

Penland Line

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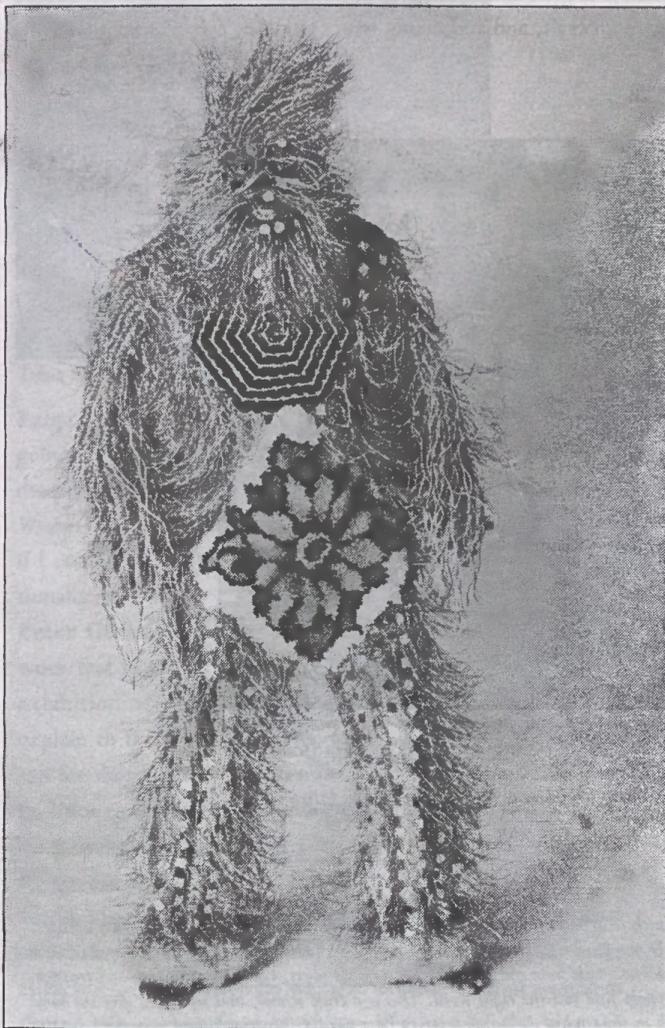
Spring 1996

PENLAND CELEBRATES THE FIGURE

In the Penland summer catalog, sculptor **Bob Trotman** refers to the human figure as "the oldest of aesthetic problems." Beginning with the earliest examples of artistic expression, in all times and in all places, humans have depicted themselves using every material imaginable. In celebration of this primary artistic impulse, Penland will dedicate this summer's third session to figurative work.

"We were putting the program together and I noticed that several of the instructors we had in mind use the figure as their source of imagery," explains director **Ken Botnick**. "It occurred to me that we could have them here together to spur real investigation of this idea across media. The opportunity this presents for us to promote collaboration and break boundaries is tremendous."

Although it took more than just a few phone calls to make it happen, an extraordinary group of craft artists has been assembled for this special session, each of them qualified to share a distinctly personal approach to the human form. The result is an array of offerings that reflects the diversity of craft itself.



Nick Cave, Sound Suit #8, cotton, afghan, wire, beads, plastic, mirror

An unusual class in book arts, taught by **Susan Share** and **Nancy P. Smithner**, will view the book as an extension of the body, using bookbinding techniques to create boxes, masks, costumes, and sculpture. **Tim Taunton's** class on the clay figure will explore imagery and cover special handbuilding techniques such as armatures, braces, etc. Sculptor **Peter Gourfain** will teach relief carving in low-fire terra-cotta clay.

In the glass studio, **Richard Jolley** will use the figure as a vehicle to teach whatever techniques are necessary "to get from idea to object." Lampworkers **Shane Fero** and **Fred Birkhill** will investigate mythical forms which are animal as well as human.

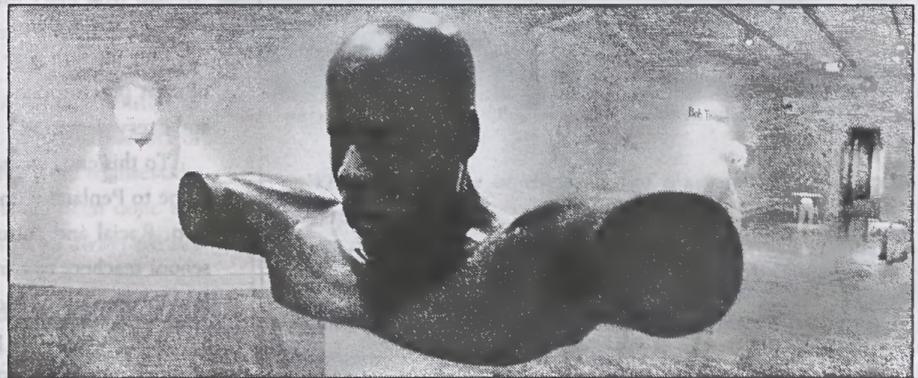
Paige Davis's iron class will explore the figure using sheets, rods, tubing, screen, found objects, light and shadow. Photographers **Jay Phyfer** and **Ben Simmons** will approach the human image as portrait, as abstraction, and as compositional element.

Body imagery will be part of jeweler **Marcia MacDonald's** class. She will also explore the relationship between jewelry and the body. **Paula Garrett's** students will use metal wire as a three-dimensional drawing medium, attempting to translate experience into form. **Bob Trotman's** class in the wood studio will include a look at drawing, casting, modeling, and opaque projection as methods for expanding the student's ability to carve the figure.

In the weaving studio, **Barbara Eckhardt** will teach the use of dyed and painted warps to create images. **Nick Cave's** experimental garment-making class will work directly from the body and will include movement and performance.

The drawing studio will be devoted to an in-depth exploration of human imagery led by painter **Elizabeth Wolfe**, and special figure-drawing classes open to all students will be taught by **David Schorr**. "It will be great to have everyone drawing together," Bob Trotman commented. "Drawing is about observing and then using your hands to reflect what the eye sees. It's working in a visual way. You never outgrow the need for that."

Movement is always part of the Penland program, but instructor **Judith Grodowitz** feels that this session calls for a special approach. "I will try to give people an inside view—a heightened understanding of the body and how it functions," she explains. "I will also use improvisation and small compositions to help students see the body itself as a vehicle for creative expression."



Bob Trotman, Black Box, Honduras mahogany, pine, brass lock, escutcheon, bleach, aniline dyes, pigments

Dana Moore

As the summer approaches, no one is more excited about the possibilities for this session than Ken Botnick. "I think it will be amazing to have so many studios in such a concentrated space and time all focussed on one issue. This is a chance for in-depth exploration, a chance to think about what has made the figure—since people began scratching on cave walls—such an incredible representational force." ✽

"The body
is
a language
we
understand
more
thoroughly
than
anything else
we
encounter."

For a discussion of
figurative work,
see page 3.



Shane Fero, She Stalks My Dreams, Flameworked borosilicate glass, plate glass, sandblasted

John Littleton