

# An Expansive Vision

Photographers Working for Penland's Future



A special exhibition and auction in support of the new photography studio at Penland School of Crafts

Cassilhaus Gallery

Chapel Hill, North Carolina

February 2 – March 2, 2014

***Photographs in this guide are arranged as follows:***

clockwise on the center gallery wall element starting with Linda Foard Roberts then around the entire perimeter of the gallery spaces starting with the Harry Taylor high on the living room wall to the far left of the Roberts.



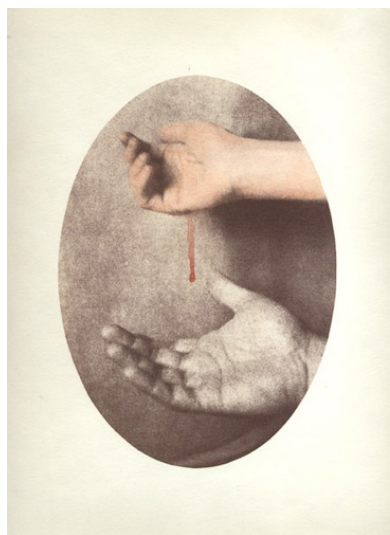
**Linda Foard Roberts** *Spring* 2005

Lot #: 14

Archival inkjet print from large-format negative  
24 x 20 inches

Edition #: 1/15  
Retail value: \$1,450  
Minimum bid: \$700

Linda Foard Roberts's work is inspired by the transparent, intangible connections to family and the sense of place that resides within. *Spring* comes from a body of work titled *Passage* which explores the transformations we all make — from birth, through life, death, and beyond. Roberts uses 5" x 7" cameras in her work, and embraces the oval shape characteristic of nineteenth century portraits. She prefers the imperfection of old lenses (one is a century old) over the rush to be new.



**Dan Estabrook** *Bleed* 2006

Lot #: 12

Salt print with watercolor  
11 x 14 inches

Edition #: 1/3  
Retail value: \$3,200  
Minimum bid: \$800

For over twenty years Dan Estabrook has been making contemporary art using a variety of 19th century photographic techniques. For some time he has focused on early paper processes- from calotype negatives and salted paper prints to gum bichromate and carbon prints- as sources for hand manipulation with paint and pencil. He balances his interests in photography with forays into sculpture, painting, drawing, and other works on paper.



**Dan Gottlieb** *Bosphorus Ferry Terminal, Istanbul* 2010

Lot #: 15

Archival inkjet print  
21 x 21 inches

Edition #: 2/5  
Retail value: \$1,400  
Minimum bid: \$700

"This piece is part of a long series of (non)documentation of places of deep immersion- in this case, Istanbul. Small cameras act as an extension of my body's movement, recording not conventional information but my own presence moving through time and place. Light, like memory and time, is bent and blurred. The frame is my own design (patent pending) as a way to 'preserve' the immaterial in a sort of Riker Box."



**E. Vincent Martinez** *Penland Chapel* 1988

Lot #: 7

Gelatin silver print  
8 x 10 inches

Retail value: \$125  
Minimum Bid: \$60

"The Penland Chapel, tucked away in the woods, has always been a popular photo site. This photograph was taken in my first year as a core student in the summer of 1988."



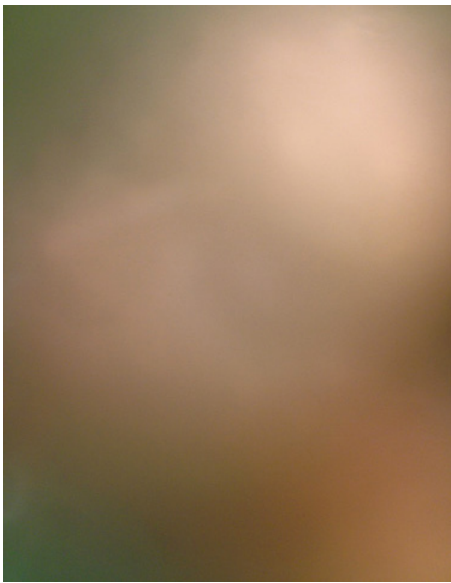
**Elizabeth Matheson** *Viareggio* 2001

Lot #: 6

Archival inkjet print  
14 x 14 inches

Retail value: \$800  
Minimum bid: \$400

"This photograph was made in the old Lugarian resort town of Viareggio during an afternoon walk in search of pistachio sorbetto."



**Courtney Dodd** *Condensation Study #1* 2012

Lot #: 16

Archival inkjet print mounted on Sintra  
31-3/4 x 23 3/4 inches

Edition 2/2  
Retail value: \$1,000  
Minimum bid: \$300

"My work is focused on the idea of seeing and the limits of our perceptions. Photography, like a mirror, is simply a reflection of an actual object, but the solidity of reflection is something I have been questioning. I have been contemplating the perceptual limits of our eyes and what our mind sees in relation to what is being shown. The act of seeing works as a catalyst to initiate doubt in what the viewer perceives, and it reminds us of our eye's ability to conceal, as well as to reveal, information. My personal artistic challenge is to create an experience or phenomenon rather than an object."



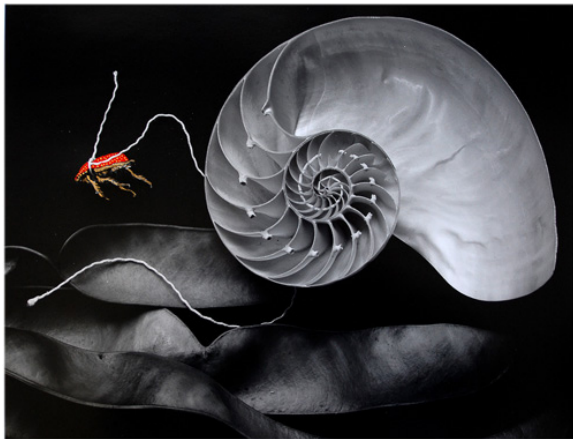
**Harry Taylor** *Landing at Clarendon* 2012

Lot #: 18

Archival inkjet print from wet-plate collodion negative  
31-1/2 x 39 inches

Retail value: \$1,500  
Minimum bid: \$700

"This image was made from an 8x10 glass wet plate collodion negative in January, 2012. The view is of the Cape Fear River- near the site of the Clarendon Plantation (1728), north of Orton. This area would have been where rice was loaded on to boats for shipping. I visited Wilmington several times as a child and feel as if I have always known of the Cape Fear River. At a point in the 1990s, I was living in Oregon, feeling homesick (as Southerners tend to do), when someone passed me a copy of a novel with a scene describing a group of freedmen crossing the river on a hot night, in a fog of spirits returning to Africa. (Nights are never hot in Oregon.) Soon after I returned to Wilmington to be near the river and start on the path that has led to making these feelings into images. In certain places, the river feels untouched, other places there is the usual trash people leave behind. Nearly always the traumas of history are palpable."



**Alida Fish** *Nautilus with Bug* 1985

Lot #: 17

Gelatin silver print with hand painting  
16 x 20 inches

Edition #: 4/8  
Retail value: \$1,600  
Minimum Bid: \$600

"This piece was shot in the summer while I was teaching a workshop at Penland. I had Morgan house to myself one afternoon and looked around for inspiration. The nautilus shell was borrowed from Evon Streetman, the pods and the beetle I found near the porch steps. For me this work symbolizes the beauty and inspiration I often find at Penland. It was printed in the darkroom: it is a black and white silver print. The insect is hand-painted with enamel paint."



**Evon Streetman** *Rocks and Bluets, Mt Mitchell* 1982

Lot #: 26

Cibachrome print with hand painting  
24 x 20 inches

Retail value: \$4,500  
Minimum bid: \$2,250

Synthesizing intellect, experimentation, and beauty, Evon Streetman often alters conventional photographs by presenting multiple points of view and frames within frames.



**Lisa Frank** *Bloodroot Diorama* 2007

Lot #: 27

Archival inkjet print from digital scan  
24 x 20 inches

Retail value: \$300  
Minimum bid: \$150

"This piece is from a portfolio of scanographs that reference historic botanical studies while documenting an intimate relationship with nature."



**Shane Darwent** *Sequatchie Valley, TN (Cedar Tree)* 2011

Lot #: 8

Archival inkjet print  
20 x 20 inches

Edition #: 1/7  
Retail value: \$800  
Minimum bid: \$400

"This print is from the ongoing series *Canoe the Sequatchie* which explores the subtle yet powerful drama of rural life in the Sequatchie Valley in Tennessee."



**Jeannie Pearce** *Heron Wings* 2010

Lot #: 5

Archival inkjet print  
13 x 13 inches

Edition #: AP  
Retail value: \$600  
Minimum bid: \$300

"Birds have been omnipresent in myths, fairy tales and symbolism and are icons for present environmental concerns. For me, these portraits represent a dichotomy of emotions and observations: beautiful-ugly, attraction-repulsion, comfort-distress, sweet-nasty, friendly-hostile, and optimistic-pessimistic. To create the circular image I use a telescope and camera. Using a telescope amplifies the power to observe, intensifies the detail, and invites a sort of voyeurism.



**David Spear** *Juana Paloma, Mexico* 1998

Lot #: 29

Gelatin silver print  
18 x 18 inches

Retail value: \$1,500  
Minimum bid: \$750

"This photograph was made in the desert along Highway 59, the main North/South highway in Mexico near the city of Matahuala. I saw this young girl with the raven lying on the ground sleeping, the raven tied to a stick next to her. I asked her mother if I could make a photograph and she agreed. Juana stood up and held the raven. I made several photographs. Later in the darkroom, I could see that the resulting photograph was quite startling. Innocence and innocence lost all at the same moment, the heroic face set against a hard world. She touches people in ways that they have not plumbed. She brings out the goodness in people here."



**David Graham** *Louisville, Kentucky* 1984

Lot #: 25

Chromogenic print  
22 x 16 inches

Retail value: \$1,500  
Minimum bid: \$500

Tirelessly traveling the United States, David Graham captures the colorful, sometimes surreal, and often bizarre, in the thoroughly American landscape. He seeks out subjects that celebrate our singular freedom of expression in colorful roadside attractions and general oddities. Chronicling the American scene with his unique sensibility and acknowledging popular forms of American photography: the snapshot, the family portrait and vacation pictures, Graham brings relevance to the creativity and dreams of the common person.



**Benjamin Porter** *Dancers, La Paz, Bolivia* 2006

Lot #: 30

Gelatin silver print  
8-3/4 x 13-1/4 inches

Retail value: \$600  
Minimum Bid: \$300

"These are Bolivian folkloric dancers in La Paz, Bolivia. This image is from a collection of photographs I have been making in Bolivia since 1975."



**Kyle Bajakian** *Singing Cowboy, Anderson Ranch, CO* 2000

Lot #: 23

Archival inkjet print  
9 x 11 inches

Edition #: 5/15  
Retail value: \$400  
Minimum Bid: \$200

"My work draws on personal experience and the historic record to recount stories that question our relationship with the American West and, on a larger scale, the natural world. As I look back, it is interesting to see how earlier pursuits as a writer and photojournalist inform my current methodologies as a storyteller. The line between subjectivity and objectivity blurs into one person's honest take. Stories come in the form of stand-alone photographs, folios, and books. This photograph has become one of my favorites for its playful representation of a part of the American West that really only existed in the movies. The chemistry marks of the now-discontinued Polaroid Type 55 instant film are apparent in its borders."



**Naima Merella** *Folds that Hold* 2013

Lot #: 13

Archival inkjet print with beeswax on wood  
6 x 6 inches

Edition #: 1/1  
Retail value: \$400  
Minimum Bid: \$200

"As time passes, experiences build and the body holds a record. Encasing the image in wax creates a second skin, which represents the varied layers of life experience."



**Holly Roberts** *Two People Pulling* 2000

Lot #: 22

Oil paint on gelatin silver print  
8 x 10 inches

Edition #: 1/1  
Retail value: \$1,800  
Minimum Bid: \$700

"*Two People Pulling* is a black and white silver print over painted with oil. The photo is of myself and one of my daughters friends playing tug of war. The painted piece isolates and separates the figures, then joins them with a black line, although we still have the essence of their struffle to separate."



**James Henkel** *Still Life with Grapes* 2013

Lot #: 21

Archival inkjet print  
20 x 16 inches

Edition #: 1/10  
Retail value: \$1,200  
Minimum Bid: \$500

"This photograph is part of a new body of studio-based photographs which add time and movement to an ongoing interest in photographing objects."



**John Woodin** *Veiled Vines 2* 2009

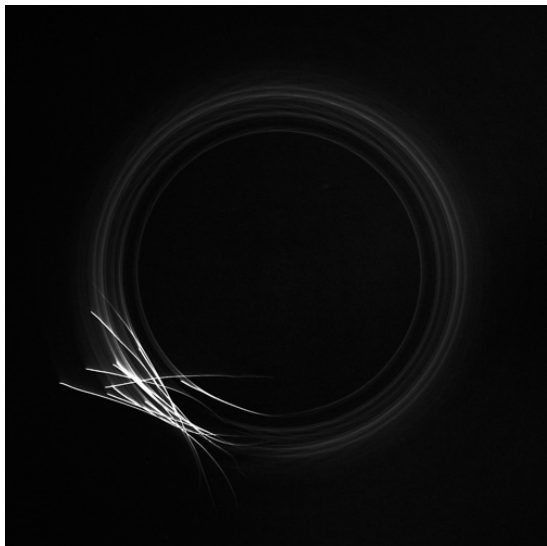
Lot #: 2

Archival inkjet print  
22 x 29 inches

Edition #: 6/20  
Retail value: \$900  
Minimum Bid: \$300

"This photograph is from a series titled *Un-natural Landscape*. Made on the North Fork of Eastern Long Island, the series intends to highlight the incongruity of artificial order in the landscape.





**Brook Reynolds** *Cat Whisker Enso* 2011

Lot #: 10

Gelatin silver print  
18 x 18 inches

Retail value: \$800  
Minimum Bid: \$400

"Enso is the Japanese word for circle, and is a Zen symbol for the endless interconnectedness and impermanence of all life. The photographic process for this work involves rotating objects under a film camera while using a slow exposure to capture motion and stillness in one image."



**Caroline Hickman Vaughan** *Staccato*

Lot #: 19

Archival inkjet print  
17 x 22 inches

Retail value: \$750  
Minimum Bid: \$300

"I have always wanted to photograph fire. On October 25, 2012, I was invited to witness a controlled burn of two houses. The fire was all consuming. What remained? Only the senses of memory, the ashes, the rasping breath of smoke, and the heat of the fire on my forehead. Fire, in primeval ages, was a symbol of respect, or an instrument of terror."



**Jerry Spagnoli** *Untitled from American Dreaming*

Lot #: 9

Archival inkjet print  
11 x 17 inches

Retail value: \$1,500  
Minimum Bid: \$750

For his series *American Dreaming*, Jerry Spagnoli took photographs with a small Leica camera and then selected small details from the negatives. The resulting gestures, signs, faces, and objects are freed from their original contexts and reconfigured. With images taken in the 1990s, the subject of the book is the social fabric within the U.S. during the years of the Gulf War (Operation Desert Storm).



**MJ Sharp** *The Persistence of Sea Foam* 2012

Lot #: 24

Chromogenic print mounted on plexi  
20 x 24 inches

Edition #: 1/15  
Retail value: \$1,050  
Minimum Bid: \$500

"I exposed this scene by the light of the full moon for approximately thirty minutes on the beach at Pawleys Island, SC. Upon processing the film later, I was delighted to discover that the movement of the breaking waves had, over time, recorded itself on the film as a single glowing white band in the water. What surprised me in the final photograph was how crisp and seemingly unaffected the sea foam was by the long exposure- hence the title."



**Keith Johnson** *Do Not Open* 2005

Lot #: 20

Archival inkjet print  
24 x 24 inches

Edition #: 3/8  
Retail value: \$1,050  
Minimum Bid: \$500

"My photography is about my travels, and I travel a lot- sometimes to interesting places, sometimes not. I travel with my camera expecting to see things of interest photographically; I am rarely disappointed. I am interested in the way we have shaped the landscape, entertaining juxtapositions, color, and stuff. At its root it is about entertainment."



**John Menapace** *Julia* 1972

Lot #: 35

Gelatin silver print  
4 x 5-3/4 inches

Retail value: \$1,000  
Minimum bid: \$500

Donated by Frank Konhaus and Ellen Cassilly  
from the Cassilhaus collection

John Menapace is known for cerebral, elegant, often witty and pun-filled formalist images. There is another side, less well known, but equally deep, that is soulful, lyrical, and tender. His work firmly embraced photography that is relatively unmanipulated and precisely controlled in both the camera and the darkroom. The print size and fine rendering invite the viewer to quietly contemplate the image and unravel its stories.



**Ralph Burns** *Neshoba County, Mississippi #1* 1998

Lot #: 3

Gelatin silver print  
11 x 14 inches

Edition #: 2/15  
Retail value: \$1,200  
Minimum Bid: \$600

Ralph Burns is a documentary photographer living in Asheville, North Carolina. He has had solo exhibitions at the Cleveland Museum of Art, the California Museum of Photography, and the Orange County Museum (CA). This year he will have a retrospective titled *Ralph Burns, a Persistence of Vision: Photographs 1972-2013* at the Asheville Art Museum. His work has been exhibited at the Tate Liverpool (U.K.), the Kuntshalle Dusseldorf (Germany), and the Kumamoto Museum of Art (Japan). He has taught at Penland many times.



**Robin Dreyer** *The Dawn Patrol* 2010

Lot #: 4

Gelatin silver print  
10 x 10 inches

Retail value: \$300  
Minimum Bid: \$150

"This photograph is from a series of narrative landscapes called *Small Wonders*. In these photographs, I'm looking for points of connection between the landscape and humans, animals, or their artifacts. I am especially drawn to intersections that are ambiguous, incongruous, mysterious, or deeply resonant. Put another way, I photograph things I find amazing, although it's possible I have a low threshold of amazement. Small wonders are good enough for me. This particular picture was taken early in the morning, just before my neighbors' semi-wild chicken flock left their nighttime roost."



**Russell Jeffcoat** *Renaissance Woman*

Lot #: 1

Archival pigment print from negative  
11 x 14 inches

Retail value: \$975  
Minimum Bid: \$450

"Pre-Raphaelites had their scarlet muses and devotion to nature which is echoed in this southern pose. Ordinary is extraordinary: a concept that is at once simple yet deceptively elusive."



**Chris Peregoy** *Fiery Personality* 2013

Lot #: 31 (located in stairwell)

Archival inkjet on canvas  
20 x 16 inches

Edition #: 1/3  
Retail value: \$500  
Minimum Bid: \$250

"For this work I start with the painting. I don't have a preconceived idea to start with but work with the flow of paint and color to form a base. I know that the images I'll use need space among the forms I create, but I let the painting speak to me first and foremost. When I think the work is complete, I take a high-resolution image of the painting and bring it into my computer for compositing. I browse my computer for an image that speaks to the painting. I use various methods of collage and masking to marry the two images together. The results of these endeavors are printed on archival canvas and stretched on stretcher bars for final display."



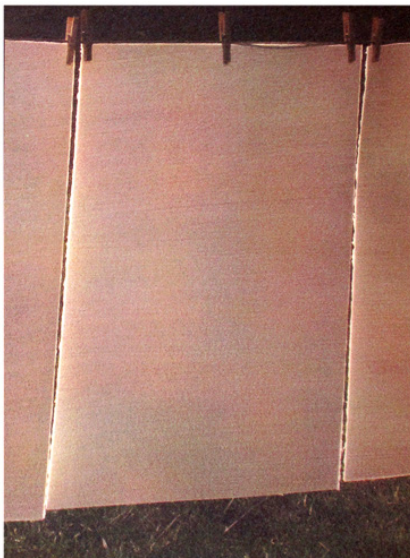
**Alyssa Salomon** *In Light and Water we are cleansed* 2009

Lot #: 11

Van dyke on handmade cotton paper  
6 x 8-1/2 inches

Retail value: \$550  
Minimum Bid: \$250

"We are 65% water. In water we return to our selves, our sensuous selves."



**Sarah Van Keuren** *BFK On Line* 2010

Lot #: 34

Gum bichromate and cyanotype  
20 x 16 inches

Edition #: 2/2  
Retail value: \$900  
Minimum Bid: \$450

"The narrative impulse is strong in my work. For me, the fundamental mystery is the passage of time, the invisible medium we live within. I want to arrest an illuminated point in time and encapsulate it in glazes of gum Arabic and sensitized watercolor pigment with a veil of cyanotype cast over it. I want my images to outlast me."



**John Pfahl** *Big Dipper (Charlotte, North Carolina)* 1976

Lot #: 28

Archival inkjet print  
8 x 10 inches

Edition #: 19/150  
Retail value: \$3,000  
Minimum Bid: \$1,000

"This photograph is part of the *Altered Landscape* series. About a dozen workshop participants helped set up sparklers in a cornfield near the home of photographer Martha Strawn."



**David H. Wells** *Untitled*

Lot #: 33

Color photograph  
16 x 20 inches

Retail value: \$400  
Minimum Bid: \$150

"Over the last five years, I have been photographing inside foreclosed homes, after the foreclosure and before the houses are cleaned up. This is when I can photograph 'ghosts' of families that used to live there."



**Jim Stone** *Rusty, Rescuing a Family of Skunks Trapped in a Hole, Penland, North Carolina* 2012

Lot #: 32

Archival inkjet print  
20 x 24 inches

Retail value: \$1,200  
Minimum Bid: \$600

Jim Stone turned to photography while studying engineering at MIT. After working as an engineer on military contracts at Lockheed Missiles and Space Company during the Vietnam War, he decided that making art seemed more peaceable. He has been photographing and teaching ever since. His photographs of complete strangers reveal the ironies of life that can be found in the mix of leisure indulgence and latent danger; they become a metaphor for the contemporary human condition.

We are so grateful to all of the talented artists who donated their time and work to ensure the success of this auction and the future of Penland.

**Thank you to our sponsors:**

Ellen Cassilly and Frank Konhaus  
Jefferson Holt  
Light Art + Design  
Barbara McFayden and Douglass Phillips  
Kaola and Frank Phoenix  
Allen Thomas

Special thanks to everyone at Penland especially Jean McLaughlin, Alida Fish, Robin Dreyer, Jasmin McFayden, and Nancy Kerr

Thanks to team Cassilhaus- Ellen Cassilly, Frank Konhaus, and Rachel Boillot

Thanks to our wonderful auctioneer Gary Phillips