

American Association of Woodturners



Dia•Log
Annual Member Exhibition

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

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The American Association of Woodturners is dedicated to the appreciation and advancement of woodturning at all levels. Founded in 1986, the AAW has nearly 16,000 members and 365 local chapters located in the United States, Canada, Australia, Japan, and Taiwan. The AAW publishes the journal *American Woodturner*, and holds an annual international symposium. Offices and the AAW Gallery of Wood Art are located in Saint Paul, Minnesota.

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www.woodturner.org

Dia•Log

2018 Annual Member Exhibition of
the American Association of Woodturners

AAW International Woodturning Symposium
Oregon Convention Center, Portland, Oregon
June 13–17, 2018

AAW Gallery of Wood Art
Landmark Center, Saint Paul, Minnesota
October 7–December 30, 2018

Jurors' Statements

About the Jury Process

When selecting jurors for the annual AAW member exhibition, we seek representatives in three distinct categories: a wood artist, a wood art collector, and an “outsider,” usually an academic, curator, or critic who brings a broad understanding of contemporary craft to the process. We use a blind jury process; jurors are provided only with images and statements, no names, and instructed to evaluate the work in four key areas: aesthetic appeal, originality, interpretation of the theme, and craftsmanship. The jurors make their selections independently, then gather for a conference call, where they advocate for their choices. This is often the point in the process where it becomes clear that jurying is a subjective, though informed, process—each juror brings their own interests, information, passions, and preferences to the table. After discussion, the final selections are made bearing in mind both the merits of individual works and the overall balance of the exhibition. We extend our thanks and gratitude to this year’s jurors.

Jeffrey Bernstein, M.D. | Past President, Collectors of Wood Art

From a collector’s viewpoint, the connection between the object and viewer is particularly important. The initial and obvious considerations of the aesthetics, form, materials used, “making process,” etc., lay the foundation for evaluating an object, but learning about the inspiration behind the piece adds substance and depth that serve to enhance the dialogue between maker and viewer. Reviewing the submissions for this exhibition revealed amazing creativity in how the artists interpreted this year’s theme. There were dialogues between people, with mentors, and with materials and nature. In particular, the dialogues between people examined relationships, negotiations, race, and verbal and nonverbal communications. Different combinations of woods and the use of wood with other media also allowed for further contrast or complement. Wood art in the context of this and similar exhibitions provides a powerful creative outlet for expression, with symbols of ideas that are ever present in our complicated world. It was a pleasure working with Jim, Michael, and Tib in reviewing and selecting pieces for this exhibition.

Jim Christiansen | Artist, Instructor, Author

I have been a maker long enough to observe a significant evolution in woodturning. Most of the changes occurred because innovators developed new ideas and techniques and took the further step of sharing them with others. A themed exhibition like *Dia•Log* gives creators a way to use their skills and knowledge to teach and/or influence others to improve their own work.

An important lesson I learned from art collector John Hill was that each piece of work should tell a story. The ideas and feelings of the maker are always expressed in design and quality. For this exhibition, a large part of my consideration was based on how the work impacted my feelings and emotions. Quality of execution and basic good design are always considerations for me, but in some instances, I supported inclusion of work that I felt lacked design perfection but evoked strong feelings.

Choosing pieces for an important exhibition requires that judges be open to the ideas of others and, in some cases, be able to negotiate and compromise. I can say that I learned a lot from Jeff Bernstein and Michael McMillan. Their knowledge, sensitivity, clear expression, and energy are inspiring.

Michael McMillan | Associate Curator, Fuller Craft Museum, Brockton, Massachusetts

Serving as a juror for *Dia•Log* was an exciting opportunity to see how those with varying experiences and artistic propensities approached this year's theme with such tenacity and creativity. It is clear that with each passing year the turning field changes presuppositions about the capabilities of form, material, narrative, and technique in the medium of wood.

As someone who covers the spectrum of contemporary craft, I am familiar with the difficulties artists face in catering their style and abilities to fit a concept-driven exhibition such as *Dia•Log*. With this in mind, I put a premium in the jurying process on those works that boldly embraced the guiding theme of this special show. It is a treat each year to see the themes put forth by the AAW for this annual exhibition, and the subsequent artist responses featured on display. Being part of the process for 2018 has only increased my appreciation and enthusiasm.

I would like to thank Tib Shaw, Jeffrey Bernstein, and Jim Christiansen for their insight and expertise in the selection process, as deliberations of this sort are never easy. I believe that *Dia•Log* will be a delight for the attendees of this year's AAW International Woodturning Symposium in Portland, as well as a mirror to the current, diverse state of work in contemporary turning.

John Beaver

Pacific Palisades, California



Coexisting—
Wood & Bronze

Cocobolo, bronze

14" x 14" x 7"

35.56 x 35.56 x 17.78 cm

This piece was originally designed as an interpretation of race relations in our country today—a very important dialogue. My vision was to see two separate communities following the same path yet retaining their own identity. This piece juxtaposes two materials, emphasizing the natural beauty of wood against the solid elegance of bronze, thus creating a second dialogue within the same piece.

Derek Bencomo

Kula, Hawai'i



The Feeling of Movement, 7th View

Hawai'ian curly koa

5" x 7" x 8" / 12.7 x 17.78 x 20.32 cm

The Feeling of Movement series is my most recent body of work, and exhibits my relationship with the material that I take from nature. I have lengthened the work to show the growth towards the sky and extended the legs to represent the roots. I am an artist who values freedom from strict form. It takes stamina for a tree to grow; I find boundless joy in the integrity of each individual one as I guide it into a new life. It is a delicate transformation, a synthesis of my creative energy and the indigenous energy stored in the trees.

Marilyn Campbell
Kincardine, Ontario



Bold Silence

Walnut, holly, cherry, padauk, ebony, resin, dye, bleach, paint, graphite powder

5.5" x 16" x 1.5"

13.97 x 40.64 x 3.81 cm

The wood has never “spoken” to me. I have long maintained that all it ever said regarding the question of where to start was “I dunno, what d’you wanna do?” This time I have allowed the wood to do the talking, and despite its perceived silence it had a lot to say. The message said that the essence of a material born in nature, subject to wind, rain, and snow, is organic, yet its longevity is preserved in the geometry of structures. So, there is a little bit of both organic and geometric in *Bold Silence*.

Rick Crawford

Astoria, Oregon

Conversation Series #5: Groovin' With The Crow

Collaboration with Joan Masat, Astoria, Oregon

Appalachian black cherry, automotive transmission gears, steel rods, epoxy-cast coffee grounds, black gesso, bleach, patina

15" x 5" x 2"

38.1 x 12.7 x 5.08 cm

I was the only sculptor accepted into a collaborative project organized by the Hoffman Center for the Arts, in Manzanita, Oregon. The purpose was to randomly pair a writer with an artist who would create work in response to one of three original works. *The Crow* immediately caught my attention.

[Maybe crows] think we are dumb for not understanding,
who knows, but they make it clear
they want,
to be heard, understood and like
an audience.

I scream back and we continue
chatting for awhile,
but it never ends, tomorrow we shall go on
again,
same time, same place, new
conversation.

—Excerpt, Joan Masat's *The Crow*



Andy DiPietro
Burlington, New Jersey



Fiore Rosso (Red Flower)

Eastern red cedar | 14" x 17" x 4" / 35.56 x 43.18 x 10.16 cm

Fiore Rosso (Red Flower) is a beautiful expression of the end grain view of a red cedar log. Portland's history of logging has provided builders as well as artisans with amazing wood species to work with. This challenging piece celebrates that tradition. It was turned and sculpted on a risky pith center orientation to highlight how a log can be turned into art.

Jeanne Douphrate
Helotes, Texas

Celebrating Differences

Maple, narra, mesquite, cherry
26.5" x 11" x 10"
67.31 x 27.94 x 25.4 cm

A toast to our differences!
Let us celebrate our varied backgrounds
and perspectives.
Let us be cheerful when we disagree
and savor the gift of seeing the world
through one another's eyes.
Drink in our differences!
Let us listen and be heard without enmity.
Let us imbibe the open and vulnerable dialogue,
which satisfies our deep thirst for unity.
Laugh and love in our differences!
Let us take delight in our distinctions.
Let us be captivated by the colorful contrasts
and variations,
mingled together and bubbling over in this
festival of humanity.



Cindy Drozda
Boulder, Colorado



Conversation

Banksia pod, Asian boxwood,
citrine gemstone in 14K gold setting
8.3" x 4.2" x 4.2"
21.08 x 10.67 x 10.67 cm

An artwork is a conversation. There is communication between the lines and shapes in the composition. Materials, textures, and colors interact. The maker is part of the conversation too, as she explores shapes and textures, new ways to use materials, and different finishing techniques. The artwork and the artist have their own conversation during the process. When the piece is complete, I look at what I have made, and it reveals to me who I am.

Dewey Garrett
Prescott, Arizona



Complex Conversations

Persimmon, yew, pau ferro, pear, dye | 1" x 3.25" x 2.75" / 2.54 x 8.26 x 6.99 cm (largest box)

Cartoonists have long used dialogue “bubbles” to display a character’s words. The forms are commonly simple ovals but may be shaped to give expression to silent thoughts, emphatic exclamations, instantaneous surprise, or other dramatic feelings. This set of boxes expands on the shape diversity by using different woods and complex patterns. Each box was made using a conventional wood lathe and my home-built ornamental turning machine.

Keith Gotschall
Salida, Colorado



Arts vs. Crafts

Myrtle, milk paint, graphite, ink | 10.5" x 6.25" / 26.67 x 15.88 cm

My intention with this piece is to underscore the “battle” that goes on within the art and craft movements. It seems as though there is a division with these two groups that I feel is unnecessary. Perhaps it’s those within the Crafts group wanting the title and attention that those in the Arts camp are getting; maybe it’s those within the Arts group thinking they have little to do with the Crafts. With my little cartoony drawing, I hope to show that neither side wins in this comparison, and that the way forward is through mutual admiration, with less worry about what “team” you are on.

Jan Greenwald
Fallbrook, California

A Day in the Park

Avocado wood, pepper wood, walnut,
birch, coffee grounds
12" x 16" x 21"
30.48 x 40.64 x 53.34 cm

What would you expect of three ladies meeting at the old log in the park after Sunday service... but a friendly dia-log.



Stephen Hatcher
Olympia, Washington



Blackbird Away

Bigleaf maple, blackwood, zircote, katalox,
wood-fiber veneer, mineral crystals, resin,
dyes, lacquer

6" x 6.25" x 3" / 15.24 x 15.88 x 7.62 cm

Blackbird Away depicts a red-wing blackbird perched on a maple branch in autumn as it passes through my neighborhood on its way to southern climes. My home is on a major flyway that witnesses large numbers of migratory birds each spring and autumn. The beautiful blackbirds are the bellmen of the changing seasons and this piece, and others like it, are part of my connection with this natural world.

The red-wing blackbird has a migratory range from Honduras to the US/Canadian Pacific coast, represented by using these woods: bigleaf maple (Pacific Northwest), katalox (Mexico) and zircote (Belize).

Eleanor Lakelin

London, England



Balanced Voids

Horsechestnut burl | 10.5" x 34.75" x 17.75" / 26.67 x 88.27 x 45.09 cm

For me, turning wood is an enduring conversation between the present and the past, between mankind and the earth, and between the maker and the material. It is also a physical dialogue as the rhythm of movement in the body is repeated in the wood. The language of burl is one of voids—these two voided vessels look strikingly different and yet there is a root commonality and connection which binds them. They speak to each other and they speak to us, reminding us of our elemental and emotional bond with wood and our relationship to the Earth.



Steve Loar
East Grand Rapids, Michigan

Holland Bowl Mill collaboration: Dialogue—The Mask

Beech, maple, cherry, mixed media
16" x 19" x 15" / 40.64 x 48.26 x 38.1 cm

Do two people or “entities” ever enter into a dialogue with full transparency? Usually one (or both) wears a mask that reflects the perceived attitudes, aspirations, and emotions of the other, while concealing part of their true self and their true intentions.

My collaboration and dialogue with the owners of the Holland (Michigan) Bowl Mill is providing me with the opportunity to investigate the sculptural potential of the wooden hemisphere. If the Mill were an auto company, I would be creating concept cars for them—objects that speak more to the emotions of a thing than to its utility.

Eric Lofstrom
Enumclaw, Washington

Harmonic Introspection

Maple, acrylics
21" x 14" x 5"
53.34 x 35.56 x 12.7 cm

Harmonic Introspection is inspired by the ongoing internal dialogue about living in the moment. This piece sandwiches fractals of the past and future to frame the present. The present moment is a balance between memories and anticipation, a paradoxically fleeting moment. Attending to the present requires a shift in perspective, aligning with neither the past nor the future, yet simultaneously influenced by both. The struggle to be truly present requires us to acknowledge our past, yet not allowing it to define or shackle us. Living in the present is opening up to possibilities, without living ahead of our time.



Guilio Marcolongo
Victoria, Australia



Logical

Polychrome pine

17" x 11" x 4"

43.18 x 27.94 x 10.16 cm

Easily taken apart, positioned, or reconfigured, the colorful modular pieces offer playful opportunities for interaction, for dialogue, with the user.

Hal Metlitzky
Claremont, California



Yammer-Log

Approximately 1,750 pieces of exotic and local woods | 13.5" x 16" x 11" / 34.29 x 40.64 x 27.94 cm

Two horns, with a wide gap between them, point in different directions and each bellows out its own tune. The sound coming from one horn starts with light notes and spirals towards dark notes with a right-hand twist. In contrast, the second horn plays notes that spiral out from dark to light notes with a left- and twist. Neither horn makes any attempt to find a common tempo or to harmonize.

Yammer-Log depicts our current political system—opposing parties that should be engaged in dialog with each other but instead “yammerlog” in the direction of their supporters.

Pat and Karen Miller
Yakima, Washington



You said to make it round. / I thought they want it square.
Who said to make it pointy? / Silence then a stare.
Just because I'm speaking / doesn't mean I'm heard.
Sometime in the silence / answers have occurred.
It's not the act nor the lack, / the meaning may be blurred
If it's in my heart then it's my part / to choose silence or the word.

81 Ways to Say....

Ginko wood, myrtlewood burl, brass

5.25" x 4.5" x 9"

13.34 x 11.43 x 22.86 cm

Grace Parliman
Los Alamos, New Mexico



Ma'alah

Bubinga, morado,
boxwood, maple, walnut,
lapis lazuli,
gilder's paste, wax
1.75" x 8" x 8"
4.45 x 20.32 x 20.32 cm

Ma'alah. The Hebrew word meaning “layers” or “something bound together.” *Ma'alah* shows the earth with the birds intertwined with the vine. The sky with the clouds and rain through which you can glimpse the heavens all being bound together.

Jim Piper
Portland, Oregon



Speaking of History

Douglas fir, white oak, acrylic paint
8.75" x 5.75" x 5.75"
22.23 x 14.61 x 14.61 cm

Sometimes the history of a tree is self-evident. Other times it's elusive. This Douglas fir and I shared both home and history, as it sheltered my driveway for 35 years, until the snowstorm of 2017 brought it to rest.

James Rinde
Camarillo, California



Politicians

Walnut, bleached melaleuca, oven-darkened avocado wood | 9.5" x 10" x 8" / 24.13 x 25.4 x 20.32 cm

What are politicians most known for? It's Talk, Talk and more Talk. However, dialogue is not their favorite form of speech. That honor is given to the stump speech. That speech is given over and over and is much the same regardless of political affiliation. It contains phrases like: If elected...I will...cut taxes... create jobs...improve education...increase defense... expand health care...I need your vote...I need your support...I need your money.... Politicians come in all colors and from all view points and are know for twisting their positions when the political winds blow from a different direction.

Bob Rotche
Blacksburg, Virginia



Negotiations

Cherry, mulberry, acrylic paint
8" x 15" x 8" / 20.32 x 38.1 x 20.32 cm

Similarities and differences
Needs, wants, desires
The basis for negotiations
Through dialogue, perhaps,
we can walk one road in peace.

Betty J Scarpino
Indianapolis, Indiana



Dancing Around the Obvious

Maple, acrylic paint | 3" x 12" x 12" / 7.62 x 30.48 x 30.48 cm

Body language is an essential aspect of communication. Two objects placed in close proximity to each other offer possibilities for connections, for creating story, and for imagining relationships.

Jay Shepard
Olympia, Washington



Night said, "Good Day," then Day said, "Good Night"

Maple, acrylic paint, water-based lacquer | 4" x 7.25" x 7.25" / 10.16 x 18.42 x 18.42 cm

Dramatizing the celestial shift from day to night at twilight or dawn, this piece celebrates that moment in time when night and day roll over the Earth, night revealing infinite space, day revealing our grounding to the Earth. It is as if Night and Day are in constant dialogue as that moment moves around the world.

James Thurman

Denton, Texas

Woodgrain Alchemy

Thurmanite®, silver, copper, blown glass

13.5" x 7.75" x 7.75"

34.29 x 19.69 x 19.69 cm

I think of this piece as a dialogue between a wide range of processes and materials as well as something created through an actual dialogue between the glassblower and myself.

The baseplate and lid are made of Thurmanite®, a material I developed which is made of layers of recycled paper epoxied together with an eco-resin. They are laser-engraved with a woodgrain pattern derived from my own thumbprint to emphasize the role of the maker in each of these processes. The hammer-formed copper cage emphasizes the woodgrain effect in the glass.



Marjin Wall
Portland, Oregon



Ode to Kapok

Claro walnut, kapok spines, milk paint
6" x 5" x 5" / 15.24 x 12.7 x 12.7 cm

A mature kapok tree is a magnificent sight—and perhaps my favorite tree. In this piece, I have taken one of the quintessential elements of the tree, the very sculptural spines (which are a true pain in the neck—and fingers—to remove from the tree), and then concentrated and reimagined them on a sphere embedded in a walnut pillar.

Mark L Waninger
Jamestown, Indiana



Quacklings

Cocobolo, curly maple, bigleaf maple burl, holly, spalted maple
5.5" x 4.5" x 7" / 13.97 x 11.43 x 17.78 cm

These “quacklings” are a rare breed, where individuality is expected and accepted. With a language all their own, the little ones are excitedly engaged in respectful dialogue with the older and wiser one. They seek to learn about the world around them, while anticipating their future achievements.

Juried

John Beaver
Derek Bencomo
Luc Deroo
Andy DiPietro
Jeanne Douphrate
Dewey Garrett
Jan Greenwald
Steve Loar
Hal Metlitzky
Grace Parliman
James Rinde
Bob Rotche
Betty J Scarpino
Jay Shepard
James Thurman
Mark L Waninger

Invited

Marilyn Campbell
Rick Crawford
Cindy Drozda
Keith Gotschall
Stephen Hatcher
Eleanor Lakelin
Eric Lofstrom
Guilio Marcolongo
Pat and Karen Miller
Jim Piper
Marjin Wall

Woodturners have always been in conversation with wood. As a material it demands that we listen to its needs and treat it with respect through the wise selection of materials, careful attention to grain and growth, and a keen awareness of the joys (and challenges) offered by each species.

Dia•Log was chosen as the 2018 exhibition theme in honor of the AAW's 2018 International Woodturning Symposium host city, Portland, Oregon, a city that prides itself on a diversity of voices, and in recognition of the state's long history of logging and forestry. Perhaps more important, the theme recognizes the way in which our membership finds common ground through woodturning.

The works featured in Dia•Log reflect the creativity and talent of AAW's membership. The exhibition, including both invited and juried artists, showcases the wide range of ideas, techniques, and approaches being developed by both amateur and professional turners.

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Rick Crawford
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