia Museum of Art, the Racine Art Museum (WI), and the Yale University Art Gallery (CT).

Maggie Jaszczak **113**
Maggie is a former Penland resident artist. She has taught and participated in residencies in the US, Canada, and Taiwan.

Tom Jaszczak **221**
Tom is a former Penland resident artist. He was an honored maker at the White House during the Obama Administration.

Mercedes Jelinek **331**
Mercedes is a former Penland resident artist. Her publications have been acquired by the Museum of Modern Art (NYC), the Guggenheim Museum (NYC), the Metropolitan Museum (NYC), the Whitney Museum (NYC), and the Getty Institute (CA).

Marvin Jensen **Cynosures**
Marvin is a metalsmith, machinist, and furniture designer. He lives near the school and has been on staff in several different capacities. His work is in the collections of the Mint Museum (NC) and the Rhode Island School of Design Art Museum.

Nicholas Joerling **254**
Nick is a studio potter and former Penland trustee who has lived near the school since 1980. He has taught workshops in this country and abroad, and his work is in various private and public collections.

Anna Johnson **340**
Anna has exhibited internationally. Her work is in the Museum of Arts and Design (NYC) and has appeared in American Craft, Metalsmith, and the book *Cast: Art and Objects Made Using Humanity's Most Transformational Process*.

David Jones **249**
David has taught at Penland, nationally, and internationally. His work is in the collection of the Racine Art Museum (WI).

Frederick Gladding Kahl **228**
Frederick is an artist, designer, magician, sword swallower, yogi, and inventor working at the intersection of shamanism and digital fabrication technology. He teaches at the School of Visual Arts (NYC) and elsewhere.

Erin Keane **333**
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).

Rachel Kedinger **Cynosures**
Rachel is a metalworker and former Penland core fellow. She has taught at Haystack (ME) and the Touchstone Center for Crafts (PA).

Alicia D. Keshishian **121**
Alicia has been an art director, graphic design-

er, illustrator, and surface designer in various industries for over 40 years. She is a former Penland resident artist.

Kathy King **127**
Kathy is director and instructor at the Harvard Ceramics Program (MA). She has taught many workshops at Penland and met her wife, April Franklin, during the 2012 spring concentration.

Jeana Eve Klein **161**
Jeana is a professor at Appalachian State University (NC), and she has received a North Carolina Arts Council fellowship.

Julie Leonard **319**
Julie works and teaches book arts in Iowa City. She is a former core fellow and resident artist with long ties to the Penland community.

Maia Leppo **149**
Maia's work is represented by galleries nationally. She works out of the Brewhouse on the south side of Pittsburgh.

Suze Lindsay **261**
Suze is a studio potter who also teaches at workshops and universities. She thinks of teaching as sharing information and paying it forward. She is a former Penland core fellow and resident artist.

Janet Link **260**
Janet is a studio artist at Anchorlight (NC). She has taught at Penland, Arrowmont (TN), and North Carolina State University. Her work is in the collections of the University of Arkansas at Little Rock and the City of Raleigh (NC).

Tara Locklear **236**
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).

Dave MacDonald **Cynosures**
Dave MacDonald is a blacksmith and a clinical social worker. He received a Certificate in Artistic Blacksmithing from the Haliburton School of the Arts (Ontario), and he has won several art festival awards.

Edna Madera **129**
Edna received an Award of Excellence at the American Craft Council Baltimore show. She has taught at Penland, Arrowmont (TN), and Pratt Fine Arts Center (Seattle), and her work was published in *New Brooches: 400+ Designs in Contemporary Jewelry*.

Marc Maiorana **Cynosures**
Marc is a former Penland resident artist. He has taught at Haystack (ME), Penland, and Peters Valley (NJ). His work is in the collections of the Smithsonian American Art Museum (DC), the Metal Museum (TN), and the Asheville Art Museum (NC).

Warren MacKenzie (1924–2018) **147, 267**
Warren MacKenzie was a revered American potter. His work is in the collections of the Victoria and Albert Museum (London), the Metropolitan Museum (NYC), and the Art Institute of Chicago.

James Malenda **159**
James taught fine metals and enameling for 40 years. His work is in the collections of the Museum of Arts and Design (NYC), the Philadelphia Museum of Art, and the Museum of Fine Arts, Houston.

Jeannine Marchand **314**
Jeannine is a former Penland core fellow. Her work can be found in collections including the Museo de Arte Contemporáneo de Puerto Rico, Keramiekcentrum Tiendschuur Tegelen (Netherlands), the Fuller Craft Museum (MA), and the Renwick Gallery (DC).

Richard Margolis **211**
Richard has been photographing for five decades. His work is in the Bibliothèque nationale de France, the Museum of Modern Art (NYC), and the Victoria and Albert Museum (London).

Lauren Markley **213**
Lauren is a full-time jeweler in Raleigh (NC) and teaches at metalsmithing and craft schools nationally.

Courtney Martin **122**
Courtney has received a North Carolina Arts Council fellowship. Her work has been published in *Ceramics Monthly* and exhibited at Spruce Pine Potters Market (NC), Lark and Key (NC), and Freehand (Los Angeles).

Lydia Martin **313**
Lydia was a Windgate Artist in Residence at the University of Arkansas at Little Rock. She is represented by Jewelerswerk Galerie (DC).

E. Vincent Martinez **130**
Vincent is a mixed-media artist and filmmaker who recently completed the documentary *Bringle: A Tale of Two Makers*. He is a Penland trustee and former core fellow.

Sharon Massey **330**
Sharon's work is in the collections of the Renwick Gallery (DC), the Museum of Fine Arts, Boston, and the Philadelphia Museum of Art.

Tim McCreight **133**
Tim founded Brynmorgen Press in 1985. He is the author of 20 books on metalsmithing and design.

Barbara McFadyen **322**
Barbara has been designing and making jewelry for five decades. Her work is in the collections of the Mint Museum (NC), the Arkansas Museum of Fine Art, the Crocker Art Museum (CA), and Yale University Art Gallery (CT).

Laura Jean McLaughlin **230**
Laura Jean's work has been exhibited in more than 100 galleries and museums, including the Ogden Museum of Southern Art (New Orleans). She recently completed a mural for the Andy Warhol Museum (Pittsburgh).

Jenny Mendes **321**
Jenny loves growing things and tending her inner garden through her work as a potter and artist. She is a former Penland core fellow and resident.

Forrest Middelton **227**
Forrest is founder of FLM Ceramics and co-founder of Petaluma Pottery.

Cedric Mitchell **325**
Cedric has been a Nike Air Icon and an artist in residence at the Corning Museum of Glass (NY). He has taught nationally and at Penland.

Jim Moran **343**
Jim is master printer and former director at the Hamilton Wood Type and Printing Museum (WI). He has taught nationally and internationally during his 52 years as a printer.

Morgan **214**
Morgan has work in the Walker Art Center (Minneapolis) and the Pennsylvania Academy of the Fine Arts (Philadelphia). The recipient of many fellowships, he is a Penland Outstanding Artist Educator and former trustee.

Zack Noble **Cynosures**
Zack is a metalworker and former Penland core fellow. His work is collected and exhibited nationally.

Maria Fernanda Nuñez Alzate **119**
Maria has had fellowships in the Penland core program, the Vermont Studio Center, and the Oregon Institute for Creative Research. Their work is exhibited nationally.

Sean O'Connell **328**
Sean has been an artist and ceramist for over 20 years. He is a Penland resident artist and has completed residencies at the Watershed Center for Ceramic Arts (ME) and the Archie Bray Foundation (MT).

Marsha Owen **155**
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). She is a former Penland core fellow and resident artist.

Winnie Owens-Hart **259**
Winnie is the recipient of fellowships from the NEA, the James Renwick Alliance, and the Smithsonian. She represented the US at FESTAC in Nigeria, and her work appeared in the ninth Biennale Internationale de Céramique d'Art (France).

Kristina Paabus **327**
Kristina is associate professor at Oberlin College (OH). Her work is in the collections of the China Printmaking Museum and Harvard Art Museums (MA). She received a Grant Wood Fellowship and a Fulbright.

Keun Ho Peter Park **206**
Peter is a woodworker, furniture maker, and educator in Philadelphia. He was awarded the 2015 Wharton Esherick Prize at the Philadelphia Museum of Art Craft Show and the 2022 First-Time Artist Award at the Smithsonian Craft Show.

Kit Paulson **102**
Kit has a piece in the permanent collection of the Renwick Gallery (DC). She is a former Penland resident artist, and her studio is located in downtown Penland.

Lisa Pedolsky **257**
Lisa is a studio potter. Her work is exhibited and published nationally and has been acquired by the Rosenfield Collection (TX) and Centro de Arte Curaumilla (Chile).

Anne Petters **210**
Anne's work is in the collections of National Museums of Scotland and the European Museum of Modern Glass (Germany). She recently received a commission for a site-specific work in Coventry Cathedral (UK).

Kenny Pieper **266**
Kenny grew up in Spruce Pine and began taking classes at Penland when he was 15. 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.

Andrew Polk **111**
Andrew is emeritus professor at the University of Arizona. His work has appeared in over 600 exhibitions and is in the collections of the Library of Congress (DC) and the New York Public Library.

Kathryn Polk **339**
Kathryn is co-owner of L VIS Press. Her lithographs are in the collections of The National Academy of Fine Art (Hangzhou, China), The University of Auckland (New Zealand), and the University of Wales (UK).

Dan Price **203**
Dan is associate professor of sculpture at the School of the Art Institute of Chicago, Penland trustee, and former core fellow. He has completed residencies in the US and Europe.

IlaSahai Prouty **216**
IlaSahai teaches socially engaged art at Appalachian State University (NC) where she is associate professor of art. She was formerly a core fellow and resident artist and is now a Penland trustee.

Suzanne Pugh **126, Cynosures**
Suzanne is a lecturer at the Rhode Island School of Design, land baron, and aspiring vehicle enthusiast.

Amy Putansu **320**
Amy is an instructor at Haywood Community College (NC). Her work is in the collections of the Renwick Gallery (DC), the China National Silk Museum, and the Kyoto International Community House (Japano.

John J. Rais **Cynosures**
John has created works for architecturally significant buildings, including houses designed by Frank Lloyd Wright, Louis Kahn, and Addison Mizner. His work is in the collections of the Fuller Craft Museum (MA), the Metal Museum (TN), and the Kohler Art Center (WI).

Billy Renkl **201**
Billy has taught drawing and illustration at a state school in Tennessee for the past 34

years. He was recently in a three-person exhibition at the Foley Gallery in New York.

Ché Rhodes **337**
Ché is head of the glass program at the University of Louisville (KY) and a Penland trustee. His work is in the collections of the Renwick Gallery (DC) and the Speed Art Museum (KY). He received a James Renwick Alliance for Craft Distinguished Educators Award in 2022.

Ellie Richards **344**
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).

Sang Parkinson Roberson **217**
Sang is a studio potter and NEA grant recipient. She has been a student and instructor at Penland.

Holly Roberts **245**
Holly's work is nationally and internationally exhibited and has been published in five monographs. She has twice received NEA fellowships. She had a retrospective at the Griffin Museum of Photography (MA).

Linda Foard Roberts **109**
Linda is a former Penland core fellow. She received a Guggenheim Fellowship Award and a North Carolina Visual Artist Fellowship. Her work has been exhibited nationally and internationally and is in numerous museum collections.

Emily Rogstad **229**
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.

Sylvie Rosenthal **310**
Sylvie is a full-time studio artist running a LGBTQIA+ safe space studio in Madison (WI).

Mike Rossi **Cynosures**
Mike Rossi is a blacksmith and metalworker based in Philadelphia, where he runs Rossi Metal Design, specializing in architectural works and sculpture. Mike was introduced to metalwork was at age 12, thanks to an incredible public school art teacher and jeweler.

Andy Rubin **139**
Andy is a lecturer in printmaking at the University of Wisconsin–Madison. He was formerly master printer at Tandem Press (WI).

Licha González Ruiz **117**
Licha is a Zapotec weaver in Teotitlán del Valle, Oaxaca, Mexico.

Kari Russell-Pool **302**
Kari started her career in the Penland area but currently works in Cleveland. Her work is in the Smithsonian American Art Museum (DC) and other collections.

Alyssa Salomon **208**
Alyssa's quilt collaboration featured in a 2023 Penland Gallery exhibition. She recently won a Made in Virginia Award and an Excellence in Art to Wear Award.

Yolanda Sánchez **124**
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).

Wyatt Daglá Severs **329**
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.

Hitomi Shibata **240**
Hitomi is a ceramic artist. She and her husband, Takuro Shibata, created Studio Touya in Seagrove (NC). Her work has been exhibited nationally and internationally.

Takuro Shibata **303**
Takuro is a ceramic artist and director of STARworks Ceramics. He and his wife, Hitomi Shibata, are co-authors of *Wild Clay*, and they fire wood kilns together at Studio Touya (NC).

Lars Shimabukuro **256**
Lars is a former Penland core fellow. Their work has been exhibited at Tiger Strikes Asteroid Gallery in Philadelphia and the CICA Museum (Korea).

Gertrude Graham Smith **138**
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). She is a former Penland resident artist and trustee.

Tremain Smith **253**
Tremain's work is in the collections of the Metropolitan Museum (NYC), the Lancaster Museum of Art (PA), and the Delaware Center for the Contemporary Arts.

Kevin Snipes **309**
Kevin is a Windgate fellow at the Clay Studio in Philadelphia. His work is exhibited internationally. He was a visiting artist at the Art Students League of Denver and has received a Joan Mitchell Painters and Sculptors Grant.

Liz Sparks **239**
Liz is a former Penland core fellow. She has taught at Penland, Ghost Ranch (NM), Earlham College (IN), and Montana State University.

Leigh Suggs **116**
Leigh had recent solo shows at Massey Klein Gallery (NYC), Second Street Gallery (VA), and Reynolds Gallery (VA). Her work is in the Virginia Museum of Fine Arts and Weatherspoon Art Museum (NC) collections.

Lynn Sures **160**
Lynn was a Smithsonian Artist Research Fellow and a US State Department American Artist Abroad in Sri Lanka. Her work is in the collection of the Library of Congress (DC).

Tim Tate **142**
Tim is co-director of the Washington Glass school and a former Penland trustee. He has shown at the Venice Biennale and Russia's State Hermitage Museum (before the war). His work is in the Smithsonian American Art Museum (DC).

Amy Tavern **207**
Former Penland resident Amy Tavern is an artist, instructor, and arts administrator whose work is exhibited nationally and internationally.

Janet Taylor **204**
Janet is a former Penland resident artist and trustee, and a founding member of Ariel Gallery (NC).

Shoko Teruyama **105**
Shoko received a 2009 artist fellowship from the North Carolina Arts Council. Her work is in the collection of the Mint Museum (NC). She is a former Penland resident artist.

Demitra Thomloudis **120**
Demitra is chair of the jewelry and metalwork program at the University of Georgia. Her work is in the collections of the Museum of Arts and Design (NYC), the Museum Espace Solidor (France), and the Ilias Lalaounis Jewelry Museum (Athens, Greece).

Bob Trotman **150**
Bob's work is in the collections of the North Carolina Museum of Art, the Mint Museum (NC), and the Renwick Gallery (DC). He is a former Penland trustee.

Marlene True **107**
Marlene is executive director of Pocosin Arts School of Fine Craft (NC). Her work has been acquired by the Metal Museum (TN) and published in *Little Dreams in Glass and Metal*.

Julia Turner **332**
Julia's work was recently exhibited at the Museum of Arts and Design (NYC). In 2022 she was an invited participant in the 27th International Jewelry Symposium in Turnov, Czech Republic.

Sarah E. Vaughn **312**
Sarah is a Penland resident artist whose work has been exhibited nationally and internationally. She has won awards from the Glass Art Society (Seattle) and the Bullseye Glass Co.'s Emerge competition (WA).

James Viste **338, Cynosure**
James is a studio-based blacksmith and ironwork conservator.

Eileen Wallace **114**
Eileen is a senior lecturer at the University of Georgia and former Penland resident artist.

Paul Andrew Wandless **258**
Paul's work has been exhibited in museums and galleries since 1995 and published in 18 books. He has authored or co-authored four books on ceramics and taught more than 100 workshops. Paul is a Penland trustee.

Tali Weinberg **311**
Tali has been awarded many fellowships and residencies. Her work is in the collections of the Berkeley Art Museum (CA) and the Georgia Museum of Art.

Sarita Westrup **304**
Sarita was a 2022 American Craft Council Emerging Artists Cohort member. In 2023 she taught sculptural basket techniques at Penland and the National Basketry Organization Conference.

Adam Whitney **324**
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).

Hayden Wilson **248**
Hayden is a glass artist whose work is represented by galleries nationally.

Laura Wood **103**
Laura's work is in the collections of the Racine Art Museum (WI), the Mint Museum (NC), the Philadelphia Museum of Art, the Yale University Art Gallery (CT), and the Crocker Art Museum (CA). She is a former Penland resident artist.

Julia Woodman **500 (after Lot 331)**
Silversmith and blacksmith Julia Woodman has work in the collections of the Dallas Museum of Art, the High Museum (Atlanta), the Museum of Fine Arts, Boston, and the Victoria and Albert Museum (London).

Haley Woodward **Cynosures**
Haley helped found The Austin Metal Authority, a Texas metalworking collective. He runs the blacksmithing program at Austin Community College and maintains his own studio practice focused on forged sculpture and utilitarian objects.

Danni Xu **162**
Danni's work has been featured in exhibitions nationally and internationally.

Hiroko Yamada **157**
Hiroko is a metalsmith, teacher, and curator dedicated to promoting Japanese metalwork and metalworking techniques. She is a Penland trustee and the owner of Hyart Gallery (WI).

Kensuke Yamada **136**
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.

Stephen Yusko **Cynosures**
Stephen makes sculpture, furniture, vessels, and public art from steel and other materials. His work has been exhibited at the Metal Museum (TN), and the Ruthin Craft Centre (Wales), and he as received four Ohio Arts Council Individual Artist Excellence Awards.

Mary Zicafoose **252**
Mary's tapestries are featured in 18 US embassy collections worldwide. She is a former Bemis Center for Contemporary Arts (NE) resident artist and a three-time USA Artist finalist.

PENLAND GALLERY

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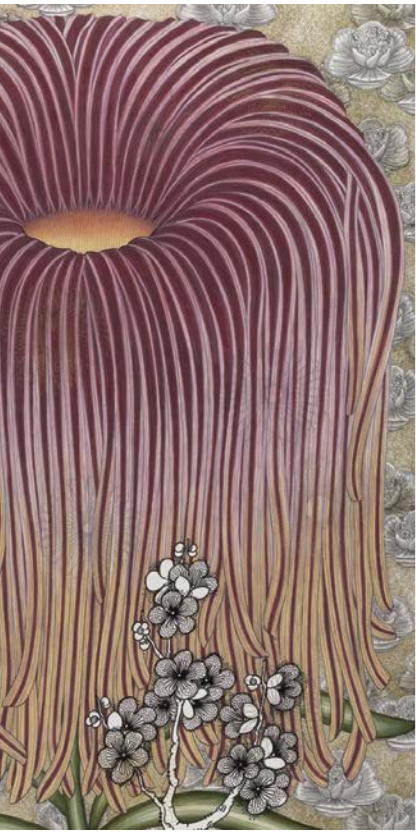

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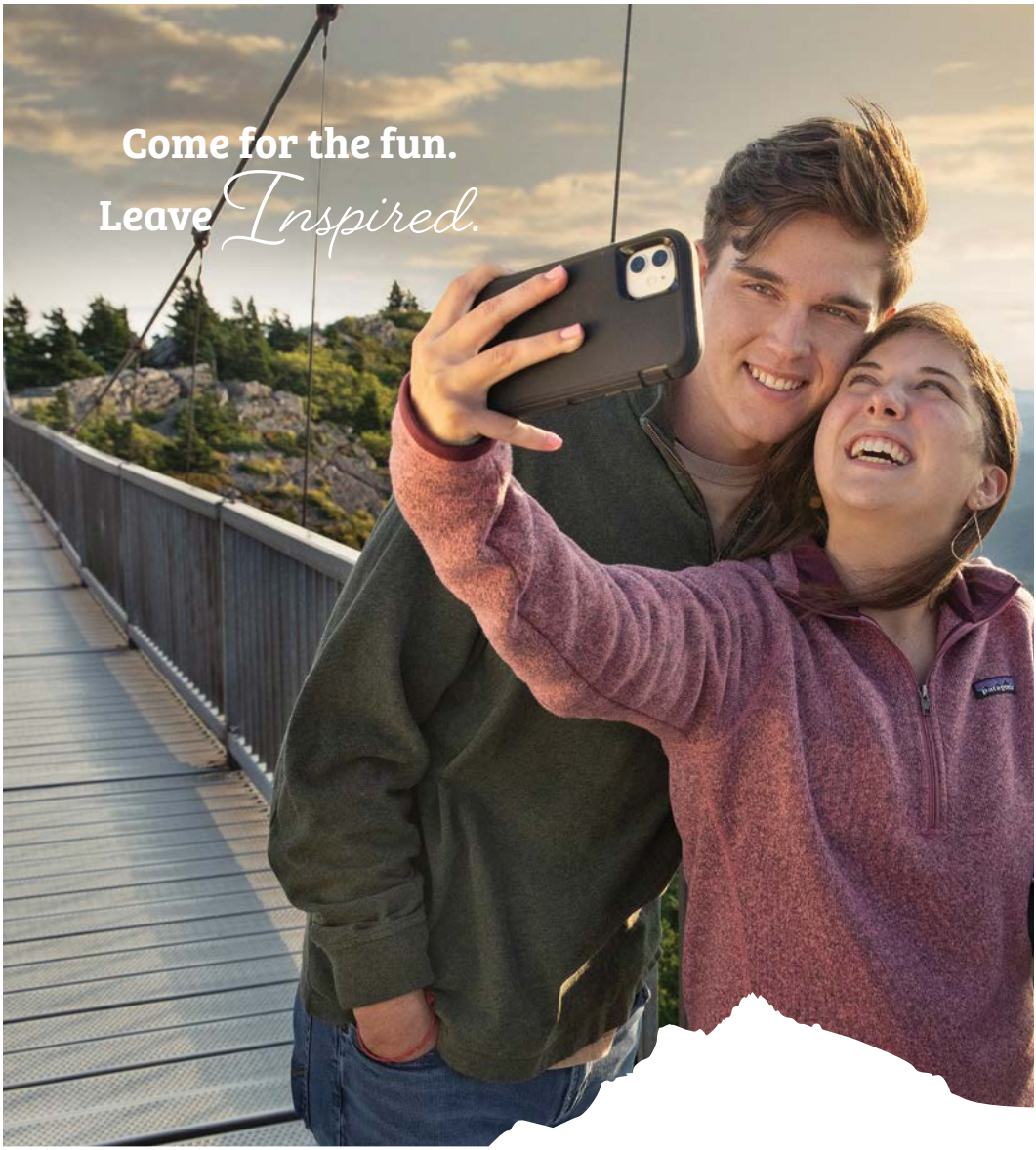

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Potters Market at the Mint is generously presented by Principal Foundation. ABOVE: Melissa Weiss, *Pink and Orange Vase*, 2022, coil built with ash glazed and underglaze, 11 x 8 x 8 in.

704.337.2000 | 2730 Randolph Road, Charlotte, North Carolina | *mintmuseum.org* | @themintmuseum | @pottersmarketatthemint

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Image info, L to R: *Marilyn Pappas: A Retrospective* gallery view. Live weaving. *Glass Lifeforms 2021* gallery view. Anina Major, Plait #00205042021, 2021

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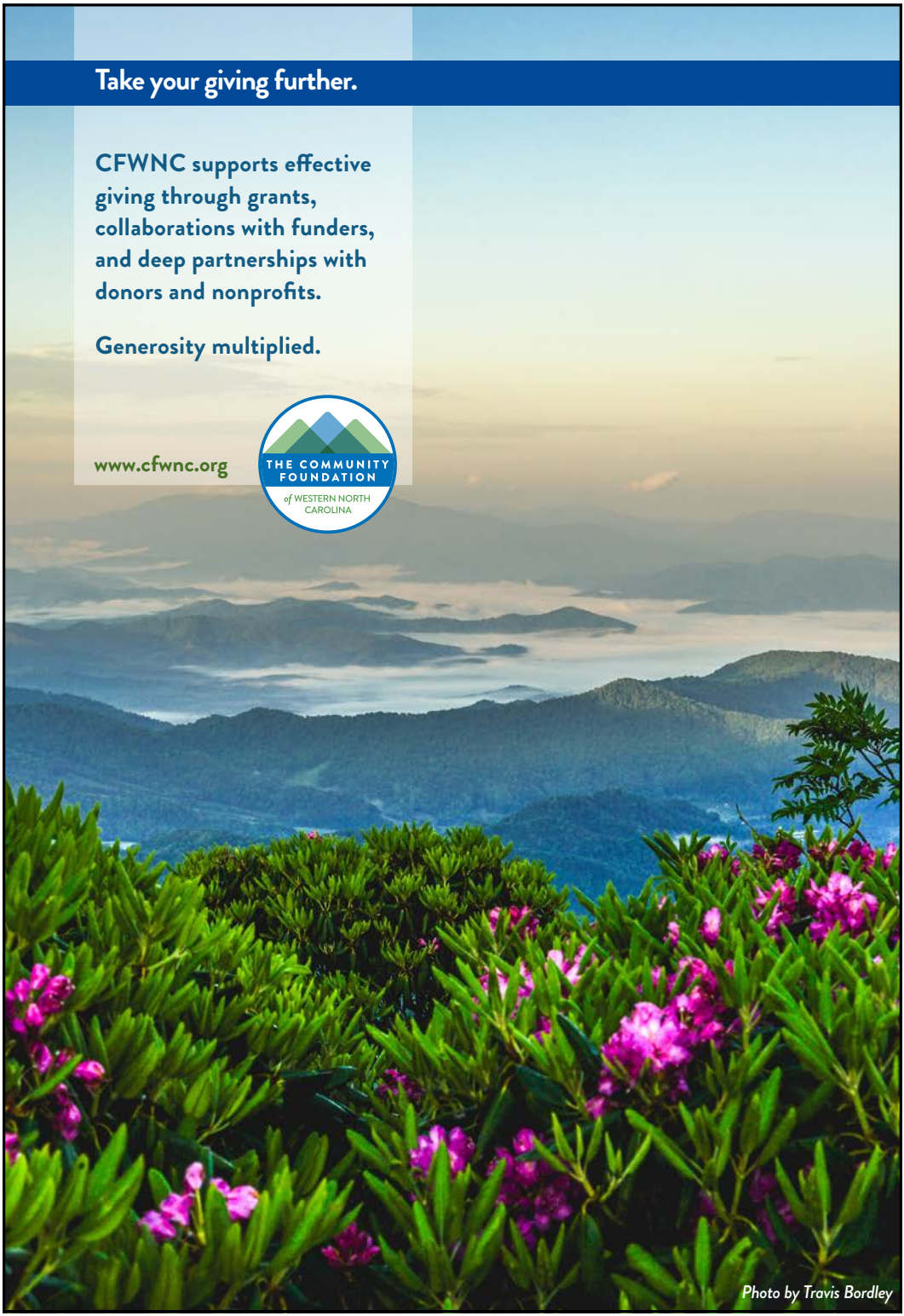
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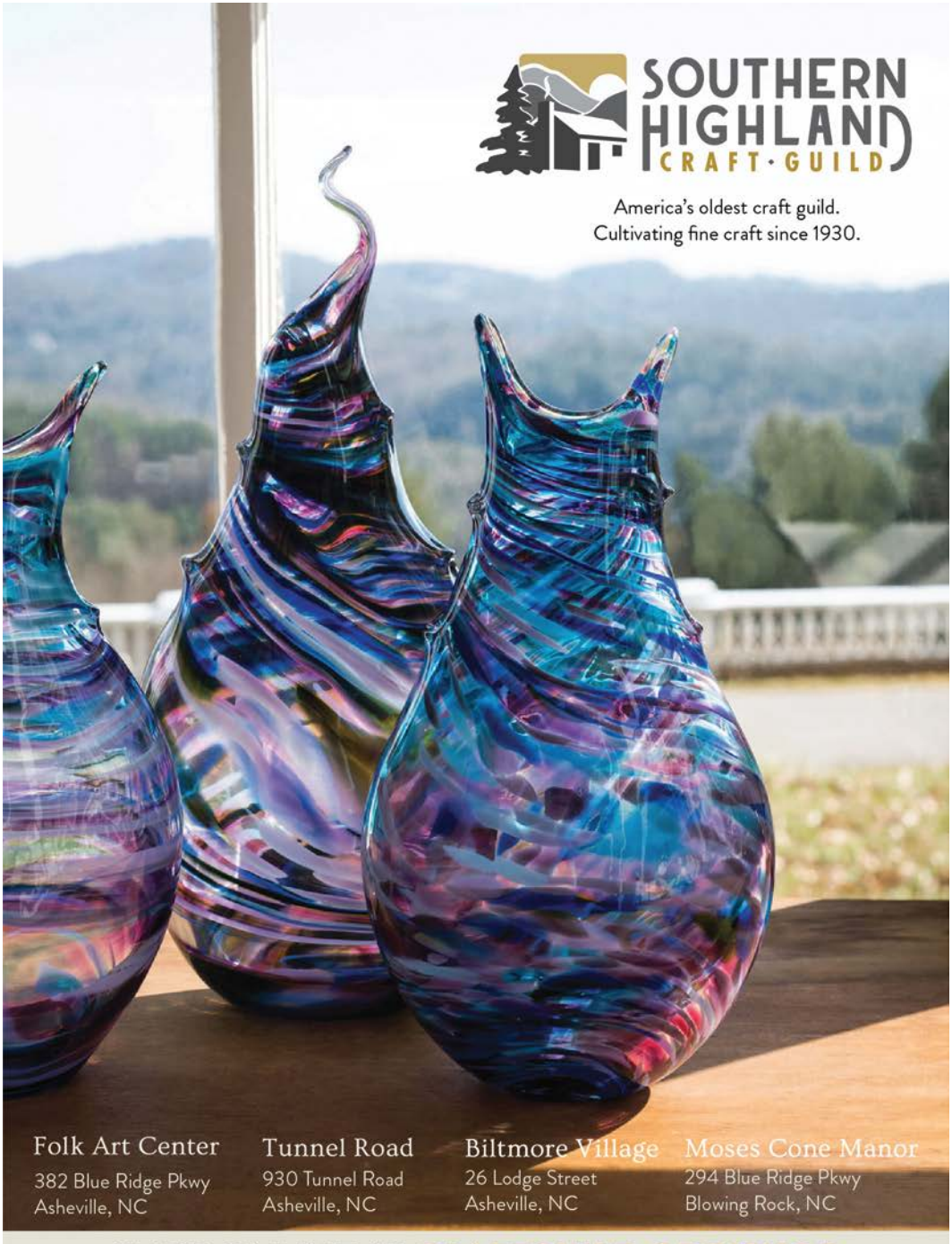

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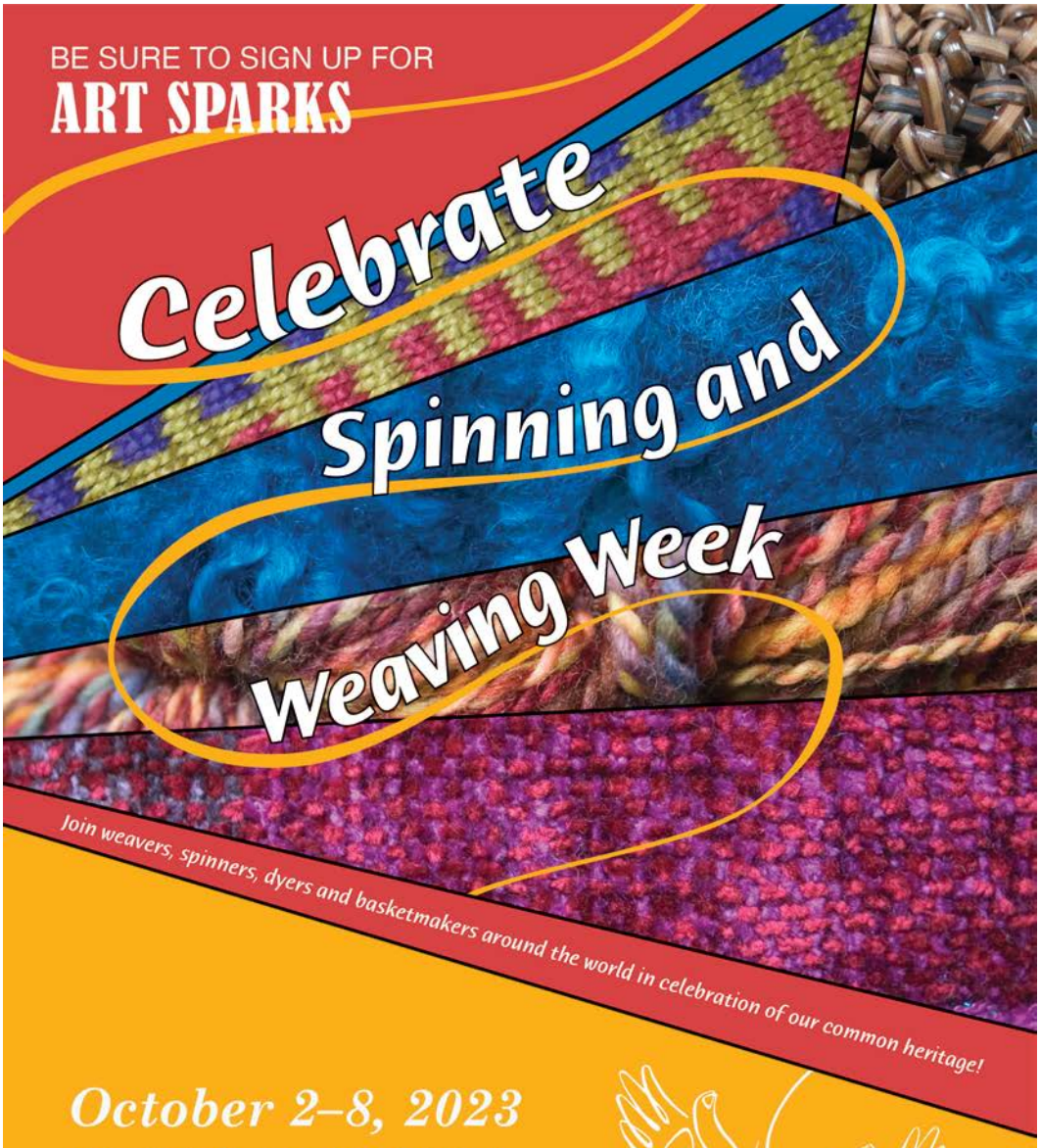

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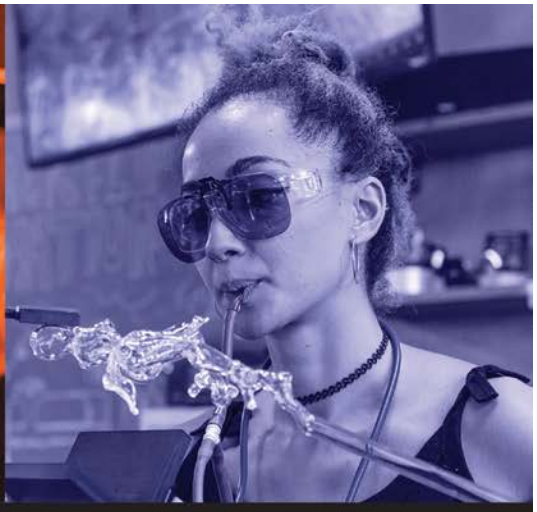

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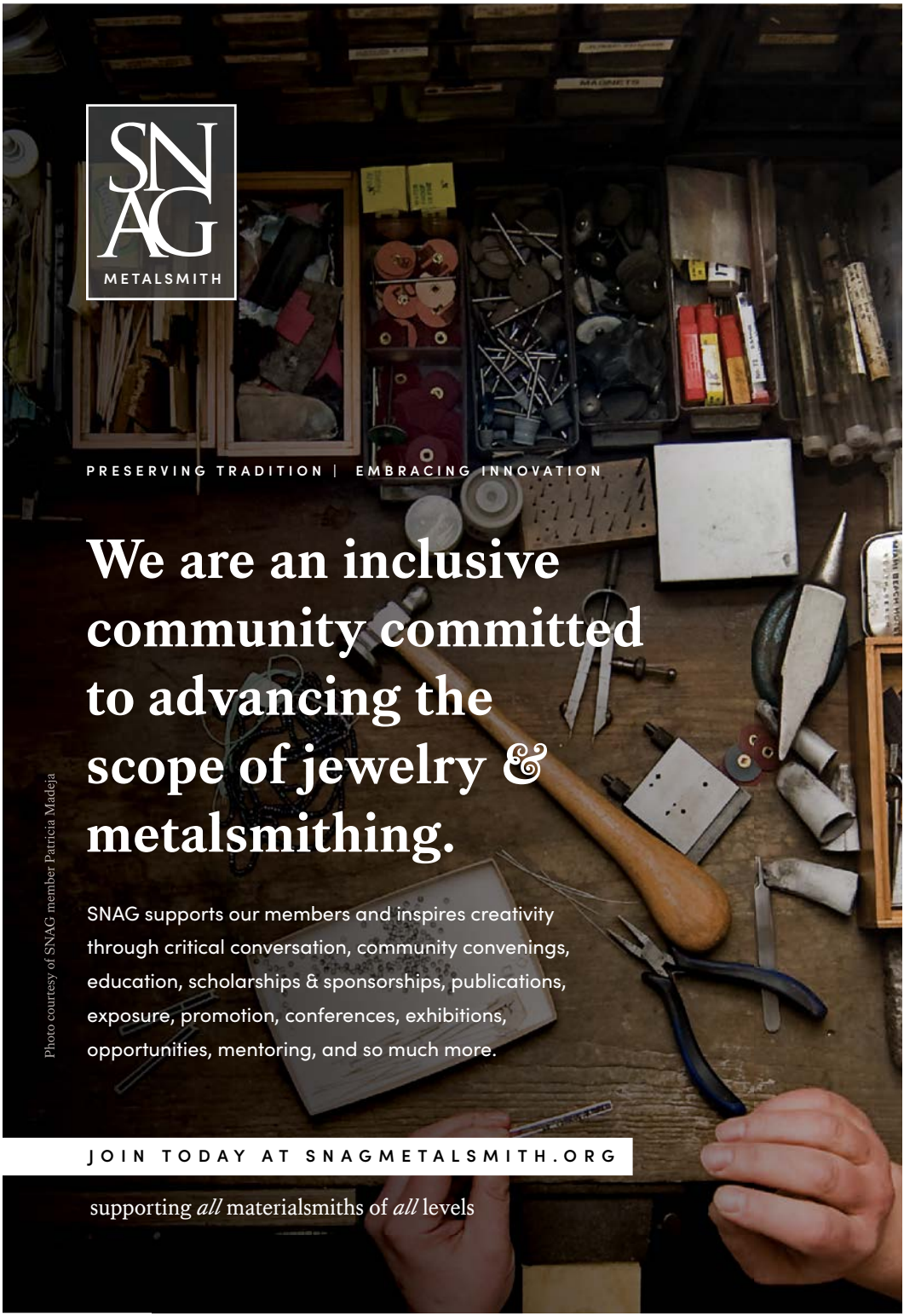
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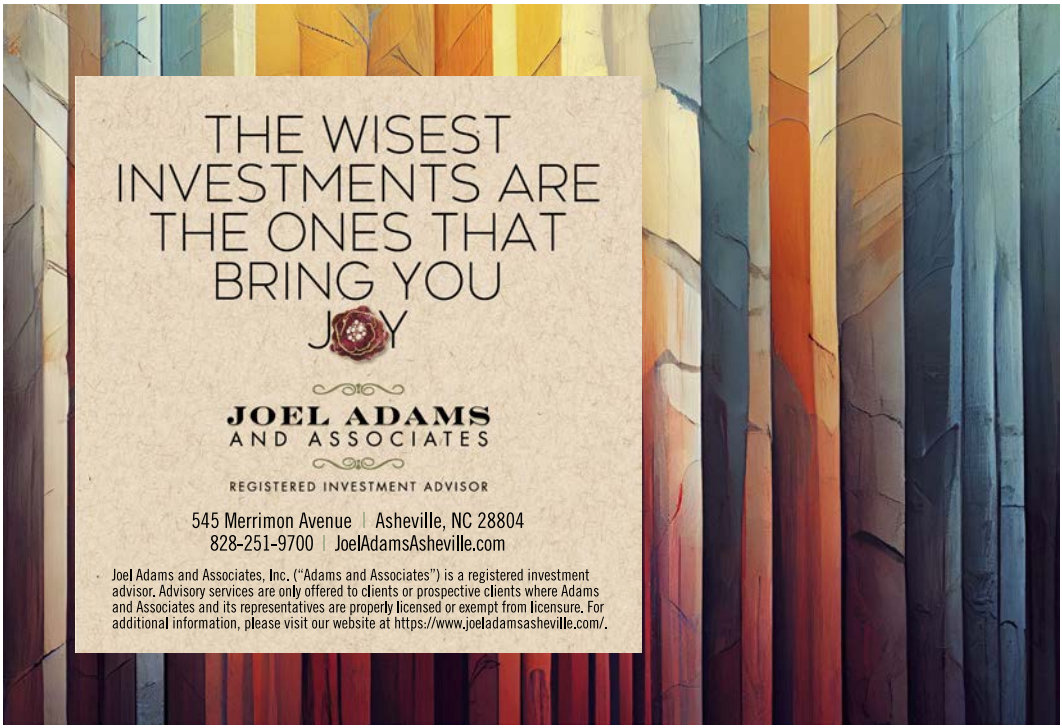
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OPEN HOUSE + EXHIBITION RECEPTION

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Images from left: Suyu Chen, Aminata Conteh, Janna Gregonis

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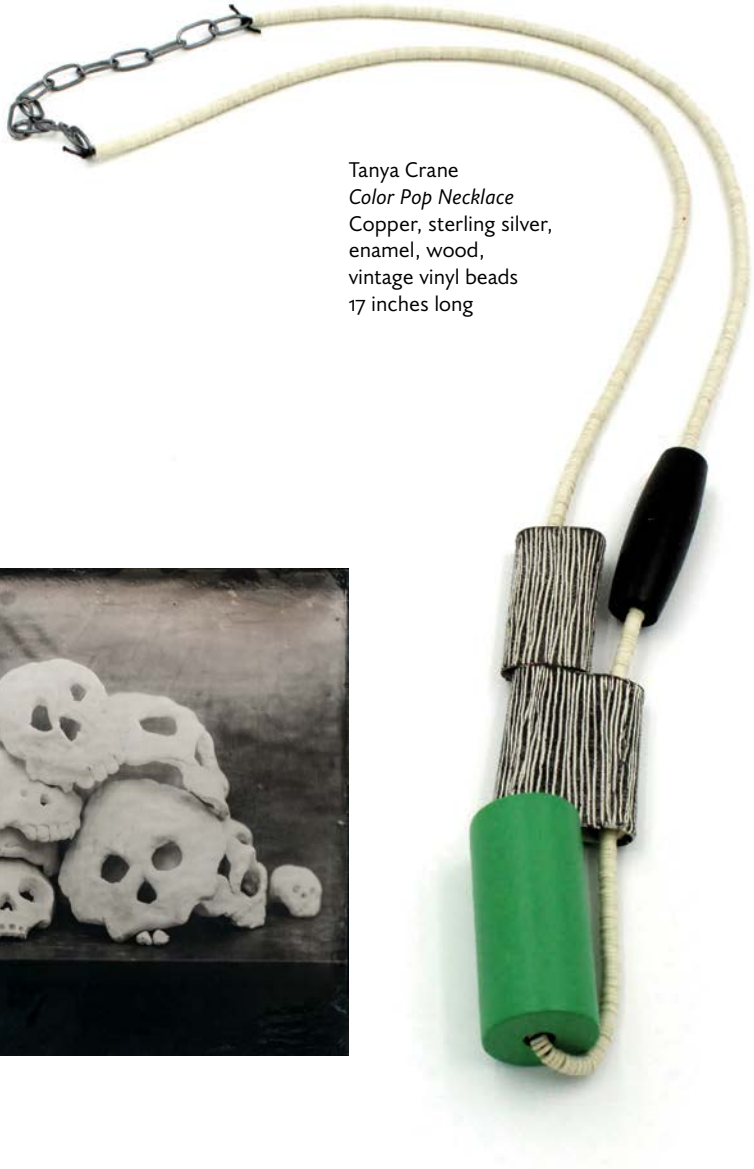

Tanya Crane
Color Pop Necklace
Copper, sterling silver,
enamel, wood,
vintage vinyl beads
17 inches long

Dan Estabrook
Dumb Skulls Forever
Black glass ambrotype
14 x 17 inches