

Neighborhood News

GLASS & MORE IN THE GALLERIES

"A TOUCH OF FRAMEWORKED GLASS AND MORE" IS THE NAME OF AN EXHIBIT WHICH WAS PRESENTED AT THE ARIANA GALLERY IN BIRMINGHAM, MICHIGAN FROM APRIL 3 TO MAY 9 IN HONOR OF THE GLASS ARTS SOCIETY CONFERENCE. AMONG THE DOZENS OF ARTISTS INCLUDED, THE FOLLOWING HAVE RECENTLY BEEN OR ARE GOING TO BE INSTRUCTORS AT PENLAND: **FREDERICK BIRKILL, VERNON BREJCHA, SHANE FERO, JUDSON GUERARD, BRIAN KERKVIET, ROB LEVIN, JOHN LITTLETON, DIMITRI MICHAELIDES, YAFFA SIKORSKY-TODD & JEFFREY TODD.**

THE BELL GALLERY, WITH LOCATIONS IN MEMPHIS, TN AND HARBOR SPRINGS, MI, HAD AN EXHIBITION ENTITLED "GLASS AMERICA: THE NORTH CAROLINA ARTISTS" DURING MARCH AND APRIL. THE CATALOG STATES, "THESE THIRTY ARTISTS WORKING IN HOT GLASS, DRAWING FROM THE ISOLATION OF THE NORTH CAROLINA LANDSCAPE, REVEAL A STAGGERING DIVERSITY OF STYLE AND CREATIVITY, AND A RARE FACILITY OF EXECUTION." MOST OF THE ARTISTS INCLUDED HAVE A STRONG PENLAND CONNECTION, EITHER AS INSTRUCTORS, RESIDENTS, FORMER RESIDENTS, OR ARE CURRENTLY LIVING NEARBY. INCLUDED WERE **VALERIE & RICK BECK, GARY BEECHAM & MARY LYNN WHITE, KATHERINE BERNSTEIN, WILLIAM BERNSTEIN, RICHARD ECKERD, SHANE FERO, JUDSON GUERARD, JON KUHN, ROB LEVIN, JOHN LITTLETON & KATHERINE VOGEL, JOHN NYGREN, MARK PEISER, RICHARD RITTER, JOEL VAN ARSDALE, JAN WILLIAMS, LEWIS WOODRUFF, DAVID WILSON, YAFFA SIKORSKY-TODD & JEFFREY M. TODD, JUDI WEILBACHER.**

SHANE FERO HAD AN EXHIBIT OF HIS WORK IN THE VESPERMANN GALLERY IN ATLANTA DURING APRIL, AND IN MARCH, **ROB LEVIN'S** WORK WAS FEATURED IN THE ARIODANTE GALLERY IN NEW ORLEANS. HE WAS ALSO A PART OF THE CONTEMPORARY CRAFT INVITATIONAL AT THE HAMPTON EXHIBITION GALLERY IN KINSTON, NC FROM APRIL 4 TO MAY 15. THE WORK OF **EDWINA BRINGLE** WAS INCLUDED AS WELL. **MICHAEL MIELAHN** WAS THE SUBJECT OF A SOLO EXHIBITION AT THE BERGSTON-MAHLER MUSEUM IN NEENAH, WI IN MARCH.

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THE OPTION IS TO CONCENTRATE

"This has been a great session," said Penland's registrar **Caren Brosi**. "Frankly, I think that after the blizzard and the incredible struggle to get here, everything else seemed easy." Although one student was defeated by the weather and left a message canceling her registration, 52 others have been hard at work this spring in four studios, studying ceramics with **Patrick Dougherty**, glassblowing with **Finn Lynggaard**, metals/iron with **Rick Smith** or wood with **Michael Pierschalla**.

This Concentration has an international flavor with students from Israel, Holland and Puerto Rico, an instructor (Finn Lynggaard) from Denmark and a visiting artist from Austria, who is accompanied by his wife and daughter. Because several members of the class speak German, the rest of the students have been picking up some new vocabulary along with the glass skills.

For a variety of reasons, the feeling of life at Penland during Concentration is always different from summer. Both experiences can be intense, productive, fun and fulfilling, but the pace changes. With classes that are generally two weeks in length, there is an urgency to make every minute count; it becomes a very considered choice whether to stay in the studio and work or to attend the evening showing of slides. However, with two months to focus on work in the studio, Concentration students find

that breaks in the routine are welcome and important for the learning process. Instructors become mentors, able to continue their own creative work alongside their students.

In the summer, most of the students get to know the other members of their class very well and perhaps get acquainted with a few people at meals, movement classes or through serendipitous encounters in the coffee house or the dorm. But in the fall and spring, a smaller student body is together for eight weeks in weather that often makes lingering in the dining room an inviting pastime. More of the student body is participating in the work/study program which can provide opportunities to talk while you work. The end result is that everyone becomes acquainted, many lasting friendships are formed and there is a strong sense of community.

With fewer people to accommodate, Caren Brosi makes an effort to assign everyone to single rooms. Personal space becomes more important when Penland is home for a season, rather than a session.

As for the content of the classes, it is possible to explore a technique or an approach more profoundly or to offer several options at the same time. All Concentration classes are enriched by visiting artists, some of whom come for a week or two and offer a mini-workshop within the class.