



PENLAND SCHOOL OF
CRAFTS

32ND ANNUAL
BENEFIT AUCTION

AUGUST
11 & 12, 2017

PENLAND SCHOOL OF CRAFTS | 32ND ANNUAL BENEFIT AUCTION

Cover: *Anchored Candy #7* by Vivian Beer, Lot 431

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PENLAND SCHOOL OF
CRAFTS
Helping people live creative lives

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DEAR FRIENDS OF PENLAND,

Welcome to Penland's thirty-second benefit auction! Thank you to new and returning friends for joining us to support Penland's extraordinary programs. By participating in the auction, you enable us to offer innovative workshops to over 1,450 students each year. Our thanks go to each of you and to the many artists and volunteers who make this weekend possible. We are especially grateful to the 260 current and former Penland instructors, residents, and core fellows who have created 253 works for the auction and the more than 200 volunteers who are giving their time and energy to manage this incredible weekend.

This year we honor Cynthia and Edwina Bringle as the 2017 Outstanding Artist Educators. Beloved friends of Penland, Cynthia and Edwina have been a part of our community for many years. Cynthia has spent her life as a studio artist, teacher, and pioneer in clay. Her connection with Penland dates back to the 1970s. First as a resident artist and then as a frequent instructor, Cynthia has shared her passion for clay with generations of artists and has set a strong example for those hoping to make a life in craft. We are proud to honor her achievements in the studio and the classroom. Edwina's history as a weaver stretches back to her first Penland workshop in the early 1960s. Her prolific career as an educator and artist has included three years as a Penland resident artist, plenty of Penland workshops, and twenty-four years teaching weaving and textiles at UNC Charlotte. We couldn't be happier to be honoring her lifetime of dedication to her craft, her students, and the Penland community.

Enjoy your weekend! You enrich each of us by being here and supporting Penland's efforts to help people live creative lives. We thank you for the important role you play in supporting Penland.

Jean W. McLaughlin, director

Alida Fish, chair

Unloading a wood kiln during the 2017 spring Concentration.



FRIDAY August 11

- 10:00 – 11:30 AM** *Exhibition Gallery Reception* **Penland Gallery**
 Join us to view the exhibition *Parched | Inverted Landscapes*, featuring the work of Susan Goethel Campbell, in the *John and Robyn Horn Gallery* and *Wear | Contemporary Jewelry* in the *Focus Gallery*.
- 11:00 AM** *Gallery Talk* **Penland Gallery**
 Gallery director Kathryn Gremley will discuss *Parched | Inverted Landscapes*. In recognition of the recent naming of the exhibition gallery, we will honor *John and Robyn Horn* at the beginning of the gallery talk.
- Noon – 3:00 PM** *Lucy Morgan Leader Events*
 Director's Luncheon **Wood Studio**
 Art Talk (2:00 PM) **Flex Studio**
- The luncheon and art talk are by invitation to Lucy Morgan Leaders and special guests. Lucy Morgan Leaders contribute \$1,000 or more to Penland's annual fund each year.*
- 1:00 – 7:30 PM** *Registration Table Open* **Road above the Pines**
- 1:00 – 4:00 PM** *Core Fellows Open House* **Young House**
- 2:00 – 6:00 PM** *Massive Photo Booth* **Books Studio, porch**
- 3:00 PM** *Silent Auction Opens* **Drawing/Painting Studio**
Preview Friday Live Auction Work **Drawing/Painting Studio**
- 4:00 PM** *Honoring Cynthia Bringle and Edwina Bringle,*
Penland School of Crafts 2017 Outstanding Artist Educators **Books Studio**
- 4:45 – 6:30 PM** *Cocktails and Silent Auction* **Drawing/Painting Studio**
- 6:30 PM** *Silent Auction Closes* **Drawing/Painting Studio**
- 6:45 PM** *Buffet Dinner* **Auction Tent**
- 7:30 PM** *A Tribute to Cynthia Bringle and Edwina Bringle,*
Penland School of Crafts 2017 Outstanding Artist Educators **Auction Tent**
- 7:45 – 9:00 PM** *Live Auction* **Auction Tent**
- 8:30 – 9:30 PM** *Payment Table Open* **Pines Porch**
- 9:00 – 11:00 PM** *Saturday Auction Preview, Celebrate Jean McLaughlin's Retirement,*
Dessert and Coffee Reception
Books/Letterpress Studios
- 9:15 – 9:45 PM** *Purchases Available for Pick-up* **Print Studio**
- 9:30 PM** *Payment Table Closes* **Pines Porch**

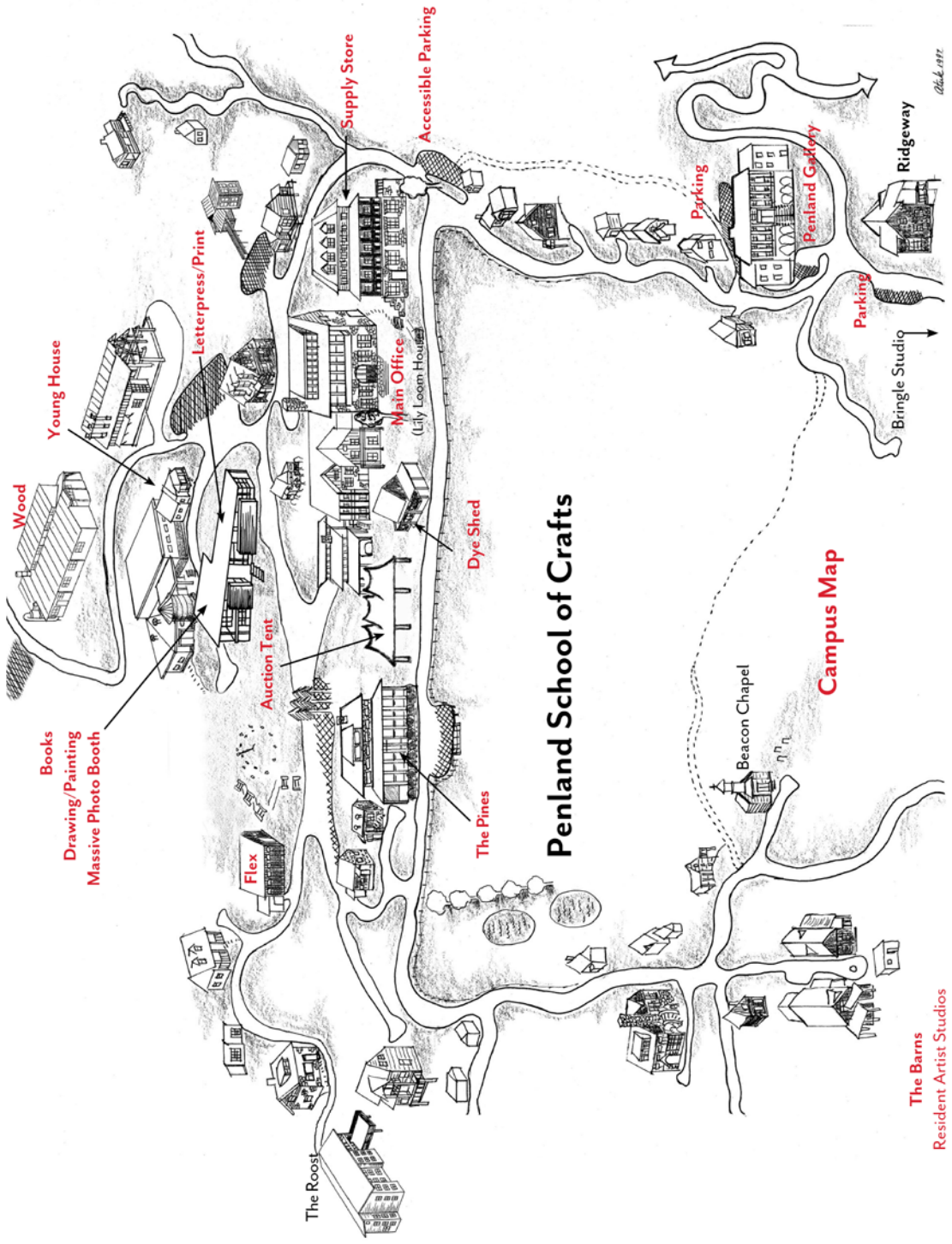
SATURDAY August 12

- 8:30 AM – 12:30 PM** *Registration Table Open* **Road above the Pines**
- 9:00 – 10:30 AM** *Coffee at the Barns* **Resident Artist Studios**
Resident artists welcome guests to their studios for coffee served in handmade souvenir mugs made by Jacob Herrmann and Heather McLelland.
- 10:00 AM** *Centerpieces Available for Purchase* **Auction Tent**
Details on page 7.
- 10:00 AM – Noon**
Silent Auction **Books/Letterpress Studios**
Core Fellows Open House **Young House**
Massive Photo Booth **Books Studio, porch**
- 11:45 AM** *Buffet Lunch* **Auction Tent**
- 1:00 – 3:30 PM** *Live Auction* **Auction Tent**
The auction will include a tribute to retiring director Jean McLaughlin.
- 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**
- 3:30 – 5:00 PM** *Penland Gallery Reception* **Penland Gallery**
Make a purchase of \$100 or more at the Penland Gallery on Friday or Saturday of the auction weekend, and you will be entered into a drawing for a \$500 Penland Gallery certificate.

While you are at Penland over the weekend, we encourage you to visit artist studios in the area. Information is available at the Penland Gallery.

Sarah Parkinson





Penland School of Crafts

Campus Map

The Barns
Resident Artist Studios

dick 1972



Woven centerpieces. Left to right: Catharine Ellis, Amy Putansu, Edwina Bringle, Susan Leveille, Amanda Thatch, Daniel Garver

CENTERPIECES

The Craft House will be the focus of the 2017 Fund-A-Need (see page 16), with a goal of raising money to replace old logs and make other essential repairs to this well-loved structure. It is also the inspiration for this year's auction centerpieces, which will highlight Penland's long history as a weaving school. Our woven centerpieces were made by Edwina Bringle, Catharine Ellis, Daniel Garver, Susan Leveille, Amy Putansu, and Amanda Thatch.

Centerpieces will be available for purchase starting at 10:00 AM Saturday under the auction tent. Friday-only attendees may visit the registration tent and fill out an absentee bid form for the centerpiece of their choice. Our absentee team will do their best to secure that centerpiece, but can't guarantee they will be the first one to that centerpiece when purchasing begins. If you win the piece, we will ship it to you after the event. (Shipping cost will be added to the price of the centerpiece.) The pieces will arrive in 4–6 weeks. **Centerpieces are \$395 each.**

GALLERY

Make a purchase of \$100 or more at the Penland Gallery on Friday or Saturday of auction weekend, and you will be entered into a drawing for a \$500 Penland Gallery gift certificate.

ACCESSIBILITY

Penland's terrain is steep and uneven. Each year we take steps to make our campus more accessible. By necessity, auction events take place all over campus. When you arrive, please let the parking attendants and shuttle drivers know if you have special access needs, and we will work with you to make your time here as easy and enjoyable as possible.

JEAN MCLAUGHLIN IS RETIRING



It's hard to believe, but this will be the last Penland auction that Jean McLaughlin will attend as director of the school before she retires this December. Jean came to Penland in May 1998 and has presided over an extraordinary period of growth, development, and stabilization. During these two decades, Penland has built new studios, expanded programs and scholarships, conducted two successful fundraising campaigns, greatly solidified its base of support, and grown its endowment from \$2.1 million to \$17 million.

One of Jean's first projects was to commission architect Abie Harris and landscape architect Sam Reynolds to create a campus master plan, which has guided the most visible changes at Penland. Major infrastructure upgrades

include new studios for iron, wood, printmaking, letterpress, drawing and painting, and book arts, with construction underway for new photography and papermaking studios, a new social hall, and a new house for the core fellows. The clay, metals, glass, and textiles studios were improved or expanded. There were major renovations to historic Horner Hall and The Pines, and other old buildings were repaired or renovated. New housing structures were built, and attention was paid to accessibility and safety campus-wide.

Under Jean's leadership, the school was placed on the National Register of Historic Places as the Penland School of Crafts Historic District, and the Jane Kessler Memorial Archives was established to preserve Penland's history. Dozens of new scholarships were endowed, the workshop program was expanded, a writing residency was established, and new programs were created to serve the local community. All of this was made possible through a significant expansion of the staff and the support of a devoted board of trustees. Jean's accomplishments were recently honored nationally when she received a 2016 Distinguished Educator's Award from the James Renwick Alliance.

"I came to Penland with big aspirations," says Jean. "I knew how powerfully the school had affected the lives of artists, and I knew how important its history had been to the craft movement in our country. My desire was to make change happen that would evolve and improve Penland without losing its distinctive character. Looking back, I see so many moments that fill me with pride—accomplishments that were made possible through the wise counsel and enthusiastic support of many people. I am grateful to have been part of making these important and needed improvements happen."

Speaking for the board of trustees, chair Alida Fish said, "The quality of Jean McLaughlin's leadership has been extraordinary—an inspiration to us all. For the past two decades, she has provided a vision keenly focused on growth and innovation. Thanks to her unwavering commitment, Penland is well positioned for continuing success."

Many friends have asked how to make a gift in honor of Jean's retirement. For information, contact Joan Glynn, director of development and communications: joanglynn@penland.org or 828-765-2359.

LUCY MORGAN LEADERS

Thank you to all of our Lucy Morgan Leaders. To celebrate your generous support, you are invited to the following events on Friday, August 11. During the Director's Luncheon, we will kick off the auction by selling this cast glass panel made by the director herself in collaboration with Daniel Marinelli and Tim Tate.



Jean McLaughlin, Daniel Marinelli, and Tim Tate, *Ode to the Pines*, cast glass, 33½ x 10¼ x 4 inches, retail value: \$2000

"The Pines has provided delicious meals for thousands of students, instructors, staff, and friends for decades. This piece is a tribute to the beauty of form found in fruits and vegetables."

Exhibition Gallery Reception 10:00 – 11:30 AM

Join us to view the exhibition *Parched | Inverted Landscapes*, with work by Susan Goethel Campbell, in the John and Robyn Horn Gallery and *Wear | Contemporary Jewelry* in the Focus Gallery. There will be a gallery talk at 11:00. In recognition of the recent naming of the exhibition gallery, we will honor John and Robyn Horn at the beginning of the gallery talk.

Director's Luncheon 12:00 – 1:00 PM

The luncheon will include the auctioning of the piece pictured above and an opportunity to honor Jean McLaughlin on her retirement.

Art Talk 2:00 – 3:00 PM

You are invited to participate in an art talk with featured artist Vivian Beer and Abraham Thomas, Bresler Curator in Charge at the Renwick Gallery of the Smithsonian Institution. Vivian will discuss her work; Abraham will present a talk titled *Dissolving Boundaries: Craft in an Expansive Field*.

Lucy Morgan Leaders contribute \$1,000 or more per year to the Penland annual fund to support unrestricted operating needs. Members of this important giving group are invited to participate in special events, and they receive a 10% discount at the Penland Gallery and supply store as well as updates about activities and events. This valuable group of contributors helps sustain the work Lucy Morgan began more than eighty years ago. Thank you!

Make a purchase of \$100 or more at the Penland Gallery on Friday or Saturday of auction weekend and you will be entered into a drawing for a \$500 gallery gift certificate.

To become a Lucy Morgan Leader, contact Penland's Development Office at 828.765.2359, ext. 1207 or contribute online: www.penland.org/support.

CYNTHIA BRINGLE, 2017 OUTSTANDING ARTIST EDUCATOR

Cynthia Bringle is one of two Penland School Outstanding Artist Educators to be honored at this year's auction. The other is her twin sister, the weaver Edwina Bringle.

Cynthia earned an MFA at the New York State College of Ceramics after studying painting and ceramics at the Memphis Academy of Art. She spent three summers while she was an undergraduate taking classes at Haystack Mountain School of Crafts and then set up her first studio, where she worked from 1965–1970, in Eads, Tennessee. In 1970 she and Edwina taught Penland's first eight-week Concentration workshops. After that she became a resident artist and then a permanent resident.

In addition to her frequent teaching at Penland, Cynthia has taught workshops at Anderson Ranch, John C. Campbell Folk School, and other locations from Florida to California, Australia, and Brazil. She is a fellow of the American Craft Council and a life



True Kaly

Teaching at Penland in 1970.



member of the Southern Highland Craft Guild, the organization that honored her in 1999 with a retrospective titled “A Fiery Influence.” She has received the North Carolina Award for Fine Art and an honorary doctorate in fine arts from Memphis College of Art, and she was named a North Carolina Living Treasure by the University of North Carolina at Wilmington.

During her long association with Penland School she has been a member of the board of trustees and she co-chaired the successful Preserve Penland campaign. She has provided endless support to the clay studio, she is a full-time promoter of the school, and her work as a volunteer auctioneer at Penland’s end-of-session auctions has added tremendously to Penland’s scholarship funds. She has also contributed to

every one of Penland’s annual benefit auctions.

Her long-time friend Andrew Glasgow, former director of the Southern Highland Craft Guild and the American Craft Council, said this about her: “Cynthia’s teaching is legendary. Her classes at Penland are always full, but it isn’t just her winning personality, it is her abilities that students hope to absorb. There are pictures going back to the 1970s of her classes at Penland. Some of these photos include famous faces—an indication of how well regarded she is and how far her reach extends.

“When working on her retrospective at the Southern Highland Craft Guild, I decided that to show only *her* work would cheat viewers out of the full story, so I included in the show several students who had studied with her over the years. The most important observation for me is how few of them showed an obvious Bringle influence—a testament to the fact that she assisted them in finding their own voice, the very best example of a true teacher.”



Dana Moore

In her studio, late 1990s.

EDWINA BRINGLE, 2017 OUTSTANDING ARTIST EDUCATOR

Mercedes Jelinek



Edwina Bringle is one of two Penland School Outstanding Artist Educators to be honored at this year's auction. The other is her twin sister, the potter Cynthia Bringle.

Edwina's career as a weaver began in the Penland textiles studio. "When I first came to Penland in the 1960s," she remembers, "I wasn't in the arts. I was just along in the car with my sister Cynthia. I didn't have anything to do, but Bill Brown, the director in those years, instructed me, 'Go to the weaving room and let Helen Henderson help you.' Helen taught me to wind a warp and dress a loom, and then she had me get underneath it to change the treadles. That was really the first weaving I did. There was never a moment I decided to become a weaver—it's just that I didn't stop."

She returned many times as a student and then as a resident artist. Edwina and

Cynthia taught Penland's first eight-week Concentration workshops in 1970. She taught weaving and textiles at the University of North Carolina-Charlotte for twenty-four years until she retired in 1997, as associate professor of art emerita, and moved to Penland. In addition to her many Penland workshops, she has been an instructor at Arrowmont School in Tennessee and the John C. Campbell Folk School in North Carolina. Her work is in the collections of the Mint Museum in Charlotte and the Gregg Museum at North Carolina State University. The Toe River Arts Council recently celebrated her career with a fifty-year retrospective.

She has also—through Penland workshops—become an adept maker of glass beads,



In the flameworking studio during a Penland community open house.

and at Penland's annual community open house, she often volunteers in the glass studio rather than the textiles studio. She has led many campus tours as a Penland Gallery docent, she frequently volunteers as an auction spotter, and she has given to all of Penland's benefit auctions. She is also a constant promoter of the school; anyone who knows her knows that she's always talking about Penland.

Her friend and colleague Margaret McAdams, a professor emerita of art from University of Ohio-Chillicothe, made this comment about Edwina and her work: “As an educator, Edwina’s straightforward, pragmatic nature emphasizes creativity and experimentation, design and craft, and the awareness of interrelationships among the arts. She encourages seeking inspiration through seeing, photographing nature, exploring color combinations, and finding direction within the process of making work. She is not interested in over-thinking or too much discussion. Spinning one’s wheels cannot be as productive as spinning yarn.

“Edwina’s philosophy places more importance on the significance of the making process and then realizing its outcome. And presentation and craftsmanship are always considerations. She does not hold back when selvages are uneven or mats are askew. In her own right, she exemplifies the benefits of and a commitment to growth from life-long learning through classes and workshops, no matter the medium.

“To Edwina, the greatest learning comes from the doing. When at a loss for ideas, Edwina says to look around you, explore color, and investigate patterns and the arrangement of shapes. When lacking motivation to begin work, Edwina’s advise is, ‘just do it.’”

Penland Archives



In her studio at The Barns, circa 1970.

FEATURED ARTWORK



Furniture designer and metalworker Vivian Beer is known for her smooth, expressive forms, her sleek automotive finishes, and her ability to make even the most rigid materials look supple and inviting. “In my studio, form follows imagination, and function is a script for where and how we interact with the things we live with,” Vivian says.

Vivian’s expressive forms and masterful execution have been gaining her significant attention in the design world recently. Her work can be found in the collections of the Museum of Arts and Design in New York, in DC’s Renwick Gallery, and in the Museum of Fine Arts, Boston. She won the grand prize on the HGTV show *Ellen’s Design Challenge* hosted by Ellen DeGeneres. She has been awarded a John D. Mineck Furniture Fellowship, a National Air and Space Museum Research Fellowship, and the prestigious United States Artists Fellowship.

In announcing her fellowship, the United States Artists website said of her, “With a strong foundation in contemporary furniture design, her research into the history of American industry, architecture, and transportation adds intellectual rigor and specificity to her work. Her *Infrastructure*, *Streamline* and *Anchored Candy* series are physical manifestations of the cultural and industrial history of her materials even as they serve as intellectual bridges for their users, bringing them to a new way of conceiving the built world through a luxurious deployment of the senses.”



Vivian graduated in sculpture from Maine College of Art and followed that with an MFA in metalsmithing from Cranbrook. While she was in grad school she came to Penland on a work-study scholarship and learned about the Penland resident artist program. She was part of that program from 2005 to 2008, and she has taught at Penland several times since then, including a workshop that will take place just before this year’s auction. In addition to covering traditional metal fabrication techniques, this workshop will be the first in the Penland iron studio to incorporate a computer-controlled plasma cutter.

Through her teaching and her donations to the benefit auction, Vivian has been a consistent supporter of Penland School. “That’s how it works,” she said. “I got some support when I was starting out and you have to keep it going. The more you give back and promote the field, the better it is for everyone. By supporting Penland, I’m making what I do better. It’s giving but it’s also receiving, because you are pushing the whole field along: that’s a huge part of community and a huge part of teaching. Our field will only get better if the ones who are in it are trying to help it get there, and Penland is one of those engines for making it better.”

FUND-A-NEED

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



“That summer before the students began returning, I recall, as I would walk through the building, planning and trying to get ready for the summer’s activities, I seemed to get the feeling that the walls themselves reflected the love and the joy that had gone into the creating of that house. It may be my imagination or it may be something even more ephemeral, but to me it seems that the Craft House is a composite of all the love and joy and togetherness that have gone into its building, and whether or not newcomers are conscious of it, I feel quite sure that they are affected by it.”

—Lucy Morgan

Among the oldest and most iconic buildings on campus, the Craft House is named in honor of Penland’s first weaving instructor, Edward F. Worst, who played an important role in the early development of the school. His national reputation drew students to the remote Penland community and his skill as an instructor in weaving, design, and bookbinding kept many of them registering year after year.

In 1934, Penland Weaving Institute participants initiated a fundraising effort directed toward a new building dedicated solely to the use of the summer weaving program. Students each donated \$2.50 for the purchase of one of the tulip poplar logs used in the construction of the Craft House. During the Campaign for Penland’s Future, donors were invited to contribute \$2,500 each towards the replacement of approximately 250 logs. Other necessary improvements include repairing or replacing windows, rotting porch lumber, and the porch railing.

The Craft House is a four-story log structure chinked with stone. A contractor with experience in log restoration is advising the school on the process for replacing and repairing the

logs. Equipment will support the building above and below while a log is removed and replaced. Half lap joinery will be maintained. Logs will be sealed and the spaces caulked. The pattern of placing stones between the logs will be followed, and chinking will be repaired as needed. We will add an artist-made iron railing below the massive log rail to bring the porch into code compliance.

The cost of restoring and repairing the Craft House is \$1,000,000. To date \$880,000 has been raised toward this project with \$120,000 remaining. Construction is scheduled for 2018.

This year's Fund-A-Need will raise money to complete the fundraising for the Craft House renovation. Total costs are as follows:

- Design, consultants, and construction costs for log repair and replacement (250 log sections): \$649,000
- Window repair and replacement (67 windows): \$234,500
- Porch repair and replacement: \$30,000
- Commissioned iron porch rail: \$36,500
- Commissioned seating: \$10,000
- Building Reserve Fund: \$40,000

Total cost: \$1,000,000

During Saturday's live auction, we invite you to raise your paddle to support the completion of 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 \$120,500.

Thank you for your support.



OUR GRATEFUL THANKS GO TO THE FOLLOWING:



Our generous and talented Penland artists who support us year after year by donating the exquisite works of art that make this endeavor possible.

Our amazing volunteers who keep coming back with unparalleled dedication to making this event run. From food service and flower arranging to art handling, they are the nuts and bolts behind the scenes of this fanfare weekend. And our intrepid crew chiefs Joanna Angell, Roger Atkins, Patrick Beggs, Lynn Burleson, Merrick Earle, Maria Galuszka, Collette Gabriel, Randy Hinson, Alain Joyaux, Cat Coulter Lloyd, Lauri Paggi Newkirk, Jill Nicholas, Andy Palmer, Ben Plato, David Ramsey, Mary Anne Redding, John T. Renick III, Catherine Russell, Valerie Schnauffer, Wes Stitt, and Jon Van Ark who lead the way.

Our lively and energetic auctioneer Mathew Haley of Bonhams London with the assistance of our diligent spotters.

Jacob Herrmann and Heather McLelland who spent more than 200 hours throwing, glazing, and firing 500 mugs for Coffee at the Barns.

Returning exhibition designer Mary Anne Redding, curator and assistant director at the Turchin Center for the Visual Arts, who along with a crew of handy volunteers impeccably shaped studios into exhibition spaces.

Penland's groundskeeper and gardener Casara Logan who, with the help of some especially artistic volunteers, brightens this event with an array of lovely flower arrangements.

Abraham Thomas and Vivian Beer for sharing and broadening our perspectives during the Lucy Morgan Leader Art Talk.

Our favorite bartender and photographer, David Ramsey, who perfects your cocktails

and flawlessly captures images of our auction art work for the catalog each spring. Of course he couldn't have done it without the help of Alain Joyaux, Maria Galuszka, and Kate Webb.

Sarah Parkinson who produced an informative and entertaining series of auction newsletters, and newsletter writers Andrew Glasgow and Margaret McAdams.

The Penland staff who put so much of the time and energy into making this event happen; it is truly a campus-wide effort and you are all greatly appreciated: Nancy Allison, Alena Applerose, Kirk Banner, Heron Bassett, Daniel T. Beck, Ray Bell, Mark Boyd, Ken Buchanan, Grady Byrd, Katie Chasteen, Betsy DeWitt, Courtney Dodd, Day Dotson, Robin Dreyer, Susan Feagin, Sallie Fero, Melanie Finlayson, Leslie Fleckenstein, Jay Fox, Nick Fruin, Anna Gardner, Lisa Gluckin, Joan Glynn, Kathryn Gremley, Carey Hedlund, Ian Henderson, Amanda Hollifield, Bill Jackson, Jerry Jackson, Gary Jobe, Sandy Jobe, Savanna Jobin, Stacey Lane, Cami Leisk, Sally Loftis, Casara Logan, Nancy Lowe, Zoe Lynch, Jasmin McFayden, Abigail McKinney, Jean McLaughlin, Marsha McLawhorn, Kreh Mellick, Shane Mixson, Matt Murray, Leslie Noell, Sarah Parkinson, Susan Pendley, Meg Peterson, Holly Phillips, Richard Pleasants, Marianna Popp, John T. Renick III, Ellie Richards, Matt Schoenbaum, David Sommer, Yolanda Sommer, Sheila Sweetser, Amanda Thatch, Crystal Thomas, Kate Webb, Jenny Wolff, Andrew Zucchini, development interns Kirsten Huffer and Carter Norris, and our other summer interns Emily Gadzinski, Luis Hernandez, Mirrah Johnson, Bailey Knight, and Cairus Larsen.

CATALOG CREDITS

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IMPORTANT INFORMATION FOR BUYERS: PLEASE READ THE FOLLOWING CONDITIONS OF SALE CAREFULLY.

General Rules

Regarding both the live and silent auctions, Penland School assumes no risk, liability, or responsibility for the authenticity, quality, or value of the items. Estimates of values and descriptions have been made based on information provided by 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 both the silent and live auctions. Bid paddles are enclosed in the registration packet. If you registered with a guest, you and your guest will share the same bidder number unless you requested otherwise. Additional bidder numbers can be assigned at the registration 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.

Silent Auction Bidding Schedule:

Friday silent auction: 3:00 PM–6:30 PM

Saturday silent auction: 10:00 AM–Noon

Live Auctions

The live auctions will begin after dinner on Friday and 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 each 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

Purchases may be paid for with cash, personal checks, Visa, MasterCard, Discover, or American Express. All sales are final, and accounts must be settled by the close of the auction. The payment desk in the Pines will be open following the Friday night auction until 9:30 PM and for the duration of Saturday's live auction. The payment desk will close at 4:30 PM on Saturday. If you leave early on Saturday, you may pay for your purchases before the close of the auction. Items may be picked up once payment is complete.

There will be an **express checkout line** at the payment table on both Friday and Saturday. Those who wish to pre-swipe their credit card at the registration table for all auction purchases made during the weekend will be eligible to go through the express checkout line. Payment tables are located on the Pines porch.

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

Pick-Up

Items sold on Friday will be available for pick-up on Friday from 9:15–9:45 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; centerpieces will be available for pick-up on the Pines porch.

You will need to present your paid receipt to receive items purchased. 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 hard-working volunteer crew.

Shipping: Please read carefully if you require items to be shipped

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

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

Shipping is not available for some items due to fragility, size, or weight. **Items marked \$\$\$ shipping** may incur higher shipping costs due to high insurance values, weight, or oversize packaging requirements. **Items marked crate plus 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 bids will be accepted by phone or fax until noon on Friday, August 11. Absentee bidders will pay a \$25 absentee bidder fee (includes auction catalog) whether the absentee bid is the winning bid or not. Successful absentee bidders will be notified on Monday, August 14 and will be invoiced for the purchase price and the cost of shipping.

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!



A Penland supporter helping out.

Absentee Bid Form

Penland School of Crafts 32nd Annual Benefit Auction, August 11 & 12, 2017

Absentee bids accepted until noon on Friday, August 11, 2017

Register as an absentee bidder at www.penland.org/support/absentee_bidding.html

If you have questions, contact Nancy Allison, 828.765.2359, ext. 1207 or bitding@penland.org

Name _____

Address _____

City _____ State _____ Zip _____

Telephone (day) _____ (evening) _____

I have registered as an absentee bidder for Penland's 32nd Annual Benefit Auction and paid the \$25 absentee bidder fee. I request that Penland enter bids on the following lot(s) up to the maximum price(s) I have indicated. I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the amount of my winning bid. North Carolina sales tax does not apply to this charitable event.

Alternatively, phone bidding may be arranged for the live auctions on Friday (7:30–9:00 PM) and/or Saturday (1:00–3:30 PM). Phone bidders will be called before the piece comes up for auction and your bids will be executed by a member of Penland's absentee bid team. To arrange phone bidding, please contact Penland's absentee bid coordinator, Nancy Allison.

All bids must be finalized by noon on August 11. In the event of identical absentee bids, the bid received first will take precedence. I understand that Penland will make every effort to execute absentee bids as submitted, however Penland cannot be responsible for any inadvertent error or failure to execute the bid. These bids are to be executed at the lowest price permitted by reserves or other bids and in an amount up to but not exceeding the specified amounts.

Successful bidders will be contacted on Monday, August 14 and will be invoiced for the purchase price and the cost of shipping. Penland accepts cash, personal checks, MasterCard, Visa, Discover, and American Express.

I have read and understand the conditions of sale found in the Penland auction catalog.

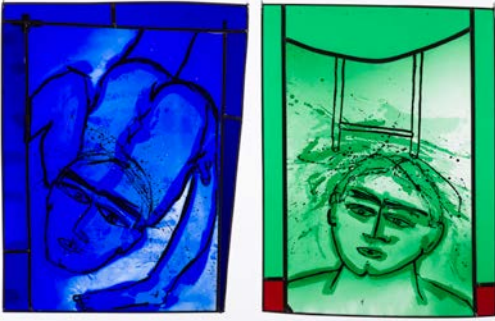
Signature _____

| Artist Name | Lot Number | Maximum Bid |
|-------------|------------|-------------|
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To submit a bid, complete this form and submit it by mail to Absentee Bidding, Penland School of Crafts, P.O. Box 37, Penland, NC 28765; by fax to 828.765.7389; or by e-mail to bitding@penland.org.

FRIDAY *Silent Auction*

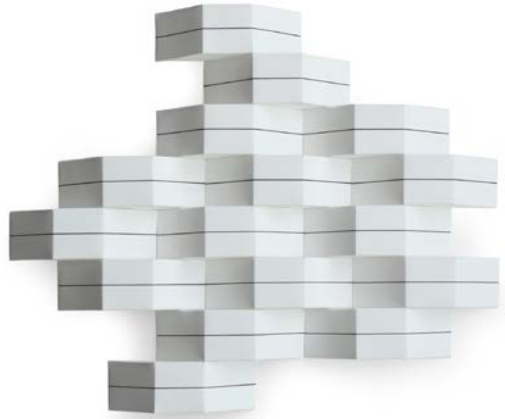




- 101 Mark Angus**
*Blue Figure: Raised Leg and
 Green Young Man*
 Acid-etched blown glass,
 enamels, lead
 23 x 17 inches and 21½ x 17 inches
 Retail value: \$1,100

This piece is part of my Puer aeternus series.

- 102 Eleanor Annand**
Latitude
 Letterpress printed, die-cut,
 and constructed cotton paper
 24 x 24 inches
 Retail value: \$900



- 103 Boris Bally**
D.P.W. Platter
 Upcycled traffic signs, copper rivets
 24 x 24 x 5 inches
 Retail value: \$500



104 Cat Bates

Poise Cuff

Brass, leather, steel
3 x 2½ x ½ inches
Retail value: \$185

Around a stacked leather centerpiece reminiscent of a hunting knife handle, industrial forms blend smoothly into bone finials.



105 Sandy Blain

Flower Brick #5

Stoneware
6 x 4 x 8 inches
Retail value: \$250

My work is inspired by nature as well as architecture and industrial objects. From surface markings through form and multiple glaze layers, the handbuilt functional forms convey a timeless, expressive personal statement.



106 Birdie Boone

*Garden Lover's Care Package
(Trellis Vase, Mini Berry Bowl,
Yunomi with Flower Frog)*

Handbuilt, oxidation/electric-fired dark stoneware, bisque slip, tinted glazes

Vase: 9 x 4 x 4; bowl: 3 x 3¾ x 4;

yunomi: 4 x 3.5 x 3½

frog: 1½ x 2½ x 2½ inches

Retail value: \$300

This care package is for someone who has a yard, grows flowers/fruit, or is generally fond of flora. The yunomi doubles as a small vase with accompanying frog.



107 Christina Boy

Snack Time

Walnut, cherry, red elm, milk paint,
butcherblock oil

Larger: 11 x 9 x 1 inches;

smaller: 8½ x 6½ x 1 inches

Retail value: \$178

These are free-form cutting boards and spreaders for your everyday use or for serving cheese and charcuterie at your parties.



108 Pam Brewer

Path to Understanding

Earthenware

11½ x 11 x 6 inches

Retail value: \$1,400

Perhaps if we listened more and spoke less, we might mend the divide that exists in relationships, in nature, and, ultimately, in us. To listen, be silent.

109 Sarah Rachel Brown

*Clustered Ovals Set from
Everyday Collection*

Sterling silver

Necklace: 11 x 6 inches;

earrings: 1¼ x ¾ inches

Retail value: \$685

The Everyday Collection reflects a component of my work that is designed with wearability and classic style in mind. Both my limited production line and one-of-a-kind works reflect my sense of attention to detail, design, and love of craft.





110 Richard Burkett

Gourd Vase

Soda-fired porcelain

12 x 6 x 6 inches

Retail value: \$120

I love the way the glaze flows on this piece and the warm glow of the soda on the flashing slip. The pure white porcelain exposed was the perfect accent.

111 Ken Carder

(Untitled) Elliptical Container

Cut, etched, and fabricated mold-blown glass, silver, forged copper

11 x 6½ x 4 inches

Retail value: \$1,800



112 Joseph Cavaliere

Beauty Killed the Beast

Screenprinted, kiln-fired enamels on glass, steel, LED lights

16½ x 16½ x 1 inches

Retail value: \$1,200

"It was beauty that killed the beast" were the final words spoken in the 1933 classic horror film King Kong. I created this work as a tribute to film, to the Empire State Building, and to the power of women. Go figure, I was raised with five sisters!



113 Martha Clippinger

Accordion

Acrylic on wood

14½ x 1¾ x 1¾ inches

Retail value: \$2,000

114 Ann B. Coddington

Golden Rim Cup

Slip-cast ceramic from woven original, gold leaf

5 x 2 x 2 inches

Retail value: \$200



The golden rim cup is a ceramic vessel that has a woven texture with a hint of metal, making it enigmatic in terms of process and material.

115 Kat Cole

Hollow Structure Necklace in Grey and Pink

Steel, enamel, sterling silver, rubber

20 x 3 x 1 inches

Retail value: \$950



116 Béatrice Coron

Book Worms and Winged Thoughts

Tyvek

8 x 8 inches

Retail value: \$800

A story of transformation: bookworms ingest information, wrap themselves in cocoons of knowledge, then transform themselves into winged thoughts of wisdom.



117 Kevin Crowe

Large Pitcher

Stoneware, natural ash glaze

22 x 11 x 11 inches

Retail value: \$650

This is a wheelthrown pot made of stoneware, fired to cone 12 in an eight-day firing at the Tye River Pottery anagama.



118 Shane Darwent

Double Wide (Remembered)

Archival pigment print and acrylic paint on polypropylene

10 x 10 inches

Retail value: \$850

This piece is from a series of works that use digital printmaking processes and hand painting to mine my own memory of a rural Appalachian landscape.



119 Paige Hamilton Davis

Offering

Steel, bronze, lead, paint

24 x 8 x 6 inches

Retail value: \$2,100

120 Mark Ditzler

Cougar Town Irises

Kiln-formed and flameworked glass, steel

20³/₈ x 6¹/₂ x 1¹/₄ inches

Retail value: \$750

This piece was a teaching demonstration during a Penland workshop last fall. The flower petals are created in a mold and sliced with a diamond saw. The leaves and stems are flameworked. I find this is a good way to evoke the bilateral symmetry in nature.



121 Michael Dixon

A Mother's Wish for Her Son:

Just Stay Alive

Oil on canvas

16 x 12 inches

Retail value: \$1,400

This self-portrait was completed during a workshop I taught at Penland in 2014. I was thinking about the violence against unarmed black bodies and my relationship to these issues as a biracial black man in America.

122 Andrea Donnelly

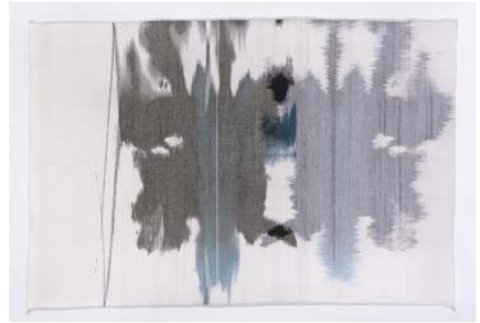
Blot #2: Ambivalence

Cotton thread, pigment

38 x 62 inches

Retail value: \$4,500

Crate plus shipping



From the woven ink blot series: the cloth is woven then painted, unwoven, and rewoven so the original image is split and mirrored. One of this series is in the permanent collection of Capital One, and four others will be exhibited at the North Carolina Museum of Art in my solo show in August.

123 Sarah Doremus

Just Breathe: Homage to Thich Nhat Hanh

Silver .925, syringe, freshwater pearl

5 x 3 x 1½ inches

Retail value: \$500



This ring celebrates the mantra “just breathe” with a nod to the master of peace of mind, Thich Nhat Hanh. The wearer blows into the mouthpiece and the pearl shoots up the tube reaching the banner that says, “just breathe.” A ring for our harried pace of life.

124 Robin Dreyer

Jim Doesn't Sit Here Anymore

Toned silver gelatin print

10 x 13 inches

Retail value: \$300



An old man named Jim used to sit in one of these chairs and watch the road. At some point, he spray-painted a lyric from “Let It Be” onto the wall. I took this photograph after Jim disappeared and shortly before the shed was knocked down.

- 125 Sean Dyroff**
Cleveland, Ohio 2016
 Archival pigment print
 15³/₄ x 23¹/₂ x 1¹/₂ inches
 Retail value: \$375

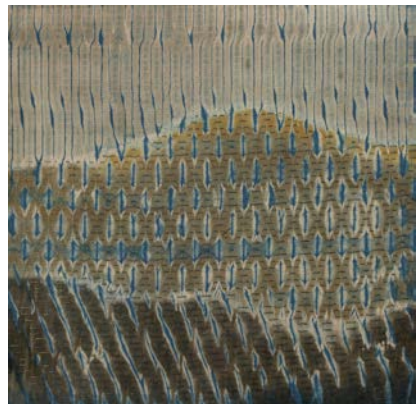
This is a photograph in The Arcade in downtown Cleveland during the 2016 Republic National Convention.



- 126 Angela Jeanette Eastman**
Island No. 3
 Tarpaper and enamel paint
 on wood panel
 35¹/₂ x 52¹/₂ inches
 Retail value: \$650
 \$\$\$ shipping

- 127 Catharine Ellis**
Where I Live
 Cotton, Jacquard-woven shibori,
 pomegranate rind and indigo dye
 19¹/₂ x 19¹/₂ inches framed
 Retail value: \$800

The landscape at Penland and beyond continues to inspire my textile work.





128 Melissa Engler

Fortitude

Vintage letterpress blocks, poplar,
milk paint, waxed linen thread
23½ x 9½ x 3½ inches
Retail value: \$850

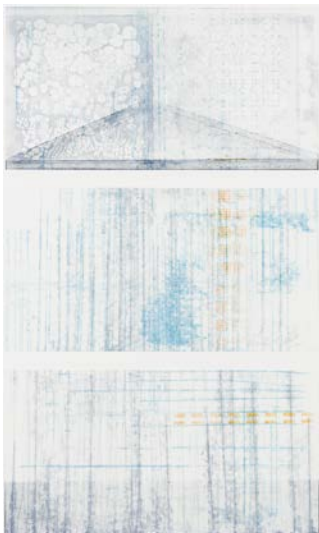
This piece is part of a series called Hunted and Gathered, examining the fine line between use and abuse of the natural world.

129 Vicki Essig

.....Make No Mistake, The Weeds Will Win....

Handwoven silk, stainless steel, antique text, “weeds”
14 x 8 x 2 inches
Retail value: \$600

Collecting on every hike, I have to put it somewhere.



130 Melanie Finlayson

Home: series # I, II, III

Monoprint
27 x 18 x 1½ inches
Retail value: \$500

This series was created during Penland’s 2017 winter residency. The focus of these prints was to create interesting texture and line with a limited color palette. Local architecture became an inspiration for different shapes, lines, and patterns you see in these three prints.



131 Aran Galligan
Bifid

Sterling silver, copper,
stainless steel, resin
10 x 7 x 1 inches
Retail value: \$800



132 Susie Ganch

*Necklace from Glancing Back,
Looking Forward*

Enameled steel and copper,
sterling silver, rubies
Chain: 26½ inches;
pendant: 1½ x 1½ x 1½ inches
Retail value: \$1,200

Parts of this necklace are made from pre-enameled sheet steel that is distressed from forming, revealing hundreds of little cracks. Over time the piece will evolve and change while the precious materials will remain the same.

133 Rachel K. Garceau

Penland Stone

Porcelain

6 x 1 x 7 inches

Retail value: \$180

I borrowed a stone from the wall that runs from Lower Clay to the Pines, made a mold of it, and cast it in porcelain. It is the very beginning of a new project which will include hundreds of cast stones from various locations.



134 Marguerite Jay Gignoux

My Paris Coat

Hand-dyed silk organza, silk jacket,
machine and hand stitched

44 x 44 inches

Retail value: \$2,200

\$\$\$ shipping

A tear in a beloved silk jacket offered me the opportunity to release the garment into shapes and blend my hand-dyed silks to find translucency and color in a new visual equation.



135 Kristina Glick

Scrapyard Sun: Blue

Found steel, enamel, electroformed copper

1¾ inches diameter

Retail value: \$400

This brooch is part of a series created with electric motor components collected at the Asheville scrapyard. It is enameled and electroformed to highlight the distinctive starburst shape.



136 Arthur Gonzalez

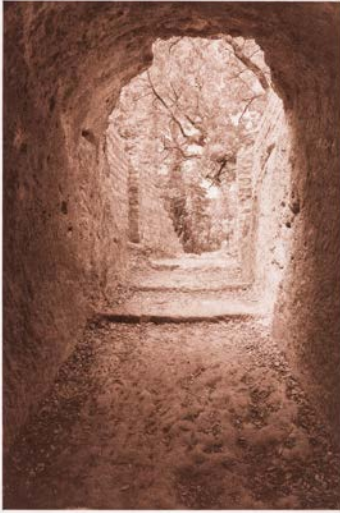
Library Science

Ceramic, photo on board

12 x 12 x 7 inches

Retail value: \$850

This is an intimate piece that plays with the constructs of space as well as art history. The play between the figures in the painting eavesdropping into the future by peeking over the shoulder of the contemporary figure that is looking at minimal art is at once humorous as well as a comment on time travel through the space between painting and sculpture.



137 Clay Harmon
Roman Amphitheatre Tunnel,
Vaison La Romaine, France
 Polymer photogravure print
 15 x 22 inches
 Retail value: \$350

This tunnel allowed wealthy Romans to attend events without having to mingle with the hoi polloi.

138 Jane Wells Harrison
Civitates
 Encaustic, paper, oil on wood
 17 x 11 inches
 Retail value: \$1,500

Working with maps offers me the opportunity to consider a great variety of relationships. Civitates are sociopolitical bodies comprised of citizens.



139 Julia Harrison
Cicada
 Porcelain, bronze, steel
 ¾ x 1 x 2¼ inches
 Retail value: \$600

Late nights, hard work, and reinvention: this cicada represents my cyclical visits to Penland and the generous encouragement of the jewelry and clay studios.





140 Ann Hawthorne

Polar Day Bed

Archival pigment print

11 x 14 inches

Retail value: \$300

After weeks photographing these powerful beasts, happening upon this one emerging from her day bed was surprisingly tender.

141 Yukari Hayashida

Time

Kozo paper, ink, konnyaku powder

15¼ x 13¼ inches

Retail value: \$150

This is momigami of suminagashi paper.



142 Morgan Hill

Slick Cleanup

Wood, paint, resin, leather, mirror

40 x 34½ x 4½ inches

Retail value: \$1,490

\$\$\$ shipping

This is a sculptural hall entry piece. The design functions as a combination mirror, hook, and shelving unit.

143 Nicholas Joerling

Serving Dish

Wheelthrown and altered
high-temperature stoneware

6 x 9 x 13½ inches

Retail value: \$165



144 Robert Johnson

Notebook Page:

Grandfather Mountain

Pencil, watercolor

14 x 11 inches

Retail value: \$650

This is a notebook page I made while teaching a fall workshop at Penland.

145 Carmichael Jones

J

Glass, steel, alloys

20 x 13½ x 6 inches

Retail value: \$1,600

J is an early work in the Cultivation series. Each piece in the series is an investigation into the relationship of creation and rest. The resulting objects are an abstraction of concepts of origins, written language, and collective processes.



146 Deb Karash

Bunting Earrings

Sterling silver, copper, brass,

Prismacolor pencil

¼ x ¾ x 2¼ inches

Retail value: \$190

These earrings are a classic tear drop form with a touch of fun. To get this rich color I draw on copper with colored pencils and seal it so the color stays true.



147 Justin D. LeBlanc

Courage Redefined

3D-printed ABS plastic

4 x 6 x 6 inches

Retail value: \$49

This design depicts my metamorphosis, as a deaf person, from silence to sound through technology. The necklace is a 3D-printed representation of sound waves. These sound wave accessories were used throughout my collection, as seen in Season 12 of Project Runway.

148 Amanda Lee

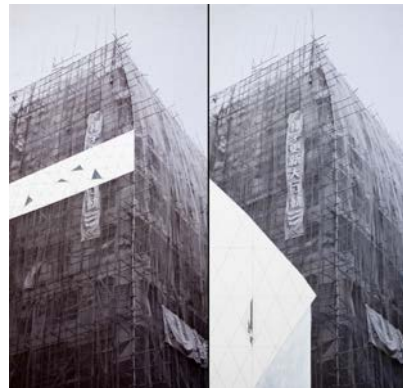
Transcendere, Circumnavigate

Screenprint, Venetian plaster,
and graphite on canvas-wrapped panels

24 x 24 x 2 inches

Retail value: \$950

This is part of a series of works about surpassing your own expectations. The founding image of this piece was taken in Hong Kong during my 2014 circumnavigation of the earth.



149 Tonya D. Lee
Untitled (Palm Springs)

Acrylic, oil pastel, and oil marker
on polyester film
16 x 13 inches framed
Retail value: \$1,100

This painting is from a collection of on-site responsive drawings in observation of nature. I use the drawing process as a method of creating a stronger memory of the aesthetic experience that can be used in future work.



150 Suze Lindsay
Octagon Bowl

Thrown, handbuilt, assembled,
salt-fired stoneware
4 x 13 x 13 inches
Retail value: \$400

I make pots with the hope of enticing the user to take pleasure in everyday activities, inviting participation, promoting hospitality. This piece was made for service and use in a celebratory dinner party!

151 Chuck Lopez
Circle 52.16.72

Blown glass
6½ x 5½ x 5½ inches
Retail value: \$2,400

This piece is part of a recent series, Tessellation, incorporating square murrine with a layered linear pattern developed by folding the glass repeatedly as part of making the murrine.



152 Carmen Lozar

Rest

Bronze and flameworked glass

Chain: 24 inches;
centerpiece: 1 x 4½ x ½ inches

Retail value: \$1,000

This piece is part of an edition of 30 necklaces that has begun my exploration into jewelry. For me, these small pieces set the stage for narrative while not taking up too much space in our world. It is wonderful to create a work of art that can be kept close to your body yet can also be shared with the world.



153 Warren MacKenzie

Untitled

Wood-fired clay

Shallow bowl: 2½ x 12 x 12 inches;

bowl: 4¼ x 10 x 10 inches

Retail value: \$300

154 Richard Margolis

Reading About Penland

Silver gelatin print

20 x 24 inches

Retail value: \$1,250

*This photograph includes a Penland catalog, the book *The Nature of Craft* and the Penland Experience, the book *The Unknown Craftsman*, which I bought from Mary Cannon, and, on the wall, an August 1986 photograph of a bridge with Sherry, who I'd met a couple of hours earlier and is still my partner after 30 years.*





155 Meghan Martin

Rift

Forged and fabricated steel, paint

8 x 4 x 2 inches

Retail value: \$400

This piece, inspired by fault lines and other geological phenomena, is part of an ongoing series exploring the use of cut lines in steel plate.

156 Rachel Mauser

Between Sea and Sky

Letterpress printed paper

5½ x 8 x 14½ inches

Retail value: \$450

This artist's book was created from an original poem to reflect how timing plays such a large role in the way we walk through this world.



157 Bryce McCloud

Bryce Bux

Letterpress printed paper

11¼ x 11¼ inches

Retail value: \$500

We have created and minted our own currency, the Bryce Bux, based on kindness and meant to spread positivity through commerce.





158 Linda McFarling

Teapot

High-fire stoneware clay

10 x 8 x 6 inches

Retail value: \$250

159 Jan McKeachie Johnston

Two Part Vase Form

Woodfired stoneware, kaolin slip

10 x 5½ x 5½ inches

Retail value: \$160



160 Laura Jean McLaughlin

Ride in the Sky

Porcelain, slips, glazes

10 x 6 x 4 inches

Retail value: \$1,400

This piece is a stream of consciousness, Schlumpy Funk creation that reflects our relationships with each other, as well as with all living creatures.

161 Ron Meyers

T-Bowl with Hog

Wheelthrown earthenware, slips,
underglazes, transparent glaze

3¾ x 5 x 5 inches

Retail value: \$180



162 Steve Miller

*To Sit With Animals, Aloft, and
The Dogs of Havana*

Letterpress-printed paper, handbound

Animals: 2¾ x 2¾ inches;

Aloft: 5½ x 3½ inches;

Dogs: 5¼ x 7¾ inches

Retail value: \$450



These books were made in collaboration with Cuban artists. To Sit with Animals contains eight poems and eight linocuts by Sigfredo Mendoza. Aloft has text by Mary Wehner and linocuts by Alejandro Sainz. The Dogs of Havana contains poems by Cade Collum with Spanish translations by Maria Vargas and linocuts by Julio César Peña. All were designed, printed, and bound by Steve Miller. Aloft uses a binding structure based on a design by Anna Embree.



163 Winnie Owens-Hart

OUCH #4

Thrown and altered, smoke-fired
porcelain, luster

5½ x 4½ x 4½ inches

Retail value: \$300

164 Kit Paulson

Tangled Light II

Borosilicate glass, candle
12 x 8½ x 8½ inches
Retail value: \$1,100



165 Suzanne Pugh

Rope Studies

Cast bronze
Largest: 6 x 10 x 6 inches
Retail value: \$2,100

I wanted to capture the potential of the humble polypropylene rope—its function, its strength, but also its fluidity.

166 Jeremy Randall

Red Tank Jar

Earthenware, terra sigillata, stains, glazes, steel tacks
12 x 10 x 5 inches
Retail value: \$300

My references to rural American architecture and antique rural implements place the viewer in a familiar setting which is layered with time, function, and history while color creates celebration in these iconic objects.





- 167 Brooke Rothshank and Justin Rothshank**
Krista Tippett Portrait and Mug
Watercolor on paper, glazed earthenware with decal
Painting: 9 x 9 inches;
mug: 4 x 4 x 4 inches
Retail value: \$195

This piece was created as part of a collaborative project focusing on portraits of peacemakers.

- 168 Tommie Rush**
Cobalt Daffodil Vase
Glass
13 x 6½ x 4½ inches
Retail value: \$2,300



- 169 Linda Page Sacra**
Rain Chain
Glass and sterling silver
Longest: 30 inches
Retail value: \$450

This piece is made of hollow drop beads on patinated sterling silver chains. The three strands can be worn together or individually.



170 Tommye McClure Scanlin

Black Gum Leaves

Wool, cotton, linen

16 x 16 x 2 inches

Retail value: \$800

I strive to celebrate the natural world through the images I design for my handwoven tapestries.



171 Gaylord Schanilec

Lac Des Pleurs Setup Sheets

Wood engravings and hand-set text printed on Zerkal, Bugra, and hand-made Kozo papers.

½ x 10 x 15½ inches

Retail value: \$3,000

These setup sheets were used to get everything just right before printing the text on the vintage English handmade paper used for the bound edition of the book. The engravings are all printed here on the same paper as in the bound edition.



172 Laura Sims

Fall Sumac Leaves

Silk, cherry

56 x 36 x 3½ inches

Retail value: \$1,200

A gift to Penland from the late Laura Sims.



173 Molly Kite Spadone
Best Nest Espresso Cups
 Ceramic
 3 x 2½ x 4 inches each
 Retail value: \$145

Stackable and sturdy, the Best Nest Espresso Cup is designed to be fun, playful, and highly functional. Build espresso cup compositions on your open shelving, or maximize space in your cramped cabinets.

174 Melissa A. Stern
Too Much #3
 Collage, pastel, graphite,
 oil stick on prepared paper
 17½ x 22 inches
 Retail value: \$1,800



175 Tyler Stoll
Colony
 Brass, cement, powder coat,
 wood, flocking
 5½ x 6 x 2 inches
 Retail value: \$750





176 Brian Taylor

The Good Wife

Photographically illustrated
handmade book

16 x 20 inches framed

Retail value: \$1,800

I create photographically illustrated books springing from my fascination with the book format and a love of texture in art. My imagery is inspired by the surreal and poetic moments of living in our fast-paced, modern world.

177 Mark Warren

Decorated Breakfast Set

Decorated slip-cast porcelain

12 x 15 x 5 inches

Retail value: \$375

Mutated chromosomes? Coral?

Matisse-y splotches? Branches? Bugs?

Who knows? Isn't subjectivity great?



178 Tali Weinberg

Soft Grids (2)

Ink on kozo paper

8½ x 11 inches

Retail value: \$150

The gridded structures in this series of works on paper evolved from my weaving practice. Hand-drawn on kozo paper, they evoke the softness and flexibility of a textile while building on the mathematical patterning I use to develop woven structures.



FRIDAY *Live Auction*





201 Jerry Jackson

South

Sheetrock mud, paper, acrylic,
and graphite on board

18 x 18 inches

Retail value: \$900

\$\$\$ shipping

This piece is from an early series in which sheetrock mud is used as a foundation and medium for carving, with sanding and layering used as a means of painting.

202 Critz Campbell

Prairie #2

Maple, poplar,
UltraCal,
silver leaf, milk paint

9 x 30 x 3 inches

Retail value: \$650



The Prairie series is a transitional body of work I began making in 2017. In this series I am moving away from a flatter marquetry technique back toward three-dimensional objects. My interest lies in the representation of landscape in stark, measured, and highly stylized forms. My intention is to develop a vocabulary of forms that, while benign and simple in form, quietly reflect a sublime but haunting complexity found in the landscapes of the American Deep South.



203 Angela Bubash

Fin #25

Sterling silver, glass, dyed feathers
3 x 1³/₄ x 3³/₄ inches

Retail value: \$435

My work features sterling silver fins with burnished surfaces. Through a process of placing, responding, fitting, and adjusting, a topography of fins and planes is revealed. The fascination shifts from a static object to a fleeting moment that cannot be pinned down.

204 Lana Legallet Wilson

Stack of Five

Clay and colored slips

3 x 10 x 11 inches

Retail value: \$650

Layering three colored slips, impatiently waiting for them to dry just enough, and then savoring carving lines through the layers pulls me back to the studio every day.



205 Jack Mauch

Surface Study

Walnut, sand-shaded

butternut veneer

11 x 9 x 4 inches

Retail value: \$1,000

This small sculpture was part of an exploration in using sand shading as a design element in veneered parquetry patterns.

206 Marlene True

Coastal Abstraction

Repurposed olive oil cans, enamel

Centerpiece: 2¾ x ½ x 3¼ inches

Retail value: \$1,200

It is satisfying to repurpose and transform humble materials into jewelry. This work is inspired by elements of the coastal environment of North Carolina.



207 Michael Janis

Becoming A Part Of Your Past

Kiln-formed glass, glass powder imagery, steel

12½ x 12½ inches

Retail value: \$3,000

My work is figurative. It's accessible and facilitates communication. It's an understandable language, and like dance, creates a narrative without words. Anatomical distortions emerge at the earliest stages in my glass process, separating the figures from the photographic ideal.



208 Bob Trotman

Heartless

Terra cotta, paint, wood

8 x 2½ x 3 inches

Retail value: \$650

209 C. James Meyer

Bracelet

Sterling silver, 18K gold

2½ x 2½ x ¼ inches

Retail value: \$1,200

I continue to be inspired by observations of nature. I want to find that fine line where nature informs the work without literal translation.



210 Susan Goethel Campbell

Seasonal Flyers Number 4

Archival pigment print

22½ x 30 inches

Retail value: \$2,500

This work is from a series of digital prints that documents seeds from the milkweed plant.



211 Cynthia Bringle

Carved Vessel

Wood-fired clay

25 x 9 inches

Retail value: \$2,100

I love the challenge of working on larger pieces. When the glazing and the form work well together it makes me happy and ready to make more.



FRIDAY Live Auction



212 Doug Sigler

Dining Table

Ash, cherry

30 x 36 x 72 inches

Retail value: \$3,200

Crate plus shipping

You can eat from it!



213 Holly Walker

Petal Plates

Red earthenware clay, slips, glazes

8 x 8 x 1 $\frac{3}{4}$ inches each

Retail value: \$810

Petal Plates is an installation of six plates which can be hung in various configurations. They have been glazed to form a pleasing and energetic display of vibrant color.

214 Emily Rogstad

Ruby Studded Shoulder Dusters

Oxidized sterling silver, rubies

5 x 1 x $\frac{1}{4}$ inches each

Retail value: \$650



215 Lindsay Pichaske

Jackal

Low-fire ceramic, gold luster, milk paint, steel, wood

19 x 6 x 8 inches

Retail value: \$1,500

My current work explores the relationships of animals to humans. In this piece, I have sculpted a jackal head with gold luster tips on the ears. It is as though this creature, who is a symbol of death and the afterlife, has one foot in our world and one foot in the next.





216 Anne Lemanski

JUJUBBE, FROG and CUCKOO

Archival pigment print mounted to wood panel

12 x 16 x 1 $\frac{5}{8}$ inches each

Retail value: \$1,350

These prints are created from original hand-cut and pasted collages.



217 Alex Bernstein

Steel Twist

Cast glass, fused steel

22 x 6 x 3 inches

Retail value: \$6,200

218 Alida Fish

Fuzzy Grass

Archival pigment photograph

on oxidized aluminum

26 x 22 inches

Retail value: \$3,000

Grasses are the fifth largest plant species in the world. This image represents just the very beginning of my exploration of their extraordinary variety and elegance.





219 Josh Copus

Wedge

Wood-fired wild clay

15 x 9 x 34 inches

Retail value: \$1,100

This piece is made primarily from wild "pipe" clay from the fields beside Turkey Creek in Leicester, North Carolina. It is decorated with white clay slip from Kings Mountain, North Carolina, which was poured over the entire piece and wiped back through to expose the dark iron clay underneath. The piece was fired in my thirty-foot-long wood burning kiln.

220 Tara Locklear

2017 Foundation Hinge Necklace

Recycled skateboards, Durat, oxidized

sterling silver

18 x 6 x 1/4 inches

Retail value: \$825

This necklace is a response to our material social culture. This design celebrates the story of the skateboard and its rider. The one-of-a-kind street patina and colorful graphic qualities of the boards inspire my designs.



221 Leigh Suggs

Trailing Lines

Hand-cut acrylic on Yupo

30 x 30 inches

Retail value: \$4,500

This piece is inspired by the trailing image of lights caught in one's visual field.

222 Daniel Essig

Sacred Geometry: Northlight

Holly, fruitwood, nails, mica, glass,
urchin shell, paint; Ethiopian and
Coptic bindings

8½ x 2 x 9½ inches

Retail value: \$3,000

*This piece includes nails from Penland's
Northlight building, murrine made by "Alaska"
Bob LaMontagne, and wood from
a Penland fruitwood stump.*



223 John Littleton and Kate Vogel

Water Flowers

Glass, bronze, and steel

8 x 10½ x 10 inches

Retail value: \$8,000

224 Kensuke Yamada

Head

Stoneware

15 x 10 x 8 inches

Retail value: \$1,200



225 Sam Stang

Murrine Cone Bowl

Blown glass

8½ x 19¼ x 19¼ inches

Retail value: \$1,400



226 Kenneth Baskin

Artifact Series, Anchor #4

Soda-fired stoneware

23 x 28 x 14 inches

Retail value: \$3,600



In this body of work I am exploring the integration of actual and abstracted machine parts into homologous interrelationships. Metaphorically, my sculptures reflect aspects of these interrelations through balance and instability, tension and ease.

227 Edwina Bringle

Dreamscapes

Textile, mixed media

17 x 22 inches

Retail value: \$1,840

This is a whimsical cloth drawing stitched and overstitched.





228 Mi-Sook Hur

Springtime 10

Enamel on copper, sterling silver

1 3/8 x 2 x 1/4 inches

Retail value: \$1,350

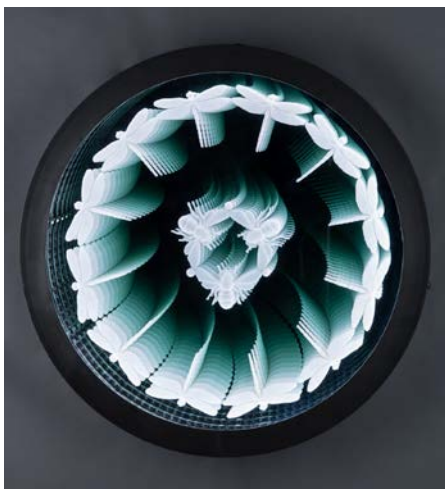
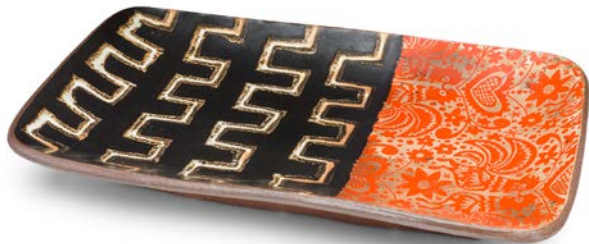
**229 Jason Bige Burnett
and Courtney Martin**

Platter

Stoneware

16 x 10 x 2 1/4 inches

Retail value: \$300



230 Tim Tate

The Vanishing

Aluminum, cast objects,

mirrors, LEDs

24 x 24 x 4 inches

Retail value: \$7,500

\$\$\$ shipping

*Here we see our vanishing bees surrounded
by the dragons(flies) that try to protect them.*



231 Bill Hall
Construction C
Aquatint and
drypoint collage
18½ x 30½ inches
Retail value: \$700

This piece is part of a series working with reductive objects and space relationships.



232 Karen Newgard
Birds in Dogwood
Wheelthrown, hand-carved,
salt-glazed porcelain
13 x 6 x 6 inches
Retail value: \$325

FRIDAY Live Auction



233 Bryan Parnham
New Structure Drawings
Silver, steel, industrial
automotive primer
2½ x 2½ x ¼ inches
Retail value: \$1,200

Two brooches made from etched silver and fabricated steel frames.

234 Matt Hutton

Core Sample

Walnut

23 x 28 x 24 inches

Retail value: \$2,800

Crate plus shipping

This piece is part of the Core Sample series, where I explore a combination of forms and silhouettes with techniques that suggest and emphasize layers and process to create functional forms.



235 Shane Fero

Landscape and Wild Game Bird

Sandblasted and acid-etched hot and flameworked glass

29½ x 6½ x 6¼ inches

Retail value: \$5,000

\$\$\$ shipping

236 David Emmitt Adams

Safety Glasses

Silver gelatin print

11 x 14 inches

Retail value: \$600

This piece is from my series titled Miles, which is a look into my grandfather's and great-grandfather's workshop tools.





237 Ronan Kyle Peterson
Dotty Yonic Double Seed Server
 Red earthenware
 7¾ x 5½ x 22 inches
 Retail value: \$600

This work references the virility and fecundity of the natural world, the lightness and colors of nature and synthesis, and the comedy of life and death and their symbiotic relationship.

238 Elizabeth Brim
Dora's Bouquet
 Iron
 18½ x 5¾ x 3 inches
 Retail value: \$2,800

This piece is part of a series that celebrates the restoration of Dora's Place on campus.



239 Matt Eskuche
First Hundred Days
 Glass
 14 x 16 x 25 inches (variable)
 Retail value: \$6,500

I can't believe some failing artist thinks he can get away with making the same kind of garbage that you could just pick up out of a trash can. Very unfair. SAD! #fakegarbage!





240 Rachel Meginnes

Relic

Gold leaf, acrylic, hand stitching,
vintage quilt batting

24 x 18 inches

Retail value: \$1,200

This work is made using a small fragment of cotton batting that I unearthed from inside of an old quilt. The piece was so fragile that I had to hand stitch it along the old quilting lines in order to keep it from falling apart.

241 April Franklin

Knife

15N20, 1095, black locust, brass, stainless steel

12 x 1³/₄ x ³/₄ inches

Retail value: \$600

This knife was made in my shop in Providence, Rhode Island and would make an all-around great kitchen knife for the lucky owner!



SATURDAY *Silent Auction*



**301 Stanley Mace Andersen***Tureen and Plate*

Earthenware

11 x 9¾ x 9¾ inches

Retail value: \$400

302 Curtis Bartone*Hiding the Grossness with
Fair Ornament*

Stone lithograph

11 x 14 inches

Retail value: \$600

This piece is based upon the theme “the in-between,” commenting on the plants, animals, and ecosystems facing extinction—in transition from being here to being gone.

**303 Cat Bates***Rail Cuff*

Brass, silver solder

3 x 2½ x ½ inches

Retail value: \$285

I fabricated this cuff from five brass plates over a long afternoon this past winter with the goal of creating a cuff that was as rugged as it was comfortable.

304 Valerie Beck*The Lion and the Mouse*

Blown and sandcarved glass

3½ x 14½ x 14½ inches

Retail value: \$550

This piece is based on Aesop's fable The Lion and the Mouse. It teaches about trust and friendship.

**305 William "Billy" Bernstein***Chicken Lamp with Two Eggs*

Blown glass

34 x 12 x 12 inches

Retail value: \$1,200

306 Chris Berti*Strange Bird*

Carved poplar and oil paint

9 x 6 x 12½ inches

Retail value: \$2,200

This piece is a synthesis combining features from vintage, wooden duck decoys and anatomical internal organ models.



307 Lisa Blackburn*Minor Occurrence*

Monoprint with chine collé

17 x 14½ inches

Retail value: \$300

**308 George Bowes***Fun House Vase*Cone 5 porcelain,
underglazes, glazes

9 x 4 x 4 inches

Retail value: \$600

As this piece is altered in thirds it can have a symmetrical or asymmetrical form depending on the side it is viewed. The mirror-like finish in the altered area creates distorted reflections.

309 Ashley Buchanan*Double Side Chain*

Hand-cut brass, powder coat

12 x 7 x 2½ inches

Retail value: \$600

Photo by Joshua Dudley Greer

This piece was hand pierced and formed from brass and then powder coated cream. The design is inspired by historical images and common motifs found in jewelry.





310 Lisa Bulawsky

Wonder Bombs

Monoprint with collagraph

and lithography

19 x 22 inches framed

Retail value: \$400

The imagery in this unique print originated from stories shared by older adults during interviews for a project bringing personal memories and American history in parallel.

311 Jason Bige Burnett

Dressed as a Glaze

Ceramic, mixed media

11³/₄ x 11 x 15³/₄ inches

Retail value: \$2,000

This is an exploration of materials and color started during the Penland winter residency. Each tile connects to a magnet on the pot.



312 Jay Burnham-Kidwell

Blood Moon Over Penland Spoon

Sterling silver, 14K gold, star garnet

9¹/₄ x 2¹/₂ x 5⁵/₈ inches

Retail value: \$375

This piece was made during fall Concentration 2016.



313 Jason Chakravarty

Reflective Waves

Cast and blown glass

10½ x 7½ x 7½ inches

Retail value: \$2,800

Space travel without your ship can be dangerous without a shield from the sea—and lunch.

314 Pattie Chalmers

tenderness can be learned

Terra cotta

4¾ x 6 x 2½ inches

Retail value: \$125

This little terra cotta vase is for the posies a sweet one picks for you.



315 Akemi Nakano Cohn

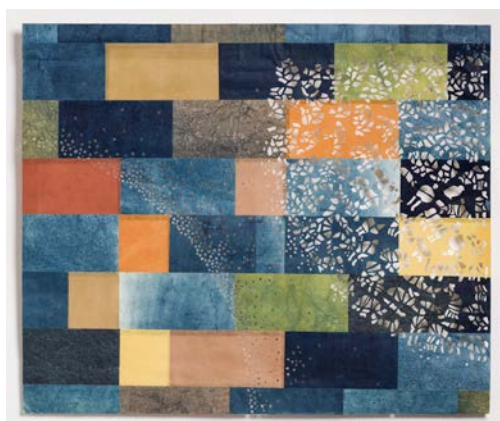
Cycle of Renewal #5

Handmade paper and silk dyed with natural dyes, hand stitched

25 x 50 x 5 inches

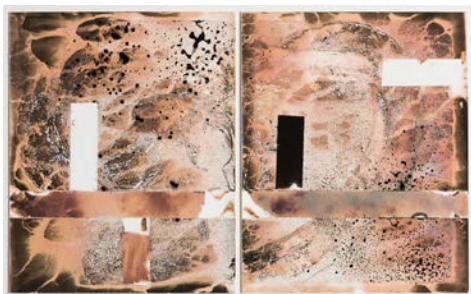
Retail value: \$1,200

I employ the traditional Japanese rice paste resist printing (katazome) as a metaphor in my works. The “negative space” of the cut-out stencil indicates the trace of its existence.



- 316 Lisa Colby**
Cloud Necklace
 Sterling silver
 1 x 2¼ x 9 inches
 Retail value: \$600

I've always liked the idea of placing things in a box. It must hark back to my childhood diorama projects. Here, I've contained a "cloud formation" in a box, hand wrought from sterling silver.



- 317 Bridget Conn**
Contiguous Diptych #1
 Chemigrams on gelatin silver paper
 16 x 20 inches framed
 Retail value: \$650

These images were created on traditional black and white photographic paper through the use of tape, light, and spray cooking oil.

- 318 James D. W. Cooper**
Demilune Table
 Wrought iron, steel, marble,
 carnelian agate, copper
 38 x 38 x 12 inches
 Retail value: \$2,500
 Crate plus shipping

This table is part of an ongoing series of furniture pieces forged from metal salvaged from demolished structures—a direct approach to recycling. I like giving new life to discarded materials and indulging in the pleasure of forging organic forms.



319 Seliena Coyle*Miss*

Oxidized sterling silver,

Irish bog oak, steel wire

3¼ x 3⅓ x 2½ inches

Retail value: \$500

This brooch is from the Bogland Queen collection of jewelry pieces dedicated to Irish queens inspired by Seamus Heaney's Bogland poetry in which he ruminates on mythology, national identity, and a connection to the land. This influenced not only the use of material but stimulated a desire to create forms which provoke a similar visceral response. The imagined Irish queen resurrected, reinstated, commemorated.

**320 Guillermo Cuellar***Shino Glazed Jar*

Stoneware

8½ x 6 x 6 inches

Retail value: \$100

This is one of a series of lidded pieces to be used as an urn.

321 Naomi Dalglish and**Michael Hunt***Salad Bowl*

Wood-fired local clay

4 x 13 x 13 inches

Retail value: \$175





322 Georgia Deal

Yearning

Paper fiber, screenprinting inks, emulsions, transparent base, waxes, pigments, associated digital films, mounting board

12½ x 40¼ x 1 inches

Retail value: \$2,000



323 Nick DeFord

Seascape

Handsewn sequins on found photograph

8 x 10 inches

Retail value: \$400

This is a piece I made while at Penland teaching a one-week workshop in 2016. The workshop was about embellishment on photographs, including embroidery, painting, and, in this case, sequins.

324 Katherine Diuguid

Penland On A Foggy Morning

Digitally printed cotton, marigold (from Penland) ecotransfer on silk gauze, gilt metal purls, cotton and metal embroidery threads

5 x 7 inches

Retail value: \$1,200

Inspired by my time teaching a workshop at Penland in August 2016, I created this piece to reflect its magical and inspiring atmosphere. It is a thank you to my students and fellow artists I met there and the beauty and solace of that experience.





325 Courtney Dodd

Frosk Vases

Blown and coldworked glass

Small: 5 x 5½ inches;

large: 15 x 6 inches

Retail value: \$1,300

They are inspired by antique glass flower frogs that hold floral arrangements.

326 Sondra Dorn

Waterscape: Stones Floating—Orange

Pigment, colored pencil, graphite pencil, watercolor pencil, inks, acrylic paints and mediums on birch panel

12 x 12 x 2 inches

Retail value: \$525

In my work I continue to explore levels and layers, visually, spatially, and of content and materials.

In this series I sought to explore the feeling I get when gazing into water; rivers, ponds, oceans, and even puddles. I love examining and pondering the similarities between the view of the microscopic life held within and a view that could be seen from high above and far away. Most of all, I love the slow and considered path I take to create these attempts at describing what I see.



327 Ben Dory

Granulated Brooch

Titanium, stainless steel,

sterling silver, nickel

2½ x 4 x ¼ inches

Retail value: \$1,200

This brooch continues my exploration into granulating with stainless steel. It is the largest piece like this to date; the larger format allowed me to combine design motifs that emerged in prior work. Thank you, Penland! So happy to contribute.

**328 Kathleen Doyle
and Tom Reardon**

Dancer

Mixed metals

5 x 3 inches

Retail value: \$850

Using "found parts" from our own jewelry fabrication we assembled the figure.

It can be worn as a brooch or a pendant.



**329 Jon Ellenbogen
and Rebecca Plummer**

Tray with Five Vases

Handbuilt and wheelthrown
stoneware

7 x 11 x 17 inches

Retail value: \$275

330 Jill Enfield

Elisabeth

Archival pigment print from
a scan of a wet-plate collodion tintype

16 x 9½ inches

Retail value: \$2,000

At the beginning of every wet-plate workshop I photograph to test the chemicals—hand holding a large format camera on slow shutter speeds. An ominous feeling is what I am looking for, sometimes with people and sometimes in the absence of human presence.



331 Dustin Farnsworth*Wake #6*

Aqua-Resin, Hydro-Stone, polychrome

3 x 4 x 8 inches

Retail value: \$600

**332 Lauren Faulkenberry***Lured*Mixed media, letterpress
printing, found objects

12 x 8 x 2 inches

Retail value: \$375

This piece is a collage in a shadow box including letterpress-printed images, string, nails, handwritten text, and found objects. The hanging text refers to one woman's longing for a love too fragile to last, how she is caught in a cycle of ecstasy and heartache. The printed text reads: "I want the simplest of vertebrate hearts, one with fewer parts to malfunction."

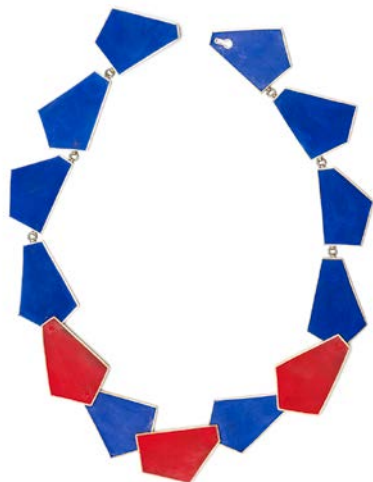
333 Susan Feagin*Long Collage Server*Soda-fired, colored porcelain,
screen-printed underglaze and slip

6½ x 6½ x 21 inches

Retail value: \$350



This vessel is meant to be a festive collage of colored scraps and pattern snippets that evoke nostalgia and memory.



- 334 Elmar Fujita**
The Laura Necklace
 Brass, concrete
 24 x 1½ x ¼ inches
 Retail value: \$500

- 335 Susie Ganch**
Bracelet from Cable Collaborations
 Sterling silver, steel
 4 x 4 x 1½ inches
 Retail value: \$950

This bracelet is from a series using steel cable to create light buoyant forms that collaborate with the qualities of the materials used.



- 336 Terry Gess**
Vase
 Stoneware
 13½ x 10½ x 10½ inches
 Retail value: \$395

I've moved my work along into new exciting realms of possibility. I love the rugged surface of this form in particular.





337 Susan Taylor Glasgow
The New Language Of Love
 Glitter

13 x 16 x 1 inches
 Retail value: \$350

I started doing glitter paintings as a hobby in 2015. It is a fun, relaxing way to achieve immediate results, unlike my professional medium, glass.

338 Kristina Glick
Electroformed Brooch

Liquid-form enamel, copper,
 electroformed copper
 1½ x 1½ x ¼ inches
 Retail value: \$350

This brooch was created by contrasting smooth, colored enameled surfaces with the distinctive, irregular textures created through copper electroforming. Perfect for wearing on a light sweater or jacket.



339 Joanna Gollberg
Long Necklace with Dangles

Sterling silver, gold plated chain,
 iolite, blue chalcedony, amethyst,
 rough apatite, blue topaz
 35 inches long
 Retail value: \$1,100

This necklace mixes up two design aspects that I love: a modern, clean look and little dangles that remind me of the jewelry of India, my favorite place to travel. It's like making chicken salad and throwing in some curry for extra flavor.



340 Geoffrey Gorman

I Think I Ate the Whole Thing!

Cloth, foam, metal, marbles, old keys, bike tire

8 x 4 x 4 inches

Retail value: \$1,000

This is a portrait of a Brazilian bullfrog.



341 Carmen Grier

Black and White Scarf

Felted and dyed wool fabric,
appliqué, stitching

7½ x 70 inches

Retail value: \$158

342 Bill Griffith

Dwelling

Earthenware clay, slip, glaze

9¾ x 7 x 10 inches

Retail value: \$585

This piece is from an ongoing series of sculptural forms interpreting the spatial relationships of architecture from various cultures.



343 Douglas Harling*Animate Series, group of three*Cast and fabricated bronze,
tin, gold leaf

8½ x 3¼ x 3½ inches each

Retail value: \$2,400

These are cast bronze forms developed from scanned and 3D-printed models.**344 Abie Harris***Red Penland Teapot*

Acrylic on canvas

12 x 16 x 1⅝ inches

Retail value: \$200

*This piece was made during a winter residency at Penland in 2013. It depicts a teapot from the clay studio demo shelf.***345 James Henkel***Shadow Pitcher*

Archival pigment print

16 x 20 inches

Retail value: \$1,000

This is from a series titled Table Arrangements.



346 Pinkney Herbert

Solstice

Oil, digital print on panel

24 x 18 x 1 inches

Retail value: \$2,500

The Druid in me inspired this painting, made when the sun is at its zenith.

Painting is a ritual and so is this celebration.

347 Tom Huang

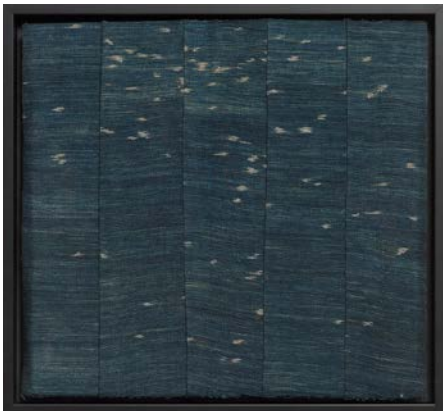
Old Soul

Cherry, hand-split bamboo,
anodized copper wire, mirror

40 x 15 x 4 inches

Retail value: \$1,800

This is a wall hung mirror with hinged doors.



348 Robin Johnston

Another Night Sky

Handwoven cotton, indigo

13¼ x 14 x 1¼ inches

Retail value: \$700

This piece was made from a detailed ikat map of the summer night sky. Fragments were sewn together to create a new image and honor the changes that occur as we look up at the stars at different times of year.



349 David Jones

Satellite for Penland

Copper, brazing rod, sterling, recycled roof copper, antique pewter plate form from the Penland metals studio

35 x 12 x 12 inches

Retail value: \$3,600

\$\$\$ shipping

This is a piece that makes me think of starry nights at Penland. It is made of 100% recycled material.

350 Aimee Joyaux

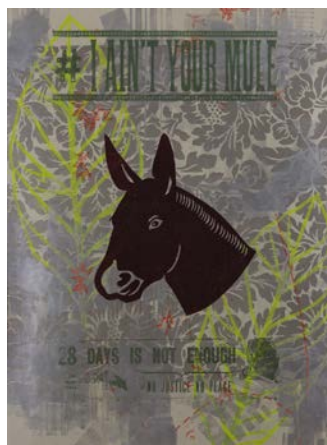
I Ain't Your Mule

Letterpress and monoprint on hand-screened paper

30 x 20 inches

Retail value: \$650

I'm interested in the graphic qualities, aesthetic range, and flexibility of printing. And to have a press is to have a voice.



351 Jamie Karolich

Distance

Charcoal, graphite, gesso, ink

16 x 16 inches

Retail value: \$600

A sense of restlessness and a love of the material world drive me to uncover the secret beauty in the ordinary.

352 Alicia D. Keshishian

CAYMANIA

Wool

32½ x 61¾ inches

Retail value: \$1,500

This is an eighty-knot custom designed carpet woven in Nepal by one of GoodWeave's facilities ensuring no child labor. This piece is completely handmade at every stage of production.



353 Leah Leitson and

Martin Tatarka

PLAN B

Porcelain, mixed media

5½ x 6¼ x 2¼ inches

Retail value: \$175

This piece is a wood box containing a spirit-filled, salt-fired porcelain flask, a robust cigar, and a decorative box of matches from an exotic and distant land.

354 Steve Loucks

Blue Folded Teapot on a Base with a Wavy Spout and Donut Handle

Ceramic

13 x 6 x 11½ inches

Retail value: \$400





355 Courtney Martin

Grey Platter

Wood-fired stoneware

2 x 8 x 20 inches

Retail value: \$250

356 Jackson Martin

Weight in Gold

Vinyl, thread, needle

8 x 16 x 8 inches

Retail value: \$200



This piece is made from vinyl burlap donated from Sailrite. The dimensions reflect a traditional cinder block and the piece hangs from the wall from a single thread and needle.



357 Robert Milnes

Lidded Container #6

White earthenware,

glazes, slips

13½ x 10½ x 10½ inches

Retail value: \$450

This piece is one of a new series of jars I started over forty years ago and have returned to. Three positive/negative forms with heavily textured glazes. New surfaces and forms.

358 Robert Thomas Mullen*Blue Hue Earrings*

Oxidized silver, chalcedony,
blue lace agate

2 x 1 x ¼ inches

Retail value: \$225

These earrings compare the hues of blue lace agate and chalcedony. Both stone colors are subtle and play off of each other.

**359 Robin Muller***Paving Stones: Gold*

Jacquard weaving, cotton

20 x 20 x 3 inches

Retail value: \$600

This piece is a digital Jacquard weaving based on a photo of stone streets in Florence. It was woven at Oriole Mill in Hendersonville, North Carolina.

360 Dan Neville*Tabbed Vessel*

Formed, forged, and fabricated steel

11 x 4½ x 4½ inches

Retail value: \$1,600

This is an exploration of form and sheet metal cold connections.



361 Leslie Noell and Eileen Wallace*Untitled*

Letterpress printed from wood type

13 x 18¾ inches

Retail value: \$350

Made collaboratively during the Penland winter residency, this image was printed from the back of wood type found in Penland's letterpress studio.

**362 Jane Peiser***Untitled*

Colored porcelain

8 x 4½ x 5¾ inches

Retail value: \$500

363 Kenny Pieper*Kylix Form from the Satellite series*

Blown glass

12½ x 14 x 14 inches

Retail value: \$2,100

This piece is a take-off of an ancient Greek drinking vessel called a kylix.





364 Sang Parkinson Roberson

Untitled

Terra cotta, silverleaf, glass bead,
waxed linen, mother of pearl

5½ x 3 x 6 inches

Retail value: \$500

**365 Lisa Beth Robinson and
Kristin Thielking**

Moss from the Wrecked series

Glass, enamels, steel base

7 x 7 x 20 inches

Retail value: \$2,200

*Imagining the ocean's surface as a threshold,
this boat embodies how experience shapes a
person and the way that language becomes
a vessel for that experience.*



366 Eric A. Ryser

Satisfied

Forged and fabricated steel,
acid-etched pattern

Larger: 5 x 4½ x 4½ inches;

smaller: 4 x 4½ x 4½ inches

Retail value: \$625





- 367 Alyssa C. Salomon**
Calligraphy of Birds #3
 Waxed cyanotype on
 cotton rag paper
 4 x 6 inches
 Retail value: \$650

Swifts and purple martins stroke seemingly indelible marks in dusk sky, staging before night roost. Penland has marked and formed me at many points in my creative life—THANK YOU!

- 368 Beth Schaible**
Large and Little Leather Journals
 Leather, paper, waxed linen
 Large: 9¼ x 5½ x 1 inches;
 little: 3 x 3 x 1 inches
 Retail value: \$145

These leather books are hand bound with a variation of the longstitch in yellow and brown stitching. Perfect for collecting thoughts, words, and drawings.



- 369 Biba Schutz**
Crotum
 Blown borosilicate glass and
 sterling silver
 chain: 18 inches; centerpiece:
 4½ x 4½ x 2½ inches
 Retail value: \$1,450



370 Dolph Smith

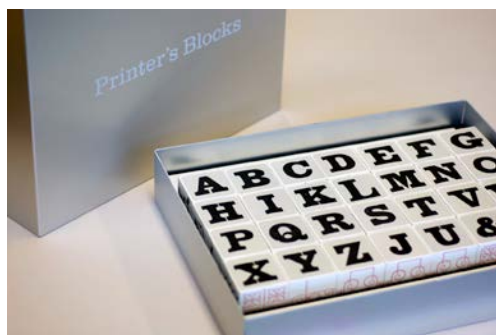
Barnard, The Flying Barn

Mixed domestic/imported woods,
mixed papers, digital images of
original watercolors

Larger: 7 x 5¼ x 2 inches

Retail value: \$300

Early in my career I did a number of watercolors based on my sense that Southern barns looked like hawks; I wanted to make them fly. Then grandkids came along and I wrote this story for them. Then recently I was presented with a piece of wooden siding salvaged from an old Southern barn dating from the very late 1800s! So the pieces now side the book. The paper airplane, made from my own handmade paper, has long been a symbol in my pieces. To me the paper plane represents humankind. We are fragile BUT WE CAN SOAR!



371 Jessica Spring

Printer's Blocks

Letterpress printed paper in
an aluminum box

11½ x 2 x 9 inches; aluminum box
contains 28 cubes at 1½ inch

Retail value: \$500

This is an artist's book abecedarium composed of vintage wood type and printer's blocks letterpress printed and formed into cubes. The letters are arranged in a box as they would be in a case of type, with J and U following Z because those letters were not used by early English printers. Two sides of each block include a variety of handset patterns that can be arranged to delight. Two bonus blocks are included with catchwords "and" and "the" plus ampersand and exclamation marks.

**372 Billie Ruth Sudduth***Calabash Clam Basket*

Split oak, reed splints, henna and madder dye

14 x 10 x 10 inches

Retail value: \$1,200

This is a double bottom gathering basket, sturdy enough to carry your heaviest objects. The carved oak handle has a handhold and is notched where it connects to the basket. Fibonacci numbers are used to create the Archimedes zigs and zags. The red color comes from my magical well water, madder dye, and henna. It takes two weeks to create. This is basket number 10,163.

373 Liz Zlot Summerfield*Spice Set with Tote*

Handbuilt earthenware, terra sigillata, underglaze, glaze, stainless steel

10 x 4½ x 9 inches

Retail value: \$550

**374 Amy Tavern***Necklace*

Sterling silver

¾ x ½ x 18 inches

Retail value: \$650

375 Janet Taylor*Wind, Rain, and Vines*

Vat-dye discharge on silk organza

63 x 17 x 4 inches

Retail value: \$1,200

Living in the mountains offers many ways of seeing space. Using silk organza allows for transparencies.

**376 Anthony Ulinski***Still Life with Sliced Pears and Sage Blossoms*

Oil on canvas

26 x 30 inches

Retail value: \$1,850

This painting is from a series of still lifes of quiet overlooked scenes from around the house.

377 Paul Andrew Wandless*Exotics Bona*

Linocut on Okawara paper

14 x 14 inches

Retail value: \$200

Jem is in Exotics Bona to browse the goods sold there by Saliandar. Ryder is there as well, but exits quickly once noticed. This is part of a series of linocut images from a book I'm writing. Jem and Saliandar are two of the protagonists. Ryder is one of the main antagonists in the story.





378 Heather F. Wetzel
Salvage: Constructed Landscape No.12
 Ferrotype photogram
 on recycled can
 6 x 3½ inches
 Retail value: \$800

Using the smooth can walls, this cameraless image offers a renewed appreciation of the beauty of our planet and the need to be better stewards of the environment.

379 Jan Williams
They Say It's Wonderful
 Glass, fiber, mixed media,
 found objects
 6 x 9 x 9 inches
 Retail value: \$1,500

No animals were harmed in the making of this piece. Actually, as you can guess, I have a soft spot for mice, especially mice wearing shoes.



380 Emily Shroeder Willis
Vase
 Porcelain
 9½ x 4 x 4 inches
 Retail value: \$185



SATURDAY *Live Auction*



401 Gertrude Graham Smith*Tableware (four sets)*

Earth, water, fire, air: soda-fired,
wheelthrown porcelain

Size variable

Retail value: \$720

Can ordinary plates, bowls, and tumblers made with heart-full skill of earth, water, fire, and air imbue a meal with joy? And as M.C. Richards says, "Always we are eating and drinking earth's body..."

**402 Jim Stone***Wall of Potocki Castle:**Lancut, Poland*

Vintage gelatin silver print from

Polaroid Type 55 negative

16 x 20 inches

Retail value: \$1,200

This photograph predates the fall of the Berlin Wall. It is a vintage gelatin silver print, made in the darkroom—a method I have not used since switching to digital printing decades ago.

403 Seth Gould*Kitchen Utensils*

Steel, brass

14 x 14 x 1¼ inches

Retail value: \$1,200

This set of utensils includes a spatula, fork, skimmer, and wall hanging display rack. The body of each piece is forged steel that has been refined and embellished with files and then inlaid with brass sheet.





404 Jamie Bennett

Lumina Brooch

Enamel, silver, copper

2 x 1½ inches

Retail value: \$2,600

This piece is from the Lumina series, 2016–2017. My primary interest is in the gesture and the play between intuitive and calculated marks and forms.

405 Kreh Mellick

With Birds and Trees

Gouache and cut paper

14 x 12½ inches

Retail value: \$1,250



406 Eric Knoche

Untitled Petroglyph

Wood-fired indigenous stoneware with slip

25 x 18 x 7 inches

Retail value: \$3,200

\$\$\$ shipping

This piece was fired using my interpretation of a twentieth century Japanese technique developed to emulate the patina found on sixteenth century pottery. The technique involves covering the sculpture with charcoal (and in this case, soda) near the end of the firing. This results in a rich and nuanced surface.





407 Annie Evelyn
Honeycomb Chair
Sapele, foam
31 x 18 x 20 inches
Retail value: \$1,900
Crate plus shipping

Sapele dining, side, or desk chair upholstered with hexagons from the same material. Each hexagon moves independently creating a soft, giving surface.

408 Junichiro Baba
The Memory of Shadows
Cast glass, concrete
10 x 7½ x 7½ inches
Retail value: \$2,400
\$\$\$ shipping

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



409 Jeannine Marchand
Folds L
Clay, wood
23½ x 6¾ x 3½ inches
Retail value: \$900

410 Lisa Klakulak*Illuminated*

Wet-felted, indigo-dyed wool,
silk and cotton thread, stainless steel,
hand and free-motion machine stitching
17 x 9 x 2 inches
Retail value: \$1,300

Airplane views of the Patagonian Ice Field, ventures to the fractured snouts of glaciers, and education at the Glaciarium Museum in El Calafate, Argentina in 2016 initiated my work reflecting upon the increasing imbalance in the accumulation of snow and the ablation of ice by evaporation, calving and melting. Lightweight and airy snowflakes fall individually. With melting and refreezing, gravity, and the pressure of additional snowfall, snow compacts into an airless mass of ice. Similarly, individual wool fibers amass through the compression of airspace into a dense felt.

**411 Rebecca Arday and David Schnuckel***(b)reach*

Blown and kiln-cast glass, mixed media
23 x 7 x 7 inches
Retail value: \$6,000
\$\$\$ shipping

Our collaborative work seeks to explore issues of transformation and proximity under a poetic lens. In finding parallels with terminology, principles, and phenomena from the fields of science and mathematics, the intention of our work is to speak sculpturally toward notions of discovery, struggle, and occasional failure.

**412 Phillip Baldwin***Penland Pine Bark Pattern Mokume Bracelet*

Argentium sterling silver,
15% shibuichi, copper pine
bark pattern mokume-gane
2 x 1 x 2½ inches
Retail value: \$455



The earth tones of the copper blend with the light grey of the shibuichi and brilliant white of the silver to produce a subdued but rich palate on this open-grained pattern.

413 Yolanda Sánchez*To any happy Flower VIII*

Monotype on Thai kozo paper,
chine collé on Somerset satin paper
30 x 22 inches

Retail value: \$2,750

Courtesy of Kathryn Markel Fine Arts,
New York

To any happy Flower, a series of fifteen one-of-a-kind monotypes, is a visual poetic response to waka poetry written by female poets from the Heian period in Japan, specifically Ono no Komachi and Izumi Shikibu. Waka are usually based on an image from nature that evokes a human emotion. It was the language of love, colored by dreams and the seasons. This series is drawn on Japanese rice paper cut to the size of "shikishi," almost square poem cards, typically used for waka poetry. The rice paper was then attached through a chine-collé process to the supporting paper.

**414 Maggie Jaszczak***Partitioned Trough with Rim*

Handbuilt earthenware, glaze,
slip, terra sigillata

26 x 5½ x 3½ inches

Retail value: \$920

415 Demitra Thomloudis*Road Drops*

Hollow-formed cement, paint,
fiber, resin, aluminum

18 x 8½ x 4 inches

Retail value: \$1,200

I am inspired by the aesthetics of architecture, landscape, and place. I see jewelry having the potential to connect us closer to the world we are surrounded by.





416 Kathryn Polk

Blind Faith

Stone and plate lithography

20½ x 15 inches

Retail value: \$600

It's about obstacles in life.

417 Sherri Lynn Wood

Log Cabin Improv

Recycled wool clothing, linen,
cotton batting; machine pieced,
hand quilted

90 x 84 inches

Retail value: \$5,000



418 Barbara McFadyen

Cherry Blossom Drops

18K gold, sterling silver,

24K gold keum boo, Biwa pearls

2¼ x ½ inch

Retail value: \$350

These earrings are inspired by the beauty of falling cherry blossoms in spring. Embossed sterling silver is accented with carefully applied 24K gold foil using the ancient Korean technique of keum boo, with 18K gold elements and earwires.

419 Esther Shimazu*Ningyo*Cone 6 stoneware, porcelain,
underglazes, glazes

3½ x 8 x 2½ inches

Retail value: \$600

**420 Jayden Moore***Specimen #18*

Found silver-plated platters

15 x 25 x 2 inches

Retail value: \$1,500

**421 Brian Boggs***Elk Mountain Bed*

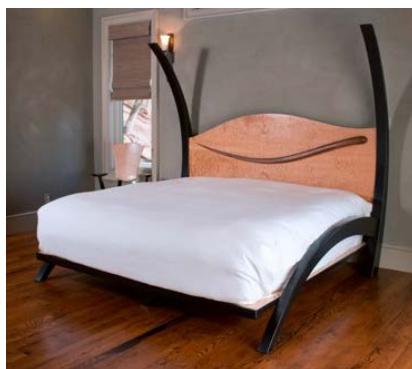
Wood

76½ x 84 x 84½ inches

Retail value: \$8,500

Crate plus shipping

Looking out over Asheville's valley from the top of Elk Mountain, the sweeping curves of the Blue Ridge Mountains inspired this bed. The long gestures of the frame remind one of our rolling landscape and serve to beckon one to enjoy a great night's sleep. I chose quilted maple for the headboard as its grain patterns remind me of the tree top forms. The walnut wave strikes a shadow of the next valley.



**422 Dean Allison***Jean*

Cast glass

16 x 18 x 11 inches

Retail value: \$14,000

Crate plus shipping

423 Kathy King*Dessert Plates (set of four)*

Sgraffito-carved porcelain,

black slip

2 x 7 x 7 inches

Retail value: \$350

This dessert plate set includes the wise owl, the calm deer, the enthralled moth, and the industrious robin.

**424 Lynn Batchelder***Gather*

Steel, silver

 $\frac{3}{4}$ x $3\frac{1}{2}$ x $3\frac{1}{2}$ inches

Retail value: \$950

**425 Tremain Smith***Pure Love*

Oil, wax, and collage on panel

24 x 24 inches

Retail value: \$3,400

My artistic concerns center on portraying physical and spiritual beauty through the elements of painting. The lines, shapes, and colors are mappings of the unseen as I visually manifest internal landscapes. I let the process take over, guiding and absorbing me. The technique I use is composed of layers of oil glazes, collage, and transparent beeswax.

426 Kim Cridler*Shallow Bowl with Rowan Pome*

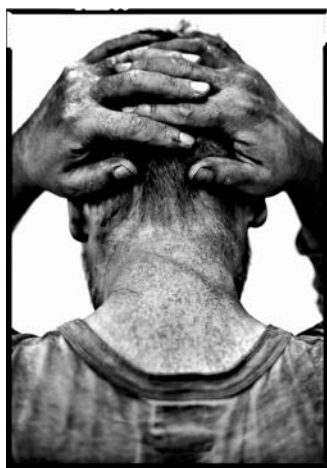
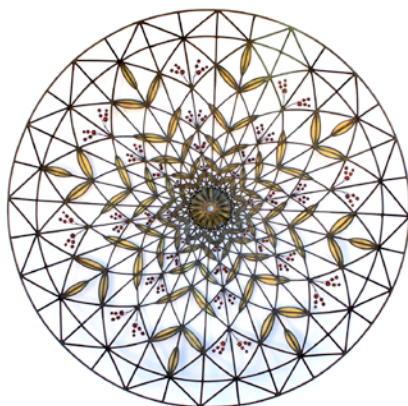
Steel, carnelian, beeswax

48 x 10 inches

Retail value: \$7,500

\$\$\$ shipping

Containers serve as icons of continuity and as a reminder of the world of making and using. I draw source material from the living things around my home, which has sharpened my consideration of patterns in even the most ordinary life forms. My work uses these patterns and cycles of the natural world within familiar formats such as vessels to speak of collection, change, and growth.

**427 Mercedes Jelinek***Maker*

Archival pigment print

24 x 37 inches

Retail value: \$2,200

428 Hiroko Yamada*Spirit*

Tahitian pearl, palladium, titanium,
silver, shakudo, copper

1 x 5 x 5 inches

Retail value: \$3,200

This pin/pendant uses the Japanese metal technique mokume gane and has moveable parts.

**429 Matt Repsher***Lantern*

Ceramic

9 x 10 x 10 inches

Retail value: \$1,900

This piece is wheelthrown with carved patterns. Color is inlaid over a combed surface to create a soft, atmospheric quality. The pattern of the arch motif is designed to accentuate the volume of the vessel.

430 Margaret Couch Cogswell*Dog*

Papier mâché, acrylic, ink, graphite,
wooden chair parts

34 x 23 x 46 inches

Retail value: \$2,700

\$\$\$ shipping



**431 Vivian Beer***Anchored Candy #7*

Steel, automotive finish, gun blue patina

37 x 81 x 23 inches

Retail value: \$28,000

\$\$\$ shipping

**432 Jacquie Allen***Penland's Past*

Steel, reclaimed oak

17½ x 18 x 50¼ inches

Retail value: \$1,800

Crate plus shipping

The base design of this bench was made to look like the old Penland logo that was taken from the log design on the Craft House porch. It can be used inside as a decorative piece or a place to sit and take off your shoes. It can also be a garden bench.

433 Tom Jaszczak*Serving Tray*

Soda-fired earthenware

3 x 28 x 8 inches

Retail value: \$680



434 Cathy Adelman*Lonely the seabird lies at her rest*

Flexible leather design binding

11½ x 8½ x ½ inches

Retail value: \$1,800

This poem by William Butler Yeats with etchings by Claire Illouz was letterpress printed by Jean-Jacques Sergent; limited edition #24/30. It has been bound in flexible leather with suede doublure and flyleaf and comes in a clamshell box.

**435 Anna Johnson***Aliis Vivere Brooch*

Morganite, apophyllite with

heulandite, rodent skull,

23K gold leaf, fine silver, sterling

silver, cast bronze daylily stems

and sedum

4 x 4¼ x 1 inches

Retail value: \$1,400

The name of this piece translates as “to live for others.” This piece is an abstract of life cycles, the dependency on other organisms to survive, and is a reminder to protect all life forms, especially now when so many are at risk.

436 Hiroyuki Hamada

B17-4

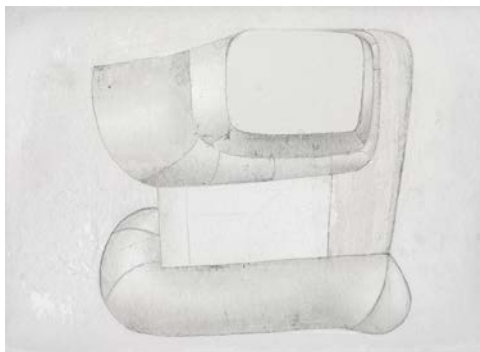
Piezography print on archival

rag paper

24 x 32 inches

Retail value: \$500

My print project merges the trajectories of my sculpture making and painting process in the framework of a digital printmaking process called Piezography.



437 Barbara Cooper

Straddle

Wood, glue

15 x 26 x 44 inches

Retail value: \$4,000

Crate plus shipping



438 Andrew Hayes

Crest

Steel, book paper, paint

6 x 4 x 11 inches

Retail value: \$2,400

439 Alice Ballard

Ming Rose

White earthenware, terra sigillata,
oxides, liner glaze

9 x 11 x 10 inches

Retail value: \$1,500

My Ming Rose series was inspired by a dream I had many years ago. In this dream I was asked to memorize the following, "My mother took the Ming Rose out of the cradle." This has been a guiding force in my work ever since and takes on new and different meaning as time goes by.



**440 Linda Threadgill***Rosette Brooch 25-16*

Bronze, steel

4¼ x 4¼ x 1 inches

Retail value: \$2,400

This brooch explores the architecture of nature. The modified plant forms reimagined from nature are the result of an ongoing study of the origins of ornamental designs and stylistic conventions.

441 Greg Fidler*Bowing Series 2013*

Blown, sand-blasted, acid-etched glass

18 x 8½ x 4½ inches

Retail value: \$3,100

**442 Cristina Córdova***Cabeza*

Ceramic, resin

7 x 7 x 6 inches

Retail value: \$1,200

Image not available.

**443 Marissa Saneholtz***She could only ignore it for so long.*Copper, enamel, found objects,
sterling silver, stainless steel pinwire

2¼ x 2½ x ¼ in

Retail value: \$800

This is a brooch made using the champlevé enamel technique. It includes objects I found on the streets of Naples.



444 Neal Rantoul

Great Salt Lake, Utah 2015

Archival inkjet photograph

45 x 34 inches framed

Retail value: \$3,800

\$\$\$ shipping

This is an aerial photograph of one of the mining areas in great Salt Lake in Utah. It is of a dyed evaporation pool of potash, drying in the sun.

445 Raivo Vihman

Charred Bowl

Ash and fire

3¼ x 11 x 12 inches

Retail value: \$350



446 Laura Wood

Open Weave Necklace

Brass, sterling silver,

powder coat, leather

7 x 4 x 2 inches, 18 inches long

Retail value: \$750

I began my career in the arts studying dance. This led me to making adornment for the body, activating pleasure and enjoyment through wearing. Material exploration and the lineage of jewelry history also inspire me to challenge myself in the work while evolving alongside a world with new technology and processes. I strive to enhance the silhouette of the body and create work to be worn as a celebration of performance and adornment.

447 Patrick Quinn*Urban Falcon*

Steel, brass

18 x 10 x 10 inches

Retail value: \$3,300

This piece is my interpretation of a falcon that nests on a bridge.

**448 Rick Beck***Blue Kneeler*

Cast and fabricated glass, steel

29½ x 12 x 10 inches

Retail value: \$7,500

Ice blue, like quiet and night.

449 Julia Woodman*Lunar Eclipse Server*

Sterling, glass

15 x 4 x 1⅜ inches

Retail value: \$3,000

Excited by a recent partial eclipse, I was inspired to create the three dimensional tessellation I saw in my mind's eye. The glass bead is by Barbara Becker Simon.





450 Dail Dixon

Visionary

White oak from

Heyman House demolition

19 x 5¼ x 6½ inches

Retail value: \$1,250

This is the twenty-second birdhouse in the Penland series and honors the extraordinary vision of Jean McLaughlin.

ARTIST BIOGRAPHIES

David Emitt Adams Lot 236

Phoenix, AZ

Studio artist; Clarence John Laughlin Award (New Orleans), Puffin Foundation grant (NJ), Arizona Commission on the Arts grant; exhibitions: Roswell Museum (NM), Phoenix Art Museum, New Orleans Photo Alliance; collections: Santa Barbara Museum of Art (CA), Center for Creative Photography (AZ), George Eastman Museum (NY), Museum of Photographic Arts (CA).

Cathy Adelman Lot 434

Malibu, CA and Asheville, NC

Studio artist; awards: Society of Bookbinders (UK), Chicago Public Library, Estonian Association of Designer Bookbinders; collections: Chicago Public Library, Louis Medard (France), Biblioteque Lausanne (Switzerland); publications: *500 Books*, *500 Cabinets* (both Lark Books).

Jacque Allen Lot 432

Asheville, NC

Studio artist; teaching: Arrowmont (TN), John C. Campbell Folk School (NC); American Association of Woodturners grant (MN), International Woodworking Design award, Center for Furniture Craftsmanship fellowship (ME); exhibitions: Blue Spiral 1 (NC), Grovewood Gallery (NC); publications: *500 Tables*, *500 Cabinets*, *500 Chairs* (all Lark Books), *Woodcraft*.

Dean Allison Lot 422

Penland, NC

Penland resident artist; teaching: Pilchuck (WA), The Studio at Corning (NY), The Glass Furnace (Istanbul), Chicago Hot Glass; exhibitions: Kemper Museum (MO), Art Museum of South Texas, Tacoma Art Museum (WA), Wingate University (NC), Smithsonian National Portrait Gallery (DC), Blue Spiral 1 (NC).

Stanley Mace Andersen Lot 301

Bakersville, NC

Studio artist; teaching: Anderson Ranch (CO); NEA fellowship; exhibitions: Penland Gallery, North Carolina Pottery Center; collections: American Museum of Ceramic Art (CA), Kruithuis Museum (Netherlands), Cameron Art Museum (NC); former Penland resident artist.

Mark Angus Lot 101

Germany

Studio artist; teaching: Sunderland University (UK), Estonian Academy of Arts (Estonia), Bild-Werk Frauenau (Germany), Pilchuck (WA); collections: Victoria and Albert Museum (London), Glasmuseum Frauenau (Germany), Ely Stained Glass Museum (UK), Lower Bavaria Open Air Museum (Germany).

Eleanor Annand Lot 102

Asheville, NC

Studio artist, creative director at 7 Ton Design and Letterpress (NC); teaching: Asheville Bookworks (NC), Penland; Jentel Foundation residency; exhibitions: Blue Spiral 1 (NC), Light Art+Design (NC); former Penland core fellow, incoming Penland resident artist.

Rebecca Arday Lot 411

Rochester, NY

Studio artist, adjunct professor at Rochester Institute of Technology; other teaching: Pilchuck (WA), Penland; exhibitions: Glasmuseet Ebeltoft (Denmark), The Glass Factory (Sweden), Capsule Gallery (Houston).

Junichiro Baba Lot 408

Tokyo, Japan

Studio artist; teaching: Appalachian State University (NC), Joshibi University (Japan), Tokyo Glass Art Institute; Creative Glass Center of America fellowship (NJ); exhibitions: Heller Gallery (NYC), SOFA Chicago; Blue Spiral 1 (NC); collections: Museum of American Glass (NJ); former Penland resident artist.

Phillip Baldwin**Lot 412**

Snohomish, WA

Studio artist; teaching: Rio Grande (NM), Seattle Metals Guild Symposium, Society of North American Goldsmiths Conference (Houston), Penland; collections: Washington State Arts Commission, Oregon School of Arts & Crafts, Ivano Comi Collection (Italy), Cranbrook Academy of Art (MI), Tacoma Art Museum (WA).

Alice Ballard**Lot 439**

Greenville, SC

Studio artist; teaching: Arrowmont (TN), The Bascom (NC), Francis Marion University (SC); Fullbright fellowship, two South Carolina Arts Commission fellowships, Alaska Arts Council grant; exhibitions: Blue Spiral 1 (NC), Hodges Taylor Gallery (NC), Jerald Melberg Gallery (NC); collections: Greenville County Museum of Art (SC), Mint Museum (NC), Renwick Gallery (DC).

Boris Bally**Lot 103**

Providence, RI

Studio artist; interviewed for the Smithsonian Archives of American Art Oral History Project; fellowships: Rhode Island State Council on the Arts, Pennsylvania Council on the Arts, Arts & Business Council of Rhode Island award; collections: Victoria and Albert Museum (London), Museum of Fine Arts Boston, Museum of Arts and Design (NYC), Renwick Gallery (DC).

Curtis Bartone**Lot 302**

Savannah, GA

Studio artist; teaching: Savannah College of Art and Design (GA); Ludwig Vogelstein Foundation grant, Illinois Arts Council grant; exhibitions: Erie Museum of Art (PA), Durham Arts Council (NC), Printworks Gallery (Chicago), Morris Graves Museum of Art (CA); collections: Telfair Museum of Art (GA), Emmanuel College (GA).

Kenneth Baskin**Lot 226**

Lake Charles, LA

Associate professor at McNeese State University (LA); solo exhibitions: Imperial Calcasieu Museum (LA), Workhouse Arts Center (VA), College of the Ozarks (MI), Blue Spiral 1 (NC), Yingge Ceramics Museum (Taiwan).

Lynn Batchelder**Lot 424**

Kingston, NY

Assistant professor at SUNY New Paltz (NY); other teaching: Arrowmont (TN), Peters Valley (NJ), Society for Contemporary Craft (Pittsburgh); Art Jewelry Forum Artist award; exhibitions: Heidi Lowe Gallery (DE), Talente (Germany), Platina Gallery (Sweden), Velvet da Vinci Gallery (San Francisco).

Cat Bates**Lots 104, 303**

Portland, ME

Studio artist; residencies: Haystack Open Studio (ME), Pace House at Maine College of Art; representation: Esqueleto (CA), Portland Museum of Art Store (ME), New Era Gallery (ME), Quercus (NC), Rowe Designer Boutique (OH), Portland Dry Goods (ME).

Rick Beck**Lot 448**

Spruce Pine, NC

Studio artist; teaching: Appalachian Center for Crafts (TN), Penland; NEA regional fellowship, North Carolina Arts Council visual fellowship; collections: Asheville Art Museum (NC), Columbia Museum of Art (SC), Imagine Museum (FL), Glasmuseet Ebeltoft (Denmark), Mint Museum (NC); former Penland resident artist.

Valerie Beck**Lot 304**

Spruce Pine, NC

Studio artist; exhibitions: Thomas Riley Gallery (OH), Christa Faut Gallery (NC), Snyderman Gallery (Philadelphia), Gallery W.D.O. (NC); gallery affiliations: The Art Cellar (NC), Grovewood Gallery (NC), Pismo (Denver); former Penland resident artist.

Vivian Beer**Lot 431**

Manchester, NH

Studio artist; three Windgate Artist Residencies, John D. Mineck Furniture Fellowship (Boston), Smithsonian Artist Research Fellowship (DC), winner of *Ellen's Design Challenge* season 2; solo exhibitions: National Ornamental Metal Museum (TN), Wexler Gallery (Philadelphia), Mobilia Gallery (MA); collections: Currier Museum of Art (NH), Museum of Art and Design (NYC), Museum of Fine Arts Boston, Renwick Gallery (DC), Fuller Craft Museum (MA); former Penland resident artist.

Jamie Bennett**Lot 404**

High Falls, NY

Professor emeritus at SUNY New Paltz (NY); other teaching: Haystack (ME), Hard to Find (Mexico), Penland; three NEA grants, three New York State fellowships, American Craft Council fellowship; Renwick Alliance Outstanding Educator (MD); collections: Racine Art Museum (WI), LA County Museum, Cooper Hewitt Design Museum (NYC), Metropolitan Museum of Art (NYC), Hermitage Museum (Russia).

Alex Bernstein**Lot 217**

Asheville, NC

Studio artist; American Craft Council emerging artist award, Habatat International Glass Invitational award of excellence; solo exhibitions: Hooks Epstein Gallery (Houston), Hodgell Gallery (FL), Habatat Gallery (MI), Traver Gallery (Seattle), Chappell Gallery (NYC), Blue Spiral 1 (NC); collections: Philadelphia Museum of Art, Corning Museum (NY), Museum of Fine Arts Boston, Glasmuseum Frauenau (Germany).

William "Billy" Bernstein**Lot 305**

Burnsville, NC

Studio artist; fellowships: NEA, Creative Glass Center of America (NJ), North Carolina Arts Council; collections: Corning Museum (NY), Los Angeles Craft and Folk

Art Museum, Australian Council for the Arts; former Penland trustee and resident artist.

Chris Berti**Lot 306**

Urbana, IL

Professor at Parkland College (IL); Illinois Arts Council visual arts fellowships in sculpture and crafts; collections: Renwick Gallery (DC), Mint Museum (NC), Illinois State Museum, Flint Institute of Art (MI), University of Arkansas Art Museum, Rockford Art Institute (IL); featured in *The New York Times* and *Ceramics: Art and Perception*.

Lisa Blackburn**Lot 307**

Burnsville, NC

Studio artist; teaching: Detroit Institute of Arts, Penland; American Craft Council award of distinction, NCECA outstanding achievement award; exhibitions: GreenHill Center (NC), Bookworks (NC), Penland Gallery.

Sandy Blain**Lot 105**

Tempe, AZ

Professor emeritus at University of Tennessee, director emeritus at Arrowmont (TN); American Craft Council honorary fellow, Southern Highland Craft Guild lifetime achievement award, Tennessee Arts Commission outstanding arts administrator; collections: Alfred University (NY), Arkansas Art Center, Racine Art Museum (WI).

Brian Boggs**Lot 421**

Asheville, NC

Studio artist; teaching: North Bennett Street School (Boston), Center for Furniture Craftsmanship (ME), Cerritos College (CA); exhibitions: Mobile Museum of Art (AL), Kentucky Museum of Art + Design, Kentucky Artisan Center, Messler Gallery (ME); publications: *Fine Woodworking*, *Home Furniture*.

Birdie Boone**Lot 106**

Meadowview, VA

Studio artist; teaching: Arrowmont (TN),

Haystack (ME), Anderson Ranch (CO), Taos Clay (NM), Worcester Center for Crafts (MA), Emory and Henry College (VA); Archie Bray Foundation Lincoln fellowship; publications: *Pottery Making Illustrated*, *Ceramics Monthly*.

George Bowes Lot 308
Galveston, TX

Studio artist; teaching: Arrowmont (TN), Haystack (ME), Penland; fellowships: Ohio Arts Council, NEA regional artist grants; collections: Renwick Gallery (DC), Newark Museum (NJ), Akron Art Museum (OH), Minneapolis Institute of Arts, Racine Art Museum (WI), Alfred University (NY), Crocker Art Museum (CA), Art Gallery of Nova Scotia, University of California Davis.

Christina Boy Lot 107
Madison, VA

Studio artist; teaching: Arrowmont (TN), Chestnut Creek School of the Arts (VA); Furniture Society grant (NC), student NICHE award; exhibitions: Center for Art in Wood (PA), LaDiff (VA), Arrowmont, Southern Highland Craft Guild (NC), Peninsula Fine Art Center (VA), Caldwell Arts Center (NC), Penland Gallery; former Penland core fellow.

Pam Brewer Lot 108
Newland, NC

Studio artist; North Carolina Arts Council regional artist grant, NEA grant for community art; collections: Turchin Center at Appalachian State University (NC); publications: *500 Animals* (Lark Books).

Elizabeth Brim Lot 238
Penland, NC

Studio artist; North Carolina Arts Council fellowship, National Ornamental Metal Museum master metalsmith (TN); McColl Center residency (NC); collections: Mint Museum (NC), The White House (DC), retrospective show at the Gregg Museum of Art & Design (NC), commission for the town of Spruce Pine

(NC); former Penland core fellow and studio coordinator.

Cynthia Bringle Lot 211
Penland, NC

Studio artist; North Carolina living treasure, North Carolina award for fine art, fellow of the American Craft Council, Memphis College of Art honorary doctorate; collections: Asheville Art Museum (NC), High Museum of Art (GA), Fuller Craft Museum (MA), American Museum of Ceramic Art (CA), Smithsonian (DC); former Penland resident artist.

Edwina Bringle Lot 227
Penland, NC

Professor emeritus at University of North Carolina Charlotte; collections: North Carolina Museum of History, Greenville Museum of Art (SC), Mint Museum (NC), Southern Highland Craft Guild (NC); publications: *The Nature of Craft and the Penland Experience* (Lark Books); former Penland resident artist.

Sarah Rachel Brown Lot 109
Philadelphia, PA

Studio artist; teaching: Arrowmont (TN), Center for Metal Arts (NY); Arrowmont residency; exhibitions: LIGHT Art+Design (NC), Lillstreet Arts Center (Chicago), Penland Gallery; collections: Arrowmont (TN); former Penland core fellow.

Angela Bubash Lot 203
Rice, VA

Assistant professor at Longwood University (VA); other teaching: Arrowmont (TN), Penland; North Carolina Arts Council regional artist grant; exhibitions: Mobilia Gallery (MA), Signature Gallery (Atlanta), ALLIAGES (France), Tsubame Industrial Materials Museum (Japan), Yamawaki Gallery (Tokyo); former Penland resident artist.

Ashley Buchanan**Lot 309**

Johnson City, TN

Studio artist; American Craft Emerging Voices finalist, NICHE Award finalist, American Craft Council award of excellence; exhibitions: Museum of Arts and Design (NYC), Racine Art Museum (WI), SOFA Chicago, Montreal Museum of Fine Arts, Turchin Center at Appalachian State University (NC); publications: *American Craft*, *Metalsmith*, *Ornament*.

Lisa Bulawsky**Lot 310**

St. Louis, MO

Professor at Washington University in St. Louis; collections: Eleanor D. Wilson Museum (VA), Nelson-Atkins Museum of Art (MO), Royal Academy of Fine Arts (Belgium); publications: *Contemporary American Print Makers* (Schiffer), *Printmaking: A Complete Guide to Materials and Processes* (Laurence King), *Printmaking at the Edge* (A & C Black).

Richard Burkett**Lot 110**

San Diego, CA

Professor at San Diego State University; NCECA emerging artist award; exhibitions: American Museum of Ceramic Art (CA), Ogden Museum (New Orleans), Schaller Gallery (MI); collections: Crocker Art Museum (CA), Haan Museum (IN), Madison Art Center (WI); publications: *500 Pitchers*, *500 Cups*, *Porcelain Masters: Major Works by Leading Artists* (all Lark Books).

Jason Bige Burnett**Lots 229, 311**

Louisville, KY

Studio artist; teaching: Arrowmont (TN), Santa Fe Clay (NM), Watershed Center (ME), Northern Clay Center (Minneapolis), Idyllwild (CA), Penland; exhibitions: Blue Spiral 1 (NC), AKAR Gallery (IA), Northern Clay Center, Red Lodge Clay Center (MT); author of *Graphic Clay* (Lark Books); former Penland core fellow.

Jay Burnham-Kidwell**Lot 312**

Golden Valley, AZ

Studio artist, professor emeritus from Mohave Community College (AZ); other teaching: West Dean College (England), Appalachian Center for Craft (TN), Penland; exhibitions: Ludwig Forum (Germany), National Vietnam Veterans Art Museum (Chicago), National Gallery of Art (DC), National Ornamental Metal Museum (TN).

Critz Campbell**Lot 202**

West Point, MS

Associate Professor at Mississippi State University; other teaching: School of the Art Institute of Chicago, University of Minnesota, Penland; Mississippi Arts Commission award; exhibitions: Trinity College (Ireland), Cooper Hewitt Design Museum (NYC), DeCordova Museum (MA), SOFA Chicago; collections: Mississippi Museum of Art; former Penland core fellow.

Susan Goethel Campbell**Lot 210**

Huntington Woods, MI

Studio artist; residencies: Cranbrook Academy of Art (MI), Banff Center for the Arts (Canada), University of North Texas, Frans Masereel Centrum (Belgium); Kresge artist fellowship (Detroit); collections: National Museum of Women in the Arts (DC), New York Public Library, Detroit Institute of Arts, Toledo Museum of Art (OH).

Ken Carder**Lot 111**

Vilas, NC

Studio artist; exhibitions: Habatat Gallery (Detroit), Marx Gallery (Chicago), Heller Gallery (NYC); collections: Mint Museum (NC), Asheville Art Museum (NC), Swarovski Glass Museum (Austria), Museum of American Glass (NJ); former Penland resident artist.

Joseph Cavalieri**Lot 112**

New York, NY

Studio artist; Glass Art Society emerging artist award; residencies: Museum of Arts and Design (NYC), Sydney College for the Arts (Australia), Australian National University, North Lands Creative Glass (Scotland), collections: Museum of Arts and Design (NYC), Italian American Museum (NYC), Leslie-Lohman Museum (NYC), Stax Museum (Memphis), public art commission for MTA Arts for Transit (NY).

Jason Chakravarty**Lot 313**

Phoenix, AZ

Studio artist; teaching: Corning Museum (NY), Pittsburgh Glass Center, Arrowmont (TN), Appalachian Center for Craft (TN), Urban Glass (NYC); exhibitions: Tacoma Museum of Glass (WA), Adam Blaue Gallery, Duncan McClellan Gallery (FL), Piece Gallery (CO), Habatat Galleries; collections: Corning Museum, Nijima Glass Art Center (Japan).

Pattie Chalmers**Lot 314**

Carbondale, IL

Associate professor at Southern Illinois University Carbondale; McKnight residency (Minneapolis); exhibitions: Blue Spiral 1 (NC), Yingge Ceramics Museum (Taiwan), Northern Clay Center (Minneapolis), Belger Art Center (MO), Red Lodge Clay Center (MT), The Clay Studio (Philadelphia), Society for Contemporary Craft (Pittsburgh).

Martha Clippinger**Lot 113**

Durham, NC

Studio artist; Fullbright fellowship; American Academy of Arts and Letters purchase award, Durham Arts Council emerging artist grant (NC); residencies: MacDowell Colony (NH); solo exhibitions: Columbus Museum (GA), Southeastern Center for Contemporary Art (NC), Elizabeth Harris Gallery (NYC); collections: Columbus Museum, Nerman Museum (KS), Duke University (NC).

Ann B. Coddington**Lot 114**

Champaign, IL

Professor at Eastern Illinois University; Materials Hard and Soft Grand Prize Juror Award, Illinois Arts Council fellowship; exhibitions: Hunterdon Art Museum (NJ), Weston Art Museum (OH), Craft Alliance Center of Art and Design (St. Louis); work published in *500 Baskets* (Lark Books).

Margaret Couch Cogswell**Lot 430**

Asheville, NC

Studio artist; North Carolina Arts Council regional artist grant; exhibitions: Cultural Association ILDE (Spain), Edwardsville Arts Center (IL), Blue Spiral 1 (NC); collections: Chester Public Library (NY), Topeka and Shawnee Public Library (KA); author of *Book Play: Creative Adventures in Handmade Books* (Lark Books); former Penland resident artist.

Akemi Nakano Cohn**Lot 315**

Chicago, IL

Studio artist; teaching: School of the Art Institute of Chicago, Haystack (ME), Arrowmont (TN); residencies: Anderson Ranch (CO), SEEDS Arts and Education (CA); exhibitions: Fiberart International, Museum of Arts and Design (NYC), Bellevue Arts Museum (WA); publications: *Best of Silk Painting* (North Light Publishing), profile in *American Craft*.

Lisa Colby**Lot 316**

Asheville, NC

Studio artist; teaching: Arrowmont (TN), Craft Alliance Center of Art + Design (St. Louis), Penland; exhibitions: Mora Contemporary (NC), Craft Alliance Center of Art + Design; publications: *1000 Rings*, *500 Silver Jewelry Designs* (both Lark Books).

Kat Cole**Lot 115**

Dallas, TX

Studio artist; Dallas Special Projects grant, Chenven Foundation grant (NY); exhibitions: Shibumi Gallery (CA), Turchin Center at

Appalachian State University (NC), Facere Art Jewelry (WA), Velvet da Vinci Gallery (San Francisco); collections: Enamel Foundation (CA), Museum of Arts and Design (NYC), Museum of Fine Arts Houston.

Bridget Conn **Lot 317**
Savannah, GA

Assistant professor at Armstrong State University (GA); grants: North Carolina Arts Council, Grassroots Art Project (GA); exhibitions: Chiang Mai Photography Festival (Thailand), Center for Fine Art Photography (CO), Gallery 1/1 (Seattle); collections: Elsewhere Museum (NC), Lyndon House Arts Center (GA), Korean Nature Artists Association (South Korea).

Barbara Cooper **Lot 437**
Chicago, IL

Studio artist; three Illinois Arts Council fellowships; residencies: Kohler Arts/Industry (WI), Pilchuck (WA), MacDowell Colony (NH), Yaddo (NY), Ragdale (IL); collections: Museum of Contemporary Art (IL), Bernheim Arboretum (KY), Contemporary Museum (HI), Racine Art Museum (WI), Cranbrook Academy Museum (MI).

James D.W. Cooper **Lot 318**
Victoria, VA

Studio artist, farmer; teaching: Appalachian Center for Craft (TN), Memphis College of Art (TN), Sloss Furnace Museum (AL), National Ornamental Metal Museum (TN); American Crafts Council award of achievement; collections: National Ornamental Metal Museum, Birmingham Botanical Gardens (AL), City of Greensboro (NC).

Josh Copus **Lot 219**
Marshall, NC

Studio artist; Windgate fellowship, North Carolina Arts Council regional artist grant, Windgate project grant; exhibitions: Blue Spiral 1 (NC), Taubman Museum of Art (VA), Houston Center for Contemporary Craft

(TX), Signature Gallery (Atlanta); collections: Mint Museum (NC), Kennedy Museum of Art (OH).

Cristina Córdova **Lot 442**
Penland, NC

Studio artist; United States Artist Fellow for Craft, Renwick Gallery's "40 under 40" (DC), North Carolina Arts Council fellowship, American Craft Council emerging artist grant; collections: Renwick Gallery, Fuller Craft Museum (MA), Museum of Contemporary Art (Puerto Rico), Museo de Arte de Ponce (Puerto Rico), Mint Museum (NC), Society of Arts & Crafts (Boston); former Penland resident artist.

Béatrice Coron **Lot 116**
New York, NY

Studio artist; teaching: Haystack (ME), Arrowmont (TN), Pocosin Arts (NC), 92nd Street Y (NYC), Center for Book Arts (NYC); collections: Metropolitan Museum (NYC), Getty Museum (CA), Walker Art Center (MN), Museum of Modern Art (NYC), Museum of Fine Arts Boston, National Gallery of Art (DC), Musée des Beaux Arts (France), Bibliothek zu Berlin (Germany).

Seliena Coyle **Lot 319**
Derry, Ireland

Studio artist; teaching: National College of Art & Design (Dublin), Savannah College of Art & Design (GA), Indiana University; Arts Council of Northern Ireland residency; exhibitions: Beijing International Contemporary Metal and Jewelry Art Exhibition, CraftForms (PA), CultureCraft (Ireland).

Kim Cridler **Lot 426**
Rockford, MI

Studio artist; fellowships: Wisconsin Arts Board, Arizona Commission on the Arts; exhibitions: Lisa Sette Gallery (AZ), National Ornamental Metal Museum (TN), Racine Art Museum (WI), Kohler Arts Center (WI); collections: MTA Arts & Design (NYC),

Scottsdale Contemporary Museum of Art (AZ), Racine Art Museum, Museum of Fine Arts Houston.

Kevin Crowe Lot 117
Nelson County, VA

Studio artist; teaching: Arrowmont (TN), City Clay (VA), Hood College (MD), John C. Campbell Folk School (NC), Truro Center for the Arts (MA).

Guillermo Cuellar Lot 320
Shafer, MN

Studio artist; two Minnesota State Arts Board grants, McKnight individual artist grant; collections: Weisman Art Museum (MN), Plains Art Museum (ND), Mashiko Museum of Ceramic Art (Japan), Anoka Ramsey Community College (MN), Bemidji State University (MN), Banco Mercantil (Venezuela), Galería de Arte Nacional (Venezuela).

Michael Hunt and Naomi Darglish Lot 321
Bakersville, NC

Studio artists; teaching: Haystack (ME), John C. Campbell Folk School (NC), Penland; exhibitions: Blue Spiral I (NC), AKAR Design (IL), Schaller Gallery (WI), Korean Embassy (DC), Tubman Museum (VA), Weisman Art Museum (Minneapolis); publications: *Mastering the Potter's Wheel* (Voyager); Michael is a former Penland core fellow.

Shane Darwent Lot 118
Ypsilanti, MI

Studio artist; teaching: Arrowmont (TN), University of Michigan; Tennessee Arts Commission grant; exhibitions: Art Gallery of Windsor (Ontario), Centro Cultural Antiguo Colegio Jesuita (Mexico), Napoleon Gallery (PA); former Penland core fellow.

Paige Hamilton Davis Lot 119
Burnsville, NC

Studio artist; teaching: Haystack (ME), Peters Valley (NJ), University of North Carolina-

Greensboro; exhibitions: Blue Spiral I (NC); collections: NC State University, private collections; former Penland core fellow.

Georgia Deal Lot 322
Washington, DC

Professor and printmaking area coordinator at Corcoran School of the Arts & Design (DC); resident printmaker at the Smithsonian American Art Museum (DC); collections: Library of Congress (DC), Philadelphia Museum, University of Georgia, Duke Museum of Art (NC), Corcoran Gallery (DC); Occidental College (Los Angeles).

Nick DeFord Lot 323
Knoxville, TN

Program director at Arrowmont (TN); teaching: Arrowmont, Penland; exhibitions: Coastal Carolina University (SC), Houston Center for Contemporary Craft, Knoxville Museum of Art (TN); publications: *Embroider Your Life* (Alpha Books).

Mark Ditzler Lot 120
Seattle, WA

Studio artist and designer; teaching: Pittsburgh Glass Center, Tacoma Glass Museum (WA), The Studio at Corning (NY), Pratt Fine Arts Center (Seattle), The Glass Furnace (Istanbul); Corning Instructor residency (NY); collections: Mayo Clinic (MN), Mesa State College (CO), Audubon Society (WA), Marshall Fields (IL), Nordstrom (WA).

Katherine Diuguid Lot 324
Moorseville, NC

Assistant professor at North Carolina State University; other teaching: Embroiderers' Guild of America (KY), Embroiderers' Association of Canada, Penland; exhibitions: Pink Building Gallery (NC); publications: *The Encyclopedia of Embroidery* (Search Press), *Embroidery* magazine, *NeedleArts* magazine.

Dail Dixon**Lot 450**

Chapel Hill, NC

Architect; American Institute of Architecture fellow; exhibitions: North Carolina Museum of Art, Duke Museum of Art (NC), LIGHT Art+Design (NC), Penland Gallery; architect for several Penland buildings including the Guest House, Sleeping Cabins, Dorm 54, Pines Portico, and the Penland Gallery and Horner Hall renovations.

Michael Dixon**Lot 121**

Albion, MI

Associate professor at Albion College (MI); grants: Pollock-Krasner Foundation (NYC), Joan Mitchell Foundation (NYC), Puffin Foundation (NJ); residencies: Yaddo (NY), Sharpe-Walentas Studio Program (NYC), Virginia Center for the Creative Arts; exhibitions: David Richard Gallery (NM), Anacostia Arts Center (DC), Indianapolis Museum of Contemporary Art (IN).

Courtney Dodd**Lot 325**

Bakersville, NC

Studio artist; two Irvin Borowsky Prize in Glass nominations, Made in the South Awards semifinalist; exhibitions: Asheville Area Arts Council (NC), BRAHM Museum (NC), Caburras Arts Council (NC), Central Piedmont Community College (NC), Cary Arts Center (NC); publications: *New Glass Review*, *Our State* magazine, *WNC* magazine; former Penland core fellow.

Andrea Donnelly**Lot 122**

Richmond, VA

Studio artist; Windgate fellowship, Chenven Foundation grant (NY), Brandford/Elliot Award for Excellence in Fiber Art (CA); exhibitions: Virginia Commonwealth University, Reynolds Gallery (VA), Muskegon Museum of Art (MI), Blue Spiral 1 (NC); collections: North Carolina Museum of Art, Capital One, Federal Reserve of Richmond (VA).

Sarah Doremus**Lot 123**

Deer Isle, ME

Studio artist; teaching: Arrowmont (TN), Peters Valley (NJ), Idyllwild (CA), Mendocino Art Center (CA), Metalwerx (MA), Haystack (ME), Penland; Maine Art Commission Good Idea grant; exhibitions: National Ornamental Metal Museum (TN); collections: Arkansas Art Center; publications: *500 Necklaces*, *500 Brooches*, *500 Wedding Rings* (all Lark Books), *Humor in Art* and *Making Good* (both Schiffer).

Sondra L. Dorn**Lot 326**

Asheville, NC

Studio artist; teaching: Arrowmont (TN), Penland; two North Carolina Arts Council grants; exhibitions: William King Museum (VA), Ackland Museum store (NC); collections: Emory Hospital (KY), Westin Hotels (NC and Detroit), Hyatt at Penn's Landing (PA); former Penland resident artist and core fellow.

Benjamin Dory**Lot 327**

Savannah, GA

Lead studio technician at Savannah College of Art and Design (GA); teaching: Southern Illinois University-Carbondale, Peters Valley (NJ), University of Arkansas-Little Rock; exhibitions: Alden Dow Museum of Science and Art (MI), Evansville Museum of Art (IN), National Ornamental Metal Museum (TN), Yamawaki Gallery (Tokyo), Lillstreet Gallery (Chicago), Target Gallery (VA).

Kathleen Doyle and**Tom Reardon****Lot 328**

Asheville, NC

Studio artists; teaching: Arrowmont (TN), Haystack (ME), University of Illinois-Urbana/Champaign, Penland; collections: Arlington Cemetery (VA), National Ornamental Metal Museum (TN); publications: *The Art of Enameling* (Lark Books); Kathleen is a former Penland resident artist.

Robin Dreyer **Lot 124**

Celo, NC

Penland communications director; best in show in *The Art of the Auction* at the North Carolina Museum of Art; exhibitions: Asheville Art Museum (NC), Center for Alternative Photography (NYC), GreenHill Center (NC), East Carolina University (NC); collections: Asheville Art Museum.

Sean Dyroff **Lot 125**

Cleveland, OH

Studio artist; teaching: Peters Valley (NJ), University of the Arts (Philadelphia), Pennsylvania College of Art & Design; exhibitions: DaVinci Art Alliance (Philadelphia), Napoleon Gallery (Philadelphia), The Clay Studio (Philadelphia), Gallery Kunstler (NY); collections: Innova Art (UK).

Angela Jeanette Eastman **Lot 126**

Detroit, MI

Studio artist; residencies: Sitka Center (OR), Vermont Studio Center, Ragdale Foundation (IL), Woodstock Byrdcliffe Guild (NY); collections: Duke University (NC), Colorado College; former Penland core fellow.

**Jon Ellenbogen and
Rebecca Plummer** **Lot 329**

Penland, NC

Studio artists; teaching: Appalachian State University (NC), University of North Carolina Wilmington, Penland; NEA grant; collections: North Carolina Pottery Center; publications: *Studio Potter*, *Ceramics Monthly*; Jon is a former Penland core fellow.

Catharine Ellis **Lot 127**

Waynesville, NC

Studio artist; teaching: Haystack (ME), Arrowmont (TN), Haywood Community College (NC), Penland; North Carolina Arts Council regional grant; exhibitions: Blue Spiral 1 (NC), Fuller Craft Museum (MA), China National Silk Museum; author of *Woven Shibori* (Interweave Press).

Jill Enfield **Lot 330**

Newburgh, NY

Studio artist, associate adjunct professor at Parsons The New School for Design (NYC); sponsored photographer for Kodak, Nikon, Lowepro, and SanDisk; collections: Amon Carter Museum (TX), Crocker Art Museum (CA), Museo de Arte Moderno de Medellín (Colombia), Bibliothèque Nationale (Paris); author of *Jill Enfield's Guide to Photographic Alternative Processes* (Focal Press).

Melissa Engler **Lot 128**

Asheville, NC

Studio artist; teaching: Center for Furniture Craftsmanship (ME), Penland; exhibitions: Grovewood Gallery (NC), Center for Art in Wood (PA), Moss Art Center (VA).

Matt Eskuche **Lot 239**

Pittsburgh, PA

Studio artist; teaching: Pilchuck (WA), The Studio at Corning (NY), Penland; American Craft Council award of excellence; collections: Racine Art Museum (WI), Philadelphia Museum of Art, Museum of Arts and Design (NYC), Imagine Museum (FL).

Daniel Essig **Lot 222**

Asheville, NC

Studio artist; North Carolina Arts Council regional artist grant; exhibitions: GreenHill Art Center (NC), Whatcom Museum (WA), Memphis Brooks Museum of Art (TN); collections: Renwick Gallery (DC), Mint Museum (NC), Baylor University (TX), Vanderbilt University (TN), University of California; former Penland core fellow.

Vicki Essig **Lot 129**

Asheville, NC

Studio artist; American Craft Council award of excellence, Philadelphia Craft Show best in fibers, Piedmont Craftsmen award of excellence (NC); collections: Fidelity, University of California San Diego; University of California Santa Cruz, Baylor University (TX).

Annie Evelyn**Lot 407**

Penland, NC

Penland resident artist; teaching: Rhode Island School of Design, Parsons (NYC), Anderson Ranch (CO), Haystack (ME); John D. Mineck Furniture Fellowship; Windgate residency at Indiana University; exhibitions: solo at Houston Center for Contemporary Craft, Furniture Society at International Contemporary Furniture Fair (NYC), Magnan Metz (NYC), Ventura Lambrate (Milan), 100% Design (Shanghai).

Dustin Farnsworth**Lot 331**

Montreal, Canada

Studio artist; fellowships: Elizabeth Greenshields Foundation (Montreal), North Carolina Arts Council, Windgate project and fellowship grants; collections: Museum of Fine Arts Houston, Huntsville Museum of Art (AL), Cameron Art Museum (NC), University of Arkansas at Little Rock, University of Alabama; former Penland resident artist.

Lauren Faulkenberry**Lot 332**

Whittier, NC

Studio artist; Windgate fellowship, South Carolina Arts Commission artist grant; exhibitions: Robert C. Williams Paper Museum (GA), Seoul International Book Fair (South Korea), Abecedarian Gallery (CO); collections: Library of Congress (DC), Vanderbilt University (TN), Washington University (St. Louis), Duke University (NC), University of Alabama.

Susan Feagin**Lot 333**

Penland, NC

Penland clay studio coordinator; teaching: Warren Wilson College (NC), Clayworks (NC), Claymakers (NC); exhibitions: Turchin Center (NC), Blue Spiral 1 (NC), North Carolina Pottery Center, Asheville Area Arts Council (NC); publications: *Graphic Clay, 500 Prints on Clay, 500 Plates, Platters, and Chargers* (all Lark Books); former Penland core fellow.

Shane Fero**Lot 235**

Penland, NC

Studio artist; teaching: Espace Verre (Montreal), The Studio at Corning (NY), Pilchuck (WA); collections: Museum of Arts and Design (NYC), Glasmuseet Ebeltoft (Denmark), Museum fur Glaskunst (Germany), Niijima Contemporary Glass Museum (Japan); former president of the board of directors of the Glass Art Society.

Greg Fidler**Lot 441**

Bakersville, NC

Studio artist and co-founder of Ipso Facto Productions; featured artist at Rebus Works (NC); former Penland resident artist.

Melanie Finlayson**Lot 130**

Spruce Pine, NC

Penland studio manager; teaching: Mayland Community College (NC), Plattsburgh State University (NY), Bluseed Studios (NY), Penland; exhibitions: Turchin Center (NC), Cranbrook Academy Art Museum (MI), Scarab Club Gallery (MI), Harper College Museum (IL); collections: Southern Graphics Print Council, Kohler Art Library (WI), Plattsburgh State University.

Alida Fish**Lot 218**

Wilmington, DE

Professor emeritus from University of the Arts (Philadelphia); NEA grant, State of Delaware Masters fellowship; exhibitions: Alan Klotz Gallery (NYC), Schmidt-Dean Gallery (Philadelphia); collections: Philadelphia Museum of Art, Delaware Art Museum, George Eastman House (NY), Pennsylvania Academy of Fine Arts; former Penland core fellow.

April Franklin**Lot 241**

Boston, MA

Studio artist and founder of Vexed Metal (MA); teaching: The Steel Yard (RI), Penland; exhibitions: Madison-Morgan Cultural Center (GA), Kentucky Museum of Art and Craft,

National Ornamental Metal Museum (TN),
Craft Alliance (St. Louis).

Elmar Fujita Lot 334
New York, NY

Studio artist; James Dyson Foundation fellowship (Chicago); exhibitions: Peters Valley (NJ), Earlham College (IN), Milan Design Week (Italy), New School (NYC), International Woodworking Fair (GA); former Penland core fellow.

Aran Galligan Lot 131
Seattle, WA

Studio artist; teaching: SUNY New Paltz, North Seattle College, Danaca Design (Seattle), Society for Contemporary Craft (Pittsburgh); exhibitions: Seattle Pacific Art Center, International Design Museum (Germany), Schmuck (Germany), Gallery Marzee (Netherlands), Velvet da Vinci Gallery (San Francisco); former Penland core fellow.

Susie Ganch Lots 132, 335
Richmond, VA

Associate professor at Virginia Commonwealth University; awards: Virginia Commission for the Arts, Virginia Museum of Fine Arts fellowship, Peter S. Reed Foundation grant; solo exhibitions: Visual Arts Center (VA), National Ornamental Metal Museum (TN), Sienna Patti Contemporary (MA), Velvet Da Vinci Gallery (San Francisco); collections: Los Angeles County Museum, Asheville Art Museum (NC); former Penland resident artist.

Rachel K. Garceau Lot 133
Atlanta, GA

Studio artist; 2015 NCECA emerging artist award; Arrowmont residency (TN); exhibitions: Goat Farm Arts Center (GA), CASP (TX), Lillstreet Gallery (Chicago), Crimson Laurel Gallery (NC); collections: Arrowmont, Vendsyssel Kunstmuseum (Denmark); former Penland core fellow.

Terry Gess Lot 336
Bakersville, NC

Studio artist; North Carolina Arts Council residency award and regional artist grant; exhibitions: Mint Museum Potters Market (NC), Spruce Pine Potters Market (NC), North Carolina Pottery Center; collections: Asheville Art Museum (NC), Racine Art Museum (WI), Southern Illinois University at Edwardsville; former Penland resident artist.

Marguerite Jay Gignoux Lot 134
Carrboro, NC

Studio artist; teaching: Arrowmont (TN), Elon University (NC), Mint Museum (NC), Pacific Northwest Art School (WA); exhibitions: LIGHT Art+Design (NC), Frank Gallery (NC), Sebastopol Center for the Arts (CA), Mint Museum (NC); collections: Fidelity Investments, University of North Carolina Hospital, Duke Medical Center (NC).

Susan Taylor Glasgow Lot 337
Columbia, MO

Studio artist; Wheaton Village Glass Studio fellowship; exhibitions: Heller Gallery (NYC), American Museum of Glass (NJ), Pittsburgh Glass Center, SOFA Chicago; collections: Arkansas Center for the Arts, Carnegie Museum of Art (Pittsburgh), Creative Glass Center of America (NJ).

Kristina Glick Lots 135, 338
Goshen, IN

Associate Professor at Goshen College (IN); other teaching: East Carolina University (NC), Idyllwild (CA), Arizona Designer Craftsmen, Penland; exhibitions: solo at Sarah B. Smith Gallery (VA) and McGuffey Art Center (VA), Creative Metalsmiths (NC), Wellington B. Gray Gallery (NC), Mulvane Art Museum (KS), Mesa Contemporary Arts Center (AZ).

Joanna Gollberg**Lot 339**

Asheville, NC

Studio artist; teaching: Haystack (ME), Peters Valley (NJ), Penland; Haystack Open Studio residency; exhibitions: solo at Velvet da Vinci (San Francisco), Mora Contemporary (NC), Taboo Studio (CA), Lillstreet Art Center (Chicago); publications: *New Necklaces* (Promopress), *100 Rings* (Lark Books), *Metalsmith, Ornament*.

Arthur Gonzalez**Lot 136**

Alameda, CA

Professor at California College of the Arts; four NEA fellowships, two Virginia Groot awards; collections: American Craft Museum (NYC), Crocker Art Museum (CA), Racine Art Museum (WI), Oakland Museum (CA), Mint Museum (NC), Museum of Modern Ceramic Art (Japan); publications: *21st Century Ceramics* (Lark Books), *Makers: The History of American Studio Craft* (UNC Press).

Geoffrey Gorman**Lot 340**

Santa Fe, NM

Studio artist; teaching: Penland; exhibitions: Selby Fleetwood Gallery (Santa Fe); collections: Racine Art Museum (WI); publications: *American Craft*.

Seth Gould**Lot 403**

Penland, NC

Penland resident artist; teaching: Haystack (ME), Peters Valley (NJ), New England School of Metalwork (ME), Center for Metal Arts (NY); exhibitions: National Ornamental Metal Museum (TN), Tsubame Industrial Materials Museum (Japan), International Trade Fair for Skilled Trades (Germany); former Penland core fellow.

Carmen Grier**Lot 341**

Bakersville, NC

Studio artist; North Carolina Arts Council regional artist grant, American Craft Council award of excellence, Smithsonian Craft Show silver award (DC); exhibitions: Sawtooth

Center for Visual Art (NC), Smithsonian Craft Show, Blue Spiral 1 (NC), Zoller Gallery (PA); collections: Mint Museum (NC), Loras College (IA), Fidelity Investments (NC); former Penland resident artist.

Bill Griffith**Lot 342**

Sevierville, TN

Studio artist, administrator at Arrowmont (TN); Tennessee Arts Commission fellowship; collections: Arkansas Arts Center, Tennessee State Museum, San Angelo Museum of Fine Art (TX), City of Orlando (FL); publications: *Wood-Fired Ceramics* (University of Pennsylvania Press), *Living with Form* (Bradley Publishing).

Bill Hall**Lot 231**

Arden, NC

Studio artist, retired master printer at Pace Editions (NYC); teaching: University of Texas Austin, University of Alabama, Penland; exhibitions: The Curator Gallery (NYC).

Hiroyuki Hamada**Lot 436**

East Hampton, NY

Studio artist; Edward F. Albee Foundation fellowship (NYC), Pollock-Krasner Foundation grant (NYC), New York Foundation for the Arts fellowship; exhibitions: Lori Bookstein Fine Art (NYC), Southampton Arts Center (NY), The List Gallery (PA), Halsey Institute of Contemporary Art (SC), OK Harris Gallery (NYC).

Douglas Harling**Lot 343**

Kalspell, MT

Associate professor at Flathead Valley Community College (MT); American Craft Council award of excellence, Southern Arts Federation/NEA grant; exhibitions: National Ornamental Metal Museum (TN), *Masterpieces of Southern Craft* (traveling), *Art of Gold* (traveling), Gallery C.A.J. (Japan); collections: Mint Museum (NC), Evansville Museum of Arts and Science (IN); former Penland core fellow and resident artist.

Clay Harmon Lot 137
Asheville, NC
Studio artist; teaching: Museum of Fine Arts Houston, Kalamazoo Institute of Art (MI); exhibitions: GreenHill Center (NC), Revolve Gallery (NC), University of North Carolina, Rayko Gallery (San Francisco), Houston Center for Photography; collections: Museum of Fine Arts Houston.

Abie Harris Lot 344
Raleigh, NC
Architect, campus planner, studio artist; Paris Prize in Architecture, American Institute of Architecture fellowship, North Carolina American Institute of Architects gold medal; exhibitions: Gregg Museum (NC), North Carolina State University, Rebus Works (NC), Roundabout Art Collective (NC); author of the Penland campus master plan.

Jane Wells Harrison Lot 138
Lenoir, NC
Studio artist; teaching: East Carolina University (NC), Turchin Center at Appalachian State University (NC), Pocosin Arts (NC); Vermont Studio Center residency; collections: Racine Art Museum (WI), Gregg Museum (NC); publications: *The Art of Enameling* (Lark Books).

Julia Harrison Lot 139
Seattle, WA
Studio artist, studio manager at Pratt Fine Arts Center (Seattle); residencies: Bunnell Street Arts Center (AK), Center for Art in Wood (Philadelphia), Centrum (WA); exhibitions: Gallery Vogoze (Korea), Signature Gallery (GA), Velvet da Vinci (San Francisco), Wayne Art Center (PA), Racine Art Museum (WI); collections: Museum of Contemporary Craft (OR), University of Arkansas, Center for Art in Wood.

Ann Hawthorne Lot 140
Burnsville, NC and Washington, DC
Studio artist; teaching: Arrowmont (TN),

Campbell Folk School (TN), University of North Carolina-Chapel Hill; multiple National Science Foundation Antarctic Writers and Artists grants, North Carolina Arts Council Third Century artist; publications: *Time*, *Newsweek*, *National Geographic*, Discovery Channel.

Yukari Hayashida Lot 141
New York, NY
Studio artist, conservator at the Thomas J. Watson Library of the Metropolitan Museum of Art (NYC); teaching: Center for Book Arts (NYC), Penland.

Andrew Hayes Lot 438
Penland, NC
Penland resident artist; teaching: Haystack (ME), Anderson Ranch (CO), Penland; North Carolina Arts Council fellowship; exhibitions: Seager Gray Gallery (CA), Blue Spiral 1 (NC), Hunterdon Art Museum (NJ), Cameron Art Museum (NC); collections: Yale Art Museum (CT), Museum of Fine Arts Houston, Wingate University (NC), Black Mountain College (NC); former Penland core fellow.

James Henkel Lot 345
Penland, NC
Studio artist, professor emeritus from University of Minnesota; fellowships: NEA, Bush Foundation (St. Paul), Minnesota State Arts Board, McKnight Foundation (Minneapolis); collections: San Francisco Museum of Modern Art, Whitney Museum (NYC), Minneapolis Institute of Art, Weisman Museum of Art (Minneapolis); former Penland core fellow and resident artist.

Pinkney Herbert Lot 346
Memphis, TN
Studio artist; fellowships: NEA, United States Information Agency, Tennessee Artists; exhibitions: David Lusk Gallery (TN), Fox Gallery (NY); collections: Brooks Museum (TN), Ogden Museum (New Orleans), Little Rock Art Center (AR).

Morgan Hill **Lot 142**

Spruce Pine, NC

Studio artist; Windgate ITE International residency; exhibitions: Alabama Center for Architecture, Southwest University of Visual Art (NM), Marcia Wood Gallery (GA); former Penland core fellow.

Tom Huang **Lot 347**

Lawrence, KS

Associate professor at University of Kansas; other teaching: Center for Furniture Craftsmanship (ME), Anderson Ranch (CO), Penland; fellowships: Windgate (WI), Center for Furniture Craftsmanship; exhibitions: Lawrence Art Center (KS), Wexler Gallery (PA), B.J. Spoke Gallery (NY), Gallery Henoah (NY); Penland trustee.

Mi-Sook Hur **Lot 228**

Greenville, NC

Professor at East Carolina University (NC); North Carolina Arts Council regional artist grant, Alchemy 3 prize winner from the Enamelist Society; residencies: Haystack Open Studio (ME), Jentel Foundation (WY), Kohler Arts Center (WI); collections: Enamel Arts Foundation (CA); publications: *The Art of Enameling* (Lark Books); Penland trustee.

Matt Hutton **Lot 234**

Portland, ME

Professor at Maine College of Art; other teaching: Haystack (ME), Anderson Ranch (CO), Penland; American Craft Council Emerging Voices Award shortlist, Society of Arts and Crafts award; exhibitions: solo at Tennessee Technological University, *Architectural Digest* Home Design Show (NYC), San Diego State University, Institute of Contemporary Art (ME).

Jerry Jackson **Lot 201**

Penland, NC

Studio artist, deputy director at Penland; teaching: Imperial Centre for Arts and Sciences (NC), East Carolina University

(NC); exhibitions: Greenville Museum of Art (NC), Turchin Center (NC).

Michael Janis **Lot 207**

Washington, DC

Co-director of Washington Glass School (DC); DC Commission on the Arts & Humanities award, Fulbright fellowship, Bay Area Glass Institute Saxe fellowship (CA); exhibitions: Fuller Craft Museum (MA), Virginia Museum of Modern Art, Habatat Galleries (MI), Ohio Craft Museum; collections: Art Institute of Chicago, Bucharest Embassy, US Department of State.

Maggie Jaszczak **Lot 414**

Penland, NC

Penland resident artist; residencies: Yingge Ceramics Museum (Taiwan), Archie Bray Foundation (MT), Armory Art Center (FL), Anderson Ranch (CO), Medalta Potteries (Canada); exhibitions: AKAR Gallery (IA), Artisan Gallery (WI), KOBO Gallery (WA), Turman Larison Contemporary (MT), Greenwich House Pottery (NYC), Trax Gallery (CA), In Tandem Gallery (NC).

Tom Jaszczak **Lot 433**

Penland, NC

Penland resident artist; NCECA emerging artist, Archie Bray Foundation Lincoln fellowship (MT), Windgate Scholar; residencies: Archie Bray Foundation, Armory Art Center (FL); exhibitions: In Tandem Gallery (NC), Trax Gallery (CA), Greenwich House Pottery (NYC), Arrowmont (TN), Santa Fe Clay, 18 Hands Gallery (Houston), Society for Contemporary Craft (Pittsburgh).

Mercedes Jelinek **Lot 427**

Penland, NC

Penland resident artist; teaching: Louisiana State University, PhotoManhattan (NYC), State University of New York at Purchase; 30-Under-30 artist at Vermont Center for Photography; exhibitions: Ogden Museum (New Orleans), Gaston County Museum

(NC), Hinson Art Museum at Wingate University (NC); author of *These Americans* (+Kris Graves Projects).

Nick Joerling Lot 143
Penland, NC

Studio artist; exhibitions: Borth American Ikebana Conference, Wayne Center for the Arts (OH), Santa Fe Clay, Baltimore Clay Works, Kentucky Museum of Arts and Design, Signature Gallery (Atlanta), AKAR Gallery (IA); collections: Alfred University (NY), Asheville Art Museum (NC).

Anna Johnson Lot 435
Asheville, NC

Studio artist; named one of 30 exceptional craftspeople under 30 by American Craft Week, Toe River Arts Council regional artist grant; exhibitions: Mora Contemporary Jewelry (NC), Heidi Lowe Gallery (DE), Asheville Area Arts Council (NC), Toronto Design Offsite Festival.

Robert Johnson Lot 144
Celo, NC

Studio artist; teaching: Haystack (ME), North Carolina Botanical Gardens, Arrowmont (TN), Penland; NEA/Southern Arts Federation grant, North Carolina Arts Council grant; exhibitions: Blue Spiral 1 (NC), Southeastern Center for Contemporary Art (NC), GreenHill Center (NC); collections: Asheville Museum of Art (NC), Gibbes Museum (SC), North Carolina Museum of Natural Science.

Jan McKeachie Johnston Lot 159
River Falls, WI

Studio artist; teaching: Harvard University (MA), Santa Fe Clay, Anderson Ranch (CO), Shakerag (TN); exhibitions: Lacoste Gallery (MA), TRAX Gallery (CA), Northern Clay Center (Minneapolis), Red Lodge Clay Center (MT); collections: Weisman Museum (MN), McKnight Foundation (MN), Chrysler Museum (VA).

Robin Johnston Lot 348
Asheville, NC

Studio artist; teaching: Warren Wilson College (NC), California College of the Arts, Penland; Headlands Center for the Arts affiliate artist (CA); exhibitions: Warren Wilson College, Turchin Center at Appalachian State University (NC), Sanders Gallery (NC), William King Museum (VA); former Penland resident artist.

Carmichael Jones Lot 145
Philadelphia, PA

Faculty at Tyler School of Art and University of the Arts (both Philadelphia), creative co-director at The Whole Shebang (Philadelphia); Creative Glass Center of America fellowship (NJ); exhibitions: Vox Populi (Philadelphia), National Liberty Museum (Philadelphia); collections: Museum of American Glass (NJ).

David Jones Lot 349
Kutztown, PA

Studio artist; teaching: University of Georgia Cortona Italy Program, Penland; exhibitions: OXOXO (Baltimore), SOFA New York; representation: Velvet da Vinci (San Francisco), Gravers Lane Gallery (PA); featured in *Humor in Craft* by Brigitte Martin, *American Modernist Jewelry* by Marbeth Schon.

Aimee Joyaux Lot 350
Petersburg, VA

Studio artist; teaching: University of Oregon, College of William & Mary (VA), Arrowmont (TN); Virginia Museum of Fine Arts professional fellowship, Illinois Arts Council residency grant; exhibitions: National Museum of Women in the Arts (DC), Art Institute of Chicago, Indianapolis Museum of Art (IN); collections: Museum of Fine Arts Houston, Center for Book and Paper at Columbia College (Chicago).

Deb Karash **Lot 146**

Asheville, NC

Studio artist; teaching: Arrowmont (TN), Mendocino Arts Center (CA), Baltimore Jewelry Center; American Craft Council Award of Excellence; exhibitions: Blue Spiral 1 (NC), Crimson Laurel Gallery (NC), Freehand Gallery (Los Angeles), Society of Arts and Crafts (Boston).

Jamie Karolich **Lot 351**

Silver City, NM

Studio artist, production manager at Power and Light Press (NM); artist in residence at Western New Mexico University; exhibitions: Bullard Gallery (NM), Earlham College (IN), Blue Spiral 1 (NC), Bluegrass Printers Guild (KY); former Penland core fellow.

Alicia D. Keshishian **Lot 352**

Petaluma, CA

Art director and designer; owner and creative director of Carpets of Imagination with more than 30 years of textile, print, and illustration experience; Color Marketing Group board member; former Penland resident artist.

Kathy King **Lot 423**

Boston, MA

Director of education at Harvard Ceramics (MA); other teaching: Anderson Ranch (CO), Archie Bray Foundation (MT), Penland; exhibitions: Penland Gallery, Signature Gallery (Atlanta), Santa Fe Gallery, Mint Museum (NC), Gallery 224 (MA); publications: *Confrontational Ceramics* by Judith Schwartz, *The Art of Contemporary American Pottery* by Kevin A. Hulch, *Handbuilt Tableware* by Kathy Triplett.

Lisa Klakulak **Lot 410**

Asheville, NC

Studio artist; teaching: Anilinas Montblanc (Chile), Felt in the Factory (UK), Galt Museum (Canada); American Craft Council award of excellence, James Renwick Alliance award of excellence (MD); exhibitions: Form

& Concept (NM), Craft Forms/Wayne Art Center (PA); publications: *Surface Design Journal*, *Fiber Art Now*, *American Craft*, *500 Felt Objects* (Lark Books).

Eric Knoche **Lot 406**

Barnardsville, NC

Studio artist; *Ceramics Monthly* emerging artist, North Carolina Arts Council regional artist grant, Asian Cultural Council grant (NYC), 1st place Carolina's Got Art; exhibitions: Blue Spiral 1 (NC), Greater Lafayette Museum of Art (IN), Signature Gallery (Atlanta); collections: Mint Museum (NC), Asheville Art Museum (NC), Mission Hospital (NC).

Justin D. LeBlanc **Lot 147**

Raleigh, NC

Professor at North Carolina State University; other teaching: Harvard University (MA), School of the Art Institute of Chicago; *Project Runway* finalist and competitor on *Project Runway All Stars*; exhibitions: Contemporary Art Museum Raleigh (NC), North Carolina State University, *Project Runway* Fashion Show (Houston), School of the Art Institute of Chicago.

Amanda Lee **Lot 148**

Seattle, WA

Studio artist; teaching: University of Arkansas, University of Iowa, University of Georgia Cortona Italy Program; exhibitions: Public Space One (IA), McColl Center for Art + Innovation (NC); University of North Carolina Charlotte; collections: Biblioteca Nazionale Centrale di Roma (Italy), University of Iowa.

Tonya D. Lee **Lot 149**

Philadelphia, PA

Instructor at Monmouth University (NJ); other teaching: Art Institute of Pittsburgh, Art Institute of Jacksonville (FL), University of North Florida; exhibitions: Museum of Contemporary Art Jacksonville (FL), Weatherspoon Museum of Art (NC), J.

Johnson Gallery (FL), D. M. Allison (TX), Florida Mining Gallery (FL), Cumberland Gallery (TN).

Leah Leitson **Lot 353**
Asheville, NC

Professor at Warren Wilson College (NC); Asheville Arts Council emerging artist grant; residencies: Archie Bray Foundation (MT), Banff Center for the Arts (Canada); collections: Alfred Ceramic Art Museum (NY), Archie Bray Foundation, Louisiana State University, North Carolina State University.

Anne Lemanski **Lot 216**
Spruce Pine, NC

Studio artist; North Carolina Arts Council grant; collections: Asheville Art Museum (NC), North Carolina Museum of Art, Mint Museum (NC), Art in Embassies (Pakistan); former Penland resident artist.

Suze Lindsay **Lot 150**
Bakersville, NC

Studio artist; North Carolina regional artist grant, NCECA emerging artist; Haystack Open Studio residency (ME); collections: Asheville Art Museum (NC), San Angelo Museum of Fine Arts (TX), Yingge Ceramics Museum (Taiwan), Lancaster Museum of Art (PA), Greenwich House Pottery (NY), North Carolina Pottery Center, Kennedy Museum of American Art (OH); former Penland core fellow and resident artist.

John Littleton and Kate Vogel **Lot 223**
Bakersville, NC

Studio artists; exhibitions: Cameron Art Museum (NC), Habatat Galleries (MI), SOFA Chicago, Blue Spiral 1 (NC); collections: Art Museum of South Texas, Asheville Art Museum (NC), Corning Museum of Glass (NY), Glasmuseum Ebeltoft (Denmark), High Museum of Art (Atlanta), Milwaukee Art Museum, Mint Museum (NC), Museum of Fine Arts Houston, Racine Art Museum (WI), OberGlas Museum (Austria).

Tara Locklear **Lot 220**
Raleigh, NC

Studio artist; teaching: Pratt Institute (NYC), Brooklyn Metal Works (NYC); American Craft Council award of excellence; exhibitions: Museum of Arts and Design (NYC), SOFA Chicago, GreenHill Center (NC); collections: Racine Art Museum (WI); publications: *American Craft*, *Lapidary Journal*, *Metalsmith*.

Chuck Lopez **Lot 151**
Seattle, WA

Studio artist, glass studio technician at Pratt Fine Arts Center (Seattle); Creative Glass Center of America fellowship (NJ); Pilchuck residency (WA); exhibitions: Vetri (WA), Morgan Contemporary Glass (PA), Prism Contemporary Glass (IL), Stewart Gallery (ID), Tacoma Museum of Art (WA); publications: *Glass Art*, *New Glass Review*.

Steve Loucks **Lot 354**
Wellington, AL

Professor emeritus from Jacksonville State University (AL); two Alabama State Council on the Arts fellowships, Southern Arts Federation/NEA regional fellowship; collections: San Angelo Fine Arts Museum (TX), East Tennessee State University, University of Florida, University of Dallas, Greenwich House Pottery (NY).

Carmen Lozar **Lot 152**
Normal, IL

Studio artist and faculty at Illinois Wesleyan University; other teaching: Pilchuck (WA), The Glass Furnace (Istanbul), Pittsburgh Glass School, Penland.

Warren MacKenzie **Lot 153**
Stillwater, MN

Studio artist; regents professor emeritus from University of Minnesota; collections: Bernard Leach Study Collection (England), Art Institute of Chicago, Metropolitan Museum (NYC), Minneapolis Institute of

Arts, Victoria and Albert Museum (London), Smithsonian Institution (DC), National Folk Art Museum (Tokyo).

Jeannine Marchand Lot 409
Spruce Pine, NC

Studio artist; Cultural Envoy grant from US State Department; Anderson Ranch residency (CO); collections: Museum de Ponce (Puerto Rico), Museo de Arte Contemporaneo (Puerto Rico), Maxine and Stuart Frankel Foundation for Art (MI); former Penland core fellow.

Richard Margolis Lot 154
Rochester, NY

Studio artist; more than 100 solo exhibitions; collections: Bibliothèque Nationale (Paris), High Museum (Atlanta), George Eastman House (NY), Library of Congress (DC), Museum of Modern Art (NYC), Victoria and Albert Museum (London), Polaroid Collection (MA), Yale University (CT).

Courtney Martin Lots 229, 355
Bakersville, NC

Studio artist; teaching: Arrowmont (TN), Penland; North Carolina Arts Council regional artist grant; publications: *500 Teapots* and *Graphic Clay: Ceramic Surfaces and Printed Image Transfer Techniques* (both Lark Books), *Ceramics Monthly*.

Jackson Martin Lot 356
Asheville, NC

Assistant professor at University of North Carolina Asheville; other teaching: College of Charleston (SC), East Tennessee State University, Penland; North Carolina Arts Council grant; Godsbanen Cultural Center residency (Denmark); exhibitions: Arrowmont (TN), Pratt Sculpture Garden (NY), William King Museum (VA), Nashville International Airport (TN).

Meghan Martin Lot 155
Philadelphia, PA

Studio artist; teaching: artWORKS visiting artist at University of Arkansas at Little Rock; exhibitions: Earlham College (IN), Light Art+Design (NC), Vermont Folklife Center (VT); former Penland core fellow.

Jack Mauch Lot 205
Cambridge, MA

Studio artist; teaching: North Bennett Street School (Boston), Penland; 2017 Massachusetts Cultural Council artist fellowship, Center for Furniture Craftmanship fellowship (ME); Haystack Open Studio residency; exhibitions: SOFA Chicago, GreenHill Center (NC), Wayne Art Center (PA); former Penland core fellow.

Rachel Mauser Lot 156
Louisville, KY

Studio artist, co-director of Steam Exchange Community Arts (KY); teaching: Kentucky Museum of Arts and Crafts, Heart of Los Angeles, Fundación Comunitaria del Bajío (Mexico); Windgate fellowship and project grant, Emerging Leader in the Arts from The Lift a Life Foundation (KY); former Penland core fellow.

Bryce McCloud Lot 156
Nashville, TN

Studio artist, CFO of Art at Isle of Printing (TN); Nashville Metro Arts grant (TN), Tennessee Individual Artist fellowship; Seigenthaler Fund residency (TN); exhibitions: Oz Arts Nashville (TN), Brighton Fringe (UK); collections: Vanderbilt University (TN), Public Art Collection of Nashville (TN).

Barbara McFadyen Lot 418
Chapel Hill, NC

Studio artist; teaching: Kobe Design University (Japan), Campbell Folk School (NC), Arrowmont (TN), Peters Valley (NJ); exhibitions: Ohio Crafts Museum, National

Ornamental Metal Museum (TN), Carbondale University Museum (IL), Sandra Blain Gallery (TN), Decatur Arts Alliance (GA).

Linda McFarling **Lot 158**
Burnsville, NC

Studio artist; teaching: Arrowmont (TN), Campbell Folk School (NC), Shakerag (TN), Georgia State University; exhibitions: American Craft Museum (NY), Ogden Museum (New Orleans), Blue Spiral 1 (NC), Worcester Center for the Arts (MA); publications: *500 Teapots*, *500 Cups*, *500 Best of Ceramics*, *500 Vases* (all Lark Books), *Ceramics Monthly*.

Jean McLaughlin **Director's Luncheon**
Penland, NC

Director of Penland School of Crafts.

Laura Jean McLaughlin **Lot 160**
Pittsburgh, PA

Studio artist; teaching: Arrowmont (TN), Penland; NEA grant; three Kohler Arts/Industry residencies; exhibitions: Ogden Museum (New Orleans), Mobile Museum of Art (AL), Ohio Craft Museum, Carnegie Museum of Art (Pittsburgh), San Angelo Museum of Fine Art (TX), Baltimore Institute of Art, State Museum of Pennsylvania.

Rachel Meginnes **Lot 240**
Penland, NC

Studio artist; teaching: Haystack (ME), Arrowmont (TN), Earlham College (IN), Penland; exhibitions: Blue Spiral 1 (NC), Pittsburgh Center for the Arts; collections: Fidelity, Cameron Art Museum (NC); former Penland resident artist.

Kreh Mellick **Lot 405**
Penland, NC

Studio artist; exhibitions: Hunterdon Museum of Art (NJ), Esqueleto (CA), INTOTO Gallery (South Africa), Blue Spiral 1 (NC); collections: Library of Congress (DC), New York Public Library; former Penland core fellow.

C. James Meyer **Lot 209**
Midlothian, VA

Studio artist, professor emeritus from Virginia Commonwealth University; collections: Museum of Arts and Design (NYC), Racine Art Museum (WI), Georgia Museum of Art, Gregg Museum (NC), Nordenjelske Museum of Applied Art (Norway).

Ron Meyers **Lot 161**
Athens, GA

Studio artist; teaching: Haystack (ME), University of Georgia, University of South Carolina; NCECA excellence in teaching award; exhibitions: Arkansas Art Center; collections: High Museum of Art (Atlanta), Renwick Gallery (DC).

Steve Miller **Lot 162**
Tuscaloosa, AL

Professor at University of Alabama; distinguished career award from the College Book Art Association; his Red Hydra Press work has been widely exhibited and collected.

Robert Milnes **Lot 357**
Asheville, NC

Studio artist; exhibitions: over 150 group shows and 26 one- and two-person shows including Northwest Craft Center (WA), Erie Art Center (PA), Pittsburgh Center for the Arts; collections: Renwick Gallery (DC), Arizona State University, San Jose Art Museum (CA), Louisiana State University, Seattle Arts Commission.

Jaydan Moore **Lot 420**
Penland, NC

Penland resident artist; American Craft Council Emerging Voices award, North Carolina Arts Council fellowship, Peter S. Reed Foundation grant; exhibitions: Museum of Fine Arts Houston, Racine Art Museum (WI), Fuller Craft Museum (MA), Houston Center for Contemporary Craft, Ornamentum Gallery (NY), Page Bond Gallery (VA), Blue Spiral 1 (NC).

Robert Thomas Mullen **Lot 358**

Belleville, IL

Studio artist; teaching: Craft Alliance Center of Art + Design (St. Louis), St. Charles Community College (MO), Society for Contemporary Craft (Pittsburgh), Penland; exhibitions: Velvet da Vinci (San Francisco), Lillstreet Art Center (Chicago), Visual Art Exchange (NC), Houston Center for Contemporary Craft.

Robin Muller **Lot 359**

Bedford, Nova Scotia

Professor emeritus at Nova Scotia College of Art and Design; Nova Scotia Arts Council research grant, Social Sciences and Humanities Research Council of Canada grant; exhibitions: Nova Scotia Centre for Craft & Design, Cheongju International Craft Biennale (China); collections: Canadian Museum of Civilization (Ottawa), Nova Scotia Art Bank.

Dan Neville **Lot 360**

Florida, NY

Studio artist; teaching: University of Gothenburg (Sweden), Southern Illinois University, Touchstone Center for Crafts (PA); 2016 NICHE Award finalist; exhibitions: Tsubame Industrial Materials Museum (Japan), Ruthin Craft Centre (UK), National Ornamental Metal Museum (TN).

Karen Newgard **Lot 232**

Asheville, NC

Studio artist; exhibitions: GreenHill Center (NC), AKAR Gallery (IA), Santa Fe Clay, Grovewood Gallery (NC); collections: United States Federal Reserve Bank (New Orleans), North Carolina Governor's Western Residence, Missouri Governor's Mansion, Jingdezhen Ceramic Institute (China); former Penland core fellow.

Leslie Noell **Lot 361**

Penland, NC

Director of programs at Penland; teaching: Appalachian State University (NC),

University of Massachusetts Dartmouth, Penland; exhibitions: Asheville Art Museum (NC), Hickory Museum of Art (NC), Mobile Museum of Art (AL), Holter Museum of Art (MT); former Penland core fellow.

Winnie Owens-Hart **Lot 163**

Gainesville, VA

Professor emeritus at Howard University (DC); Renwick Lifetime Achievement in the Craft Arts award (DC), NEA fellowship; exhibitions: Fleisher Art Memorial Gallery (PA), Smithsonian African American Museum (DC), Southeastern Center for Contemporary Art (NC), Biennale Vallauris (France); collections: Renwick Gallery (DC), University of Maryland.

Bryan Parnham **Lot 233**

Penland, NC

Studio artist; Arrowmont Pentaculum artist (TN); exhibitions: Meredith College (NC), *Jewelry Edition #3* (traveling), Earlham College (IN), Peters Valley (NJ), Visual Arts Center of Richmond (VA); former Penland core fellow.

Kit Paulson **Lot 164**

Chicago, IL

Studio artist; residencies: Salem State University (MA), Tacoma Museum of Glass (WA); collections: Tacoma Museum of Glass; publications: *New Glass Review*.

Jane Peiser **Lot 362**

Penland, NC

Studio artist; founding member of Ariel artist collective and gallery (NC) and the Penland Potters Guild (NC); internationally known for applying murrine glass techniques to colored clay; collections: Mint Museum (NC); publications: *The Living Tradition: North Carolina Potters Speak* (Goosepen Press); former Penland resident artist.

Ronan Kyle Peterson**Lot 237**

Chapel Hill, NC

Studio artist; teaching: Arrowmont (TN), Penland, guest artist at West Virginia University and Georgia State University; exhibitions: Charlie Cummings Gallery (NC), The Kiln Gallery (AL), Mudfire Gallery (GA); collections: North Carolina Pottery Center; publications: *500 Bowls* and *500 Plates and Chargers* (both Lark Books); former Penland core fellow.

Lindsay Pichaske**Lot 215**

Annapolis, MD

Studio artist, adjunct faculty at Maryland Institute College of Art; Maryland State Arts Council award, NCECA Emerging Artist award, Archie Bray Foundation fellowship (MT); collections: Racine Art Museum (WI), Lowe Art Museum (FL), University of Colorado Boulder, Karma Foundation (NJ).

Kenny Pieper**Lot 363**

Burnsville, NC

Studio artist; teaching: The Studio at Corning (NY), Pittsburgh Glass Center; American Craft Council awards of excellence (Baltimore and Charlotte, NC); exhibitions: Kuivato Gallery (AZ), Kittrell/Riffkind Art Glass (TX); collections: Corning Museum of Glass (NY), Museum of Fine Arts Boston, New Orleans Museum of Art.

Kathryn Polk**Lot 416**

Solsberry, IN

Studio artist; solo exhibitions: Wally Workman Gallery (Austin), University of Dallas, University of Wisconsin, Davis Dominguez Gallery (AZ), Central Arizona College; collections: Museum of Fine Arts Boston, University of Auckland (New Zealand), Sado Print Museum (Japan), National Academy of Fine Arts (China), Denver Art Museum, Kansas City Art Institute.

Suzanne Pugh**Lot 165**

Oakland, CA

Instructor and head of metal arts at City College of San Francisco; other teaching: Peters Valley (NJ), Kansas State University, Warren Wilson College (NC), University of Georgia Cortona Italy Program; exhibitions: Velvet da Vinci (San Francisco), Hyart Gallery (WI); publications: *Chasing and Repoussé* and *The Metalsmith's Book of Boxes and Locketts* (both Brynmorgen Press).

Patrick Quinn**Lot 447**

Florida, NY

Forging program coordinator at The Center for Metal Arts (NY); teaching: Haystack (ME), Southern Illinois University Carbondale, Adirondack Folk School (NY), Penland; 2015 NICHE award; exhibitions: Ruthin Craft Centre (UK), *Transitions* juried exhibitions (Belgium), National Ornamental Metal Museum (TN); collections: Evansville Museum of Art and Science (IN).

Jeremy Randall**Lot 166**

Tully, NY

Studio potter and owner of Rusty Wheel Pottery; teaching: Arrowmont (TN), SnowFarm (MA), Truro Center for Crafts (MA), Baltimore Clayworks, Syracuse University (NY); exhibitions: American Craft Council Baltimore, Blue Spiral 1 (NC), Lillstreet Art Center (Chicago), Philadelphia Museum show; publications: *500 Cups* and *500 Vases* (both Lark Books), *Ceramics Monthly*.

Neal Rantoul**Lot 444**

Cambridge, MA

Professor emeritus at Northeastern University (MA); residencies: Whiting Foundation (NYC), Hambidge Center (GA); exhibitions: DeCordova Museum (MA), Fitchburg Art Museum (MA), 555 Gallery (Boston); collections: Museum of Fine Arts Boston, Peabody Essex Museum (MA), Center for Creative Photography (AZ), Princeton University (NJ).

Matt Repsher **Lot 429**

Santa Fe, NM

Studio artist; teaching: Indiana University, University of New Mexico, Penland; exhibitions: Blue Spiral 1 (NC), The Kiln Studio & Gallery (AL), Northern Clay Center (Minneapolis), Smithsonian Craft Show (DC), Santa Fe Clay; collections: Boise Art Museum (ID), San Angelo Museum of Fine Art (TX); incoming Penland resident artist.

Sang Parkinson Roberson **Lot 364**

Ormond Beach, FL

Studio artist; NEA fellowship, State of Florida artist fellowship; exhibitions: Blue Spiral 1 (NC), Watson MacRae Gallery (FL), Encore Gallery (NM); collections: Museum of Arts & Sciences (FL), Stetson University (FL); publications: *A Clay Lover's Guide to Mold Making* (Altamont Press), *Hand-Built Ceramics* (Lark Books).

Lisa Beth Robinson **Lot 365**

Greenville, NC

Assistant professor at East Carolina University; residencies: Haystack Open Studio (ME), Jentel Foundation (WY); exhibitions: Alva Kultur Library (Sweden), Minnesota Center for the Book, Indianapolis Art Center (IN); collections: San Francisco Museum of Modern Art, Racine Art Museum (WI), Yale University (CT), New York Public Library.

Emily Rogstad **Lot 214**

Asheville, NC

Studio artist; exhibitions: Mora Jewelry (NC), Earlham College (IN), LIGHT Art+Design (NC), Visual Art Exchange (NC), Society of Arts & Crafts (Boston), Greenbuild Expo (Philadelphia), Torpedo Factory Art Center (VA); member of *Jewelry Edition, Vol. 2*; former Penland core fellow.

Brooke Rothshank **Lot 167**

Goshen, IN

Studio artist, illustrator of three children's books for Herald Press; teaching:

International Guild of Miniature Artisans School (ME); exhibitions: Andy Warhol Museum (Pittsburgh), Chicago International Miniature Show; work featured in *Miniature Collector* and *Dollhouse Miniatures* magazines.

Justin Rothshank **Lot 167**

Goshen, IN

Studio artist; American Craft Council award of excellence; work sold in more than two dozen galleries and shops nationwide.

Tommie Rush **Lot 168**

Knoxville, TN

Studio artist; retrospective exhibition at the Mobile Museum of Art (AL); collections: Sheldon Art Museum (NE), Renwick Gallery (DC), Tennessee State Museum, Scripps Networks headquarters (TN).

Eric A. Ryser **Lot 366**

Manhattan, KS

Studio artist; teaching: Southern Illinois University-Carbondale, Kansas State University, Center for Creative Studies (Detroit); exhibitions: Nerman Museum of Contemporary Art (KS), Cranbrook Art Museum (MI), National Ornamental Metal Museum (TN), Fuller Craft Museum (MA).

Linda Page Sacra **Lot 169**

Fort Mill, SC

Studio artist; teaching: Penland, classes run from her studio; represented by galleries in North and South Carolina including Sandpiper Gallery (SC) and Island Jewelers (NC).

Alyssa C. Salomon **Lot 367**

Providence Forge, VA

Studio artist; teaching: Virginia Commonwealth University, Virginia Museum of Fine Arts Studio School, Penland; exhibitions: Candela Gallery (VA), Valentine Museum (VA), Houston Center for Contemporary Craft; collections: Virginia Museum of Fine Arts, Capital One Inc. (VA), Southern Graphics Print Collection (MS).

Yolanda Sánchez**Lot 413**

Miami Beach, FL

Studio artist; Fulbright fellowship, Japan Foundation New York grant; solo exhibitions: Kathryn Markel Fine Arts (NYC), University of Florida, J. Johnson Gallery (FL), The Schoolhouse Gallery (MA), Indianapolis Art Center; collections: Museum of Contemporary Art (FL), Neiman Marcus Corporate Headquarters (Dallas), Chojun Textile & Quilt Museum (Seoul), Frost Art Museum (Miami).

Marissa Saneholtz**Lot 443**

Bowling Green, OH

Instructor at Bowling Green State University; other teaching: Arrowmont (TN), East Carolina University Italy Intensives study abroad program, Touchstone Center for Crafts (PA); exhibitions: Shibumi Studio (CA), Turchin Center at Appalachian State University (NC); Craft Alliance Center of Art and Design (MO), Clemens Fine Art Center (KY); collections: Racine Art Museum (WI), Enamel Arts Foundation (CA).

Tommye McClure Scanlin**Lot 170**

Dahlonega, GA

Studio artist, professor emeritus at University of North Georgia; other teaching: Arrowmont (TN), Peters Valley (NJ), Campbell Folk School (NC); Hambidge Center fellow (GA), Southern Highland Craft Guild lifetime member; exhibitions: Blue Spiral 1 (NC), Berry College (GA), Folk Art Center (NC), The Bascom (NC); collections: Gregg Museum (NC), Georgia State Art Collection, North Carolina State University.

Beth Schaible**Lot 368**

Asheville, NC

Studio artist, print director at 7 Ton Design and Letterpress (NC); teaching: Pyramid Atlantic Art Center (MD), Asheville Bookworks (NC), Penland; former Penland core fellow.

Gaylord Schanilec**Lot 171**

Saint Paul, MN

Bookish printmaker; American Institute of Graphics award, Jerome Books Arts fellowship; residencies: Minnesota Center for Book Arts, Gregynog Press (UK); collections: New York Public Library, Getty Museum (Los Angeles), Minneapolis Institute of Art, Yale University (CT), Victoria and Albert Museum (London).

David Schnuckel**Lot 411**

Rochester, NY

Studio artist, lecturer at Rochester Institute of Technology (NY); other teaching: Pilchuck (WA), Penland; exhibitions: Tianyuan Glass Museum (China); collections: Museum of American Glass (NJ); publications: *New Glass Review*.

Biba Schutz**Lot 369**

New York, NY

Studio artist; American Craft Council award of excellence; solo exhibitions: Sienna Patti Contemporary (MA), Gallery Lulo (CA), Loupe Gallery (NJ), Lillstreet Art Center (Chicago), Snyderman-Works Galleries (Philadelphia); collections: Corning Museum of Glass (NY), Museum of Fine Arts Boston, Newark Art Museum (NJ), Rotasa Foundation (CA), Racine Art Museum (WI).

Esther Shimazu**Lot 419**

Kailua, HI

Studio artist; teaching: Santa Fe Clay, Idyllwild (CA), Anderson Ranch (CO), Penland; Hawaii State Foundation artist fellowship; collections: Honolulu Museum of Art, Fresno Art Museum (CA), St. Louis Art Museum, Berkeley Art Museum (CA), Cincinnati Art Museum, Crocker Art Museum (CA), Racine Art Museum (WI), Pennsylvania Academy of the Fine Arts.

Doug Sigler**Lot 212**

Penland, NC

Studio artist, professor emeritus from Rochester Institute of Technology (NY); other teaching: Peters Valley (NJ), Arrowmont (TN), Anderson Ranch (CO), Haystack (ME), Penland; work in many private collections and the collection of the Burchfield Center Museum (NY).

Laura Sims**Lot 172**

Weaverville, NC

1954–2014

Studio artist; teaching: Campbell Folk School (NC), Arrowmont (TN), Penland; member of Southern Highland Craft Guild (NC) and Piedmont Craftsmen (NC).

Dolph Smith**Lot 370**

Ripley, TN

Studio artist; professor emeritus from Memphis College of Art; Tennessee Governor's Distinguished Artist Award, 2014 Penland Outstanding Artist Educator, Tennessee Artists Guild Shaman Award for Lifetime Artist Achievement; collections: Oberlin College (OH), University of Pennsylvania, University of Iowa, Arkansas Art Center, National Soaring Museum (NY).

Gertrude Graham Smith**Lot 401**

Bakersville, NC

Studio artist; North Carolina Arts Council visual artist fellowship and regional project grant; collections: Mint Museum (NC), Crocker Art Museum (CA), Yingge Ceramics Museum (Taiwan); publications: numerous Lark Books 500 series books, *Ceramics Monthly*, *Making Marks* by Robin Hopper; former Penland resident artist.

Tremain Smith**Lot 425**

Philadelphia, PA

Studio artist; McColl Center residency (NC); exhibitions: Delaware Center for the Contemporary Arts, Lancaster Museum of Art (PA), SOFA Chicago, USArtists American Fine Art Show (PA), Art Miami, Susquehanna

Art Museum (PA); collections: Metropolitan Museum of Art (NYC).

Molly Kite Spadone**Lot 173**

Portland, ME

Studio artist; Craft Emergency Relief Fund Emerging Artist grant (VT); exhibitions: American Digest Club (NYC), *Architectural Digest* Design Show (NYC), Gould Academy (ME), Center for Visual Arts (NC), 18 Hands Gallery (Houston), Crimson Laurel Gallery (NC); former Penland core fellow.

Jessica Spring**Lot 371**

Tacoma, WA

Studio artist, owner at Springtide Press (WA); exhibitions: National Museum of Women in the Arts (DC), Tacoma Museum of Art (WA), Portland Art Museum (OR); collections: British Library (UK), San Francisco Museum of Modern Art, Library of Congress (DC), Stanford University (CA).

Sam Stang**Lot 225**

Augusta, MO

Studio artist; teaching: Pittsburgh Glass Center, Kent State University (OH), Southern Illinois University, Glass Art Society Corning Conference (NY); exhibitions: Muskegon Museum of Art (MI), Craft Alliance (St. Louis), Kathryn Markel Fine Arts (NYC), American Craft Museum (NYC), Smithsonian Craft Show (DC).

Melissa A. Stern**Lot 174**

New York, NY

Studio artist; Kohler Arts/Industry residency; solo exhibitions: Station Independent Projects (NY), Weisman Art Museum (MN), Redux Contemporary Art Center (SC), Akron Museum of Art (OH); collections: Library of Congress (DC), Museum of Arts and Design (NYC), Wesleyan University (CT), Arkansas Art Center, International Center for Collage at Bucknell University (PA).

Tyler Stoll Lot 175
 Richmond, VA
 Studio artist, studio coordinator at The Visual Arts Center of Richmond (VA); exhibitions: Baltimore Jewelry Center, Lillstreet Art Center (Chicago), Quirk Gallery (VA), Ornament and Object (IL), Earlham College (IN), Charlie Cummings Gallery (FL), Claymakers (NC), AKAR Gallery (IA), 18 Hands Gallery (Houston); former Penland core fellow.

Jim Stone Lot 402
 Albuquerque, NM
 Professor at University of New Mexico; Honored Educator at Society for Photographic Education conference; six textbooks in wide use; collections: Museum of Modern Art (NYC), Museum of Fine Arts Boston, Smithsonian American Art Museum (DC).

Billie Ruth Sudduth Lot 372
 Bakersville, NC
 Studio artist; North Carolina Arts Council fellowships, North Carolina Living Treasure award; exhibitions: Blue Spiral 1 (NC), Asheville Art Museum (NC), Fuller Craft Museum (MA), Cameron Art Museum (NC), SOFA New York and Chicago; collections: Renwick Gallery (DC), Museum of Arts and Design (NYC), Mint Museum (NC), Museum of Fine Arts Houston.

Leigh Suggs Lot 221
 Richmond, VA
 Studio artist; North Carolina Arts Council fellowship, CultureWorks individual artist grant (VA); Quirk residency (VA); exhibitions: Racine Art Museum (WI), Taubman Art Museum (VA), Weatherspoon Art Museum (NC), Reynolds Gallery (VA), Blue Spiral 1 (NC), Light Art+Design (NC).

Liz Zlot Summerfield Lot 373
 Bakersville, NC
 Studio artist; teaching: Arrowmont (TN), Idyllwild (CA), Appalachian State University (NC), Penland; two North Carolina Arts

Council grants, *Ceramics Monthly* purchase award; exhibitions: Smithsonian Craft Show (DC), AKAR Gallery (IA); collections: Mint Museum (NC), University of Minnesota.

Marlene True Lot 206
 Edenton, NC
 Executive director of Pocosin Arts (NC); teaching: Haystack (ME), Arrowmont (TN), Peters Valley (NJ), West Dean College (UK); exhibitions: National Ornamental Metal Museum (TN); collections: Museum of Arts and Design (NYC), Racine Art Museum (WI), Enamel Arts Foundation (CA).

Tim Tate Lot 230
 Washington, DC
 Studio artist; Fulbright fellowship, Virginia Groot award for sculpture; exhibitions: Art Basel (Switzerland), Art Miami, SOFA Chicago, Scope Miami, Frieze (London); collections: Renwick Gallery (DC), Mint Museum (NC), Smithsonian Museum of American Art (DC); Penland trustee.

Amy Tavern Lot 374
 San Francisco, CA
 Studio artist; teaching: Arrowmont (TN), Rhode Island School of Design, California College of the Arts; USA Projects grant, American Craft Council Searchlight artist; exhibitions: Velvet da Vinci (San Francisco), Four (Sweden), Galerie Beyond (Belgium); collections: Racine Art Museum (WI); publications: *Metalsmith*, *American Craft*.

Brian Taylor Lot 375
 Carmel Valley, CA
 Professor at San Jose State University; NEA regional fellowship, Polaroid Corporation grant; collections: Bibliothèque Nationale (Paris), Victoria and Albert Museum (London), San Francisco Museum of Modern Art.

Janet Taylor Lot 375
 Spruce Pine, NC
 Studio artist; professor emeritus from Arizona State University; Tiffany grant; more than

30 exhibitions including Ariel Gallery (NC), Penland Gallery; former Penland trustee.

Kristin Thielking Lot 365

Amherst Junction, WI

Professor at University of Wisconsin-Stevens Point; Kohler Arts/Industry residency (WI), Vermont Studio Center fellowship; exhibitions: Gail Museum (Seoul), Hudson Valley Center for Contemporary Art (NY), Bergstrom Mahler Museum of Glass (WI), Mabee Gerrer Museum of Art (OK); collections: Kohler Art Center (WI), Kohler Company (WI).

Demitra Thouloudis Lot 415

Athens, GA

Assistant professor at University of Georgia; exhibitions: Velvet da Vinci (San Francisco), Houston Center for Contemporary Craft, Athens Jewelry Week (Greece), Munich Jewelry Week (Germany); collection: Alliages Legacy Collection (France); publications: *Metalsmith Exhibition in Print, 500 Enameled Objects, 500 Plastic Jewelry Designs* (both Lark Books).

Linda Threadgill Lot 440

Santa Fe, NM

Studio artist, former head of metals program at University of Wisconsin-Whitewater; NEA and Florida Fine Arts Council fellowships; collections: Victoria and Albert Museum (London), Museum of Fine Arts Boston, Swiss National Museum, National Museum of American Art (DC), Museum of Arts and Design (NYC).

Bob Trotman Lot 208

Casar, NC

Studio artist; multiple NEA and North Carolina Arts Council fellowships; exhibitions: Crystal Bridges Museum (AR), Gregg Museum at North Carolina State University; collections: Renwick Gallery (DC), Mint Museum (NC), Virginia Museum of Fine Arts, North Carolina Museum of Art, Museum of Arts and Design (NYC).

Anthony Ulinski Lot 376

Raleigh, NC

Studio artist; teaching: Arrowmont (TN), Peter's Valley (NJ), East Carolina University; fellowships: 12 from Virginia Center for Creative Arts, 2 from Vermont Studio Center; exhibitions: Upfront Gallery (NC), Durham City Hall (NC), Lone Leaf Gallery (DC); collections: City of Raleigh (NC), City of Wilson (NC), City of Rocky Mount (NC).

Raivo Vihman Lot 445

Freedom, ME

Woodworker, carpenter, owner of Haystack Joinery; teaching: Waterfall Arts (ME), Vijandi Cultural Academy (Estonia), Penland; Haystack Open Studio residency (ME).

Holly Walker Lot 213

Randolph, VT

Studio artist; exhibitions: TRAX Gallery (CA), solo show at Penland Gallery, joint exhibition of The Clay Studio and the Philadelphia Museum of Art; collections: Museum of Contemporary Craft (OR), San Angelo Museum of Fine Arts (TX); featured in *Inspired: Life in Penland's Resident Artist and Core Fellowship Programs*; former Penland core fellow.

Eileen Wallace Lot 361

Athens, GA

Studio artist, lecturer at University of Georgia; other teaching: Haystack (ME), Penland; curator of *Masters: Book Arts* (Lark Books), former Penland resident artist.

Paul Andrew Wandless Lot 377

Chicago, IL

Studio artist; teaching: Arrowmont (TN), Ox-Bow (MI), Penland; NCECA Outstanding Achievement Award; exhibitions: Tweed Museum of Art (MN), San Angelo Museum of Fine Art (TX), Fort Wayne Museum of Art (IN), Museum of Printing History (TX), Fuller Craft Museum (MA); author of *Image Transfer on Clay*, co-author of *Alternative Kilns and Firing Processes* (both Lark Books); Penland trustee.

Mark Warren Lot 178
Hillsborough, NC
Principal and co-founder of Haand, making production porcelain pottery; former Penland core fellow.

Tali Weinberg Lot 178
Berkeley, CA
Studio artist; teaching: California College of the Arts, Textile Arts Center (NY); Tulsa artist fellowship, Windgate fellowship for Vermont Studio Center; exhibitions: Zhejiang Art Museum (China), Contemporary Craft (PA), Berkeley Art Museum (CA), San Jose Museum of Quilts and Textiles (CA); collection: Berkeley Art Museum (CA).

Heather F. Wetzel Lot 378
Columbus, OH
Studio artist, senior lecturer at The Ohio State University; Review Santa Fe Photo Festival invitation and scholarship, Photolucida Critical Mass finalist; exhibitions: Anzenberger Gallery (Vienna), Fitton Center for Creative Arts (OH), Cummings Art Gallery (PA), George Eastman House (NY), SRO Photo Gallery (TX); collections: Oberlin College (OH), University of Iowa Library.

Jan Williams Lot 379
Bakersville, NC
Studio artist; exhibitions: GreenHill Center (NC), Western Carolina University (NC), Toe River Arts Council (NC); collections: Corning Museum (NY), High Museum (Atlanta), Asheville Art Museum (NC); former Penland resident artist.

Emily Schroeder Willis Lot 380
Chicago, IL
Lecturer at the School of the Art Institute of Chicago; Jerome fellowship from Northern Clay Center (Minneapolis), Sage scholarship from Archie Bray Foundation (MT); residencies: Archie Bray Foundation, Zentrum für Keramik (Berlin), Alberta College of Art and Design (Canada), Watershed (ME).

Lana Legallet Wilson Lot 204
Berkeley, CA
Studio artist; teaching: Arrowmont (TN), Peters Valley (NJ), Mesa College (CA), Mira Costa College (CA); exhibitions: Schaller Gallery (MI), AKAR Design (IA), Charlie Cummings Gallery (FL), Mingei International Museum (CA); work published in *500 Vases*, *500 Tiles* (all Lark Books).

Laura Wood Lot 446
Asheville, NC
Studio artist; teaching: Arrowmont (TN), MetalWerx (MA), Penland; SNAG emerging artist award; exhibitions: Mora Jewelry (NC), Norton Museum of Art (FL), Grunwald Gallery at Indiana University; collections: Gregg Museum at North Carolina State University, Racine Art Museum (WI); work published in *500 Paper Objects* (Lark Books), *Behind the Brooch* (Schiffer), *American Craft, Metalsmith*; incoming Penland resident artist.

Sherri Lynn Wood Lot 417
Oakland, CA
Studio artist; Joan Mitchell Foundation grant, North Carolina Arts Council fellowship; residencies: MacDowell Colony (NH), Headlands Center for the Arts (CA), Virginia Center for the Creative Arts; exhibitions: Southeastern Center for Contemporary Arts (NC), North Carolina Museum of Art, Weatherspoon Art Gallery (NC), San Francisco Museum of Craft and Folk Art.

Julia Woodman Lot 449
Marietta, GA
Studio artist, teaching: Georgia State University, Lahti Polytechnic Institute (Finland), Wildacres Retreat (NC), Penland; collections: Museum of Fine Arts Boston, High Museum (Atlanta), Cathedral of St. Phillip (Atlanta), Temple Sinai (Atlanta), Georgia State University, Victoria and Albert Museum (London).

Hiroko Yamada**Lot 428**

Madison, WI

Studio artist, owner of HYART Gallery (WI); teaching: Arrowmont (TN), Haystack (ME), Madison College (WI); honorary fellow at University of Wisconsin-Madison; exhibitions: SOFA Chicago, Patina Gallery (NM), Dan-Ginza Gallery (Japan); publications: *500 Brooches* (Lark Books).

Kensuke Yamada**Lot 224**

Danville, KY

Visiting assistant professor at Centre College (KY); teaching: Arrowmont (TN), Tyler School of Art (Philadelphia), University of Arkansas; residencies: The Clay Studio (Philadelphia), Archie Bray Foundation (MT); exhibitions: Aegon Gallery (KY), Patricia Rovzar Gallery (Seattle), Catherine Person Gallery (Seattle).

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 Casara Logan, gardener

Sally Loftis, human resources
 Casara Logan, gardener
 Nancy Lowe, development
 Zoe Lynch, coffee house
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 Jean McLaughlin, director
 Marsha McLawhorn, communications
 Kreh Mellick, gallery
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 Holly Phillips, office coordinator,
 teaching artist initiative coordinator
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Rachel Meginnes and Kelly O'Briant
October 3 – November 19

MESSAGES FOR CYNTHIA AND EDWINA

Upon arrival at Portland
it has never failed to warm
my heart when I happen
upon Cynthia and Edwinna.
Your interested, interesting,
creative and welcoming
spirits are a very big part
of the wonderful Portland
experience and I thank you.
Catherine Williams

With deepest gratitude for years of mentorship and
caring friendship, plus life-saving skills! With love!
Gay

Cynthia & Edwinna -

Congratulations on this well deserved
honor! We love you and are very
excited to be here to celebrate with
you this weekend.

Much love,
Julia, Corey, Susan,
Betty, Larry & Delanich

Thank you!

MESSAGES FOR CYNTHIA AND EDWINA

They are the heart beat of Penland. Ever faithful and committed to the school. Sheila S

Thank you for welcoming hundreds - OK, thousands - of students to Penland at the session orientations!
-Jasmin

Cynthia - thank you for all the guidance & support you have generously shared with me since I arrived at Penland ♡ Marianna

Edwina - I can't help but smile & feel warm inside every time we cross paths. I look forward to many more hugs! ♡ Marianna

YOU TWO ARE MY ROLE MODELS!

Bevelly

A lifetime of knowing the sisters in all of your "clothes".
Glad Tom and I both were in the dance.
Kathleen Doyle Tom Reardon

Edwina,

Thank you for all of the smiles & hugs!

♡♡ Kate Webb

Cynthia,

Thanks for always being Fabulous!

♡ Kate Webb

Penland is a different place because of you two. Thank you for all you do and for your many years of friendship. Love, John & Judy

Cynthia,

Thank you for years of friendship.
Soon we'll have more conversations
around your wood stove!

Jean McLaughlin

Edwina,

Thank you for being my first
weaving instructor in 1975. Look
where it led me!

Jean McLaughlin

THANK YOU FOR YOUR GENEROSITY, CREATIVITY AND
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LOVE, PAUL WISOTZKY

Thank you for your inspiration and passion
for the hand made.. Love from the Mica members.

THANK YOU CYNTHIA AND EDWINA FOR YOUR
PASSION, SKILL AND ARTISTRY. YOU CONTINUE TO INSPIRE
US ALL!

THE POTTERS OF "POTTERY ON THE HILL"

Thank you Cynthia for all of your
inspiration, instruction and
friendship. We remember Sewanga!
Dorita Halyburton

Thank you for a wonderful Penland experience
Sandra Hyles
Beginning Weaving, 2004

You inspire me EVERY day. Thank you! Sally
Loftis



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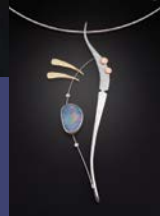


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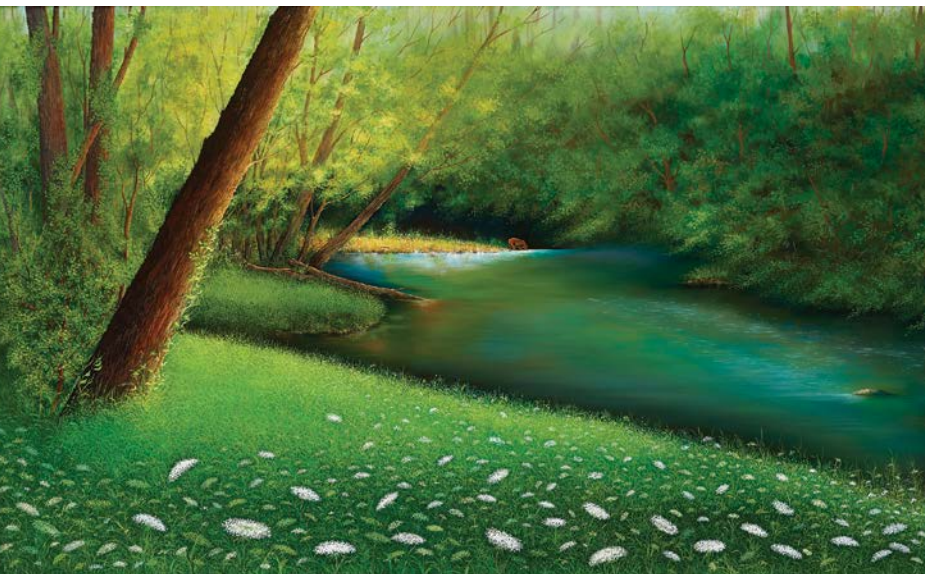
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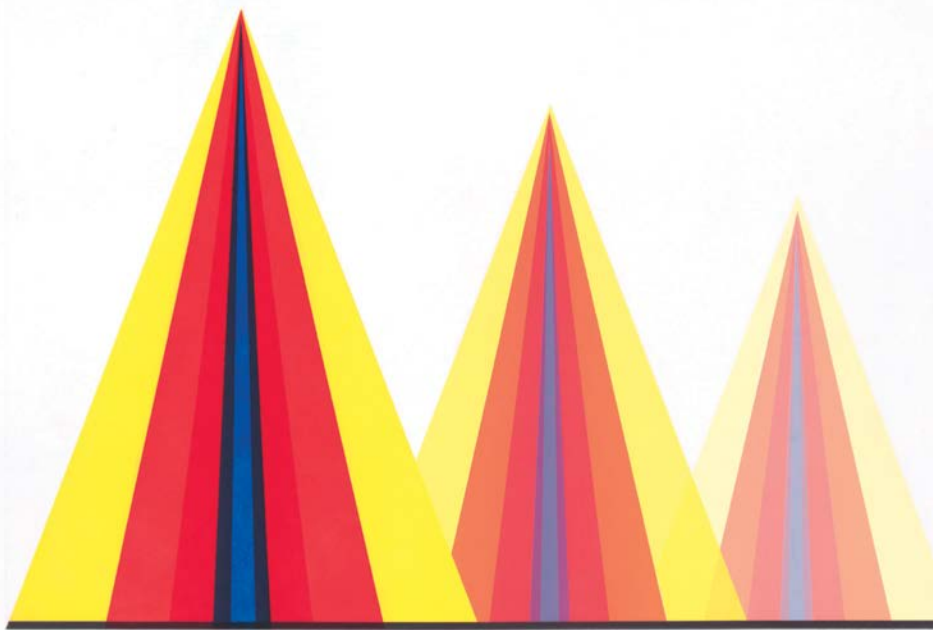
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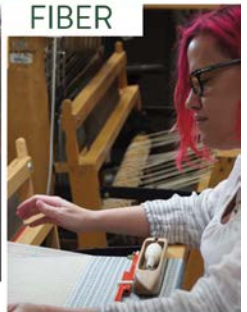
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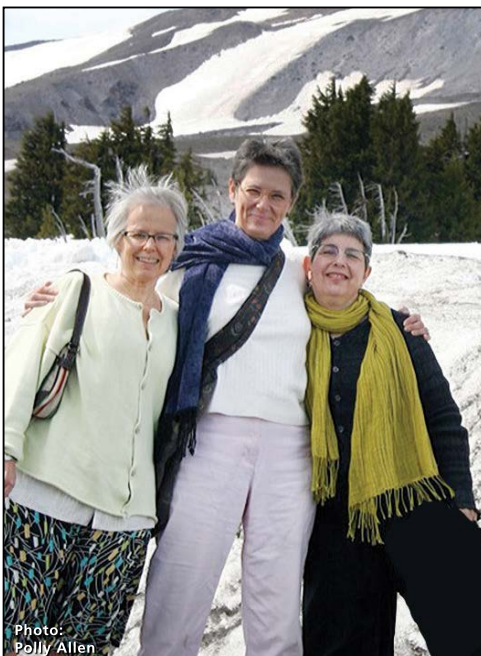


Photo:
Polly Allen

Jean with fellow CERF+ board members
Karen Krieger (l) and Susan Schear (r)

CERF+ salutes
Jean McLaughlin
for her many years of service
to artists, Penland,
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FEATURED ARTISTS EXHIBITIONS - TBA
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Selection of Niloak pottery, 1906-1946, Roger Houston Ogden Collection, Courtesy of the Ogden Museum of Southern Art



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Graciously Fragile, 36x36, oil and charcoal on birch panel



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Wonderful two bedroom, two bath house on 5.8 acres in Penland, North Carolina, built by notable ceramics artist and teacher Norman Schulman. Close to Penland School in a quiet, peaceful setting facing North Toe River. Rented artist studio on property, with working kiln. Many creative possibilities including as a summer or year-round home; build additional houses for a family compound; parcel and sell additional acreage; build additional easily rentable artist studios!

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Reception July 15



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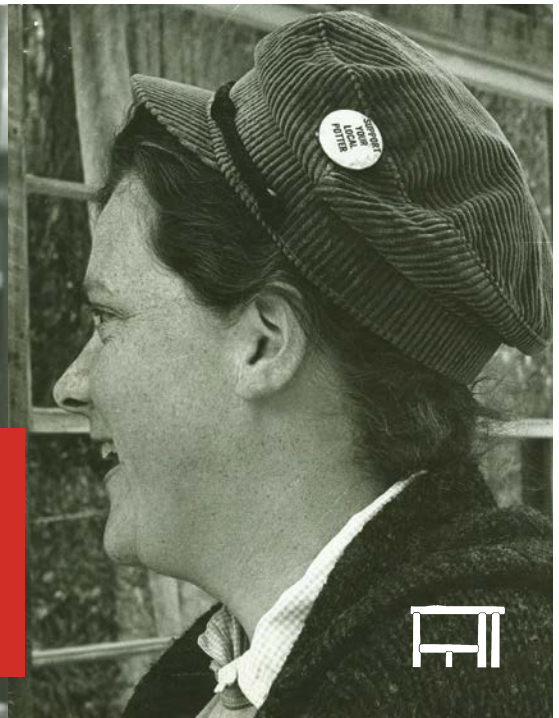
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piercehealystudio weekend warriors prepare for battle #irishart #handcrafted #jewelry
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Reception with artists 10:00 – 11:30AM
Friday, August 11th | Focus Gallery

Upcoming Focus Gallery
Iron Design | Marc Maiorana
October 6 – November 12



Dear Jean,

As you move into your next phase, we remember a few moments from your past.

Congratulations from,

Beverly Ayscue
Vernessa Foelix
Bryant Holsenbeck
Lindsay McLaughlin Jordan
Susan McLaughlin Kerr
Caroline McLaughlin
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Laura Wood



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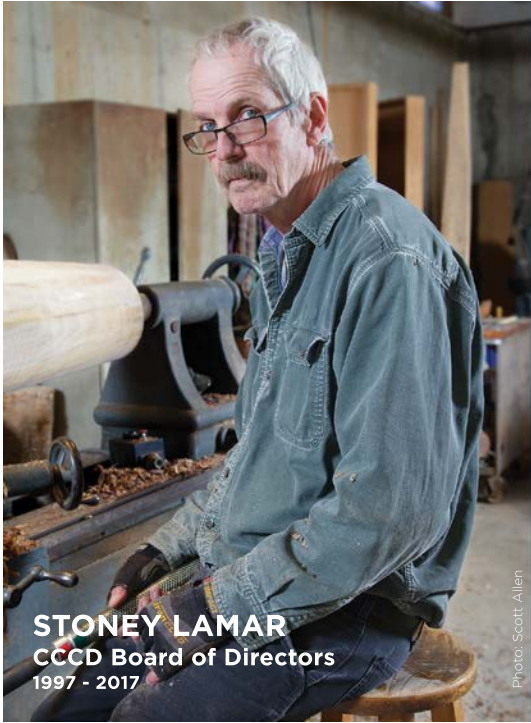
\$12.5 million annual sales



Nicole Crossick Alfieri



Dianne Nordt



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CCCD Board of Directors
1997 - 2017

Photo: Scott Allen

CCCD celebrates
STONEY LAMAR
for 20 years of
Building a
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Diane Kempler, from the *Molecular Garden Series*, 2016, Ceramics

**Garden of Biotanical Delights:
Diane Kempler**
September 1, 2017 - January 6, 2018

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For info on this and other Turchin Center exhibitions visit TCVA.org

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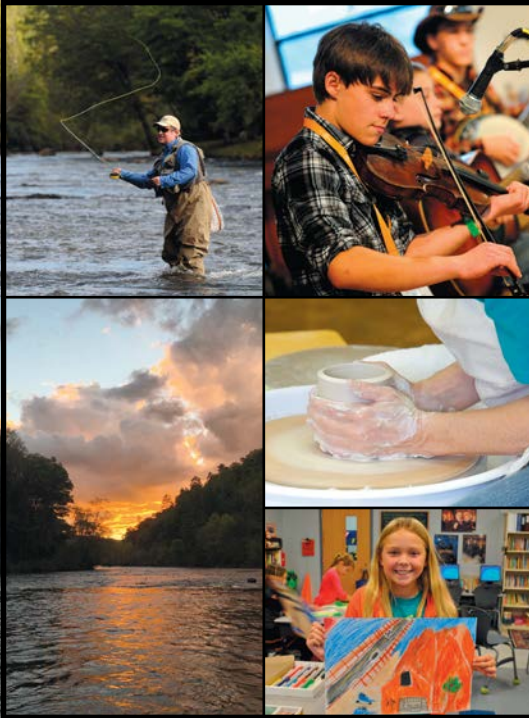
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Photos courtesy of American Rivers, Folkmoot, Cowee Pottery School and Asheville Art Museum.

THE 36 ARTISTS OF MARSHALL HIGH STUDIOS GET ON THE BUS TO JOIN WITH THE THOUSANDS OF OTHERS WHO ARE PART OF THE PENLAND FAMILY IN SHOUTING

THANK YOU, JEAN



Marshallhighstudios.com

FORGING FUTURES

Studio Craft in Western North Carolina

Detail shot taken in Hoss Haley's West Asheville studio space.

Exhibition on view
JUNE 29 - AUGUST 25, 2017
at Blue Spiral 1

38 Biltmore Ave, Asheville, NC 28801
bluespiral1.com | craftcreativitydesign.org





Heart of Los Angeles is celebrating
 15 years of artistic exchange with Penland.
 We would like to thank Jean McLaughlin
 for helping steward this life
 changing partnership.



A woman with long dark hair, wearing a colorful patterned top and dark trousers, stands in a bright, modern museum gallery. She is looking up at a large, intricate glass sculpture made of blue leaves and butterflies hanging from the ceiling. The architecture features white, angular, layered structures. In the background, there are glass display cases containing various glass art pieces.

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WE GO BACK A LONG WAY



CONGRATULATIONS!

From Bobby and Claudia Kadis

THANKS, JEAN!

For your many years of leadership and service to our favorite school.
From the Penland staff, resident artists, and core fellows



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Liz Z. Summerfield. *Creamer and Sugar on Stand*, 2012, earthenware. Gift of the Delhom Service League: 2012 Potters Market Invitational Purchase. 2012.97.2.1-3. Collection of The Mint Museum. © Liz Zlot Summerfield



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JUNE 29 – AUGUST 25, 2017

Charles Ladson Bill Killebrew

Enigmatic new oils by two accomplished southern painters encourage examination and discovery.



Hoss Haley

Haley takes a more intimate approach with this new series which blurs the line between nature and machine.



SMALL FORMAT GALLERY

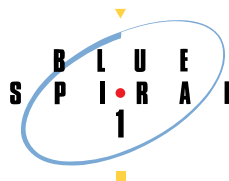
SHOWCASE GALLERY



FROM TOP: Charles Ladson, *Untitled*, oil on canvas, 42" h x 50" w.

Bill Killebrew, *Cold Enough for the Leaves to Drop*, oil on canvas, 63" h x 54" w.

Hoss Haley, *Tesselation Study*, corten steel, 21" h x 17" w x 8" d.



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Jean McLaughlin has been an inspiration to us all. For the past two decades, Jean has provided a vision keenly focused on growth and innovation.

Thanks to her unwavering commitment, Penland is now well positioned for continuing success.

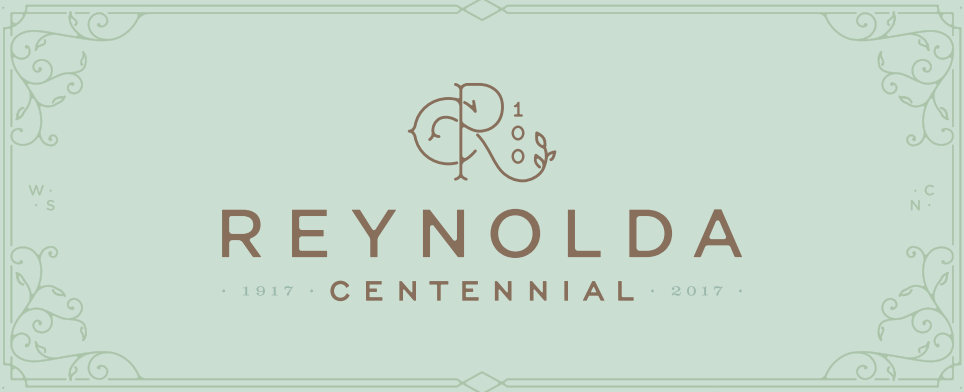
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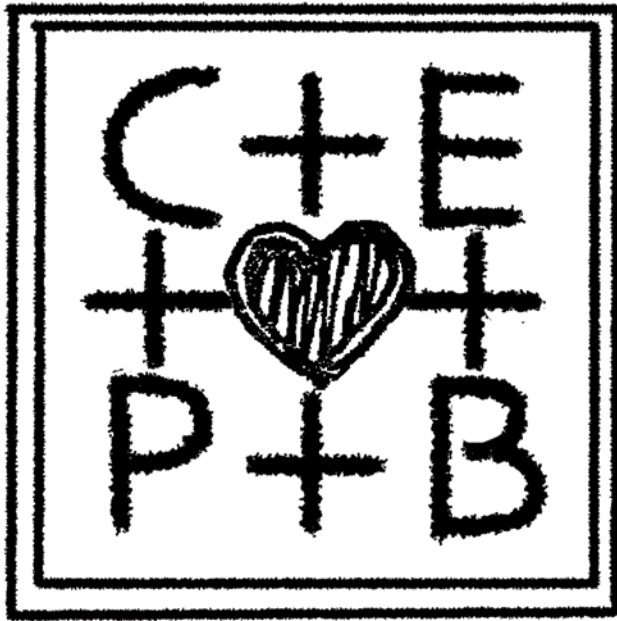
501 East 9th Street, Little Rock, AR
arkansasartscenter.org

Above: Designed and Manufactured by Vivian Beer (b. 1977),
Penland, NC, *Current*, 2004. Photo by Douglas J. Eng

MOCA
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A woman in a yellow dress stands in a cemetery, looking upwards. She is positioned between two gravestones. The background features large, leafy trees and a clear sky. The overall scene is bathed in a warm, golden light, suggesting late afternoon or early morning.

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North Carolina Museum of Art, *Raleigh*
The Mint Museum, *Charlotte*
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CRUMELL
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June 25, 1811
Died
Jan. 25, 1920
A loving
father, gone
but not forgotten

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Crumell
Bullock
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Died
Dec. 26, 1898
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mother
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missed

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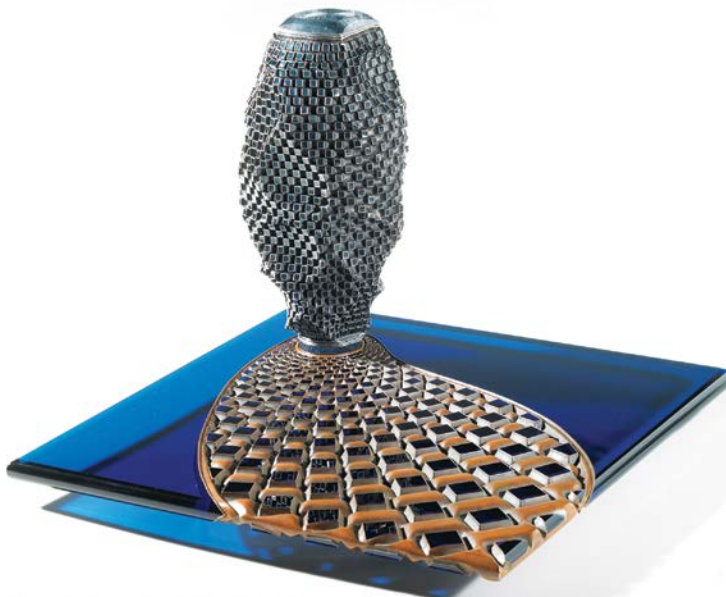
Burk Uzzle (*American*, b. 1938)
Dr. Alma Cobb Hobbs, 2016
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Michael Glancy, *JAZZ SPECTRE*, 2017, glass/metals, 15 x 18½ x 18½ in.

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Jennifer Bueno | Thor Bueno | Jeannine Marchand | Pablo Soto

Sept. 7 - Nov. 4, 2017

Opening reception | Sept. 7 | 6:30 - 8:30 p.m.

Artist talk | 7 p.m.



(Clockwise from top left) Jennifer Bueno, *Shanghai at Night*, Hot Sculpted Glass/Mixed; Thor Bueno, *Optical Head Series #10*, Blown & Carved Glass; Jeannine Marchand, *Ventana III*, Clay; Jennifer & Thor Bueno, *River Stones*, Etched Blown Glass; Pablo Soto, *Fitted Forms*, Blown Glass

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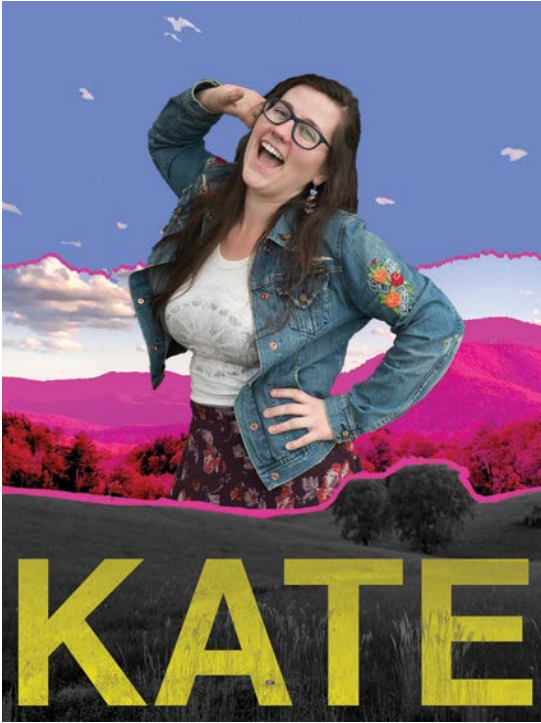


**grace
carol bomer
fine art**

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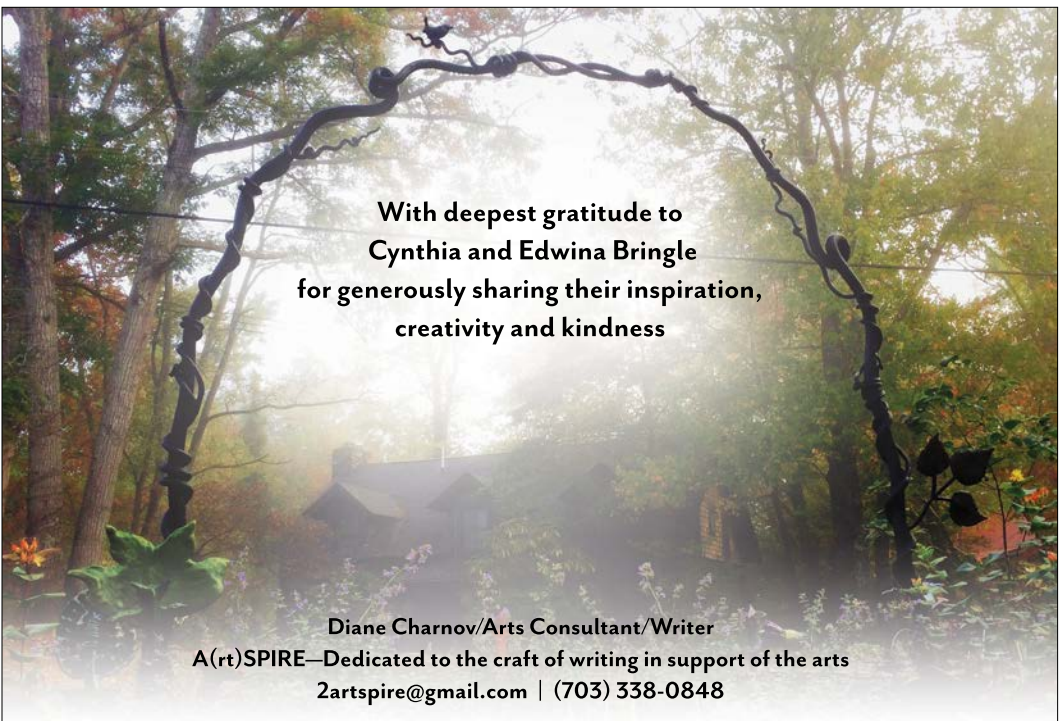
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—Your Development Team



**With deepest gratitude to
Cynthia and Edwina Bringle
for generously sharing their inspiration,
creativity and kindness**

**Diane Charnov/Arts Consultant/Writer
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75

Congratulations to the
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on its 75 years of service to craft.

craftcouncil.org/75years

50

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August 10 and 11, 2018





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Penland Gallery Reception 3:30-5:00 PM Saturday, August 12th

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