

# PENLAND LINE

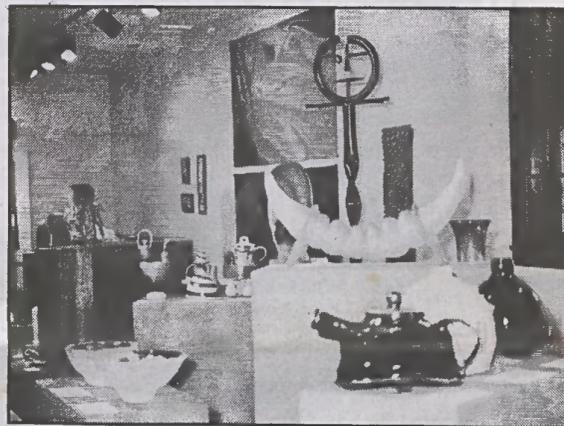
PENLAND SCHOOL OF CRAFTS • PENLAND NORTH CAROLINA 28765 • SUMMER 1992

## PENLAND OVERLOOK: A ROOM WITH A VIEW AT THE ASHEVILLE ART MUSEUM

The works of 48 present and former Penland Artists-in-Residence are on display through July 6th in **Penland Overlook**, the inaugural exhibition at the newly reopened Asheville Art Museum. Organized by Curator Frank Thom-son, the show features 120 objects, each of which reflects its maker's singular style while collectively conveying the manifold strengths of Penland's Resident program over three decades.

Highlighting the work of program participants from 1963 to the present day, the exhibition doesn't pretend to track the *evolution* of an artist. Instead, relatively recent selections from most all of the 48 point first to their own obvious mastery of both method and materials. Then what becomes increasingly more apparent is the breadth and diversity of approaches the program has consistently encouraged.

When Potter Edward Brinkman's fortunate appearance at Penland in 1963 coincided with Bill Brown's deepening commitment to a residency program, he became the first of a succession of craft artists who launched their careers here and then remained in the area to establish homes and studios. Among these artists who have work in **Penland Overlook** in addition to Brinkman and his wife, Judith — are Mark Peiser, William and Katherine



Bernstein, Jane Peiser, Cynthia and Edwina Bringle, Norm Schulman, Rob Levin, Richard Ritter and Jan Williams, Stan Andersen, Bill Brown, Jr., and Kathryn Gremley.

Former Penland Residents now living in other parts of the country included in the show are Ron Burke, Skip Johnson, Vernon Allen, Ron Propst, Tom Suomalainen and Adela Akers from the sixties; Ed Zucca, Rostislav Eismont, Evon Streetman and Peter Adams of the seventies; Stephen Dee Edwards, Debra Frasier, Steve Gamza, James Lawton, Marsha Owen, Janet Taylor,

Cary Jordan, Mark Jordan, Harris J. Nathan, Kathleen Campbell, John Clark, Joann Schnabel, Ken Carder, George Bucquet and Rick Eckerd here in the eighties; Alicia Keshishian, Yoko Higuchi, Pamela Rockwell and Randy Shull, who completed residencies in the nineties. From the current complement of Penland Residents is the work of Bart Kasten, Julie Leonard and Sally Rogers.

**Penland Overlook** opened in April and will travel to at least four other locations in North Carolina and Virginia during the next two years. But through July 6th, viewers can visit the stunning (and overflowing) top floor gallery of the museum in its sumptuous new space in the city's new Pack Place Arts, Education and Science Center.

Museum Director Ed Ritts wrote in the show's catalog that Penland is "the kind of place that many of us went to art school to find and did not." For the time being, at least, a part of the spirit of exploration and innovation that characterizes the Penland Residents Program can be found in these 120 objects on display. The artists who produced them left something so much more profound behind for their presence at Penland, and the place is richer for it.

—Rebecca Caldwell 

## FIBER FORUM IN PRINT

During the past two years, we have shared with you in the **Penland Line** our concerns about the future of fibers and surface design at Penland. In 1988, we had 148 students in fibers and surface design classes during the summer and 51 during the fall and spring Concentration classes. By 1990, that dropped to 114 in the summer and none during Concentration. Last summer the registration in summer increased to 155, but there were only 5 students in one class last fall and three other Concentration classes were canceled.

For the 1992-93 Concentrations, no classes are scheduled in these studios. We are now trying to decide whether or not to include them in the two-year program when it is initiated next year. As part of this process, we invited several Penland instructors to comment on what is happening in fibers and surface design from the standpoint of their experience at other institutions and as working professionals. All are studio artists and have considerable teaching experience. Several are currently associated with a university or col-

lege. On pages 2 through 5, we share their comments as well as those of Hunter Kariher and Kathryn Gremley, who coordinates these programs for Penland. We invite you to read what they have to say and then tell us what you think. If you are a weaver or work in any fibers or surface design area, but have not come to Penland in recent years, could you please tell us why? You can fill out the questionnaire on page 5 or just send us a letter or post card with your thoughts. There's still space available in several classes this summer. See page 4. 