

Instructor Work Session



The retreat combined aspects of a great Penland session, a family reunion, a mini-sabbatical, and a symposium. Some artists worked in familiar media, some used the time to work as complete beginners (with help from the generous artists who served as hosts in each studio), and some moved around, combining materials along the way. New forms were explored, experienced teachers remembered what it's like to be a student, the potters convened formal discussions each afternoon, and informal exchanges happened all over the place—the energy level was amazing. When it was over, glassblower and Penland trustee Billy Bernstein spoke for many when he said the week felt like a new way of using the Penland facility for the benefit of craft.

Special thanks go to the National Endowment for the Arts and the Windgate Foundation for their support of this project, to Penland's hard-working studio coordinators for making things run so smoothly, and to the whole staff for cheerfully putting in the extra time and effort needed to make this event happen.

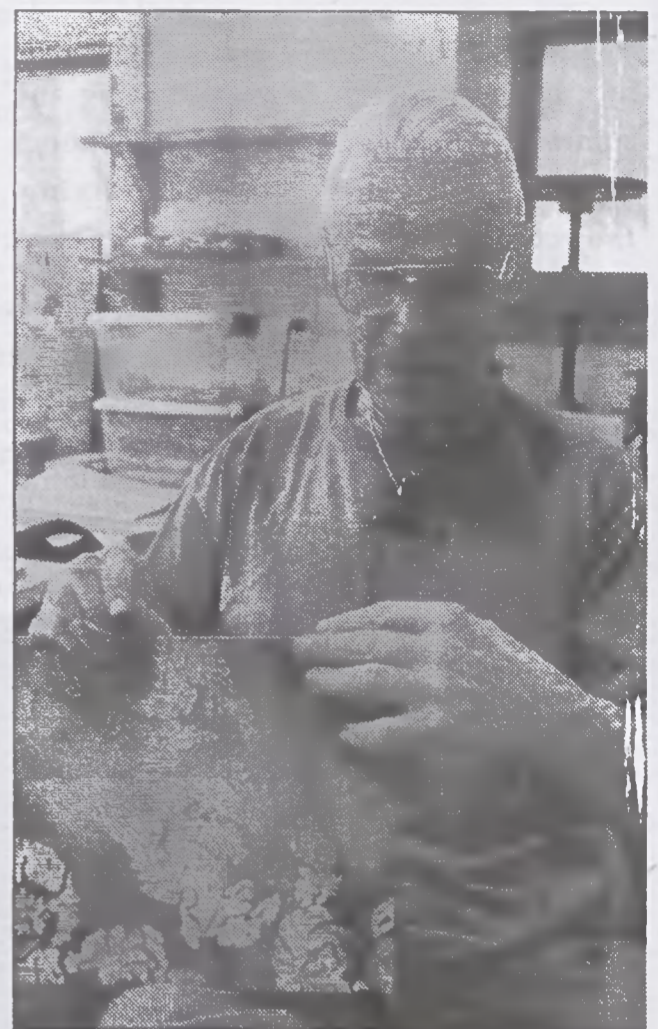
*How giving and positive the atmosphere was no ego posturing — sim-
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It is difficult in daily life to have the time to work in a concentrated manner, and to work with very few distractions. These experiences are fuel for an artist's work. Without them, we cannot make technical or conceptual leaps. I can already see changes in my work because of the retreat. —Pati Scobey



Weaver Edwina Bringle and ceramic sculptor James Tanner in the flameworking studio.



Paulus Berensohn spent the week making a series of journals which incorporated drawings he had made during a trip to Australia.

Being able to tackle a new medium in an intense situation like this is an experience rarely enjoyed in a lifetime. [It's] got to be one of the best art experiences of my career. —Deborah Brackenberry



Dinah Hulet has been working for several years to recreate an Egyptian paste that works like clay but fires into translucent glass. She brought her reference books and raw materials and spent the week experimenting and consulting with other glass artists including Mark Peiser and Richard Marquis.



Potters Kent McLaughlin and Nick Joerling greeting each other in the clay studio.

This retreat has enabled me to slow down, wait, and listen. What an awe-inspiring experience captured in a moment of time.

—Arlene Burke-Morgan