

ROOTS



THE ARTIST'S VOICE

American Association of Woodturners

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Program chair: Trent Bosch
Design, layout and photography: Tib Shaw
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Roots – the Artist's Voice

For artists who work in wood, the theme *roots* opens up many possibilities. There are the literal roots of the trees that provide the material they work with, there are woodturning's strong roots in traditional craft and practical life, and there are, of course, more personal roots: the evolution of their own work, family or personal lives.

The artists in this international invitational exhibit are professionals, most with work in respected museum and private collections. For many, their work is rooted in an uncommonly strong connection to their medium; woodturning at this level requires deep practical knowledge of tools, techniques and an amazing diversity of woods, as well as artistic talent and dedication to the creative process, but also, ultimately, an intimate understanding and respect for the essence of wood itself.

Untitled

Trent Bosch
Fort Collins, Colorado

Maple, cast bronze
7 x 5.5





Black Deer #2

Christian Burchard

Ashland, Oregon

Madrone, bleach, lacquer 4.25 x 4.5 x 5



Primal Dream

Marilyn Campbell

Kincardine, Ontario

Lacewood, pigmented epoxy, walnut, dye 6 x 5.5 x 3



Seeing...Feelingly

Jim Christiansen

Moscow, Idaho

Maple burl, acrylic, poly finish 6 x 6 x 6



Prana

Cindy Drozda
Boulder, Colorado

Boxelder root, pink ivory wood, 23K gold leaf 6 x 4 x 4



Ornamental Box

Gorst duPlessis

New Orleans, Louisiana

*Boxwood, African blackwood,
lacquer, wax 6 x 3.5 x 3.5*



Black Pot - Dawn

David Ellsworth
Quakertown, Pennsylvania

Ash 6 x 6 x 6



Untitled

J Paul Fennell
Scottsdale, Arizona



African sumac 6.25 x 7



My Path Begins Here

Douglas J. Fisher
Parksville, British Columbia

*Bigleaf maple, yellow
cedar burl 5 x 3*



Journeys

Dewey Garrett

Livermore, California

Maple, pigment 5.5 x 4



Thinking Inside the Box

Ron Gerton

Richland, Washington

Maple burl 6 x 6 x 3



Now and Then

Stephen Gleasner
Appleton, Maine

*Birch plywood, maple,
denim, resin 6 x 3.5*



Emergence

Stephen Hatcher
Olympia, Washington

Bigleaf maple burl, calcite crystals, lacquer, epoxy 5 x 6 x 4



Nurture

Michael Hosaluk
Saskatoon, Saskatchewan

Maple, acrylic gesso, acrylic gel 6 x 4.5 each



Untitled

Mike Jackofsky
Escondido, California

Buckeye root burl, polyurethane 6 x 6 x 6



Searching

Jerry Kermode

Sebastopol, California

Redwood root burl, Danish oil, carnauba wax 4.4 x 5.5 x 4.5



Yin Yang

Ray Key

Worcestershire, England

White ash, sycamore, African blackwood 6 x 5.5 x 3.5



Fire & Ice

Bonnie Klein
Renton, Washington

Acrylic 6 x 2.5



Ipo

Michael Lee
Kapolei, Hawaii



Koa, milk paint 4 x 5.75



Reminiscence

Art Liestman
Coquitlam, British Columbia

Bigleaf maple burl, poly
5.5 x 4.5 x 2.75



Madrone Bowl

Bill Luce

Renton, Washington

Madrone, paint 4.25 x 6



Good Tree, Good Roots

Alain Mailland

Uzes, France

Monkey puzzle 3 x 3



Untitled

Burt Marsh

West Sussex, England

Spanish briar burl 3.5 x 4.5

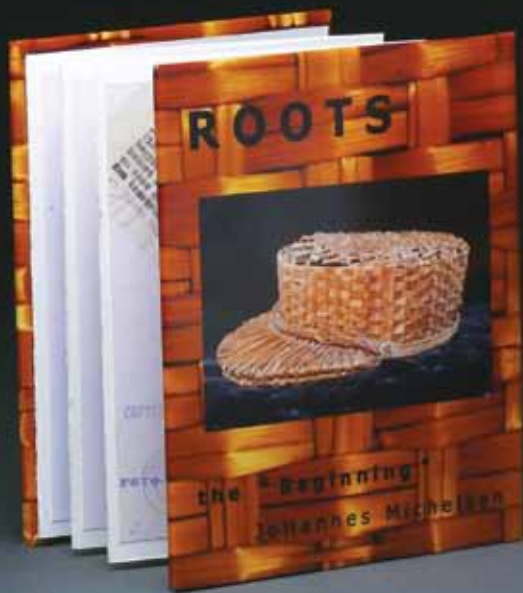


My Father's Eye

Terry Martin

Toowong, Australia

Mallee burl, carnauba wax 5.25 x 6 x 3.5



The Beginning

JoHannes Michelsen
Manchester Center, Vermont

Mixed media. Hat : 2.75 x 4 x 6



Origins II

William Moore
Hillsboro, Oregon

Madrone burl, copper 6 x 6 x 5.25



Roots Nittmann

David Nittmann
Boulder, Colorado

Manzanita root, acrylic lacquer 4 x 8 x 7



Untitled

Liam O'Neill

Spiddal, County Galway, Ireland

Bog oak 2.75 x 6.5



Descendant of the Dream

Binh Pho

Maple Park, Illinois

Box elder, maple, acrylic paint, lacquer 3 x 3 x 7



Infancy

Joey Richardson
Northeast Lincolnshire, England

Sycamore, English walnut, acrylic 5.5 x 4.5



Wave Maker

Vaughn Richmond
Warwick, Australia

*Jarrah, Western myall, brass, buffalo horn,
tree resin, industrial diamonds 1.5 x 6*



Spin City

Jon Sauer
Pacifica, California

*Imbuya, African blackwood, snakewood,
tagua nut, bamboo, bloodwood, betel nut 6 x 6 x 6*



Green & Gray

Merryll Saylan
Berkeley, California

Poplar; gesso, milk paint, lacquer, wax 5 x 4.9



Nest Egg Piece

Betty Scarpino
Indianapolis, Indiana

Pear, bleach, lacquer 5 x 4.5



Geode

Bill Smith
Doylestown, Pennsylvania

Holly, bloodwood, pau amarello, ebony 3.75 x 5.25



*Looking Forward/
Looking Back*

Curt Theobald
Pine Bluffs, Wyoming

*English walnut, glass,
metal leaf, acrylic*
5.5 x 2.75 x 2



Restraint

Gerrit Van Ness

Mount Vernon, Washington

Maple, acrylic, silver 6 x 6.5 x 6



Ancient Roots

John H. Williams
Pennsburgh, Pennsylvania

Sycamore, pigments, fixative 4.25 x 5.25



Integument

Andi Wolfe
Columbus, Ohio

Redwood burl, oil finish 5.75 x 4.5

Artist Statements*

Christian Burchard *Black Deer #2*

This small vessel is very much about roots, first in the material used and then in the image of the carving. It was turned from the core of a green (undried) madrone root, carved while still green, and then slowly dried and allowed to distort. This was followed by bleaching and scorching of the surface. The carving partially follows the grain and also depicts the sacred deer of the Scythian nomads of Central Asia.

Marilyn Campbell *Primal Dream*

Where do ideas come from? Most often the roots of an idea are hidden, buried deeply within the experiences and dreams of the maker. A boat form and simple wavy shapes represent the roots of my experience and the source of many inspirations.

Jim Christiansen *Seeing...Feelingly*

There is nothing more sincere and authentic than the curious roadside monuments people erect to commemorate the death of a loved one. Plastic flowers, a partially burned candle in a broken whiskey bottle, a teddy bear with one arm torn off and perhaps an illegible photograph wrapped in a torn baggie, come together, as a sacred monument. Replacing marble and bronze, the bric-a-brac of the modern world can

represent our most sacred and profound feelings. This small box incorporates symbols including skeletons of my pet crows shot by a neighbor, arrowheads standing for the bond with my father and other such items that I am placing on the “roadside of my life”. As in the highway memorials, the objects represented by the images become a means to access and experience the flow of my own life with some feeling and understanding.

Cindy Drozda *Prana*

Prana is the vital life sustaining force in all living beings. From the Sanskrit, it means ‘vital life’. It is responsible for the beating of the heart, for breathing. In its physical form it’s the breath and the blood. Prana is also visualized as a ‘plumb line’ passing with perfect verticality through our bodies.

My piece shows a glimpse of Prana in the finial, seen through a natural window in the side of the vessel. Brilliant gold leaf shines forth as the precious vital life force, and pink ivory wood represents life-sustaining blood. Our vital force is at once grounded, rooted to the earth, and reaching upwards. Box-elder root represents our grounded connection to the earth. The graceful finial reaches upward, in our fullest expression of life.

* *Not all artists supplied statements.*

Gorst DuPlessis *Ornamental Box*

Using exotic woods, precious metals and semi-precious stones, I have been immersed in trying to master the intricacies of both machines, materials and imagination. The only constant in my work is change, and relying on my intuition from previous experience and exposure. I am a student of the history of turning. I turn every day as it is the relaxation that I get in contrast to my “day job”, the practice of medicine. I love what I do – and what I do is the fruit of my passion.

Douglas J. Fisher *My Path Begins Here*

This hollow form signifies where I began on my path to what I am creating today.

Dewey Garrett *Journeys*

This piece was made from a tree that greeted me for thirty years. With respect to the theme — *Roots – an Artist’s Voice* — I think of all the years I’ve spent trying things in the garage, overseen by the maple tree just across the street that also grew and changed with each season. I had watched that tree daily for almost thirty years, seeing it the first thing in the morning when I went out to get the paper and again in the late afternoon when going to the mailbox. The bowl design reflects several aspects of

my journey in woodturning. The form is simple, the pattern complex, and the coloring unexpected. These aspects align with my reflections on design, the paths of discovery, and lessons learned from the work of others.

And I’ll add that I chose maze patterns and warped some of them in response to my thoughts about my journeys in both life and in the craft of turning. The tasks of negotiating the twists and turns in a road or incorporating the knots and cracks in a wooden form are integral to the experiences.

Ron Gerton *Thinking Inside the Box*

The root or beginning for many wood turners is a square piece of wood of some thickness, a block of wood. Most of the time the ‘squareness’ is quickly dispatched by sawing or grinding away on the lathe. Bowls have occasionally been produced that retain some of the original squareness, but hollow vessels, not so often. This piece has a complete hollow vessel and the original square block, both existing in the same finished piece. The hollow vessel has never been out side of the surrounding square block frame: it was turned and hollowed while inside the square block.

Stephen Gleasner *Now and Then*

In *Now and Then*, I interpreted ‘roots’ as a metaphor for time, a link to the past. This piece chronicles my woodturning journey, beginning at the base in maple (my first turnings were in solid wood), then plywood (the start of my artistic career), now denim (my current medium), and back to plywood in the rim, bringing the piece full circle. I also view *Now and Then* as a tree. It has roots of maple, a trunk of plywood, a canopy of colorful denim. Inside the piece, the plywood mimics the annual rings of a more conventional, less Gleasneresque tree.

Stephen Hatcher *Emergence*

The term *roots* has specific meanings within cultural lineage, horticulture and chaos theory – subjects that interest me and are reflected within this artwork.

Emergence has a form that, while non-specific, is inspired by pre-modern urn forms used in ritual applications. The translucent inlay depicts both plant forms and emergent chaos (turbulence).

Michael Hosaluk *Nurture*

My love of woodworking is not only for the beauty and mystery of the material, but in the inventing of new techniques and processes to create objects. My work

tells stories from my life, places I’ve been, people I’ve met, architecture, our environment. These stories are interwoven into the objects I create. Craft goes beyond the pleasure of our senses and deals not only with aesthetics, but social and ideological lives.

Jerry Kermod *Searching*

Redwood’s roots are full of stories. This piece exemplifies my continual search for the story the wood wants to tell, which shapes the piece. My responsibility is to keep the story simple and clean.

Ray Key *Yin Yang*

Ever since I started turning, purity of form has been the driving force for my creations. The minimalist approach is the ongoing quest to produce objects of beauty and elegant simplicity. I am a great believer in the object as a whole; all elements should be in sympathetic harmony with one another. Wood has always been my medium. It has so many nuances: warmth, beauty, colour, smell, unpredictability and tactility, to mention a few.

I have always had empathy with the late Professor David Pye’s statement that “The difference between the thing which sings and the thing which is forever silent, is often very slight indeed.”

Art Liestman *Reminiscence*

Reminiscence is a revisiting of my puzzling illusion series. I first ventured into the field of wood art with a series of puzzling illusion vessels. Having not made any for a while, the *Roots* exhibition seemed like a good excuse to get back to my own wood art roots. The new piece is turned using the lost wood technique, adding a new twist to this old series.

Bill Luce *Madrone Bowl*

This small round bottomed bowl represents earlier work of mine - using simple wood and simple forms to make a simple statement. The rim has been accented with black, and the outside surface highly polished to present the absolute maximum clarity of the grain detail. My later work is based on the same fundamental concepts, but often includes manipulation of the vessels' surface through sandblasting and color to magnify the interaction of the material and the shape itself.

There is a timeless satisfaction in creating a very quiet piece. With no built-in drama or distraction to hide behind, the responsibility for a vessel's success rests squarely on the maker.

Terry Martin *My Father's Eye*

The 'roots' connection is that when I was a boy my father taught me to split mallee root for the fire. It is the hardest wood I've ever encountered and as I learned at an early age to judge where to drop the ax to find the sweet spot where it would split, I learned almost all I ever needed to know about grain direction and how to work with the wood, not against it.

The title came about because after I left home my father had to split the wood and at the age of 75 he was cutting a mallee Root and the ax shattered. The edge of the ax blade imbedded itself in his left eye, and he spent his remaining years blind on that side. I can't overemphasize the influence my father had on me and how hard this memory is even 25 years on.

JoHannes Michelsen *The Beginning*

During World War II in Copenhagen, Denmark was under German occupation. My family had a hard time maintaining a semblance of an income. The various occupations they pursued all failed due to the sources of supply drying up. That's when my father determined "There is straw on the field, we will make something of that, they can't take that away from us."



First he did a concept drawing of himself wearing a cap. Then he set about the mak-

ing of the looms and other devices needed to produce the DeGaulle-style cap he thought would sell.

The family was industrious, and in short order there were many of these fine caps on the streets of Copenhagen. Before long the newspapers noticed and wanted to come out to do “the story.” One of the clippings displays a date: 27 July 1944. This is exactly nine months before my birth date of 17 April 1945. So not only was I born to make hats I was clearly conceived to make hats. Given these facts, it is also clear that the “roots” of my hat making experience were founded by these realities. This explains why I’ve always been and always will be the “Hatman” that I am!

David Nittmann *Roots Nittmann*

Roots Nittmann is a piece made from a California manzanita root ball. Erupting from the delicately carved knar is a ‘basket illusion’. A single spiral rises to the edge, the root of many of my designs.

Liam O’Neill *Untitled*

This little bowl is turned from an off-cut of bog oak. The log was excavated during the development of a house foundation on meadow-land which was reclaimed from bog land in the 1500s. The peat bogs of Ireland can be as much as 10,000 years old.

I was commissioned by the owner of the house to create a sculpture 14 feet high from the log, which was 16 feet long and 24 inches in diameter. I was especially privileged to be given the task as the site was near my old homestead; the client and I grew up together. I look forward to turning many small bowls like this one.

If any material could be said to represent the essence of Ireland it is bog oak: unpredictable and mysterious, with a long history.

Binh Pho *Descending Dream*

Some cultures believe that birthmarks are lucky and should be touched. The Italian, Spanish, and Arabic words for birthmarks – *voglie*, *antojos*, and *wiham*, respectively – all mean “wishes.” In Asian culture, birthmarks are believed to be a mark from a previous life...an unfinished dream descending to the next life, wishing to be fulfilled. In this way, they are the root of destiny.

Joey Richardson *Infancy*

Roots...unseen, silent, often forgotten. Our history, the future, life. Roots are our strength: protecting, feeding, supporting and grounding us in a storm. *Infancy* reflects childhood, the walnut roots represent our ancestry, the sycamore blossom pierced with childhood memories. The butterfly also symbolizes our roots, bringing back memories of our childhood, but as children we chase away the butterflies. To quote William Wordsworth it is the "Historian of my infancy!" We give our children roots to ground them and wings to fly.

Vaughn Richmond *Wave Maker*

What a wonderful opportunity to create a piece without constraint. The title *Roots* could signify an evolution of sorts, from the deep and meaningful through to the simple and elegant, or perhaps something a little more contemporary and thought provoking! *Wave Maker* is a lathe turned form incorporating a range of carving, decorating techniques, and materials. The design contains static and dynamic elements symbolizing the making of waves. Large machinery and fast turning wheels...This is how it really works!

Merryll Saylan *Green & Gray*

Roots: A piece that represents my need to keep exploring form, bases, bowls, color combinations. I'm the same in the kitchen, always a surprise for dinner guests.

Betty Scarpino *Nest Egg Piece*

I began making nest-egg vessels in the 1990s. I like the substantial nature of their design – it gives a sense of shelter and nurture for the eggs I place inside. Eggs are a metaphor for new life and motherhood, appropriate symbols for my life during that time.

Bill Smith *Geode*

The geode is a wonderful creation of nature. When found, it is raw and unfinished, but when cut open and polished it displays magnificent colors, patterns and shapes. I spend many hours cutting and gluing wood to make my bowl blanks. These unfinished blanks are rough unattractive conglomerations of glued-up wood. It is not until I begin to turn and shape the bowl that the patterns and designs come alive and show their true colors.

Curt Theobald

Looking Forward/Looking Back

It is easy to look back and see where we have been. Looking into the future is quite a different story. There is excitement and uncertainty. This piece with the looking glass inside plays on the idea of looking to the future as well as remembering our roots, individually and collectively.

Gerrit Van Ness *Restraint*



Creativity grows from your roots. It is often self-limited by what is perceived to be acceptable to others.

Art is the result of venturing out of the invisible box.

John H. Williams *Ancient Roots*

Could the human species have originated from the common sea sponge, an organism that has existed for some 650 million years and is believed to be the common ancestor to animal life? To express this thought, I've combined images of three strands of the DNA double helix within the green/blue turbulence of the sea.

Andi Wolfe *Integument*

I spent a few years as a graduate student learning how to run a scanning electron microscope. I always enjoyed the surprises that emerged on the screen when looking at seeds and pollen grains at high magnification.

The inspiration for this piece comes from micrographs of the seed of *Castilleja* (Indian Paintbrush), a hemiparasitic plant in Orobanchaceae, commonly referred to as the Broomrape family. The outer wall of the seed coat collapses in the mature seed, leaving deep cells that surround the inner seed coat.

Integrating an ovoid shape with the three-dimensional pattern of a seed coat, as seen at high magnification, emphasizes the theme of the exhibit for me. I am a biologist, first and foremost, and I enjoy using biological motifs in my work. Presenting a design inspired from seed of a parasitic plant is doubly enjoyable to me because I have spent the past two decades of my scientific career researching the evolutionary relationships and biological interactions of members of the Broomrape family. I am truly going back to my roots with this design.

Change your opinions, keep to your principles;
change your leaves, keep intact your roots.

– *Victor Hugo*

ROOTS

For this exhibit, forty studio artists turned their attention and creativity to interpreting the theme of *roots*. Whether literally made of root or reflecting an artist's personal journey, the pieces in this exhibit are intriguing, thought-provoking and a pleasure for the eye to behold.



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