



ELIZABETH BRIM

January 20th–April 25th, 2026 | The Bo Bartlett Center



THE BO BARTLETT CENTER
COLLEGE OF THE ARTS, COLUMBUS STATE UNIVERSITY



COLUMBUS STATE
UNIVERSITY

PENLAND
SCHOOL OF CRAFT

ELIZABETH BRIM

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FOREWORD

by Autumn Brown

Looking back on my connection with Elizabeth, I vividly remember my time as an undergraduate metalsmithing major at the University of Georgia. I had been drawn to the blacksmith studio that semester, and I would spend most days tucked away in the alley behind the metals department, floundering around in the forge, doing my best to learn the craft. My professor shared Elizabeth's work with me around that time. I was immediately captivated by the beauty and delicate strength of the steel objects. But there was something more. As a southern woman in the metalworking field, navigating the same social constructs, I felt a personal connection to Elizabeth and her work.

I had my first chance to meet her years later during an event in graduate school. Polite, down-to-earth, and classically southern in tone, she had a sharp-witted ease to her humor and a seriousness when it came to discussing her profession as a blacksmith.



She also had a fondness for beer, horror movies, and Tupac, and clearly thrived on having a good time with friends. A badass through and through.

A decade later, our paths would cross again while on a visit to Penland School of Craft. Wearing her iconic baggy T-shirt, shorts and pearls, she looked at me as though she had known me for years and asked when I was going to finally come to Penland. The moment stayed with me. Did she actually remember me from that one evening in graduate school? After having known her for many years now, and seeing her with so many people who pass through Penland, I can say with near certainty that she did remember. Her memory is like a steel trap.

The genuine interest she carries when meeting and learning about a new person is one of the things I admire most about her. Elizabeth's southern charm allows her access to the hearts of young makers who travel to the campus every year, and once inside, she sparks a fire that helps forge their path, whatever that may be. Her encouraging and inspirational nature is inseparable from who she is: an engaging, thoughtful, and caring person, and one hell of a blacksmith.

In 2022, I left a 12-year career in academia to walk in Elizabeth's footsteps as Iron Coordinator for Penland School of Craft. And in

a serendipitous twist of fate, she is now my next-door neighbor and dear friend, and I am honored to be co-curating this exhibition with Kat Cole to highlight her achievements in the town where it all began.



Photo: Garrett's Photography

CURATORS' STATEMENT

by Autumn Brown & Kat Cole



Autumn Brown is an artist and educator from Augusta, Georgia currently living and working in Penland, NC. She holds her BFA in Metalsmithing from the University of Georgia ('06) and her MFA in Metal Design from East Carolina University ('10). Prior to serving Penland School of Craft as the Iron Studio Coordinator, Autumn was a dedicated metals educator for Interlochen Center for the Arts ('10-'16), Pitt Community College ('10-'14), University of Georgia's Cortona Italy Studies Abroad Program ('19) and Western Michigan University's Frostic School of Art ('14-'22). Autumn's artwork has been exhibited widely, received awards for artistic merit and she is honored to have it included in both public and private collections.

Photo: Andrew Davis Tucker



Kat Cole is a studio artist, educator, and community collaborator in Columbus, GA. She received her MFA at East Carolina University and BFA from Virginia Commonwealth University. Cole's work is internationally recognized and has been exhibited across Europe, Asia, and North America. Her enamel work has been published in Lark Books' 500 Enameled Objects, Metalsmith Magazine, Ornament, American Craft and Art Jewelry Magazine. Cole is included in numerous private and public collections including The Museum of Arts and Design in New York City, Racine Art Museum, Museum of Fine Arts Boston, the Enamel Foundation and Houston Museum of Fine Art.

Photo: Jess Jones

The impact of Elizabeth Brim's 45-year career in the arts cannot be overstated. From her tireless efforts expanding the Penland Iron Studio to inspiring generations of artists with techniques she has developed, her impact on the international field of contemporary blacksmithing reaches far and wide.

Many students meet Elizabeth Brim for the first time when they visit Penland School of Craft. She has been a larger-than-life figure on the campus for nearly 40 years. She greets students with a sweet southern drawl, comical stories, and endless hospitality. The string of pearls around her neck is her signature look, even while working at the forge. She started wearing them after her mother told her blacksmithing was not "lady-like" and her good friend told her she should just wear pearls, then she would always be a lady!

Elizabeth Brim was born on November 18th, 1951, in Columbus, Georgia. Being raised in a traditional southern household during the 1950s and '60s came with certain cultural expectations. As the oldest of two daughters, Elizabeth was expected to dress and act like the proper young lady she was.

In the fall of 1969, Brim enrolled in undergraduate courses at Columbus College, and later decided to continue her education by pursuing a Master's in Printmaking at the University of Georgia. Upon returning to Columbus, Jaime Howard (her former professor from Columbus College) said that if she went to Penland School of Craft to learn ceramics, he would then hire her to teach. So in 1980 Elizabeth made her way to the mountains of North Carolina and immersed herself in an 8-week intensive course in ceramics.

This first introduction to Penland would prove to be the start of one of Brim's most enduring connections. For the next thirteen years, Brim would continue teaching at Columbus College while taking frequent trips back to Penland for classes in ceramics, jewelry, and eventually blacksmithing. Finally, in 1995, she made the bold decision to move from Columbus to Penland in order to pursue studio art full-time and be more closely associated with the school.

Brim has noted that her first experiences working in the blacksmithing studio were not easy, but that the pull to the process was



Photo: Travis Dodd

quite strong from the outset. She loves the smell of the coal fire, adores the rough beauty of the iron, and finds great satisfaction in the dance with the fire, hammer and anvil.

Inspired by the fairytale of the 12 dancing princesses, one of Brim's first creations was a pair of high-heeled shoes. Being iron, they would never wear out—the princesses could continue dancing forever. This potent combination—a feminine perspective brought to life through a traditionally male-dominated material and process—proved highly successful, helping Brim break into the blacksmithing world.

She first exhibited her work at the ABANA Conference in Birmingham, Alabama, in 1988. The iron heels she displayed there drew great attention, and although she did not win accolades at ABANA, she did win first place at that year's Southeastern Regional Blacksmithing Conference in Madison, GA. This was a great boost of confidence for her to continue on this path and to develop as an artist.

During her time as a student in Penland blacksmithing classes, Brim developed several unique techniques. One of her most famous is inflating an iron "pillow." This technique was developed after she made a forged tiara and felt it needed a decorative pillow to sit on, which should also be iron. The process includes welding two



sheets of iron together and then adding on a pipe to the edge. The sheets are then heated to a high temperature and compressed air is blown through the pipe. The process is flashy and exciting to watch and it yields a remarkably accurate depiction of a pillow.

After moving to Penland, Brim took on more responsibility in caring

for the Penland Iron Studio, and eventually, she accepted the newly minted title of Iron Coordinator in 1995. During her time as coordinator, Brim oversaw the construction of a brand new studio building, which was dedicated to the campus in 2000. Penland Iron continues to be a place of inspiration and stewardship for the craft.

Educating the public about the depth of blacksmithing beyond the traditional craft and utilitarian functions it provided on a farm has always been important to Elizabeth. She spearheaded the Expressive Design in Iron Symposium held at Penland in 1989 and 1995, and the Fire on the Mountain festival, which is held every April in Spruce Pine, NC. It is now the largest event in the town of Spruce Pine, and one of the largest gatherings of blacksmiths in the region. 2026 marks Fire on the Mountain's twentieth anniversary, with Elizabeth featured as the headliner.

Brim has often been a featured demonstrator at craft schools, universities, festivals, and other organizations. In 2015 she was highlighted on the Raw Craft series presented by Balvenie Scotch and hosted by Anthony Bourdain. That year she also travelled with The Balvenie and Anthony Bourdain to many events where she could share her work and the artistry of blacksmithing with others. For her devotion to instruction and professional execution of the craft, she was honored with Penland's Artist Educator Award in 2023. And this year her legacy was captured in the documentary

film *Iron Pearls*, directed by E. Vincent Martinez.

In the summer of 2025, Brim traveled to the Biennale D'Arte Fabbriale (the European Biennale of Blacksmithing Art) held in Stia, Italy, where she was invited to judge the entries from the hundreds of participants in a three-day forge-off event. Her presence on this international stage brought excitement from festival goers and filled the lecture hall with makers, young and old. And at this year's festival, another fruit of her efforts could be seen: there were a hearty number of women involved in the festival's live forging events, many of whom cite Elizabeth as a beacon on their artistic journey—a highlight of her long and successful career.

It is the richness of Elizabeth Brim's legacy, the intertwining of her personal charisma and artistic skill, that has inspired this exhibition. She is a woman unique in so many ways, with a journey so filled with passion that it has inspired numerous makers who have gone on to be highly influential educators themselves. At the age of 74, her work resides in numerous public and private collections.

We would like to express our appreciation for the many individuals whose loaned works and financial contributions made this exhibition possible, and are proud to be able to honor Elizabeth Brim with this retrospective exhibition in her hometown.





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INTERVIEW WITH ELIZABETH BRIM

By Julie Umberger

[Julie Umberger sitting in Elizabeth Brim's living room filled with antique furniture, family photographs, Elizabeth's sculptures, tea and cookies. Accompanied by Stewart the cat.]

Julie: You're going to be returning to Columbus. It was Columbus College at that time. Tell me a bit more about teaching there.

Elizabeth: I had so much fun. I didn't get paid much, but I had so much fun. I was part-time, but I spent all my time there. I would stay late in the evenings and make stuff, in room 222.

Jamie Howard is the one who hired me to teach there. In fact, he told me when I finished at the University of Georgia, "Now we're gonna need a ceramics teacher. You should go to the Penland School of Craft and learn how to make ceramics." So that's what I did. I came here in the spring of 1980, took an eight-week class, and they gave me the job.

J: How long did you teach?

E: Thirteen years! I would teach at Columbus College in the fall and winter. In the spring and summer, I would be at Penland.

J: Tell me about the art scene in Columbus at the time.

E: I remember growing up in Columbus, going to the museum and taking classes there, going to the library. I love the library. I had to go to charm school. We did ballroom dancing, and we also took art classes. There was a lady named Ruth Davis. She was a really neat lady, and we did oil painting with her.

J: Why do you think Penland has such a rich creative craft culture?

E: People come here to take one thing. And that's all they do while they're here. They go and eat, they come back to the studio. They're with the same small group of people all the time. It's a real bonding thing. Immersive learning is what they preach about.

J: Why did you move from Columbus to Penland permanently?

E: Because I loved it here. I saw this house with a for sale sign on it, so I went into the post office. A woman named Fran worked there, and I asked about the house. She said, “Oh, that’s already sold. Somebody’s got a contract on it.”

Then I ran into True Kelly, who lived in the area and already owned three houses around here. I asked if she’d bought it. She said, “No. Why, are you interested?” I said yeah, and she said, “There are too many men down there. I’m gonna put out my vibes.”

And she did—chanting and everything. Then she came up to the iron studio and said, “Elizabeth, that under-contract sign is gone. Call first thing tomorrow morning.” So I did, and I got the key.

Penland is the best thing that ever happened to me. I told my parents I wanted to get divorced, and my father said, “Thank God.” I was just a poor little artist, but I was frugal as hell.

J: What does this house represent?

E: This house represents the fact that I can take care of myself. I remember when I paid my first electricity bill—I was so proud.

At first, I didn’t really want to leave Columbus. I wanted to be what

I’d imagined myself to be growing up: the wife who was taken care of, revered by her husband, respected by the community. That’s what I wanted.

When I moved up here, this place was a shack. But I’ve made it better. And I made it better myself.

J: You’re affecting a lot of women. Who are your female icons or role models?

E: My mother’s probably the biggest one. Somebody who comes to mind is Baby Jane Hudson—Bette Davis in *Whatever Happened to Baby Jane?*

I look up to Vivian Beer. She’s very articulate, very skilled, and very dedicated. She’s a metalworker, and she’s also a hell of a lot of fun.

I look up to a lot of my contemporaries. Cynthia Bringle is someone I admire. She came here in the sixties to teach the very first eight-week concentration program in clay, and she’s been here ever since. She’s 86 years old and still cranking out her work.

J: Is that going to be you?

E: I’ve already slowed down. But it’s because I got sidetracked with my house during the pandemic. Also, I had to make money



making my artwork. Not to say that I wasn't passionate about what I wanted to be doing, but I had to pay bills. I frequently thought, "What if they were paying me enough at Penland that I didn't have to make my work?" I think I still would have made it.

J: Did having to hustle bother you?

E: I found it rewarding. I really like the fact that people wanted to have the stuff that I made. I've been very proud of what I've done. Ever since those first days, those first times when I went to the competition in Madison, GA and got so much attention for

making those high-heeled shoes. When I started making those damned pillows [*laughs*], everybody was paying so much attention to me. I thought, "I gotta be good, because I don't want all these really great blacksmiths to look at my work and say, 'Yeah, she's all about hype. It's just her big hair ribbons and her pearls and that southern accent.'"

J: You talk about the Artist Blacksmith Association of North America (ABANA) conference and how few females there were amongst all these men in overalls. Had you ever done anything like this before?



E: No. I had confidence, but mostly I had passion.

J: Where did the passion come from?

E: Blacksmithing is what I thought was the coolest thing in the world. And that old Penland studio—nobody cared about it but me. I wanted it to be better, and I wanted to do everything I could to make it better. And it is.

J: You have made so much feminine imagery. Do you have a bigger message?

E: I'm making fun of myself. I've got a picture in my memory. It's me and my sister and my mother. She made all of our dresses, and we're getting ready for Easter Sunday. We had on our little patent leather Mary-Jane shoes with our little socks with the ruffles on them and our gloves. We've got flower bands on our hair, and we're going to church. That's what I was expected to do. That's why mother said she did not approve of me taking blacksmithing—I was supposed to be ladylike, and that was not ladylike. So I'm kind of making fun of being ladylike, but also making a world that I want to live in. Like with those ruffled tuffets and the hat and stuff, making me appreciate heirloom stuff, the grandma stuff. I'm making my grandma world to live in.

J: Has it circled back to where you actually love those things, not



just the expectation to love them?

E: Yeah, I think so. That's an interesting question. Like the tutu—it is kind of making fun of this little southern girl who had to take dancing lessons. But at the same time, I'm really proud of that tutu. I'm really proud of the skill that I used to make it. I guess I'm just entertaining myself.

J: Do you feel like the masculine versus feminine dynamic is still relevant in blacksmithing today?

E: That's a hard question. There are way more women now. I think it's always still a conversation, but things have changed.

I want to tell you a story. It was a Saturday and there was nobody around the Penland iron studio, and there's this young woman sitting there. I said, "Hey, what's going on?" She said, "Oh, I'm gonna be the studio assistant for this coming class. I hear Elizabeth Brim lives around here. I really hope I get to meet her." And I said, "That's me!" That really made me feel good. Apparently, she'd never seen a picture of me. It was before I cut my hair, too.

J: Did you feel rebellious cutting off that long braid?

E: No! I felt like I was losing something. I felt like that ponytail was my identity, and my big ribbon. But it was just depressing me too bad

to braid it and think, "God, it's so thin, it's so wimpy." And I thought, it's got to go. And I was excited to see what it would look like.

J: Do you feel differently about your hair now?

E: I do. I think it looks better than it did. When I was in Italy, when I did my presentation, they asked the question about wearing the pearls and stuff. It just mellifluously flowed out of my mouth about being ladylike and demure, and how now these days, people aspire to be nasty women, badass blacksmith bitches!

J: Do you think the boys are jealous now? That the boy blacksmiths wish they could be nasty, badass bitches?

E: They have been jealous ever since we first started. When I first started blacksmithing, there were a lot of women getting attention for being blacksmiths. I know it helped my career. And people would say, "You know, you're getting all the attention. If you're a man, you don't get any attention."

J: You invented techniques in blacksmithing. Tell me about that.

E: Well, I did not invent that technique. We thought it up together. But it was already happening in industry, and other people had thought about it at the same time for art stuff. I wanted to be a good blacksmith because people were paying attention to me. So I



thought, “I’ve got to really work hard and earn people’s attention.”

I said I wanted to make a pillow. And we—Dan Rabin and David Seacrest—were talking about different ways you could make one. You could form two halves and put them together. Then we said, “What if we just weld two pieces of sheet together, heat it up, and push compressed air in there and see what happens?” I have a picture of me and David and Dan holding this thing, the first one, and it worked so well.

J: You felt like people were paying attention to you because you were a female blacksmith before you were a good blacksmith?

E: Yes. Because of those shoes that I took to the ABANA conference—they were so different than everyone else’s there. And they were paying attention to me, and I was kind of a freak. I had this big bow and curls and my southern accent. I thought, “I’ve got to be credible.”

I worked really hard to learn how to make the scrolls and collars, to put things together and all these traditional blacksmith things. I wanted to learn these traditional techniques—to have them under my belt so that when people looked at my work, they would go, “Oh, but she does know what she’s doing.”

J: What mostly inspires you?

E: Seeing things and saying, “I think I can forge this.”

All those camisoles were inspired by one morning I woke up thinking I had to make something for the Penland auction, and I saw the coat hanger sticking out of the closet. I thought, “I think I could forge that.” Then I thought, “What am I gonna hang on it?” And then I thought of the camisole.

J: Why a camisole?

E: Because it’s a pretty, girly thing. The first camisole that I made, it was all beat up and had the fringe on it. I was so proud I couldn’t stand it. I titled it *Flirt*. It was in the auction that year, and it was so great. We’re all sitting there, and when *Flirt* came out to be auctioned off, the whole tent started buzzing. I was so excited.

J: Does that keep you going? That buzz of excitement?

E: People liking what I made? Yeah! It gets me really excited having stuff in the Penland auction. Some people go and hide when their piece is being auctioned off. They just can’t deal with it. But I just love it.

J: I love that you’re unapologetic about it.

E: In my speech at the Outstanding Artist Educator thing, I said



that my father always thought we needed to have a man to take care of us. When I sold my very first pair of high-heeled shoes and an apron that I had made, I was able to buy myself a four-wheel drive truck. I thought maybe he'd think I'd be okay.

J: It seems like you were brought up on very traditional values, but you kicked against that. How did that happen?

E: I think I was just lucky. The universe just dropped this house in my lap. I've always kind of led a charmed life. Jamie Howard

says, "Go to Penland and learn how to do ceramics, and you can be our professor"—that was lucky. That doesn't happen to everybody. There were so many serious ceramic artists who were pissed because I had gotten that job, even though it didn't pay hardly anything. But it did give me an identity in Columbus. I was THE ceramics teacher at the Art Department. And I needed that.

J: Do you love surprising people with what you do and who you are?

E: Yeah, I really enjoyed having people be surprised when I was telling them that I was a blacksmith, especially if I was dressed up in my church dress.

J: Do you still like dressing up?

E: I don't dress up in a church dress that much anymore, but I do like dressing up. Somebody actually said to me in the lunch line up at Penland, "Are you for real with your pearls and ribbons and stuff?" I said, "Hell yeah, I'm for real."

J: You say you do this as making fun, but this is now your identity.

E: I really am. I remember when I first started wearing the pearls in that old blacksmith shop—that was a nasty place, filthy just walking in there.

J: Did you start with actual pearls? Were they cheap, or Mama's pearls walking into the blacksmith shop?

E: I won those pearls. I still have them. I won them at a sporting goods shop. They were real pearls. They were teeny weeny little pearls. On the radio they were saying, "Come on over here and sign up. We're going to give away a string of pearls." I said, "What the hell?!" They called and said I'd won the pearls.

When my friend Tom said, "Just wear a string of pearls to be ladylike," I had them.

J: Is legacy important to you?

E: Yeah, I don't want to be forgotten.

J: If people are going to remember you, what do you want your legacy to be?

E: I guess I just want them to think I was a good person and a good blacksmith. And this show is going to help a lot. And this catalogue is going to be really important.

J: The Elizabeth that's outside of the studio—what's your fun?

E: I listen to books a lot. I really like Charles Dickens and the Victorian stuff. I think that's why I like this antique-ish kind of



Photo: Autumn Brown

furniture. I just pretty much like hanging out with my friends. It's my favorite. Listen to Tupac, talk a lot, cook out, watch horror movies, and just chatter. When people ask me what my job at Penland School is these days, I say I'm the self-appointed social director and archivist of the iron studio.

J: How long were you the iron coordinator?

E: Six years.

J: And the social coordinator?

E: Forever. Infinity!

J: Thank you for sharing. I know you're not just a blacksmith, but being a blacksmith is such a large part of who you are.

E: Yeah, it's a huge part of my identity. It's what I want to be. There are a bunch of people today that don't want to be called blacksmiths.

J: Why is that?

E: When you say you're a blacksmith, immediately what pops into your brain is a big old, burly man with a long beard and gnarly hands.

J: What do they want to be called?

E: Sculptors. I call myself a sculptor sometimes. A lot of people call themselves a metalsmith. I call myself an artist blacksmith.

J: What do you hope people say about you?

E: That I'm a badass blacksmith.





ELIZABETH BRIM

January 20th–April 25th, 2026 | The Bo Bartlett Center

***The Perfect Gift*, 2010**

Forged and fabricated steel

5 x 19 x 16 inches

Courtesy of Susan Owen





Mama's Hat, 2006

Forged and fabricated steel

22 x 15 x 16 inches

Courtesy of Lisanne Jacobson Smith

Pleated Tuffet, 1997

Forged and fabricated steel

15 diameter x 19 inches tall

Courtesy of Julia Woodman



Odessa, 1997

Forged and fabricated steel

13 diameter x 6 inches

Courtesy of Elizabeth Mary Odessa May

***Small Tuffet*, 1997**

Forged and fabricated steel

21 diameter x 14 inches tall

Courtesy of Thorton & Sue Jordan





I guess you would
not question tomorrow, but



***Rachel and Her Soldier*, 1999**

Forged, fabricated and scribed steel

Size 8.5

Courtesy of Glen & Florance Hardymon

***Steel Heels*, 2015**

Forged and fabricated steel

Size 6.5

Courtesy of the artist



Sherry's Shoe, 2004

Forged and fabricated steel

Size 7

Courtesy of Sherry & Bill Green



***For the Life She Should Have Had*, 1997**

Forged and fabricated steel

Size 7

Courtesy of Charlene Walker

***The Dancing Shoes*, 2004**

Forged and fabricated steel

Size 7

Courtesy of Thorton & Sue Jordan



Apron, 1986

Forged and fabricated steel

15 x 53 x 7 inches

Courtesy of Penland School of Craft







PEARL'S KITCHEN



Pearl's Kitchen, 2004

Etched, forged and fabricated steel

18.5 x 65 x 4.25 inches

Courtesy of Penland School of Craft



Tutu, 2005

Forged and fabricated steel

29 x 25 x 15 inches

Courtesy of Cathy Adelman



***From Barcelona with Love*, 2019**

Forged and fabricated steel

30 x 13 x 8 inches

Courtesy of Glen & Florance Hardyman



***Shimmy*, 2019**

Forged and fabricated steel

24 x 10 x 7.5 inches

Courtesy of Chucki and Curt Bradbury



Noelle's Camisole, 2005

Forged and fabricated steel
28 x 14 x 8 inches

Courtesy of Noelle Mahoney



Camisole, 2006

Forged and fabricated steel
25 x 15 x 7 inches

Courtesy of Linda Franklin

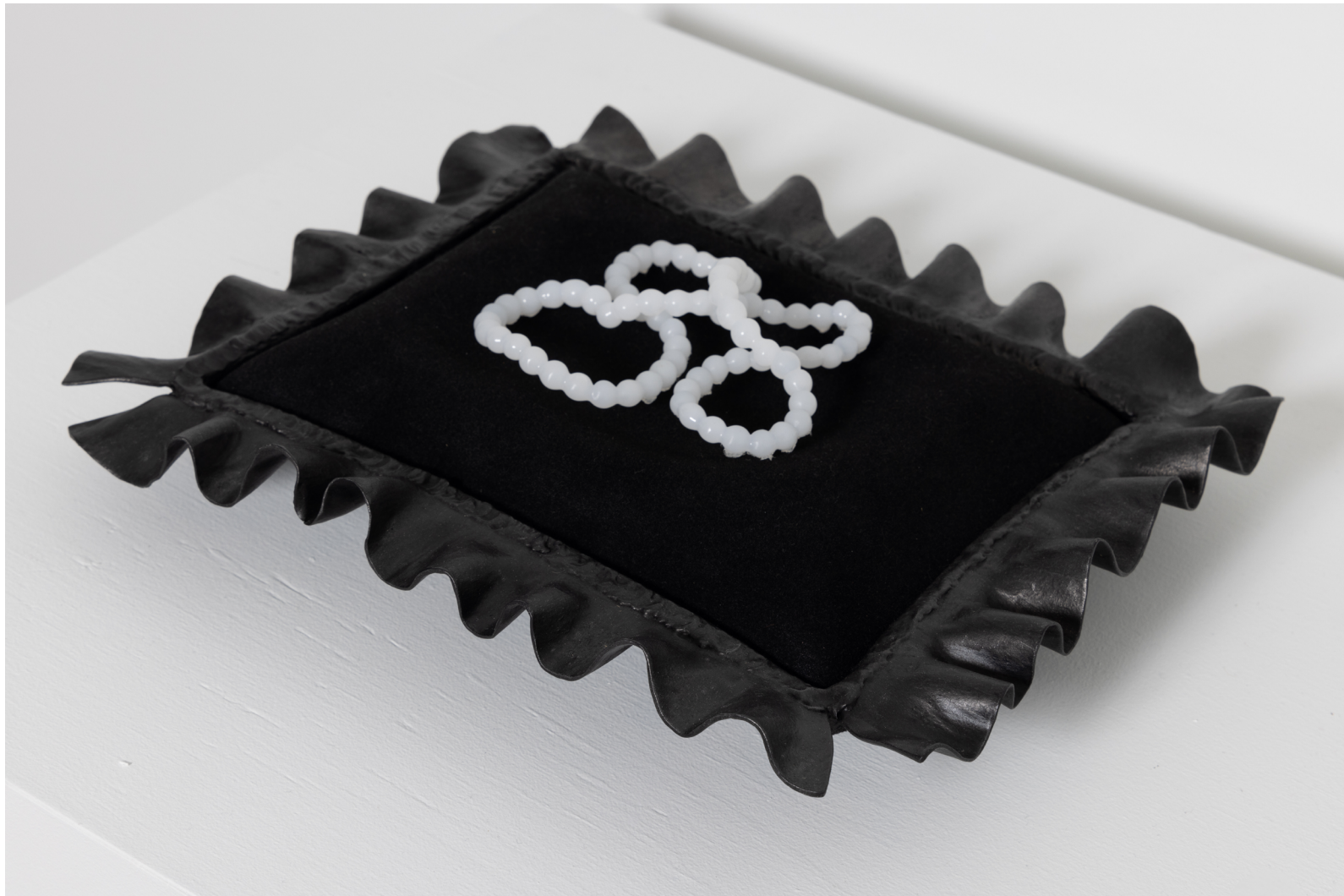


***Lady*, 2023**

Forged, fabricated, inflated and flocked steel with glass pearls by Kit Paulson

2.5 x 12.5 x 11 inches

Courtesy of the artist





***Dora's Bouquets*, 2018**

Forged and fabricated steel

16.5 x 5 x 3 inches

Courtesy of Penland School of Craft

***Catch !*, 2003**

Forged and fabricated steel

39 x 24 x 11.5 inches

Courtesy of Martha Brim



Talons, 2005

Forged and fabricated steel

19.5 x 13.5 x 10 inches

Courtesy of the artist



Scroll, 2014

Forged and fabricated steel

15.5 x 12 x 3 inches

Courtesy of the artist



Beastie, 2007

Forged and fabricated steel

18 x 6.5 x 3.5 inches

Courtesy of Sara & Bob McDonnell

***Ghost Pipes*, 2006**

Forged and fabricated painted steel

13.5 x 9 x 8 inches

Courtesy of Alexander Page & E. Vincent Martinez



***The Handsome Couple*, 2001**

Forged copper

27 & 23 inches long

Courtesy of Martha Brim & Ken May





Untitled & Amaryllis, 1979

Wood engravings

10 x 8.25 inches

Courtesy of the artist



First Forgings, 1984

Forged steel (W1 tool steel and pilfered railroad bolts)

Courtesy of the artist



Jeweled Goblet & Goblet with Flowers and Warts, 1983

Ceramic

6.25 x 3.25 & 8 x 2.5 inches

Courtesy of the artist



The Girls Room, 1990

Forged steel

11 x 7 x 2 inches

Courtesy of Penland School of Craft



Queequeg, 1988

Ceramic

9 x 8 x 8 inches

Courtesy of Martha Brim

Whistler's Spoon, 1986

Forged steel with copper embellishment

19.5 x 3 inches

Courtesy of the artist



Roots, 1986

Forged and fabricated steel

14 x 15.5 x 4 inches

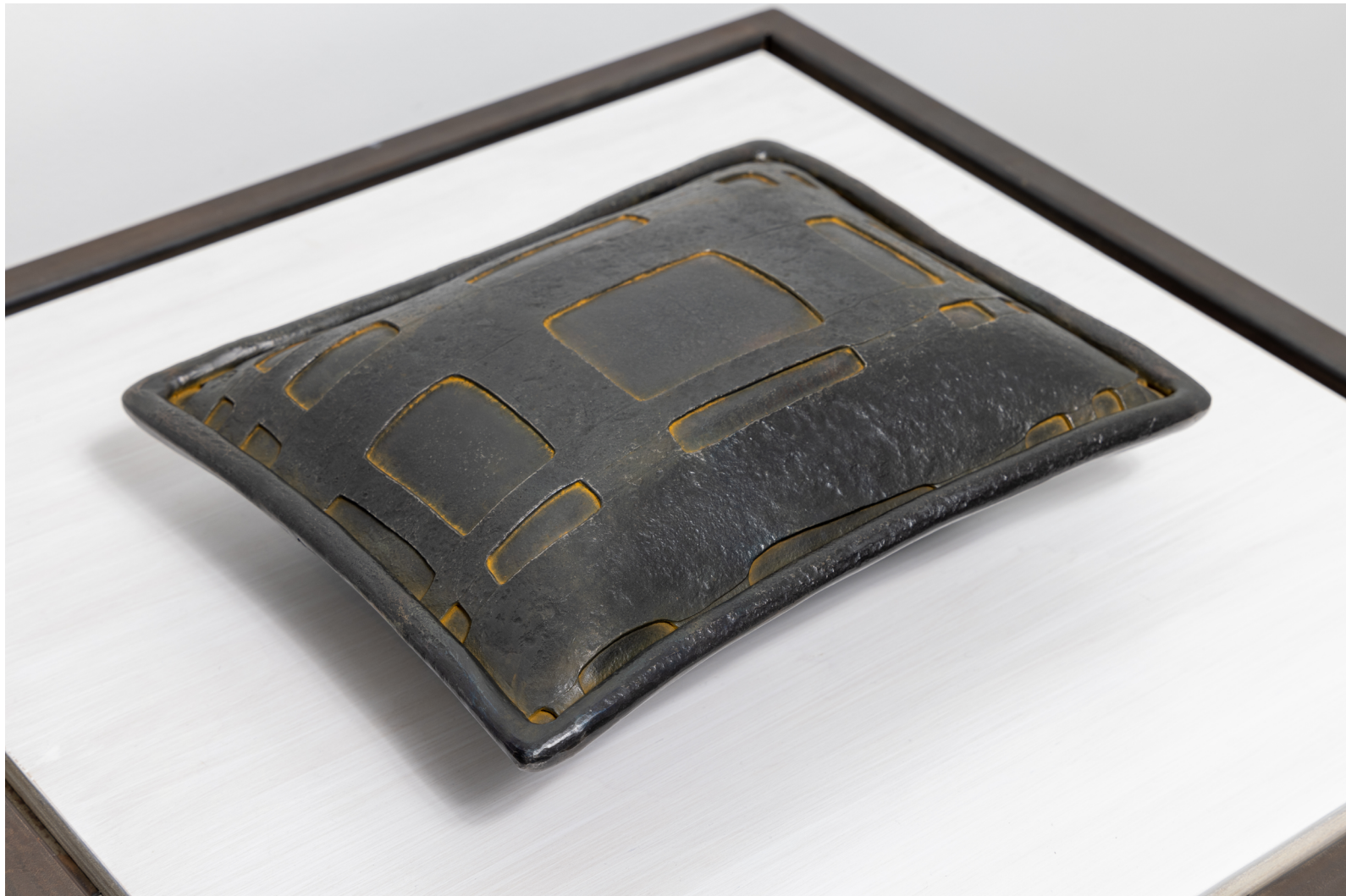
Courtesy of the artist

***Plaid Pillow*, 1999**

Forge welded and fabricated steel

4 x 12.5 x 10.5 inches

Courtesy of the Metal Museum (John & Robin Horn of Little Rock)





***Petite Parasol*, 2005**

Forged and fabricated steel with stainless steel mesh

8.25 x 29 x 10 inches

Courtesy of Noelle Mahoney



Broom, 2015
Forged and fabricated steel
46.5 x 8 x 6 inches
Courtesy of the artist



Dicephaly, 2025
Forged steel
31 x 3 x 1 inches
Courtesy of Gina Phillips



Commitment Broom, 2014-2016

Forged and fabricated steel

44 x 8 x 8 inches

Courtesy of the Metal Museum (Brad and Bobby Cushman of Little Rock)



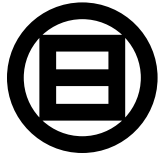
PENLAND

SCHOOL OF CRAFT

Penland School of Craft is a national center for craft education located in Mitchell County, North Carolina. The school offers adult workshops in books, drawing/painting, glass, metals, papermaking, letterpress and printmaking, photography, textiles, wood, and other media. Penland also has artist residencies, community programs, and a beautiful gallery. Visit penland.org.







THE BO BARTLETT CENTER

COLLEGE OF THE ARTS, COLUMBUS STATE UNIVERSITY

The Bo Bartlett Center is an 18,425-square-foot interactive gallery space housed on the River Park campus of Columbus State University in downtown Columbus, GA. The red brick, former textile warehouse turned gallery space, designed by AIA award-winning architect, Tom Kundig, sits on the banks of the Chattahoochee River. Complementing exhibitions in the CSU Department of Art's acclaimed Norman Shannon and Emmy Lou P. Ilges Gallery, the Bartlett Center serves as an experiential learning center and cultural hub for the visual arts while affording visitors a broad range of arts experiences offered within the College's arts district. As part of the College of the Arts' Corn Center for Visual Arts, the Bo Bartlett Center is a pivotal element in the continued emergence of a national and international presence.

The Bo Bartlett Center aims to enhance the cultural and educational environment of the university and the community. We strive to provide access to art through exhibitions and cross-disciplinary programming that promote the appreciation and understanding of the arts.





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