

American Association of Woodturners

ceremony



Published by the American Association of Woodturners
222 Landmark Center, 75 5th Street West
Saint Paul, Minnesota 55102
651.484.9094
www.woodturner.org
www.galleryofwoodart.org

Exhibition created by the AAW Professional Outreach Program
Program Chair: J. Paul Fennell
Exhibition Chair: Malcolm Zander
Design, layout, photography: Tib Shaw
Cover art: *front* Hubert Landri, *back* Tania Radda

Printed in the United States of America

©2014 American Association of Woodturners. All rights reserved.

Ceremony

An invitational exhibition by
the Professional Outreach Program
of the American Association of Woodturners

2014 AAW International Symposium
Phoenix, Arizona
and
AAW Gallery of Wood Art
Landmark Center, Saint Paul, Minnesota

INTRODUCTION

A ritual, an event, a recognition, a separation, a unity.

Social or solitary, joyful or somber, ceremonies remove us from the stream of the mundane. Over time, ceremonies gather their own ability to evoke emotions, but the true power of a ceremony is in how well it directs our attention to a sacred moment. Disconnected from its source, a ceremony ceases to have meaning. As E.M. Forster observed, "A funeral is not death, any more than baptism is birth or marriage union."

The works in this exhibit were created by studio woodturning artists from nine countries, ranging in age from their early thirties into their seventies, each bringing their own perspectives on the theme. As makers, each of these artists engages (consciously or not) in ceremony; like their counterparts in ages past, they perform the timeless rituals of sharpening tools and gathering materials in preparation for work that is simultaneously everyday and extraordinary.

The materials used in this exhibit (twenty-nine different woods, metals both base and precious, stones and pigments, plastic and eggshells) are as diverse as the interpretations of the theme: birth, death, nature, sensuality, love, loss, fame.

—Tib Shaw, curator, AAW Gallery of Wood Art
on behalf of the Professional Outreach Program

Ceremony is eighth in a series of annual invitational exhibitions created by the American Association Of Woodturners Professional Outreach Program.



Viking Arm Ring

Nick Agar
Totnes, Devon
United Kingdom

English sycamore,
spirit stain, silver leaf,
silver gilt wax, silver paint

2.5" x 5"
6.35cm x 12.7cm



Timing is Everything

Jerry Bennett
Huntsville, Texas, United States

Mahogany, ebony, tupelo,
steel, acrylic paint, lacquer

8" x 8" x 8"
20.3cm x 20.3cm x 20.3cm



Boxwood, holly

2.25" x 6" x 8.5"

5.75cm x 15.75cm x 21.5cm

Day is Done

Dixie Biggs

Gainesville, Florida, United States



Like Phoenix Rising From the Ashes

Ben Bohlinger
Marpingen, Germany

Maple, pigment

4.5" x 7.5"

11.5cm x 19cm



Master of Ceremonies

Marilyn Campbell
Kincardine, Ontario
Canada

Holly, resin, M3 metal
composite, magnet,
purpleheart, dye

8" x 2.5" x 4"
20.3cm x 5.75cm x 10cm

Connection

Jim Christiansen
Moscow, Idaho
United States

Cherry, maple, acrylic paint

8" x 3" each
20.3cm x 7.6cm





Satinwood, cherry, paint
8.25" x 3" 21cm x 7.6cm

Boxed Homonyms: Fly

Sharon Doughtie
Kailua, Hawai'i, United States



Chengtü Offering Vessel

J. Paul Fennell
Scottsdale, Arizona, United States

African sumac
6" x 7.5"
15.25cm x 19cm



Japanese hornbeam

3.75" x 6.25"

9.5cm x 16cm

Seabowl

Satoshi Fujinuma

Tokyo, Japan

Tazza

Dewey Garrett
Prescott, Arizona,
United States

Bleached maple

8" x 6"
20.3cm x 15.25cm





Hackberry burl, bronze

7" x 7" x 7"

17.75cm x 17.75cm x 17.75cm

Spring

Ron Gerton

Richland, Washington, United States

*A Night
at the Oscars*

Michael and
Cynthia Gibson
Hoschton, Georgia,
United States

Pear, pyroengraving,
India ink, paint

8" x 8" x 8"
20.3cm x 20.3cm x 20.3cm





Céilidh

Michael Kehs
Quakertown, Pennsylvania
United States

Basswood, copper,
iron nails, metal acid dye

8" x 5.5" x 8"
20.3cm x 14cm x 20.3cm

The Box Came First

Steven Kennard
Canning, Nova Scotia
Canada

African blackwood,
thuya burl,
24k gold gilding
6" x 3"
15.25cm x 7.5cm





Damascus steel, boxwood

3.5" x 5"

90mm x 125mm

Ode à la Terre (Ode to Earth)

Hubert Landri
Saint Paul, Drome, France

Keepers of the Kiva

Ron Layport
Pittsburgh, Pennsylvania
United States

Ash, pigment
8" x 5"
20.3cm x 12.7cm





Embracing the Fractal Dimension

Camphor wood

4.5" x 4.5"

11.5cm x 11.5cm

Elizabeth Lundburg
Benicia, California, United States



Shrine for the rising sun

Alain Mailland
Chamborigaud, France

Juniper burl
4.2" x 7.3" x 6.3"
11cm x 19cm x 16cm



Votive

Rolly Munro
Levin, Horowhenua
New Zealand

Holly, glue

6.2" x 2" x 2.25"

160mm x 50mm x 60mm

*Baby Needs
New Shoes*

David Nittmann
Boulder, Colorado,
United States

Hard maple,
quartz, paela

8" × 8" × 8"
20.3cm × 20.3cm × 20.3cm

photo by Tim Benko





Chalice

Bill Ooms
Prescott, Arizona
United States

Bloodwood,
African blackwood,
sterling silver

7.6" x 3"
19.3cm x 7.6cm



Kava Bowl

Graeme Priddle>>
Northland, New Zealand

Jarrah, pigments

8" x 2.4"
20cm x 6cm



Basswood, walnut, acrylics

3.5" x 7" x 7"

3.9cm x 17.5cm x 17.75cm

Victoriously Undefined

Tania Radda

Phoenix, Arizona, United States

Occasion

Joey Richardson
Grimsby, Lincolnshire
United Kingdom

Sycamore, acrylic paint
6" x 6" x 6"
15.25cm x 15.25cm x 15.25cm





Homage to Sushi

Jon Sauer
Pacifica, California
United States

African blackwood,
polymer clay
6" x 3"
15.25cm x 7.6cm

*Queen of
Ceremonies*

Neil and Liz Scobie
Lower Bucca,
New South Wales,
Australia

Wood, fiber,
beads, charms

8" x 4"
20.3cm x 10.2cm





Wood, sheet metal,
brass brads, tile grout

8" x 8"
20.3cm x 20.3cm

Untitled

Clay Foster and Jennifer Shirley
Indianapolis, Indiana, United States

Circle of Life

Curt Theobald
Pine Bluffs, Wyoming
United States

Butternut
8" x 4" x 2"
20.3cm x 10cm x 5cm





White ash, maple

7" x 6" x 5"

17.5cm x 15cm x 12cm

Noces Végétales (Plant Wedding)

Claudine Thiellet

Dole, France



The Ritual

John van der Kolk
Coffs Harbour, New South Wales, Australia

Australian red cedar
4" x 7" x 8"
100mm x 180mm x 200mm



Bloodwood, pink ivory,
hau, European pear

5" x 8" x 7"
12.7cm x 20.3cm x 17.75cm

Circles and Vows

Gerrit Van Ness
Mount Vernon, Washington, United States



Bower Bird

Derek Weidman
Harleysville, Pennsylvania
United States

Holly, blue plastics,
pigments

14" x 8" x 8"
35.5cm x 20.3cm x 20.3cm





Amazonas rosewood

2.5" x 5.33"

6.35cm x 13.5cm

Angle Bowl

Hans Weissflog
Hildesheim, Germany



Engagement

John Wessels
Sedgefield, Western Cape, South Africa

Red/pink ivory wood, pewter, gold leaf

6" x 6" x 7"
15.25cm x 15.25cm x 17.75cm



Wood, fabric, seaweed, oil,
acrylic paint, paper transfer

8" x 8" x 8"
20.3cm x 20.3cm x 20.3cm

Celebrating the Senses

Helga Winter
Port Townsend, Washington, United States



Simulacra

Molly Winton

Edmonds, Washington, United States

Camphor burl, copper

6.5" x 6"

16.5cm x 15.25cm



Redwood burl

5" x 4.5"

12.7cm x 11.5cm

Open to Ideas

Andi Wolfe

Upper Arlington, Ohio, United States

ARTIST STATEMENTS

Nick Agar Arm rings allowed Viking men and women to simultaneously secure and display their wealth and status. They were traditionally presented as bonding gifts between a lord and his followers. This is my version of a traditional Viking arm ring, inspired by arm rings from a medieval Viking hoard discovered in Gotland, Sweden.

Jerry Bennett We have a ceremony for almost everything. Not long after we first arrive in this world, we get christened; when we depart, there might be a dirge. Art of some kind always accompanies a ceremony. A dance, a sculpture or a song at just the right moment in time makes a ceremony more powerful and memorable. Even as individuals we have our little rituals. Think about the funny dance a football player does when he makes a touchdown. It adds to the fun. Of course, timing is important. If his touchdown made the score ninety to zero, his little dance might not be appreciated. If you run the table at a biker bar, you might want to wait until you get to the truck before waving the 'Yippee' flag and doing the happy dance. In that instance my friend, timing is everything!

Dixie Biggs In honor of those that have gone before and those who remember them in their hearts. I can't hear *Taps* now without thinking of my friend and fellow woodturner Steve Alguire. He's a Vietnam veteran whose nightly ritual continues to be playing *Taps* wherever he may be, and as he says "I remember those who never came home and those who came home and never left."

Marilyn Campbell The Master of Ceremonies must be dressed for the occasion!

Jim Christiansen In human society, ritual and ceremony have become a part of our most sacred traditions. The development of elaborate ceremonial practices has allowed us to share meanings and feelings on the deepest level possible. Ceremony is used to mark such occasions as marriage, acceptance into groups, special achievements, etc. *Connection* represents the deepest and most profound feelings that can be shared between two people. The symbols of wine, flowers, butterflies, and dragonflies represent beauty and hope, as well the reality of atrophy and loss."

Sharon Doughtie These boxes were traditionally used to aid in avoiding ambiguity in conversation, especially during lively social intercourse in the parlors of old. When someone was making a point, they could find the appropriate box in the collection and, with a flourish, present the correct carving to the listeners thereby making sure everyone was on the same page."

J. Paul Fennell Ceremonial offering vessels are traditionally used in sacred rituals connecting the real world to the spiritual world. The embellishment on this vessel is based on design elements of an elaborate entrance gate found in the old city of Chengtu, Szechwan, China—the idea of the "gate" being a metaphor for a portal or passage, entering and connecting one state of being to another.

Satoshi Fujinuma The word on the foot of the bowl is the ideogram representing *ichigo ichie*, one of the most important tea ceremony principles. It means "treasure each encounter, for it will never recur." It reminds us to respect people, to care and feel for them because each encounter is singular, and can never happen the same way again. Please imagine for a moment: what would it mean if, in the spirit of the tea ceremony, we replaced "people" with "nature"?

Dewey Garrett A tazza is traditionally a shallow, ornamental cup suitable as a ceremonial offering vessel. The forms are typically decorated with elaborate geometric or floral patterns. My design retains the classic form while simplifying the decoration, using rectangular patterns repeated on all surfaces. The piece is made from three hand-turned parts that were decorated with cuts made on my home-built ornamental turning machine.

Ron Gerton and **Alain Mailland** Spring has finally arrived, and the flowers are gathering for their ephemeral ceremony.

Michael and Cynthia Gibson *A Night at the Oscars* is a tribute to the Academy Awards Ceremony. Over the last 85 years this event honoring the film industry has proven to be one of the world's most prestigious ceremonies honoring the film industry. Many of us are excited to experience the stunning designer fashions showcased by the top actors and actresses as they stroll down the red carpet. We hope to take the viewer back to vintage Hollywood glamour and "A Night at the Oscars".

Michael Kehs The Celtic *céilidh* (**kay-lee**) is a party, gathering, or celebration, usually involving music, dancing, and drinking. In the Iron Age of northern Europe the traditional drinking vessel, made of the horns of the now extinct auroch or other horned wild beast, would have been filled with wine or mead to make toasts, celebrate weddings, or to just imbibe at banquets. The Celtic knotwork on this horn is meant to tie the drinker spiritually to his clan, the *Sciathan Leathair* clan (clan of the leather wing, or bat clan). The textures and patterns speak of a ceremony held centuries ago to hail the clan chief.

Steven Kennard One meaning of the word ceremony is: "a formal religious or public occasion, typically one celebrating a particular event or anniversary." For me, this piece represents a ceremony celebrating the fragility of life. The egg is breaking open, and the life inside has the potential for more life within it, as in the gold egg in the inner compartment.

Ron Layport I've traveled many miles of the American Southwest, visiting ancient ancestral Puebloan sites. Always somehow drawn to these places, with their long-silent kivas (ceremonial chambers), I can imagine the sounds of human voices, envision the dance, and eventually sense the energy of those nameless makers of a thousand years ago, whose work inspires the vessels we make today. In the silence of these meditations, I'm often joined by present-day inhabitants, Keepers of the Kiva. Confirmation of life, in the absence of human habitation.

Elizabeth Lundburg Embracing the Fractal Dimension
light giving birth to the shadows
distinctness found in the obscure
synchronicity created by the chaos
the recursive eclipses the uniquely nonlinear.

Alain Mailland Every morning the sun is rising. This piece is a tribute to the sun and his daily ceremony. The sphere is free to move and get up behind the mountain.

Rolly Munro This is an object in which I am attempting to embody my own values toward the world I live in.

David Nittmann It was the summer of 71 AD and somewhere in the newly constructed basement of the Colosseum several masons gather in a corner, all crouched on their haunches. A ceremony is about to begin. Incantations abound. One of the toads yells: "snake eyes", another toad yells: "midnight", but from the one holding the bones, over the din, comes the incantation that initiates the ceremony. As the shooter rolls the bones, he yells, "Baby needs new sandals !-!!!-!"

Who? His child? His wife? His mistress?

This iconic lex-hortation to the god of luck will be heard for centuries.

The form is hard maple with quartz crystal on a stand of Paela, turned, burned then colored with acrylic paint and archival ink. This die is "left-handed" and "loaded". The pips are circa 1966, "Hippie" style."

Bill Ooms Through recorded history, drink has been an important part of many ceremonies. As a result, the goblet or chalice has special significance and is often decorated to commemorate special events. When we display the chalice, we remember that event.

Graeme Priddle The Kava ceremony is one of the most important in Polynesian culture: the ritual drinking of kava marks most ceremonial and social occasions. Made from the dried roots of the plant *Piper methysticum*, kava relaxes without loss of mental clarity. Consumed throughout the Pacific Ocean societies of Polynesia, its associated ceremonies and uses vary widely. Kava is served from traditionally-designed bowls, or *tanoa*, made from a single piece of wood. Kava was often allowed to remain indefinitely in the *tanoa*, creating an enamel-like patina called *tane*. Chiefs and orators, high and low, use the same type of *tanoa*. At ceremonies, the bowl used is that belonging to the chief or orator at whose house the ceremony is being held.

As a fifth generation New Zealander, I am drawn to traditional carving and contemporary Maori art, as it is usually inspired by environment (one of the most important influences in my own work), ancestors, beliefs and legends that have a narrative quality.

Tania Radda Flowers have always been tied to ceremonies: we send them to each other, we decorate our homes with them, we use them in rituals. I have always been intrigued by the depiction of the lotus flower in Eastern art, and this exhibition theme gave me the opportunity to explore the meaning behind the image. This very delicate flower is associated with powerful messages: in Buddhism, the lotus flower is a symbol of rebirth and purity; partially opened, it portrays the essence of the highest level of wisdom. The colors of the lotus flower also carry meaning. The blue lotus, symbolic of the victory of the spirit over the senses, is prized above all others. A fitting message for a ceremonial piece.

Joey Richardson Every ceremony, joyful or somber
Flowers say a thousand words.

Jon Sauer One evening at a local sushi restaurant it came to me: put a piece of sushi on a box. Thus the theme of *Homage to Sushi* was created. I occasionally use polymer clay on some of my jewelry work, so why not add it to the surface of a container?

Curt Theobald As we pass through life and share life with others, we have the opportunity to engage in many different ceremonies: birth, graduation, marriage, death are just a few of the milestones in our lives marked with ceremonies. Each has its own feel or emotion. Tears of joy, accomplishment, happiness, or sorrow may accompany life's ceremonies. Each ceremony we attend, each emotion we feel, each tear we shed, are part of the "Circle of Life."

Claudine Thiellet L'anneau symbolise dans les différentes cérémonies au travers les siècles, l'attachement ou la soumission à quelqu'un ou à quelque chose dans le respect de la parole donnée et de l'engagement dans le temps. J'ai choisi les "Noces végétales" pour symboliser l'union indéfectible de l'homme avec la nature et l'engagement de l'humanité pour son respect et sa préservation indispensable à notre survie. *In ceremonies through the centuries, the ring has symbolized an attachment or submission to a person or principal, the respecting of a promise and commitment over time. I chose the title "plant wedding" to symbolize the connection of man with nature, and to recognize that respect and commitment that are essential to our survival.*

Derek Weidman For the theme *ceremony*, I wanted to focus on an animal that had some elaborate behavior that had very little to do with basic survival. With a bit of thought, I felt like a bower bird would be a perfect fit. The males create what is essentially a sculptural nest that has no purpose but to attract a female of the species. The males decorate it with various objects that they find, often blue clothes pins. I found a bunch myself, and carved each one to make it more appropriate to my own work. The ceremony of the bird making art I felt paralleled my own life in a compelling way.

John Wessels After an *engagement* comes a *ceremony*.

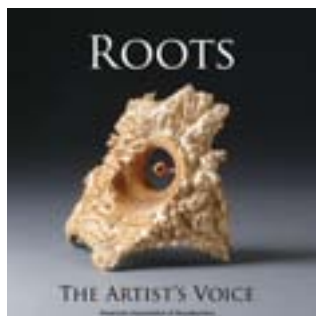
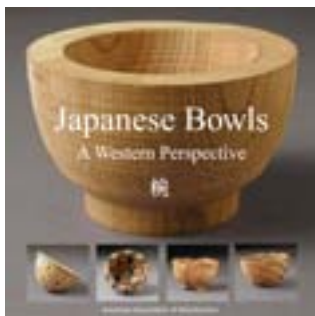
Helga Winter Tea encourages simplicity: the feel of the tea bowl in the hand, the simple room design, the company of friends—all a moment of purity. The *Way of Tea* refers to the way of life; it allows oneself to be removed from the mundane daily affairs and achieve—if only short-lived—serenity and inner peace. The ideals of the Japanese tea ceremony motivated me to create *Celebrating the Senses*.

Molly Winton *Simulacra: a slight, unreal, or superficial likeness or semblance; an effigy, image or representation.* Ceremonial masks have been worn within cultures since before recorded history. They represent the sacred or divine, warrior fortitude, hunting acumen, healing prowess, humor, and many other human and spiritual conditions. Masks were used in ceremonies to call on divine support, provide power to the wearer, tell stories, and evoke emotions. Inspired by multiple cultural masks, but not representative of any one culture, this piece was created to honor this human tradition.

Andi Wolfe I made this piece to resemble a basket, because baskets are ubiquitous across human cultures—used for offerings in different ceremonies. I especially like the ones used for wedding ceremonies, into which the couple places things imbued with symbolic significance to give to their future partner. The motif is cellular, inspired from plant anatomy, because baskets are made from wood: twigs, saplings, strips of bark, grasses, reeds, etcetera.

Everything is ceremony in the wild garden of childhood.

-Pablo Neruda





Thirty-six studio turners from nine different countries explore the meaning of ceremony. The eighth in a series of international invitational exhibitions showcasing the best in contemporary woodturning. Presented by the American Association of Woodturners Professional Outreach Program.