

*Like most craftspeople, I try to effectively utilize outside influences to my favor rather than my hindrance. While I try to remain open to larger historical/architectural, as well as environmental, stimuli, I also try to allow other artisans work that I admire, or am less partial to, to influence techniques and design elements.*

In 1998, in the hopes of gaining technical skills past what could be self-taught, I went to the Penland School of Crafts for a two month intensive course in woodworking. I regularly returned to Penland over the next 6 years to function as an assistant teacher in a range of woodworking and furniture design classes. To this day I'm convinced I gained more insight into my craft, sensitivity to my material and inspiration for my work than any other educational environment could have afforded me. My current career as a custom and commission furniture maker is a direct extension of the skills and mindset acquired while at Penland; a dedication to detail and quality, participation in the technical evolution of my chosen medium, and a belief in the tradition of hand craft.

Since 1997 my work in the studio furniture field has been an attempt at using certain period specific furniture forms and /or styles as jumping off points for reinterpretation and elaboration. In particular, the early 20th century Parisian Art Deco ateliers and the more organic 1970's American Craft movement have been inspirational. Like these genres, I have attempted to explore novel uses of veneer, construction techniques, alternative materials, and the reinvention of specific decorative ideals. Specifically I rely heavily on vacuum form veneering, vague design reference to sculptural natural/organic forms and a consistent use of ebonized elements for contrast and emphasis. By the Edwardian period, furniture forms had exploded into an enormous range of specific functions and shapes. Just as there were forks for each specific food in the formal place setting, there was furniture for each specific function in the home (or castle). Our modern homes have been reduced to a handful of these forms with somewhat rigid dimensional dictates, i.e., every home needs a coffee table that is 16-18" high. It's my attempt to resurrect some of these lost forms, if not in function, than in name alone through modern reinterpretation of their history. In 1999 I started incorporating hieroglyphics, symbolic scripts and codes as decorative carving or inlay on portions of my furniture. My attraction was more to the actual appearance of the written symbology rather than it's capability for meaning, therefore, I deliberately chose extinct or indecipherable writing systems where profound content could not be extracted. These include defunct Victorian shorthands, historic cattle brands, derivative morse codes, alchemical symbols, crop circles and Kublai Khan's court script. In my future studio furniture work I plan to continue with these themes; resurrecting antiquated forms, decorating with inlaid script and exploiting the capabilities of veneer, in addition to exploring monochromatic mosaic tabletops and alternative sustainable materials.

## Education

1985 - 1990	East Carolina University Greenville, NC B.A. Biological Anthropology Independent concentrations in evolutionary anatomy and primate studies	
1997	N.C. State Craft Center general woodworking class	Raleigh, NC
1998	Penland School of Craft spring concentration in woodworking	Penland, NC
1999	Penland School of Craft studio assistantship	Penland, NC
2000	Penland School of Craft studio assistantship	Penland, NC
2000	Center for Furniture Craftsmanship teaching assistant	Rockport, ME
2002	Penland School of Craft studio assistantship	Penland, NC
2004	Penland School of Craft studio assistantship	Penland, NC

## Professional experience

2001- 2003          North Carolina Museum of Art          Raleigh, NC  
Production Technician. Design, planning and execution of temporary exhibits and permanent collection with a focus on museum-grade casework and conservation sensitive display. Maintenance and refurbishment of existing museum structures. Shop, machine and tool maintenance.

2003-current          Evan Lightner Furniture          Raleigh  
Self-employed one-man shop producing a wide range of custom woodworking from small boxes to entire interiors. Focus on client input designed one-of-a-kind veneer based high-end contemporary residential furniture. Most work designed with end-user or in conjunction with architect or interior designer.

2000          Woodpecker Enterprises          Apex, NC  
Execution of custom architectural designs and corporate commissions. Responsible for project development from blueprints to delivery with a focus on veneerwork, carcass construction, bentwood forms, curved structure, lamination and multi materials work, media integration, and on-site installation.

1998 – 2000          Capital City Antiques, Dan Wilson Inc.          Raleigh, NC  
Structural and cosmetic restoration of period antique furniture, statuary, stone, iron, metals, glass, and decorative objects. Renovation and creation of warehouse and workshop, all shop machine and tool maintenance, trade show planning and execution, advertising, coordination of importation of antiques from Europe, sales and customer relations.



*I am a woodworker and sculptor. I construct by blending traditions of European woodworking, folk-art, and pulp fiction. Designing and building, I look to the traditions of woodworking while reinventing technique through a combination of experimentation and material knowledge. Starting with rough lumber met by the fast machines of the woodshop then honed to completion with hand tools, both tools of truth and tools of persuasion. Transforming raw material into an idea. The work is simple from a distance, with clean lines, natural wood for warmth and painted to highlight the form. Up close it reveals that each piece is crafted with innovation, skill, and attention to detail.*

*My subject is the everydayness of the human condition. I am inspired by passing cars, hard times, good feelings, dish washers and other angels, tight rope walkers, and feelings that are so deep down that you are not sure if they are yours or if you are supposed to have them all. I invoke birds and beasts as metaphors in this natural history of daily life.*

*This work deals with transformation from the inside out, the slow and continual evaluation and re-evaluation of life, what is important, and how to get there from here. It is steeped a bit in the impossible. The impossibilities of getting there, a place within oneself that is balanced in a permanent way. We must always change, evolve, fall, recover, remember and forget. It is our evolutionary heritage. We look for the balance in the imbalance and uncertainty, the ebbs and flows of our own personal gravity. My work approaches these topics with humor and playfulness.*

Sylvie Rosenthal started building at age six at the Eli Whitney Museum where she made circuses, catapults, rockets, and robots and was introduced to the work of great inventors and artists such as Alexander Calder, Leonardo DaVinci, and AC Gilbert. Her formal study of traditional European woodworking at the Rochester Institute of Technology's School for American Crafts (BFA '03) tempered these explorations and instilled a dedication to craftsmanship. Sylvie has been routinely invited as a visiting artist and teacher to many schools including San Diego State University, University of Wisconsin Whitewater, Penland School of Crafts (Penland, NC), Anderson Ranch Arts Center (Snowmass Village, CO), and Tainan National University of the Arts (Tainan, Taiwan R.O.C.). She shows nationally at both galleries and museums such as The Asheville Art Museum, The Museum of Art and Design (New York, NY), The Fuller Craft Museum (Brockton, MA), Blue Spiral 1 (Asheville, NC), The Signature Shop (Atlanta, GA), SOFA Chicago and Palm Beach III (William Zimmer Gallery). Sylvie maintains a studio in Asheville, North Carolina and this year she received a North Carolina Arts Council Crafts Fellowship.

*Exhibitions*

- 2009 American Craft Council Searchlight Emerging Artist, ACC Baltimore  
 Craft Alliance RE/Actions, St. Louis, MO  
 Blue Spiral 1 National Wood Invitational, Asheville, NC  
 Ornamental Metal Museum Tributaries Solo Exhibition, Memphis, TN  
 Palm Beach 3 represented by William Zimmer Gallery  
 SOFA Chicago represented by William Zimmer Gallery
- 2008 Blue Spiral 1 Solo Exhibition, Asheville, NC  
 Blue Spiral 1 Animal Imagery, Asheville, NC  
 Barton Art Galleries Past & Present, Wilson, NC  
 Facere Art Jewelry Girls Play Games, Inventive Jewelry, Seattle, WA  
 Hilles Gallery, 40th Annual Celebration of American Crafts, Creative Arts Workshop, New Haven, CT  
 SOFA Chicago represented by William Zimmer Gallery  
 The Signature Shop Atlanta, GA
- 2007 Museum of Art and Design Cheers! A MAD Collection of Goblets New York, NY  
 Mobilia Gallery, The Teapot Redefined, Cambridge, MA  
 Fuller Craft Museum, New/Now 10 Studio Furniture Makers for the New Millennium, Brockton, MA  
 Hilles Gallery, 39th Annual Celebration of American Crafts, Creative Arts Workshop, New Haven, CT  
 SOFA New York, exhibited with Mobilia Gallery, Cambridge, MA  
 Gallery Project, Function, Ann Arbor, MI  
 Blue Spiral 1, NewX3, new artist group show, Asheville, NC  
 Asheville Art Museum, Make It New, juried western North Carolina artist exhibition, Asheville, NC
- 2006 SOFA Chicago, exhibited with Mobilia Gallery, Cambridge, MA  
 Hilles Gallery, 38th Annual Celebration of American Crafts, Creative Arts Workshop, New Haven, CT  
 Rebus Works, Penland area exhibition, Raleigh, NC  
 Penland Gallery, Beasties, juried show, Penland, NC  
 The Gallery of Functional Art, The Group 2006, Bergamot Station, Santa Monica, CA
- 2005 Hilles Gallery, 37th Annual Celebration of American Crafts, Creative Arts Workshop, New Haven, CT  
 Members Gallery, The Furniture Society Conference, San Diego State University, San Diego, CA  
 Flora y Canto Gallery, The Maruyama School; San Diego State University Student Alumni Show, San Diego State University, San Diego, CA
- 2004 Hilles Gallery, 36th Annual Celebration of American Crafts, Creative Arts Workshop, New Haven, CT  
 Pei-Ling Chan Garden for the Arts, Into the Great Outdoors, group invitational, Savannah, GA  
 Yeiser Art Center, Wood-o-rama, national juried exhibition, Paducah, KY  
 Guilford Handcraft Center, Studio Furniture Exhibition, Guilford, CT
- 2003 Davidson Gallery, Form to Function: Senior Woodworking Exhibition, Roberts Wesleyan College, Rochester NY  
 Ford Gallery, From Doodle to Dovetail, drawings and finished work from 12 emerging artists, Eastern Michigan University, Ypsilanti, MI  
 M.E.T.A.L.S. Arts at Artisan Works, A Tribute to Women, Rochester NY  
 Bevier Gallery, Honors Show, School for American Crafts, Rochester Institute of Technology, Rochester NY
- 2002 SOFA New York, represented by The Museum of Art and Design

*Education*

- 1999-2003 Rochester Institute of Technology, School for American Crafts,  
 Woodworking and Furniture Design, Bachelor of Fine Art
- 1998-1999 Austin Community College, Austin TX, Industrial Welding

*Experience*

- 2008 Tainan National University of the Arts, Material Arts and Design Department Visiting Artist, Tainan, Taiwan  
 Emma '08 International Collaboration, Saskatoon, Saskatchewan

- 2007 Anderson Ranch Arts Center, Snowmass Village, CO. Co-taught 2 week workshop entitled 'Energy In Motion; Doors, Drawers Boobytraps, and Kinetics'
- 2006 Sylvie Rosenthal Furniture, Contraptions, and Art Objects founded.  
 Doug Sigler Woodworking, Bakersville NC, artisan homebuilding  
 Wendy Maruyama, San Diego, CA, Studio assistant  
 Nation Design, San Diego CA, architectural and fine woodworking  
 San Diego State University, Spring Semester Artist in Residence/Visiting Artist, Furniture Design Program under Wendy Maruyama  
 Co-Lead Assistant, Furniture Society Conference, San Diego CA  
 Penland Gallery, exhibiting artist, Penland NC  
 Anderson Ranch Arts Center, Snowmass Village CO, scholarship student
- 2003-2005 Doug Sigler Woodworking, Bakersville NC, artisan homebuilding
- 2004 Appalachian Center For Crafts, Smithville TN, visiting artist  
 Peters Valley, Layton NJ, assistant instructor for Stephen Proctor,  
 Penland School of Crafts, Penland NC, technical assistant in wood shop for 75th anniversary Instructor Retreat
- 2002, 2003 Penland School of Crafts, Penland NC,  
 Summer Assistant to the iron and wood studio coordinator

*Awards*

- 2009 On The Verge WNC magazine emerging artist
- 2008 North Carolina Arts Council Crafts Fellowship
- 2005 Educational Grant, from the furniture society  
 Alfreda Maloof Scholarship, Anderson Ranch Arts Center, Snowmass Village, CO
- 2004 Wood-o-rama, honorable mention, Yeiser Art Center, Paducah, KY  
 Grovewood Scholarship, merit based scholarship at Penland School of Crafts, Penland, NC
- 2002 Winner Bench Competition, designed and fabricated two outdoor benches for the Rochester Institute of Technology campus, Rochester NY. Awarded on the basis of submitted proposal  
 Horizon Art Award, Honorable Mention, National invitational college crafts program competition co-sponsored by Hunter Douglas and The Museum of Art and Design, New York, NY
- 2001 Kinetic Sculpture Race, International Festival of Arts and Ideas, New Haven CT, First Place  
 Brooks Scholarship, Rochester Institute of Technology specific, Anderson Ranch Arts Center, Snowmass CO

*Publications*

- 2008 500 Chairs, Lark Books  
 Verve May/June 2008  
 The Bold Life June 2008
- 2007 Asheville Citizen Times, artist portfolio review, Sunday May 13, 2007
- 2005 Furniture Studio 3, an annual journal of the Furniture Society, featured emerging artist

*Selected Collections*

Museum of Art and Design New York, NY  
 Davis Steel Charlotte, NC  
 Stephen Alpert Wayland, MA  
 Gail M. Brown Philadelphia, PA  
 Eli Whitney Museum New Haven, CT  
 Kamm Teapot Foundation Encino, CA

*Personal*

Born March 24, 1954 in Bandung, Indonesia

*Education*

Mathematics and economics, Beloit College, Wisconsin

Self-taught in woodworking and design

Sculpture study with Kristina Madsen, Makiti Koto, Bob Trotman

Painting study with Elizabeth Lentz, Beverly McIver, Jacob Cooley and Margie Stewart

*Experience*

Studio furniture maker, Dovetail Woodworks, Raleigh NC 1976-present

Painter, sculptor 1993-present

*Solo exhibitions*

Zely and Ritz, "Still life", Raleigh, NC

Allenton Gallery, New Work, Durham NC 2008

Cary Town Hall, "Still Life" Cary, NC 2008

Horace Williams House, The Tea Shop, Chapel Hill, NC 2007

Artspace, "Teaism," Raleigh, NC 2006

Meredith College, "New Work", Raleigh, NC 2005

Peace College, "New Work", Raleigh, NC 2005

Artspace, "Small Works in Oil and Encaustic", Raleigh, NC 2005

Durham Art Guild, "In praise of shadows," Durham NC 2004

Artspace, "At Table," Raleigh NC 2003

*Selected group exhibitions*

Clayton art faire, Clayton, NC 2009 (award of excellence )

Painters Under Pressure, 311 Martin, Raleigh, NC 2009

Reconsidered: Summer Artists-in Residence, 1999-2008, Artspace, Raleigh, NC 2009

Planes and Pedestal, Green Hill Center, Greensboro NC 2009

NEW Artspace, Raleigh NC 2009

Arrowmont Instructors Exhibition, Gatlinburg TN 2009

Via Penland, Rebus Works, Raleigh NC 2009

Holiday Show, Tyndall Galleries, Chapel Hill NC 2008

Penland Artists, Hager Smith Design Gallery, Raleigh NC 2008

"N.E.W." Art Exchange, Raleigh, NC 2008

"Five Views" Carteret Contemporary, Morehead City, NC 2008

"New" Artspace, Raleigh NC 2008

"The Study Group" The Collectors Gallery, Raleigh, NC 2008

Artspace, "Three Person Exhibition" Raleigh, NC (opens November 2007)

Cary Fine Arts League, "13th annual", Cary, NC 2007 (first prize)

Artspace, "New" Raleigh, NC 2007 (first prize)

Visual Art Exchange, "Never Exhibited Work" Raleigh, NC 2006, 2007

Raleigh Municipal Building, "Interpretations of Still life" Raleigh, NC 2006

Bickett Gallery, "Teaism", Raleigh, NC 2006

Artspace, "New", Raleigh NC 2005

Green Hill Center for North Carolina Arts, "Hand to Hand", Greensboro, NC 2005

Lee Hansley Gallery, "The Triangle's Best Art," Raleigh NC 2004

*Fellowships and grants*

Virginia Center for the Creative Arts, Amherst, VA 2002- 2004, 2006- 2009

Vermont Studio Center, Johnson VT 2003, 2004

Artspace summer residency, Raleigh NC 2000

United Arts Council Regional Artist Project Grants 1997, 2000

*Teaching*

Penland School of Crafts, Penland NC 1998, 1999, 2007

Arrowmont School of Crafts, Gatlinburg, TN 2009

Peace College, guest lecturer, Raleigh NC 2002, 2003

Artspace, Raleigh NC 2000, 2001, 2003

"Surface Alchemy," private workshop, Point Richmond CA 2001

Anthony Ulinski began painting in 1993 focusing on the still life and emphasizing the still part of still life, recording the tranquility and beauty in quiet everyday scenes. The compositions are spare, accentuating the space between and around the objects.

In these the paint is mixed with a heavy medium, wax or gel and applied with a palette knife. The surface is layered with multiple coats building texture and depth.

He has painted still life almost exclusively for the last sixteen years. Occasionally when his compositions included an open window or door, there are small landscapes.

He started his career in the arts as a studio furniture maker in 1976. He has shown at the Smithsonian Craft fair, the Philadelphia Museum of Art craft fair and was represented by the John Elder Gallery in New York.

In 1990 he began studying painting working with Elizabeth Lentz, Jacob Cooley and Beverley McIver. He began showing his paintings in 2000 at Hager Smith Design Gallery. Since then he has had solo exhibition each year and participates in juried and invitational shows. Currently he has a solo exhibition at Lone Leaf Gallery in Washington, NC.

He continues to teach both woodworking and painting this year at the Penland School of Crafts in North Carolina and at Arrowmont in Tennessee. Additionally he has taught at Peters Valley Craft Center (Layton, NJ) and Haystack Mountain School of Crafts (Deer Isle, ME).

*Antique tableware, textiles, and jewelry inspire my openwork series. Antiques have the ability to reflect a culture that is no longer accessible to us and often lends only part of the whole story. These objects can at once capture something from the past and tap into a broader collective unconscious, giving antique styles and patterns a unique power all their own. The openwork series examines the passage of time and the impact of history.*

Aran graduated from Virginia Commonwealth University in 2000 with a BFA in metals. In 2006 she was accepted into the Core Fellowship Program at Penland School of Crafts. Her work was included *500 Enameled Objects*, and has been part of several exhibitions throughout the U.S.

*“One need not weep romantic tears for them, but when the last moonshiner buys his radio, and the last, lost-wild rabbit of a girl is civilized with a mail order dress, something will pass that was American, and all the movies will not bring it back.” - Stephen Vincent Benet*

My inspiration comes from natural materials, texture, and color. From my desire to challenge the human complacency that lets nature slip away. It's drawn from how things used to be done before machines, mass production, and consumerism got in the way. I think our last wild places and traditions are worth holding on to. I think another world is possible. I admire collaboration. I despise competitive atmospheres. I think artists have the opportunity to enhance, change, beautify, and stir up our communities in ways that are necessary and vital.

#### *Education*

Core Fellowship Program

Penland School of Crafts, Penland, NC 2008 - 2010

Shepherd University, Shepherdstown, WV, 2002 - 2006

Bachelor of Fine Arts: Graphic Design Concentration., Summa Cum Laude

#### *Professional Experience*

Pyramid Atlantic Art Center, Silver Spring, MD; Letterpress Associate, 2007. Shakespeare Theatre Prop Shop, Washington D.C.; Prop Artisan and Painter, 2007

Pyramid Atlantic Art Center, Silver Spring, MD; Work Exchange, 2006-2007. The Phillips Collection, Washington D.C., Shop Supervisor & Mail Orders, 2007

UMBC, Baltimore, MD; Painter for a series of 6 murals, 8/2006

Contemporary American Theater Festival; Assistant to the Scenic Charge, Painter, Run Crew, 2006

#### *Representation*

Penland Gallery, Penland, NC; 2009

Core Gallery, Penland, NC; 2008 - 2009

Justseeds Art Collective, [www.justseeds.org](http://www.justseeds.org), 2009

#### *Exhibits*

Core Show 2009, Penland, NC, 10/2009

BookOpolis Non-Juried Book Exhibit, Asheville, NC, 10/2009

Bridges, Em-Space Book Arts Center, Portland, OR, 8/2009

Handcrafted Juried Exhibition, Rocky Mount Arts Center, Rocky Mount, NC, 1/2009

Core Show 2008, Penland, NC, 10/2008 BookOpolis Non-Juried Book Exhibit, Asheville, NC, 09/2008

Flux, Traveling Juried Student Design Show, Corcoran College of Art, DC, 4/2007; Shepherdstown, WV, 10/2006

Shepherd University Student Honors Juried Show, Shepherdstown, WV, 4/2006, 3/2003

Women's Art Show, Shepherdstown, WV, 4/2006, 2/2007 The Submissive Generation, Student Competitive Exhibition, Shepherdstown, WV, 11/2005

Mix Tape Art Exhibit, Shepherdstown, WV, 4/2005

#### *Publications*

Mountain Xpress: Featured in article Fierce Dedication to Craft, 10/2008

Layout and Art Direction; 'Threshold' Magazine, 2007

Work published in 'Timshel' Zine, 2/2006

I like furniture. I always have. When watching a movie, I could tell people more about the furniture used in the scenes than who the actors were. I also have a fascination with the human body as a result of my own struggle with a serious illness. I am intrigued by the interaction of the human body with the furniture, as the human body plays an important part when it comes to furniture. It completes the furniture and its purpose. I want to challenge unconscious ways people adapt to a space rather than the space adapting to the needs of the people.

In this body of work the theme of rocking occurs over and over. As children our parents and teachers constantly chastised us for rocking on chair legs and squirming in our seats. I believe the human body was not meant to stand or sit still all the time. I believe that the body is meant to move, act and interact. It comes natural. By setting the furniture on rockers, the body is subconsciously starting to interact with it and moving, swaying and rocking with it.

Furthermore, the rocking motion has numerous connotations. We were rocked to sleep, nursed in a rocking chair, played on rocking playground equipment – from rocking horses and see-saws to swings and those fun seats on springs. Now as adults we have office chairs that tilt and rock, we rock the boats we sit in, we rock out to music, and our confidence can be severely rocked by shocking news and events.

All these aspects and more I have in the back of my mind when I design and build these objects. Some of them are addressed more than others. All in all I believe that there are not enough rocking things in this often too serious and static world, and that I want to see more of them exist.

*Education*

Virginia Commonwealth University (VCU), Richmond, VA. 2003-2007  
 Bachelor of Fine Arts, Magna Cum Laude, Craft and Material Studies: concentration in glass and wood  
 Berufsschule der Fachschule des Möbelhandels, Cologne, Germany.  
 Sept. 1997 – Jan. 2000 Specializing in Domestic and Office Furnishings  
 Final exam with the Chamber of Industry and Commerce, Jan. 25, 2000.

*Awards & Scholarships*

2009 Finalist - Raphael Founders Prize  
 52nd Annual Juried Arts Exhibition - Merit Award  
 2008 Furniture Society Educational Grant  
 Core Student Fellowship – 2-year fellowship at the Penland School of Crafts, NC  
 2007 State Fair of Virginia Scholarship  
 Naomi I. Becker Scholarship - to attend Haystack  
 2 Work Study Scholarships - to attend Penland  
 Winner 2007 NICHE Student Awards in the category Furniture  
 2006 Mary B. Bishop/Francis S. Merritt Scholarship - to attend Haystack  
 Allen A. Eastman Award, VCU - for Excellence in Wood

*Exhibitions*

2009 Women in Wood- An American Association of Woodturners Invitational, Sandra J. Blain Gallery,  
 Arrowmont School of Arts and Crafts, TN  
 Core Show 2009, Gorelick Hall, Penland, NC  
 Transformations – Society of Contemporary Craft, Pittsburg, PA  
 52nd Annual Juried Arts Exhibition, Imperial Art Center, Rocky Mount, NC (Merit Award)  
 Pines Kitchen Staff - Turcotte Gallery, Penland, NC  
 Penland, Exhibit - The Sparta Teapot Museum, Sparta, NC  
 A Show of Sorts, Mike Davis, Penland, NC  
 2008 Core Show 2008, Penland Gallery, Penland, NC  
 VCU: School to Market - American Craft Council Show, Baltimore, MD  
 2007 The River – Art and Music at the Depot, Culpeper, VA  
 ConneXtions - American Association of Woodturners, St. Paul, MN  
 Go Figure (or “A New Body Of Work”), Group Show - Hawthorne Gallery, Department. of Craft/Material Studies, VCU, Richmond, VA  
 Beaux Échec, More Metal Than Your Mothers Kettle, Senior Retrospective, FAB, Second Floor of the Department of Craft/Material Studies,  
 VCU, Richmond, VA  
 Senior Show - FAB, Second Floor of the Department of Craft/Material Studies, VCU, Richmond, VA  
 NICHE Awards Display - Philadelphia Buyers Market of American Craft, Philadelphia, PA  
 Schluckauf - Group Show - Hawthorne Gallery, Department. of Craft/Material Studies, VCU, Richmond, VA

*Employment*

VCU School of the Arts, Department of Craft and Material Studies: Richmond, VA  
 Teaching Assistant: Jan. 2007 – May 2007: Beginning Woodworking; Woodshop Monitor: Jan. 2006 – May 2007: Monitoring open shop  
 times; assisting students and performing jobs related to the upkeep of the Woodshop  
 VCU Art Intensive! Richmond, VA, July 2006  
 Resident Assistant and Counselor at an Art Program for High School Students

*Other Training*

Penland School of Craft, Penland, NC  
 Core Student - 2-year fellowship, Feb 2008 - Feb 2010  
 2009: Vivian Beer (Metal Furniture), Critz Campbell (Wood), Katherine Ortega (Wood), Jere Osgood(Wood), Nathan Blank (Iron), Jonas  
 Sebura (Glass), Fall: Independent study in the wood + glass shop with David Chatt, Gail Ferdell, and Sarah Martin as Mentors  
 2008: Jon Brooks (Wood), Ashley Eriksmoen (Wood), Michael Jean Cooper (Wood), Roy Underhill (Wood),  
 John Miller (Glass), James Viste (Iron), Brent Bailey (Iron)

*Assistantships*

Visual Art Center, Richmond, VA, May - June 2006  
 Assistant to visiting Japanese bamboo Artist Shigeo Kawashima in onsite installation  
 David K Chatt Designs, Penland, NC, Fall 2009  
 Assisting with the preparations for Resident Artist Show

*Publications*

Mountain Express: Oct 1-7, 2008, Fierce Dedication to Craft, by Katey Schultz, page 50  
 Studio Furniture. Volume 5: Meaning of Craft. Faculty Selects, page 109, The Furniture Society  
 Woodshop News, page 49, May 2007

*As I attempt to pare down, reduce, have less, and simplify, I seek to source materials from cast-offs and discards as much as possible. I am exploring the use of artist grade scrap paper as a pairing for the precious metals used in my jewelry. Matte and shiny, recycled and recyclable, these materials share what is for me a pleasing affinity, and an ability to be fabricated in the much the same manner.*

*As ever in my work, this series centers around silhouettes, framing, and form. I develop small groupings of simple shapes into more complex decorative patterns, and enjoy the easy satisfaction of shadow play upon the forms.*

Cynthia Rohrer is an independent studio jeweler living and working in her native California, in the city of San Francisco. She began her study of Metal Arts and Jewelry at City College San Francisco, went on to receive a two year fellowship to Penland School of Crafts in NC, and has spent time at the Mendocino Art Center as a resident, and as a teacher.

She works primarily in sterling and gold, at times with the addition of steel, rubber, paper, porcelain, or thread. She strives in her work an studio practices to maintain a low environmental impact, and uses only 100% recycled fine metals, refined in the US. Her work has been featured in Metalsmith magazine's Exhibition in Print, and is represented nationally.

*In 1927, my father won first place at the State Fair for his birdhouses. I have a photo of him, the winning birdhouses and the trophy, given by Edith Vanderbilt. His birdhouses were for the birds and he knew them all by site and their call. Mine celebrate personality, place, or in this case, the notion of combining the elemental pieces of a birdhouse, volume, entry hole, perch, and a unicycle. I am half way through a series of 12 birdhouses celebrating the studios at Penland, which are being offered at their annual auction.*

*Education*

Bachelor of Architecture  
Clemson University  
Masters of Fine Arts  
University of North Carolina

*Teaching*

Boston Architectural Center  
N. C. State College of Design  
Penland School of Crafts

*Professional affiliation*

ARCHITECT  
Dail Dixon, faia  
601A West Main Street, Carrboro  
daildixon@gmail.com

The process of how an idea becomes a physical presence is amazing. I love the problem solving aspect that occurs when trying to marry a concept with the correct form and the right choice of materials. My mixed media pieces relate to my life and the individuals or experiences that have influenced me. Life is constantly changing and we learn through the interactions it presents us; I use sculpture to discuss these interactions.

*Jessica Heikes grew up in rural Kansas where repairing and fabricating were a way of life. From an early age, her brother influenced her by tinkering and building small motorcycles as well as repairing farm equipment. Later in high school, she worked for a tractor repair shop where her boss enabled her to use tools and equipment confidently.*

*After graduating with a BFA in jewelry from Pittsburg State University, Jessica existed in the work force for a few years and traveled as often as she could. In order to pursue a graduate degree, she felt compelled to broaden her material knowledge and media base. She attended Emporia State University for their glass forming program and sculpture classes. Currently, she is a Core Fellow at Penland School of Crafts in North Carolina.*

*Education*

2006-2008 - Penland School of Crafts: Penland Core Fellowship Program, focusing on iron and metalwork.

1998-2002 - North Carolina State University: Bachelor's Degree in Art and Design. Graduated from NCSU's College of Design.

*Awards and Exhibitions*

2009

-The New Steel v2: Hosted by the National Ornamental Metal Museum, Memphis, TN

-Fire on the Mountain Blacksmithing Exhibition: Hosted by the Toe River Arts Council, Spruce Pine, NC

-Faces of Woman: Hosted by the Las Vegas Arts Council, Las Vegas, NM

2008

-Via Penland: Hosted by Rebus Works Gallery, Raleigh, NC

-Winter Invitational: Hosted by the Greenhill Center for Art, Greensboro, NC

-Fe NC: Hosted by Push Gallery, Asheville, NC.

-Fire on the Mountain Blacksmithing Exhibition: Hosted by the Toe River Arts Council, Spruce Pine, NC.

2007

-Good Things Come In Small Packages: Hosted by the Cattle Track Compound, Scottsdale, AZ.

-Via Penland: Hosted by Rebus Works Gallery, Raleigh, NC.

-Core Show 2007: Hosted by the Penland School of Crafts, Penland, NC.

-The New Steel: Coordinated by the National Ornamental Metal Museum and hosted by Delta Axis Gallery, Memphis TN for the 2007 Society of North American Goldsmith's Conference.

-Metal Art Exhibition: Hosted by the Foundry Art Centre, St. Charles, MO

-Blacksmithing with a Southern Accent: Metalwork from the Southeast: Hosted by the Madison – Morgan Cultural Center, Madison, GA in conjunction with the Artist Blacksmith's Association of North America, Inc.

-Fire on the Mountain Blacksmithing Exhibition: Hosted by the Toe River Arts Council, Spruce Pine, NC

2006

-Via Penland: Hosted by Rebus Works Gallery, Raleigh, NC.

-Core Show 2006: Hosted by Penland School of Crafts, Penland, NC.

-The Down East Sculpture Exhibition: Hosted by East Carolina University, Greenville, NC.

-Transfusion: Works from the ABANA Membership: Hosted by the 2006 ABANA Conference Seattle, WA.

2005

-Downtown Appetite for Art: Benefit for the Boys & Girls Clubs of Wake County.

-48th Annual National Juried Art Exhibition: Sponsored by the Rocky Mount Arts Council, Rocky Mount, NC.

2004

-The 26th Annual Artists Exhibition: Sponsored by the Raleigh Fine Arts Society and hosted by Meredith College, Raleigh, NC.

2003

-46th Annual National Juried Art Exhibition: Sponsored by the Rocky Mount Arts Council, Rocky Mount, NC

-The 25th Annual Artists Exhibition: Sponsored by the Raleigh Fine Arts Society and hosted by Meredith College, Raleigh, NC. Four merit awards.

-Chosen by the faculty of the North Carolina State University College of Design to be awarded a full scholarship to study at the Penland School of Crafts, Penland, NC.

-College of Design Student Art Exhibition and Competition: Hosted by the North Carolina State University Craft Center, Raleigh, NC. Work purchased is in the permanent collection of the NCSU College of Design.

*Publications*

-From Fire To Form: Sculpture From the Modern Blacksmith & Metalsmith by Mathew S. Clarke, Schiffer Publishing, 2009.

*Teaching & Work Experience*

-Aug. 2008 – Present: Iron Coordinator Penland School of Crafts, Penland, NC

-March - May 2008: Penland School of Crafts, Penland, NC – Studio Assistant to Sculptor LeeAnn Mitchell.

-Feb. 2007: John C. Campbell Folk School - Brasstown, NC - Assistant Instructor to blacksmith Susan Hutchinson.

-Nov. - Dec. 2006: Kohler Residency - Kohler, WI - Assistant to sculptor Michael Sherrill.

-Oct. 2006: Penland School of Crafts - Penland, NC - Guest Instructor for blacksmith Jay Burnham-Kidwell.

-2002 - 2006: McConnell Studios, Inc. - Raleigh, NC- Sculptor's Assistant and Project Manager.

Jon Shearin received his BAD from North Carolina State University's College of Design, Raleigh, NC. From 2006-2008 he studied in the Penland Core Fellowship Program at the Penland School of Crafts, Penland, NC focusing on iron and metalwork. Recent exhibitions include The New Steel v2, The Metal Museum, Memphis, TN: Fire on the Mountain Blacksmithing Exhibition, Toe River Arts Council, Spruce Pine, NC; and Fe NC Push Gallery, Asheville, NC. His work was recently published in From Fire to Form: Sculpture from the Modern Blacksmith & Metalsmith by Mathew S. Clarke. Jon is presently the Iron Coordinator for the Penland School of Crafts, Penland, NC.

*I enjoy adding an organic aesthetic to my work. Often by using a carving wheel to create a pattern that might resemble a honeycomb or the center of a sunflower. Other times by adding steel to the surface of the piece and then letting it sit outside until oxidizing has occurred. I create forms with the intention of using these surface techniques. I look forward to taking a piece out of the annealing oven and spending several hours developing the pattern or texture. A certain relationship is formed during these hours in the cold shop which is usually translated by the next piece.*

Born and raised in Maine, I attended Franklin Pierce College (now University) in southern New Hampshire. My main focus was technical theater but as the semesters went on I became more and more interested in creating objects. It was here that I first saw and tried blowing glass. For the next few years I roamed around the north east working in several production studios. In the spring of 2008 I took a job as the studio technician at the Penland School of Craft. The vast resources of Penland have allowed me to push my work in new directions and create objects that make me feel good.

## Employment:

## Studio Equipment Maintenance Technician

Penland School of Craft, Penland, NC, May, 2008 to present

- Built and maintained studio equipment in wood, iron, glass, print/letterpress, books/paper, clay, metals, textiles, and drawing/painting studios

## Glassblowers Assistant / Gaffer / Facilities Maintenance

Tsuga Studios, Chester, VT, June, 2004 to April, 2008

- Assisted the process of glass making, produced glass for the company, and trained employees
- Built and maintained studio equipment, i.e. burner systems, electrical, plumbing, and maintained the building and surrounding property
- Designed and built systems which recover waste heat from equipment to heat water for daily use
- Helped design and build displays for craft fairs, aided in the set up and tear down at these shows

## Glassblowers Assistant / Handyman

Ernest Paterno, Portland, ME, January 2004 to May 2004

- Assisted the process of glass making
- Various plumbing, electrical, and painting projects
- Installation and tear down of shows at the company gallery

## Glassblowers Assistant / Handyman

Tracy Glover, Providence, RI, December 2002 to May 2003

- Assisted the process of glass making, assembling, and packing and shipping
- Repaired and built craft show displays

## Grounds Crew

Franklin Pierce University, Rindge, NH, Summers 1999 to 2001

- Maintained lawns, pruned trees, equipment upkeep, and general landscaping work

## Education:

## Bachelor of Arts, Technical Theater

Franklin Pierce University, Rindge NH, 2001

- Courses in glassblowing, ceramics, and sculpture
- Theater shop foreman, 1998 to 2001

## Metals Workshop

Haystack Mountain School of Crafts, September 1997

## Furnace Building Workshop with Eddie Bernard

Penland School of Craft, February 2009

- Built and fired a day tank style furnace for use in the studio

## Glass Technician Summit

Penland School of Craft, February 2009

## Related Experience:

## Glass Shop Equipment Construction

Franklin Pierce University, Fall, 2001

## Exhibiting Artist

Jaffery Civic Center, Jaffery, NH, October 2008

## Exhibiting Artist

Sharon Arts Center, Peterborough, NH, October 2007 to present

Hill and Hollow Farm, a paradise just under two hours away, in Central, KY (Metcalfe County to be precise), is the inspiration for my work in this exhibition. Hill and Hollow is a CSA, which stands for Community Supported Agriculture. Husband and Wife, Robin Verson and Paul Bella began Hill and Hollow Farm in 1998. Since then, they and their interns, along with their two children (Sasha 10, Madeline, 7) work hard to supply our family and over 60 other families with fresh, in season, local vegetables. It is important to us to support this small farm where we can eat according to what is in season, and know that our food is grown without pesticides by a family that we know and trust. We have developed a significant friendship with our farmers over the years that we have been Hill and Hollow shareholders. Their smiling faces greet us every Saturday morning at The Nashville Farmer's Market for 20 weeks, Spring through Fall. There we pick up our basket of vegetables and can also purchase beautiful cut flowers, farm fresh eggs, and shiitake mushrooms for a special treat.

I have wanted to create a children's book for many years now and being a Kentuckian myself, Hill and Hollow is a subject that is close to my heart. It is located just a county away from Greensburg, KY, where my ancestors, who farmed in Central Kentucky for over 150 years, settled long ago, and where my paternal Grandmother grew up. She later moved to Louisville, where I grew up, and started her family there. We enjoyed accompanying her on frequent trips back to the Altman farm in Green County, the setting of many of my fondest childhood memories. I too have been grown from Kentucky earth, and have been nourished by that land, both physically and creatively. From January 2008 on, my family and I began visiting Hill and Hollow several times a season in order to photograph the farm through its yearly cycles. The Verson-Bella family have been gracious hosts, fueling our creativity with delicious meals and hours of conversation.

From the photographs taken on our visits, I have begun to make etchings inspired by the farm, as well as tunnel books, one for each season. For this show, I have completed two of the four books, hoping to capture the wonder of Spring, and the abundance of Summer at Hill and Hollow. The works in this show are seeds that I have planted, that will eventually lead me toward a fully formed children's book inspired by my friends and their amazing life on their Kentucky farm.

*A portion of the proceeds from work sold at this exhibition will be donated to CRAFT (Collaborative Regional Alliance for Farmer Training), a non profit organization that Robin Verson helped to initiate. To learn more about Hill and Hollow Farm CSA and CRAFT, please visit [www.hilland-hollowfarm.com](http://www.hilland-hollowfarm.com).*

*To learn more about me and my artwork, please visit [www.lesleypattersonmarx.com](http://www.lesleypattersonmarx.com)*

Lesley Patterson-Marx was born in 1975 in Louisville, Ky. She became obsessed with art in high school and took Saturday classes through the Louisville Visual Art Association. An Art teacher led her to the Summer Art Workshop for high school students at Murray State University in Murray, Ky. She eventually attended college at Murray where she received her B.A. degree in Fine Art in 1997. She then moved to nearby Paducah, Ky. where she was a working artist and teacher for nearly two years. She left Paducah in 1999 to pursue a Masters of Fine Arts degree in studio art at University of North Carolina, Chapel Hill. Upon graduation in 2001, she was invited by one of her instructors, Judy Chicago, to work on "At Home, A Kentucky Project," in Bowling Green Ky. While living in Bowling Green, Lesley began teaching in Nashville, commuting daily to Watkins College of Art and Design as an adjunct instructor. Upon completion of the "At Home" project, she moved to Nashville and was eventually hired as a full time instructor and gallery director at Watkins where she worked from 2001-2006. She and her husband Jonathan, a writer and musician, met at an art opening in Nashville and have a son, Abraham who was born in 2004. Also in 2004, along with students and friends, she helped to found Plate Tone Printshop, a non toxic, fine art community printshop. In Fall of 2006 she began teaching as a part time instructor at University School of Nashville where she teaches book arts and printmaking to high school students. The artwork of Lesley Patterson-Marx has been featured in several publications, including Readymade Magazine, Craft Magazine, and New American Paintings MFA Annual. Her work has been exhibited nationally in galleries including Rebus Works in Raleigh, NC, Wendy Cooper Gallery in Madison, WI and Cynthia Broan Gallery in New York City. She had shown regularly in Nashville at Tag Gallery before its closing, and her work can still be found on Tag's website ([www.tagartgallery.com](http://www.tagartgallery.com)) To see more examples of Lesley's work or to contact her, go to: [www.lesleypattersonmarx.com](http://www.lesleypattersonmarx.com)

The jewelry that I create is fabricated entirely by hand. Some of the techniques that I employ are that of melting sterling silver and manipulating the material while it is hot to achieve some of the organic shapes that one often sees within my work. I mainly work with sterling silver and occasionally add some gold, semi precious stones or found objects to my designs. I draw upon innumerable sources for my inspiration; vintage textile patterns, the physical universe and the commonplace objects that surround me in my daily existence.

#### Education

- 2000, 1995, 1988 Penland School of Crafts, Penland, NC.
- 1983-1988 B.F.A. with a concentration in metalsmithing Wayne State University, Detroit, MI.
- 1986 Center for Creative studies, Detroit, MI.
- 1983 Parsons School of Design, N.Y., N.Y.

#### Honors

- 2008 Merit award Laumeier Sculpture Park show St. Louis, MO
- 2007 Best booth "Art and Air" Webster Groves, MO
- 2002 Best in show "Art in the Park" Birmingham, MI.

#### Employment

- 2008 Fall workshop instructor, Arrowmont School of Crafts, Gatlinburg, TN.
- 2007-present Craft Alliance instructor, St. Louis, MO.
- 2006 Instructor, Penland School of Crafts
- 1991-present Self employed production metalsmith
- 1989-1991 Production Designer/Jeweler, Margaret Ellis Inc., Nashville, TN.

#### Exhibits

- 2009 "Penland: Great Artists, Great Teachers" Habatat Galleries Tysons Corner, Va.
- 2007 Valentine trunk show Craft Alliance, St. Louis, MO.
- 2007 Interplay, Regional Arts Commission, St. Louis, MO.
- 2005 Focus Gallery, Southern Highland Craft Guild
- 2005 Memories of Mother, The Ogden Museum of Southern Art, New Orleans, LA.
- 2004 200 Rings, A traveling exhibition, North Carolina State University of Art, Raleigh, NC.
- New Members Show, Piedmont Craftsmen Gallery, Winston Salem, NC.
- 2003 New Members Show, Southern highlands Craft Gallery, Asheville, NC.
- Group Jewelry Show The Signature Shop and Gallery Atlanta, Ga.
- 2001 The Love Show Semi-Public Gallery, Asheville, NC.
- Objects and Obsessions The Hope Collection, Santa Fe, NM.
- 2000 Holiday Invitational Greene and Greene Gallery, Lambertsville, NJ.
- Discoveries! Greene and Greene Gallery, Lambertsville, NJ.

#### Permanent Collections

- Sinai Temple, Champaign, IL.

#### Membership

- Piedmont Craftsmen Guild

#### Publications

- 1,000 Rings*, Lark Books; *Bead Love*, Lark Books; Featured in *American Style Magazine* Fall 2003;
- Featured in *Lucky Magazine* December 2005

#### Selected Gallery Representation

- The Ogden Museum of Southern Art, New Orleans, LA.
- Piedmont Craftsmen Gallery, Winston Salem, NC.
- Penland Gallery, Penland School of Crafts, Penland, NC.
- Craft Alliance, St. Louis, MO.
- Details, Chapel Hill, NC.

*I have been making books for over 14 years. Although over the course of my career I have journeyed from weaving to ceramics, fabric collage, and now books, certain themes and materials have stayed the same. Cloth, thread, color and pattern have been constant connectors through the years. My conviction that our greatest rewards often come from simple, everyday objects and moments is a recurring theme. Additionally, communicating with people through the objects I make continues to be the primary and sustaining focus of my work.*

*I was a slow reader as a child and had a hard time sitting still, but loved books as objects and as containers for pictures- the visual spark that took me on imaginary trips. I also loved the idea that books contained knowledge, even if I could not access that knowledge through the book form. I work in books because of this interactive quality they offer. I want viewers to have a sensory experience through handling, wearing and playing with my books.*

*I am currently a Resident Artist at Penland School of Crafts.*

## BORN

July 9, 1959

Charlotte, North Carolina

## EDUCATION

- 2008 Penland School of Crafts, Tin can Art: Bobby Hansson, Penland, NC  
2007 Penland School of Crafts, Radical Books: Doug Beube, Penland, NC  
2005 Penland School of Crafts, Lost Wax Casting: Stacy Lane, Penland, NC  
2002 Penland School of Crafts, Tin Can Art: Ellen Weiske, Penland, NC  
2000 Lynn McLure Book Arts Workshop: 7 day individual intensive, Burnsville, N C  
1998 Penland School of Crafts, Soul in Slow Motion: Paulus Berensohn, Penland, NC  
1997 Arrowmont School of Craft, Bead Weaving: Carol Wilcox Wells, Gatlinburg, TN  
1985-86 Rhode Island School of Design, Ceramics, Providence, RI  
1983-85 Greater Hartford Community College, Ceramics: Mary Barringer, Harford, CT  
1977-81 Rhodes College, B. A. Studio Art: Sculpture, Memphis TN

## RESIDENCY

2008-11 Penland Resident Artist

## SELECTED RECENT EXHIBITIONS

- 2008 Columbia College, 5th International Triennial, Chicago, IL  
2008 Minneapolis Central Library, Altered Books, Minneapolis, MN  
2008 Purdue University, DOG-EARED: revealing the contents of artists' books, West Lafayette, IN  
2008 Cloth Fiber Workshop, Personal Expressions: Quilts, Asheville, NC  
2007 Asheville Area Arts Council, Boundaries, Asheville, NC  
2007 Design Gallery, Roots and Wings, Burnsville, NC  
2007 BookWorks, Bookopolis, Asheville, NC  
2007 Columbia College, Action/Interaction, Chicago, IL  
2007 Penland Gallery, Tea Show, Penland, NC

## GRANTS AND AWARDS

- 1999-2000 Regional Artist Project Grant. Arts Council of Fayetteville/Cumberland  
County, Fayetteville, NC  
2000 First Place- Other Media, Embellishment: International Bead and Button Show, Gleaming  
Treasures, Portland, OR  
1999 Juror's Choice Award- The Women's Center, Through Women's Eyes, By Women's Hands, Chapel  
Hill, NC  
1998 Best of Show - Embellishment: International Bead and Button Show, Small Wonders,  
Sacramento, CA  
1997 First Runner Up - Embellishment: International Bead And Button Show, Small Wonders,  
Austin, TX  
1996-97 Regional Artist Program Grant. Arts Council of Fayetteville/Cumberland  
County, Fayetteville, NC

## GALLERIES

Penland Gallery, Penland School of Crafts, Penland, NC  
Rebus Gallery, Raleigh, NC  
Green Hill Center Gallery, Greensboro, NC

*My studio, Huldra Press, makes original and custom works that incorporate drawing, photography, and natural materials. My goal is to make well-crafted, distinctive books and stationery that will stand the test of time. I know these objects will have a life of their own when they leave my studio so I make them to last.*

*Inspiration comes from such varied sources as vintage office supplies, Scandinavia, historical bindings, secret pockets, field guides, folklore, children's drawings, and the animal world. I try to work with recycled and found materials, handmade papers, and vintage objects whenever possible. I do this because it makes each book or print more unique and uses fewer natural resources.*

*"Geology" is a series of five drawings on found book pages. They are inspired by Scandinavian folklore about the way the earth was made. The colors and layers are meant to evoke the feeling of old maps and the far North.*

*"For You" is a small letterpress edition book inspired by the look and spirit of children's books. It's about the simple pleasure of enjoying friends and the nature around you. All the illustrations are hand carved linoleum block cuts and the text is set by hand.*

I am a bookbinder and letterpress printer, originally from Philadelphia, where I studied photography. I moved to North Carolina over a year ago to join the Core Fellowship Program at Penland School of Crafts.

This winter, I'll be completing two years as a full-time student and resident at Penland. In the spring, I'll be restoring my new Chandler and Price printing press and opening my own bookbinding and letterpress studio in Philadelphia.

You can follow the process on my blog, [huldrapress.blogspot.com](http://huldrapress.blogspot.com)

Thank you and please contact me if you have any questions or just to say hello.

*My work is primarily nature inspired.*

*I work in metals, paper, and clay.*

*I enjoy making metal jewelry, hinged metal boxes, handmade journals, and hand built clay forms and vessels, especially round, full forms, my clay "rocks".*

*I am a retired landscape architect and enjoy having more time for my arts and crafts.*

*Most of my recent training and practice has been at Pullen Arts Center in Raleigh and two sessions at Penland.*

Rocky Mount, NC native

*Education:*

Converse College, BA

NC State University, Master of Landscape Architecture

Retired from NC State University after +22 years as the University Landscape Architect

Penland Crafts School

Pullen Arts Center

*Drawing on my travels, personal experiences, and forms inspired by nature and history, I explore materiality, beauty, and the potential for jewelry to convey meaning enabled by its intimate scale and sensual qualities.*

*My recent work is a direct response to the challenge of owning and defining myself in the world. Reflecting and identifying areas for growth, I began to make work as a form of meditative offering to initiate change. Intending to request spirituality, love, health, wealth, and fertility, the subconscious desire for spiritual connection superseded other needs at present. This idea first manifested itself in the form of birds/doves in the Offerings for Spirituality.*

*My choice of imagery also reflects a belief in the importance of nature in balancing our chaotic, techno-centric lives. Interpreting these images in silver, silk, and acrylic serves two functions: to employ the beauty of these materials and to question our relationship with nature. While the transmission of light through the acrylic is sublime despite its humble nature, the use of a synthetic material to represent organic forms hints at our distance from and discomfort with the natural world. Silk thread offers delicacy, sheen, and elegance, and the color white conveys purity and simplicity.*

Sarah Kathleen Warner is a studio artist living in Brooklyn, NY. She received her Bachelor of Industrial Design from N.C. State University in 2000. During that time she began making jewelry, and has continued her education in craft materials at Arrowmont School of Arts and Crafts, Penland School of Crafts, and Virginia Commonwealth University. A year of study at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture provided access to a rich history of objects to mine for ideas and inspiration to combine with her own. Nature and materiality also influence her designs. Sarah loves to travel and learn foreign languages. She has spent time in Italy, France, Spain, and Brazil.

*Memory connects us to the past. Sometimes the connection is a scrap of paper, carefully preserved in an album, tucked in a file, stacked, folded, torn, creased, and lost in the clutter. Ceramics, like a handwritten note or a worn book page, evokes memory and timelessness. These vessels are scrap paper collages created from suspended fragments of time represented by pieces of letters, hand-pulled prints, newspaper photos, and journal pages. They reflect the common hold of memory, the need for storytelling, and the importance of writing as both record and release. Black-and-white imagery, hand lettering, and printing reference hand printed book pages. The handwriting appears mysteriously coded to the viewer, like a mantra, wistful and pensive. Porcelain slabs are draped and collaged together over simple molds. I try to work quickly. Sometimes shapes and ideas pass through many trials and errors before emerging from the kiln in a completed state. The forms are simple so as to contrast the busy surface and also to suggest immediate use. It appears as if the paper scraps have come to life and lifted themselves into an inviting shape, perhaps to envelope the user's important bits of paper. Firing at mid range temperatures in oxidation allows a vast palette as well as added durability and vitrification. The colors suggest the neutral tones of paper, brightly-colored gift wrap, smeared test prints, and faded newsprint. The vitality of the collaged slabs represents creative energy and the excitement of discovery. These vessels represent a personal journey reconnecting with lost time and events, but they also invite the viewer to compose her own narrative on the pages.*

*Education*

2007

Master of Fine Arts, Studio Arts with Concentration in Ceramics  
University of Florida, College of Fine Arts, School of Art and Art History  
Gainesville, Florida

1998-2000

Core Student Program  
Penland School of Crafts, Penland, North Carolina

1992

Bachelor of Fine Arts, Design, Cum Laude  
University of North Carolina at Greensboro, College of Arts and Sciences

*Selected Exhibitions*

2008-2009

Clay Makers Gallery, Durham, North Carolina, "Drawn to Clay: Vessels Emblazoned"  
Central City Park Exhibition Hall, Macon, Georgia, "Fired Works Regional Ceramics Exhibition and Sale"  
Macon Arts Gallery, Macon, Georgia, "Pouring Vessels: A Fired Works Introductory Event"

2007

Focus Gallery, School of Art and Art History, University of Florida, "H.O.T. Summer"  
University Gallery, School of Art and Art History, University of Florida, Gainesville, Florida, "Message Dispatch," MFA Thesis Exhibition  
University Gallery, School of Art and Art History, University of Florida, "Student Juried Show"  
Macon Arts Gallery, Macon, Georgia, "Tea Bowl Invitational"

2006

Focus Gallery, School of Art and Art History, University of Florida, "H.O.T. Clay: Shrinkage"  
Down Home Gallery, Gainesville, "UF Letterpress: Type High"  
Alachua County Library District Headquarters, Gainesville, "Transposed: An Exhibition of Artist's Books"  
WARPHaus Gallery, Gainesville, "H.O.T. Clay: You Know You Want to Touch It"

*Awards*

2004-2007

Graduate Teaching Assistantship, University of Florida, College of Fine Arts,  
School of Art and Art History

2005

Michael and Rosemary Teres Purchase Award, Lockhart Gallery, State University of New York at Geneseo  
David and Pat Nevin Scholarship, Penland School of Crafts, Penland, North Carolina

*Published Images*

500 Platters, Plates and Chargers, Lark Books, 2008; "Perspectives: Georgia Potters and Collectors," Clay Times, July/ August 2003  
"Porcelain 2000 Exhibit," Clay Times, September/ October 2000

*Teaching Experience*

Graduate Teaching Assistant, University of Florida, Gainesville, Florida; Good Dirt Ceramic Center, Athens, Georgia; Casa de la Cultura, Athens, Georgia; Atlanta Botanical Garden, Atlanta, Georgia

*Work Experience*

August 2007 - present

Clay Studio Coordinator, Penland School of Crafts, Penland, North Carolina

Spring 2007

Kiln Room assistant, Ceramics Department, University of Florida

1998-2000

Core Student, Penland School of Crafts, Penland, North Carolina

*When I pull my favorite mug or bowl out of the cupboard to use, there is a certain comfort, mood, and emotion that comes along with it. I want my work to have that quality, to communicate something to the person living with and using each piece. When I approach my work, I keep in mind the way it is going to be used and handled. I like to make work that has a very tactile surface that is kinetic and enjoyable to touch.*

*Porcelain is my clay of choice because of its buttery quality when unfired and its strength when fired. Its plasticity and sensitivity informs the way I work with each piece. I have been working with carving and faceting my work, searching for ways to create depth on the surface while enhancing the form. My inspiration comes from the lines and textures I see in nature. I specifically draw from the ripples of eddies and waves as well as the ridges formed in the sand, clay, or dirt surrounding a body of water. I love exploring the endless range of possibilities with functional ware and hope that the deep rooted emotion I have for my work comes through with each pot.*

Jocelyn Howard is a potter from Chesapeake, Virginia and is currently living in Bakersville, NC. She has a BFA in Three-Dimensional Studio Art and completed an internship with Michael Sherrill. It was during that internship that she honed her skills and first discovered carving in clay. She has been working in clay since then, exploring different surfaces and depths by carving and altering her pieces. Her love of surfaces began when she took a class at Penland School of Craft during the 2009 spring concentration. Learning about different atmospheric firings and how those processes affect the surfaces of her pieces pushed her work forward. Looking to the natural world around her, she uses the lines and forms found on the shores of rivers and oceans for inspiration.

*Drawing has always been a foundation of my work as an architect and campus planner – it is how I communicate; it enables documentation and analysis. While studying in Europe many years ago, I made the obligatory “grand tour” drawings of memorable buildings and places. The drawings were small, notebook size, in pen and ink, and a few were done with colored crayons. I drew almost every day and loved sketching buildings and places. I continue to record travels, special places, and campuses in sketchbooks.*

*About five years ago I shifted from sketchbook scale to larger, more focused drawing. Now I am drawing full-time. My drawings are more consciously composed and they integrate color. I like the touch, color, and immediacy of pastels and charcoal. Their impact is quick and immediate, and their sometimes-messy aspects contribute to the spontaneity of the work.*

*The drawings shown here are steeped in my architectural experience and in the vocabulary of architecture – plan, section, axis, grid, and line. Mountain landscapes are clearly separated into three sections: sky, mountains, and foreground. A series of drawings depict a strong structural emphasis and are arranged so that multiple drawings combine to form a larger composition. There are drawings of campus concepts showing courtyards and their supporting activities.*

*The organizing chassis of structure and composition that informed my design work is now fundamental to my artwork. Within this framework, space is defined. In a campus context buildings define a courtyard space. In a two-dimensional context shape, color, and line provide the spatial distinction. Bridging architecture, campus planning, and art is structure – shaping and enclosing space.*

*The works displayed here are recent drawings. They represent a continuing love of drawing and my search for evolvment as an artist.*

Abie Harris, architect, graduated from NC State, traveled and studied at the Ecole des Beaux Arts in Paris, taught in the College of Design, and as NC State’s University Architect planned the campus for thirty-two years prior to his retirement. Drawing has been his language – first as an architect, and as a campus planner, and now as an artist. At present he is drawing, consulting, and serving on the board at the Penland School of Crafts. He was made a fellow in the American Institute of Architects for his work in campus planning. His architectural drawings were donated to the D.H. Hill Library’s Special Collections. Some of those drawings and others have been exhibited in numerous shows and have been widely published.

*Since 1971, I have worked with industrial processes because I am able to make things that I cannot make any other way. For example, I slip cast my forms, a process that utilizes plaster molds and enables thinly made porcelain. Recently, I transfer images to the cups with decals which enable me to place a drawing on a cup that is detailed and filled with time.*

*I make all the models, all the molds, and dream up all the slip and glaze formulas. I draw all the drawings, print all the decals, produce, glaze, and fire the ware. It is safe to say that the cups are handmade. The works displayed here are recent drawings. They represent a continuing love of drawing and my search for evolvment as an artist.*

*Education*

State University of New York College of Ceramics at Alfred University, Alfred, New York, MFA 1971  
Kansas City Art Institute, Kansas City, Missouri, BFA 1969

*Residencies and Lectures*

Haystack Mountain School of Crafts, Deer Isle, ME, Summer 2010  
Penland School of Crafts, Penland, NC, Spring Concentration, Spring 2010  
Odyssey Center, Asheville, NC, Summer 2009  
Penland School of Crafts, Penland, NC, Spring 2008  
Spring Island, South Carolina, 2007  
Robert Blackburn Printmaking Workshop, New York, New York, 2006, 2007  
Penland School, Penland, North Carolina, Co-Instructor with Steve Heinemann, 2005  
Anderson Ranch, Snowmass Village, Colorado, Instructor, 2005  
Spannocchia Foundation, Siena, Italy, Kiln Construction and Workshop, 2004  
West Virginia Annual Artists Exhibition, Charleston, West Virginia, Juror, 2003  
Parkland College, Champaign/Urbana, IL, Lecture and Workshop, 2003

*Selected Exhibitions*

*Retrospective*, Gregg Museum, 2008  
EFA Gallery, New York, New York, 2006  
Blue Spiral Gallery, Asheville, North Carolina 2006  
Meredith College, Raleigh, North Carolina, 2005  
East Carolina University, Greenville, North Carolina, Exhibition on the Occasion of the Penland School's 75th Anniversary, 2004  
Upstairs Gallery, Tryon, North Carolina, Recent Work, 2004  
Blue Spiral Gallery, Asheville, North Carolina, Functional Ceramics Invitational 2003  
Asheville Art Museum, Asheville, North Carolina, Works on Paper, 2003  
John Michael Kohler Arts Center, Sheboygan, Wisconsin, Arts/Industry Retrospective, 2003  
Parkland College, Champaign, Illinois, Recent Work, 2003 McColl Center for Contemporary Art, Charlotte, North Carolina, What's New, 2002  
Louisiana Tech University, Ruston, Louisiana, Recent Work, 2001  
East Carolina University, Greenville, North Carolina, Three Painters, 2000  
Hickory Museum of Art, Hickory, North Carolina, Carolina Contemporary, 2000  
Bernhardt Furniture Company, Lenore, North Carolina, Highpoint Showroom Exhibition, 2000, 2001

*Employment*

Currently: Self Employed Artist  
Adjunct Professor, Appalachian State University, Boone, North Carolina, 2003, 2004  
Curator, City Gallery of Contemporary Art, Raleigh, NC 1995-1996  
Gallery Director, Wilson Arts Council, Wilson, NC 1990-1994  
Visiting Lecturer, Sabbatical Replacement, University of North Carolina, Chapel Hill, 1988, 1989  
Coordinator, Arts/Industry Program, John Michael Kohler Arts Center, Sheboygan, WI, 1985  
Assistant Professor, State University of New York College of Ceramics at Alfred University, Alfred, NY, 1978-1984