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I spent forty years throwing, slab rolling, extruding, pushing and pulling clay. The physical labor involved with bisque firing, glazing, loading, firing a gas kiln, unloading and packing pots lead me to consider another medium in which to express myself. Since I was carving designs through layers of colored slip on pots, woodcut printmaking seemed a natural choice as it translated my pottery skills to printmaking. Following a two-week workshop by Keiji Shinohara, a master mokuhanga printmaker at Penland, I was convinced. For the past year I have been exploring woodblock printmaking and working to increase my knowledge of drawing as well as carving wood. Fortunately, I live in area rich with top level artists from which to learn.