

Turning to Art in Wood

A CREATIVE JOURNEY

AN EXHIBITION CELEBRATING 25 YEARS
OF THE WOOD TURNING CENTER

CURATED BY
GERARD BROWN

Gallery Guide



THE
CENTER
FOR ART
IN WOOD

formerly the wood turning center

Turning to Art in Wood: A Creative Journey celebrates the evolution of The Center for Art in Wood, its 25th anniversary and its immense contributions to artists, collectors, galleries and museums, indeed the entire field of contemporary wood art.

This exhibition and its accompanying portfolio are dedicated to:

- Artists everywhere
- All staff and volunteers
- Supporters who financially and spiritually make it happen

Generous funding has been provided by the Windgate Charitable Foundation; The Center for Art in Wood, Fleur Bresler Publications Fund; Friends of The Center for Art in Wood; and Collectors of Wood Art.

This exhibition is not a story—it does not have a beginning or an end. One can step in at any time, like a visitor arriving in the middle of a conversation.

Rather than arranging the objects by material or artist, this exhibit groups them into constellations of possible relationships. In so doing, the exhibit encourages—and rewards—the viewer who wanders, asks questions, and makes connections.

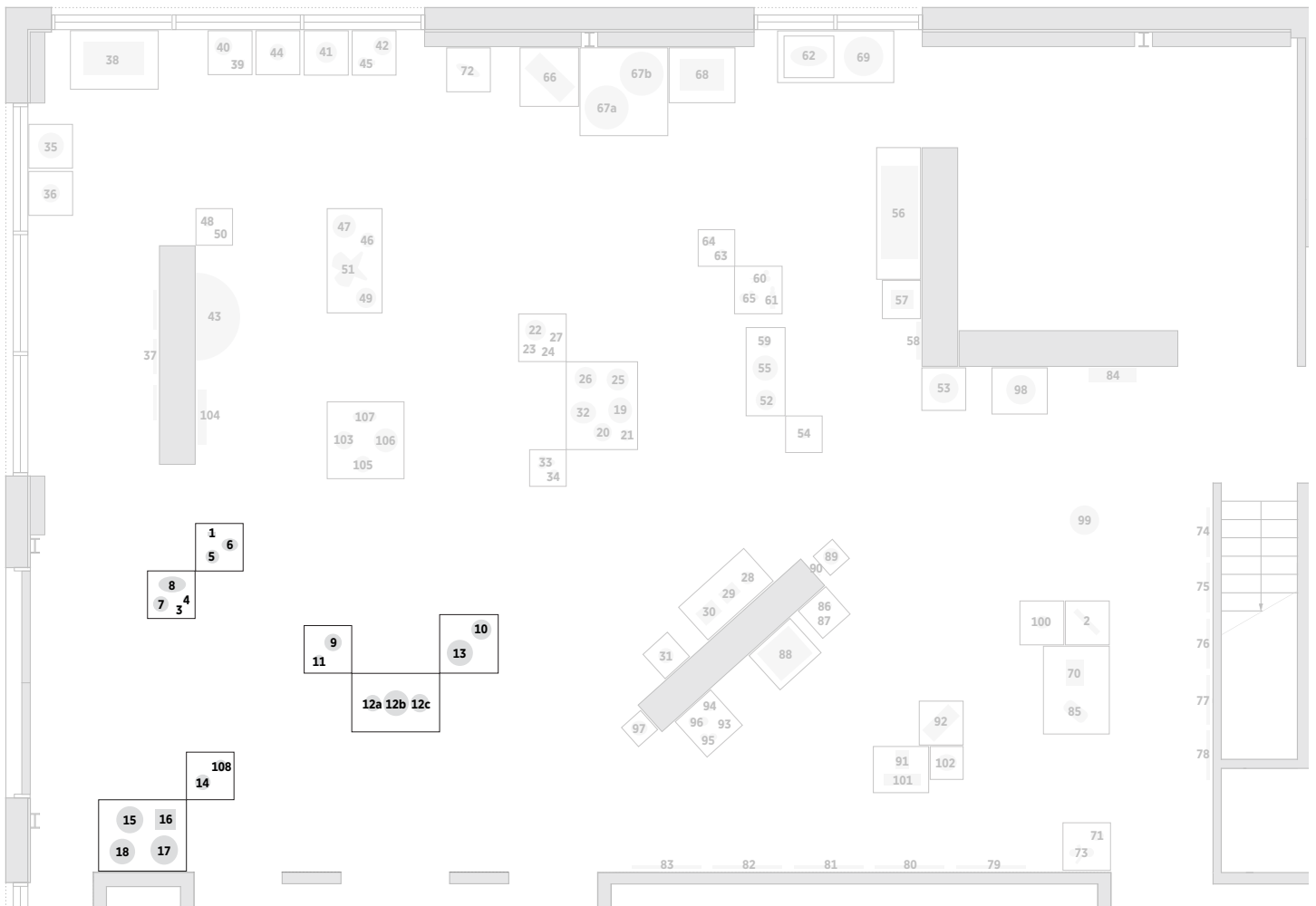
This gallery guide suggests starting places for conversations between and among objects in the exhibit, but you are invited to form your own connections in the constellation of objects on display.

Throughout the exhibit you will see that works in the collection “speak” to one another in a variety of ways. These conversations among objects may be imagined taking place through technique, media, or imagery.

CONVERSATIONS

Consider how three artists use the idea of a window or aperture in a vessel form. From David Ellsworth (9), this natural consequence of wood decay brings a unique quality to the final form. Dale Nish (10), who was initially scornful of Ellsworth's experiments with decayed wood, carries the idea in another elegant direction that approaches ceramics. Others use the opened form for narrative or illusionary purposes. Michael Brolly's bowl (11) takes on an animal aspect. Todd Hoyer (12a-c) and Joe Dickey (13) render vessels useless as containers through the incorporation of apertures, to varying affects.

Once can imagine Jake Brubaker engaging in a conversation with himself as he transformed a traditional saffron box form he had made through an adjustment in its symmetry and ornamentation. Compare the lips on bowls by Bob Stocksdale (5) and Rude Osolnik (6) or note how John Diamond Nigh (7) employs a technique explored by David Pye (8) in the hollowing of a bowl form.

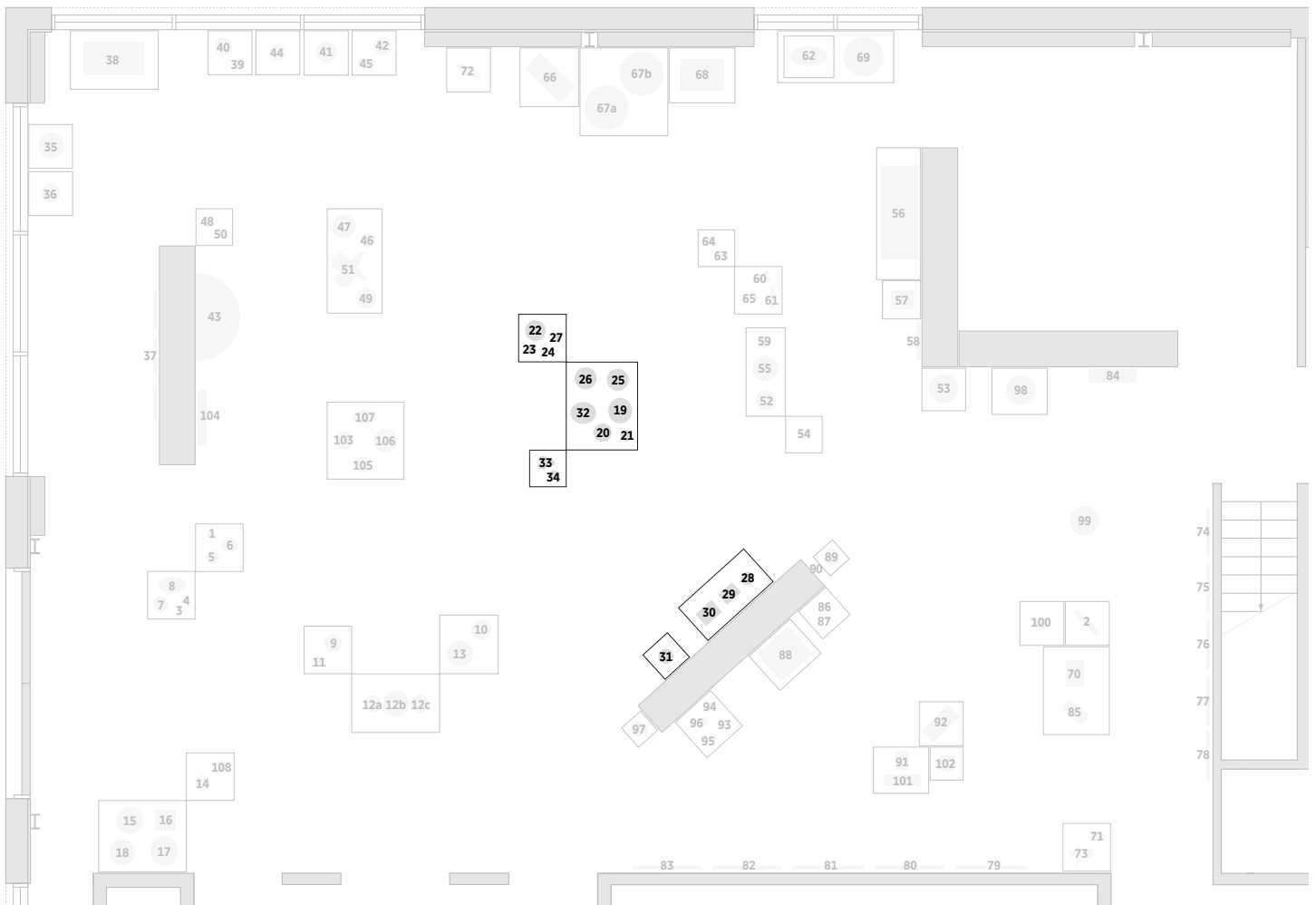


THE ONTOLOGY OF THE BOWL

One interesting area in which the conversations about form and function play out is in the variations on the idea of the bowl.

Surveying the collection it is difficult to ignore the dizzying array of forms that address the thinness or thickness of material. Turning exceptionally thin objects is an opportunity to demonstrate the mastery of one's craft, and one appreciates the skill of turners like Del Stubbs (22 & 23) and Robert Street (24). Their ideas of thinness can be seen as further deconstructed by artists like Daniel Guilloux (27) or Dewey Garrett (25), reduce the bowl form to a ghost of its self.

But what does it mean to turn a massive, thick-walled bowl? Examples by Robyn Horn (31) and Jim Partridge (28-30) suggest that thinness—a sought-after skill—is not the only measure of an object's aesthetic force.



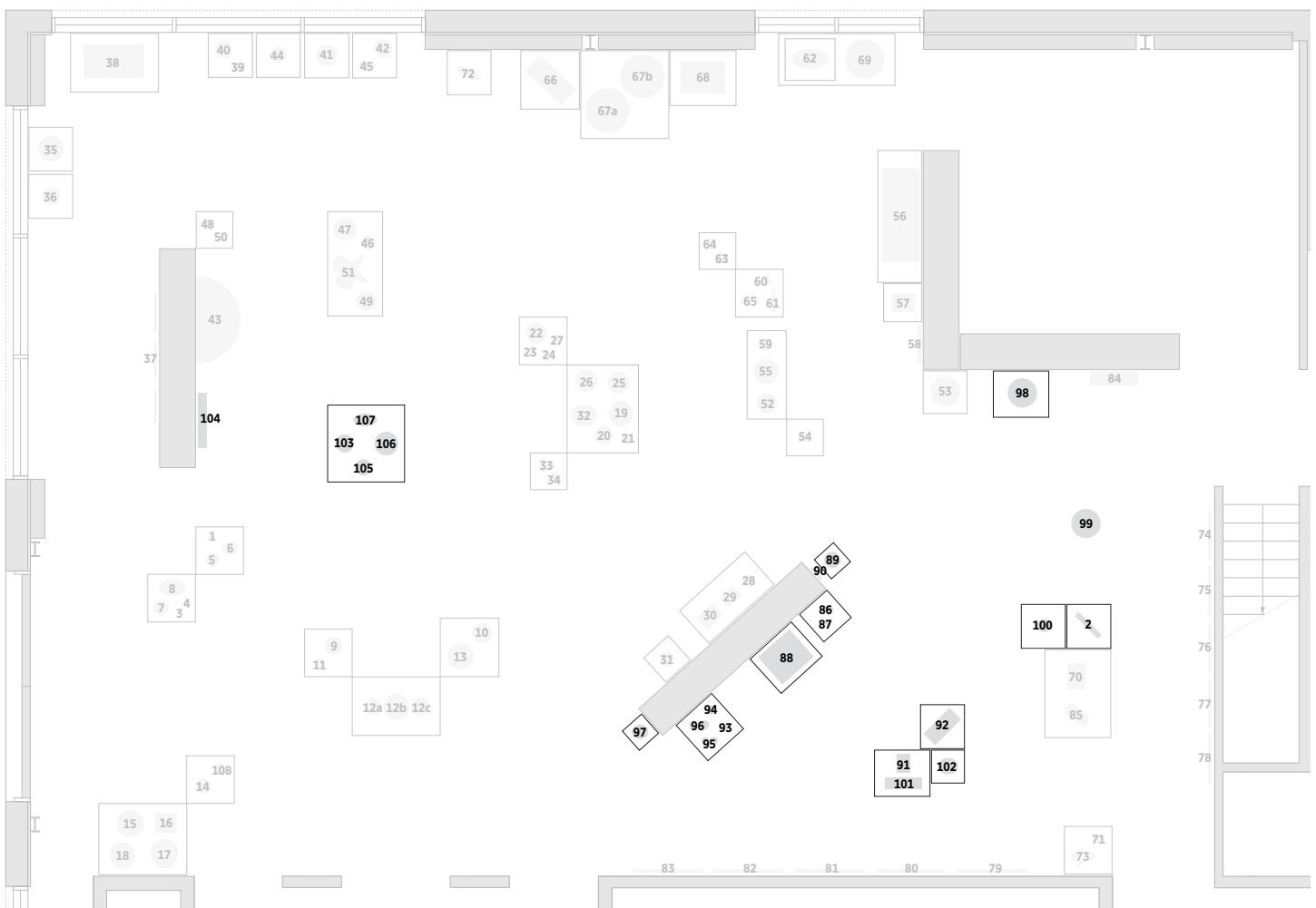
SCULPTURE

The conversation between craft and sculpture has been a lively area of debate, and it is interesting to look at some of the works in the collection in terms of how the fit within themes of sculpture as well as a conversations about craft.

Sculpture has long been engaged with natural—and specifically human—form. David Pye (86–87) Ron Fleming (88–90) look to botanical forms for inspiration, while Michelle Holzapfel (97), Mark Sfirri (93) and Wendy Maruyama (96) and others look to the human figure.

Sculpture in the 20th and 21st century addresses the political as well as the visible environment. Artists like Dewey Garrett (103), Ted Hunter (106) and Alan Stirt (105) have made work that confronts war and challenges memory.

It's not immediately apparent that all objects in the collection are eager to be seen as sculpture. Hilary Pfeifer, Denis Carr and Neil Scobie collaborated on a 2006 work called *Art Object to Be Destroyed* (107) that, despite its Duchampian wit, suggests a desire to be kept apart from conversations that steer too deep into art territory.

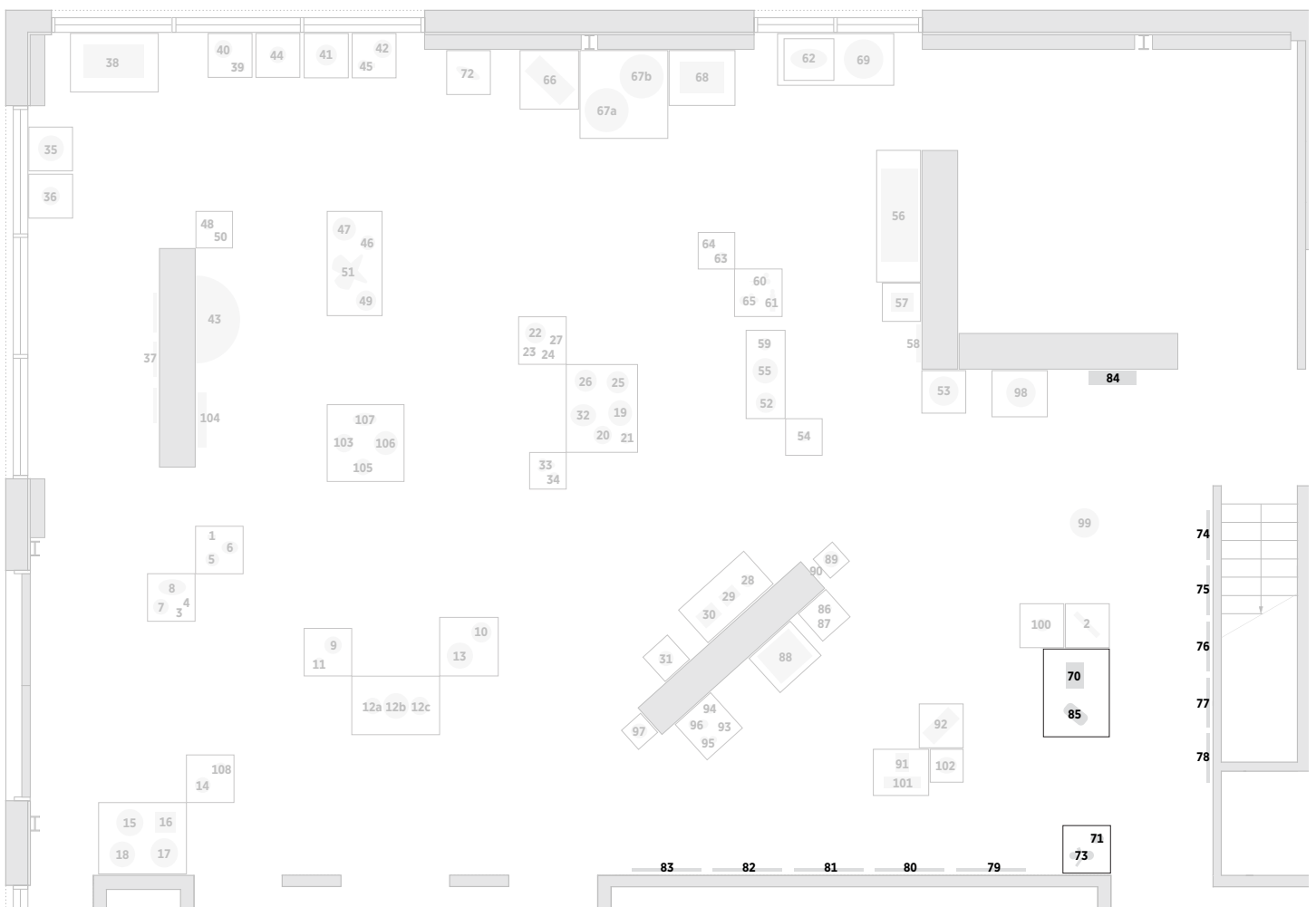


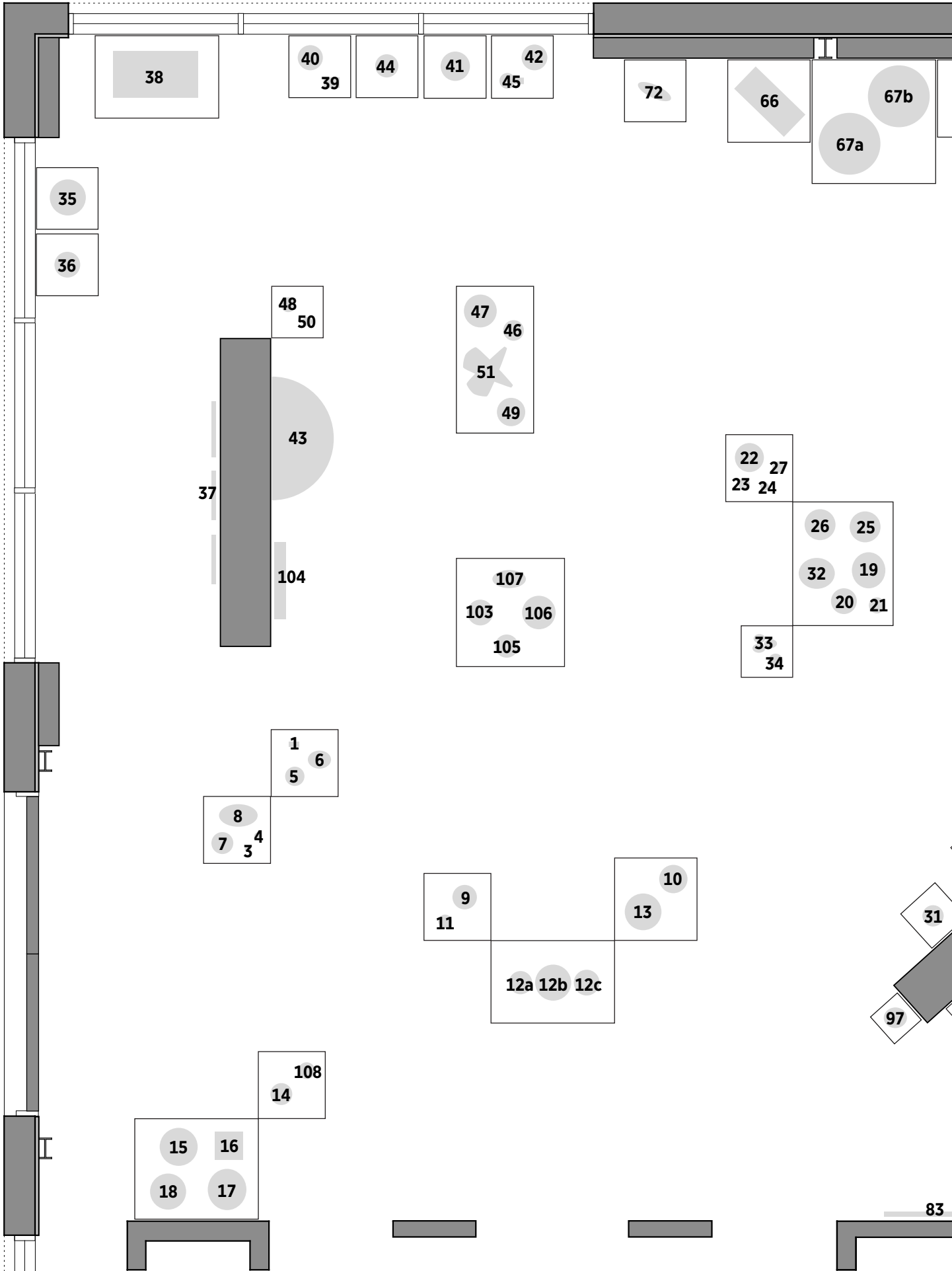
TOOLS

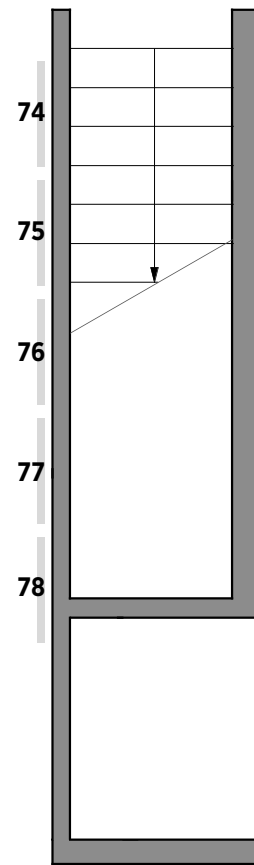
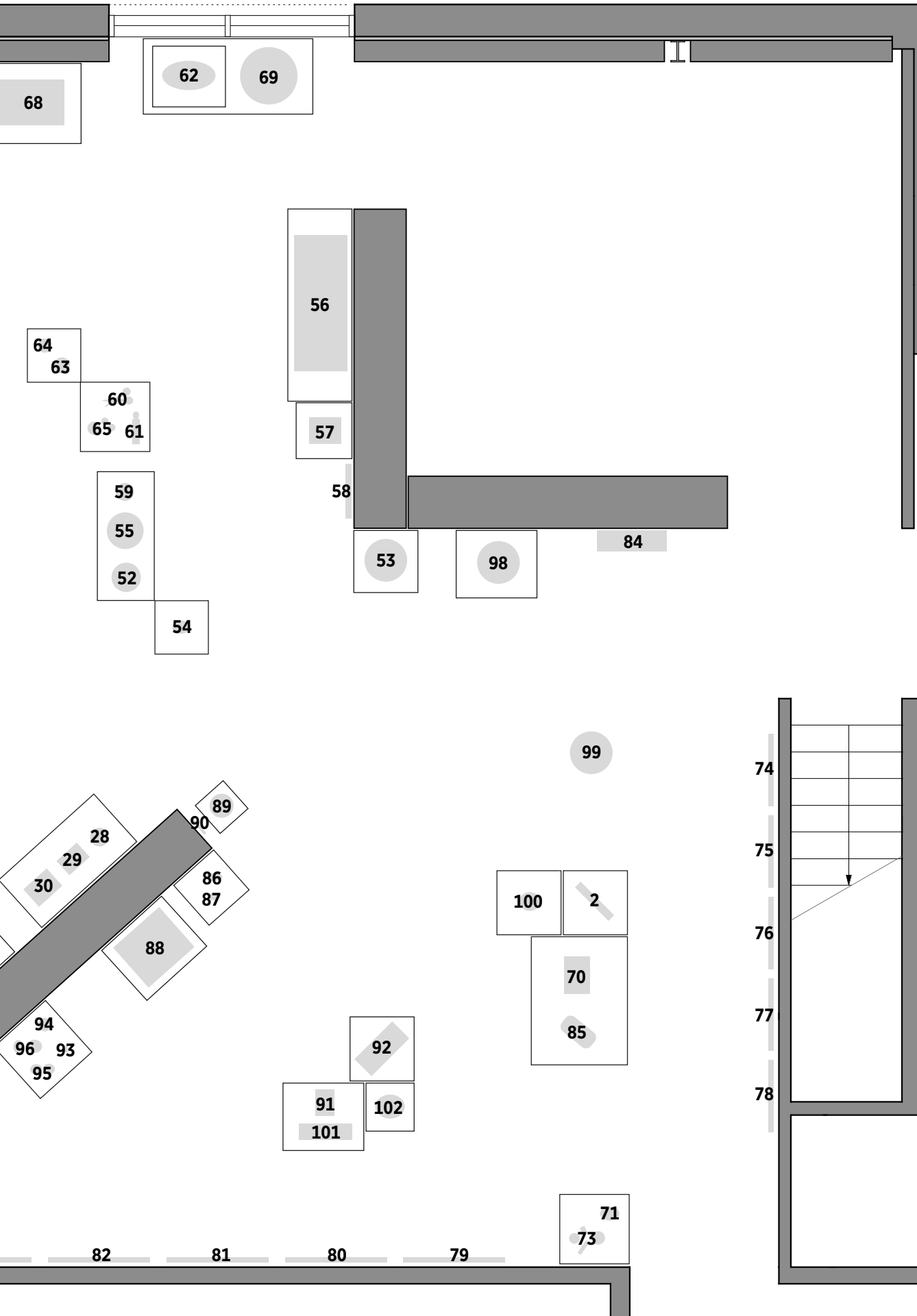
Some of the most inventive work in the collection doesn't hold a conversation with the idea of wood turning so much as it questions the boundaries of the field.

Garry Knox Bennett (70) gives us a potential object with his *Pre-Turned Wood Object*, while Gord Peteran shrouds the labor of turning in mystery in *Untitled So Far* (85). Stephen Hogbin imaginatively recombines the products of the lathe, dismantling and re-assembling them in his *Walnut Bowl of Walnut* (71). Gord Peteran (74-78) and Jérôme Blanc (79-83) have carried the idea that the lathe might be good for more than making round objects further, turning it into a drawing and painting machine. Each of these objects in one way or another confounds the idea of turning as a simple means to achieve an end, questioning the processes and products of the lathe.

Tools are important to wood artists, so consider how Skip Johnson's *Tools for an Itinerant Wood Turner* (84) comments on the apparatus of creativity.



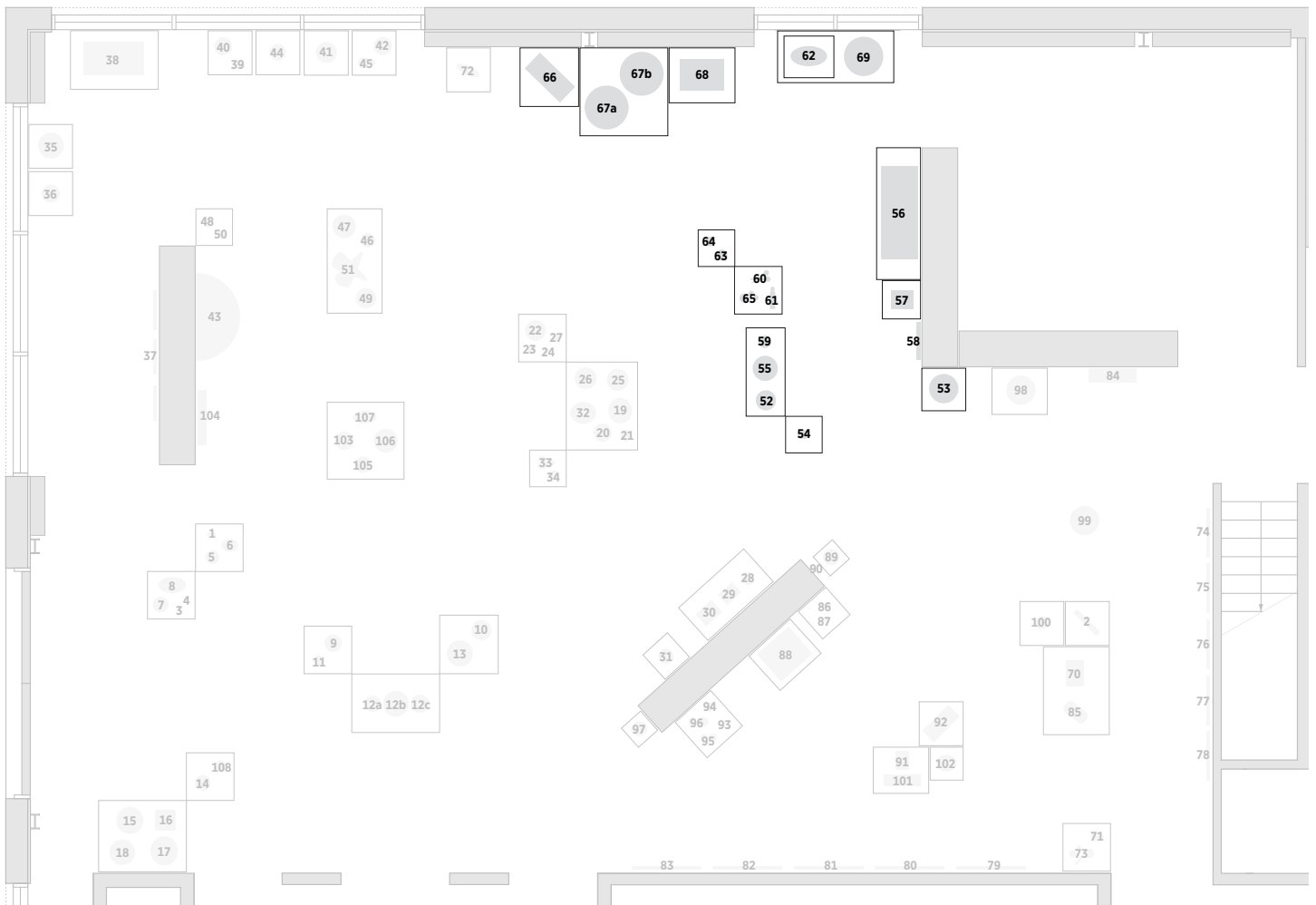




TO BE OF USE AND COLOR: A DIGRESSION

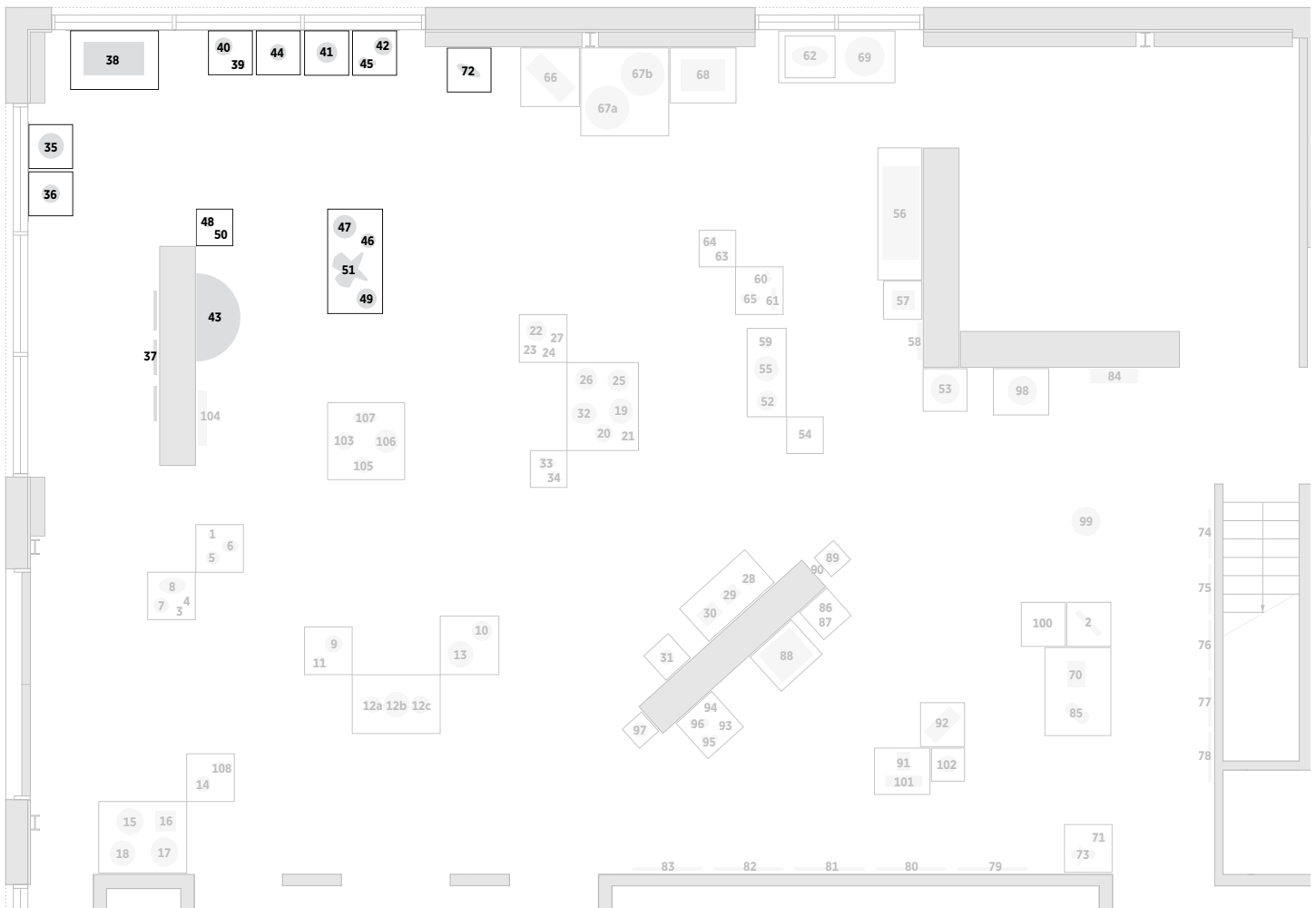
Woodturning has a centuries-long history of producing useful objects. The Industrial Revolution challenged the crafts to find a new place in society and in the economy, and the handmade object has transformed from a commonplace item to (in too many cases) a rare luxury commodity. Looking at the useful and commemorative spoons made by Stephen Hogbin (60) and Stuart King (61), and at David Ellsworth's sugar, salt and pepper containers (65), one sees how a single artist's vision can shape an object and give it a presence beyond the reach of its industrially fabricated cousins.

One might ask how unique and functional objects, like the furniture of Mark Sfirri and Robert Dodge (56), or chairs by Joanne Shima (57) or Jack Larimore (67a & b) relate to the world just outside the gallery. In its new home, The Center for Art in Wood is a neighbor to the crafts and art galleries of Old City, but also to the neighborhoods fine furniture stores and other businesses. Can we imagine ourselves living with art? Can we imagine ourselves living without it?



IS IT WOOD? DOES IT MATTER?

Some turners see themselves as revealing the beauty inherent in their materials. People like Ed Moulthrop (35) and Derek Bencomo (37) have an almost mystical relationship to wood. But the collection is surprisingly full of objects that make little or no use of wood. Pieces made of shingles (like Peter Exton, 38), inspired by pegboard (Hilary Pfeifer and Lian Flynn, 39), using metal (like William Moore, 41, or Michael Chinn, 45), glass (Hugh McKay, 42), and other materials challenge the idea that art in wood is *only* wood.



CHECKLIST

Each object in this checklist is identified with the name of its maker or makers, the title, and the year of creation. The wood (and other materials) appears next. Dimensions follow, in inches, with height followed by width followed by depth or diameter. Next is donor information unless the work was purchased by the Center, followed by the object's acquisition number.

- 1 Palmer Sharpless**, United States | *Circus*, 1988 | Dogwood | 2 x 2 x 4" | Donated by the Artist | 1995.01.01.219.01G
- 2 Jason Russell**, Canada | *The Balance*, 2001 ITE | Mahogany, sterling silver, paper, dye | 20 x 17 ¾ x 3" | Donated by the Artist | 2005.04.25.004G
- 3 Jake Brubaker**, United States | *Saffron Container*, 1977 | Rosewood | 6 x Dia. 2 ½" | Promised Gift of Albert & Tina LeCoff
- 4 Jake Brubaker**, United States | *Saffron Container with Tail*, 1978 | Swedish birch | 4 ½ x Dia. 3" | Promised Gift of Albert & Tina LeCoff
- 5 Bob Stocksdales**, United States | *Snakewood Bowl*, 1984 | Snakewood from Suriname | 5 x Dia. 7 ½" | Promised Gift of Neil & Susan Kaye
- 6 Rude Osolnik**, United States | *Untitled*, 1995 | Walnut | 3 ½ x 9 x 7" | Promised Gift of Neil & Susan Kaye
- 7 John Diamond-Nigh**, United States | *Untitled*, ca. 1985 | Birch | 7 x 8 x 8 ½" | 1995.01.01.040P
- 8 David Pye**, United Kingdom | *Bowl*, ca. 1980 | Walnut | 2 ½ x 15 x 8 ¾" | 1995.01.01.193P
- 9 David Ellsworth**, United States | *Vessel (Sonora Desert Ironwood)*, 1981 | Desert ironwood | 5 ½ x Dia. 9 ½" | Donated by Bruce Kaiser | 2008.05.07.001.10G
- 10 Dale Nish**, United States | *Nagare Vessel*, 1990 | Wormy ash | 16 x Dia. 11" | Promised Gift of Neil & Susan Kaye
- 11 Michael Brolly**, United States | *Shark Bowl*, 1981 | Koa wood | 1 ¾ x Dia. 5 ¼" | Donated by the Artist | 1995.01.01.008G
- 12 Todd Hoyer**, United States | *X Series*, 1991 | Cottonwood | 13–14 x Dia. 9–14" | Donated by Fleur Bresler, Robyn & John Horn, Albert & Tina LeCoff, Arthur & Jane Mason, & Connie Mississippi | 1998.04.23.001a–c.G
- 13 Joe Dickey**, United States | *Offering Bowl*, 1992 | Weeping willow | 6 x Dia. 14 ¼" | Promised Gift of Neil & Susan Kaye
- 14 Rude Osolnik**, United States | *Bowl*, 1977 | Birch plywood, walnut veneer | 11 x Dia. 8 ½" | Promised Gift of Albert & Tina LeCoff
- 15 Virginia Dotson**, United States | *Calligraphy Bowl*, 1991 | Baltic birch, wenge, walnut | 5 ¾ x Dia. 14 ¾" | 1995.01.01.043P
- 16 Gianfranco Angelino**, Italy | *Palo Santo & Maple Swirl*, ca. 1999 | Palo Santo, maple | 4 ¼ x 11 x 11" | Promised Gift of Neil & Susan Kaye
- 17 R mi Verchot**, Australia | *Bowl*, 2003 | Laminated plywood | 7 ½ x 15 x 16" | Promised Gift of Albert & Tina LeCoff
- 18 Lincoln Seitzman**, United States | *Petrified Basket*, 1987 | Various hardwoods | 14 x Dia. 14" | Donated by the Artist | 1995.01.01.216G
- 19 Mark Lindquist**, United States | *Black Birch Bowl*, 1977 | Black birch burl | 4 x 13 x 14" | Promised Gift of Neil & Susan Kaye
- 20 Mark Lindquist**, United States | *Spalted Maple Bowl, carved foot*, 1977 | Spalted maple burl | 4 ½ x Dia. 10" | Donated by Arthur & Jane Mason | 1995.01.01.136G
- 21 Don Kelly**, United States | *Black Walnut Bowl*, 1979 | Black walnut | 7 ½ x Dia. 6 ¼" | Promised Gift of Albert & Tina LeCoff
- 22 Del Stubbs**, United States | *Bowl*, 1980 | Olive | 2 ¾ x Dia. 11 ¼" | Donated by the Artist | 1995.01.01.243G
- 23 Del Stubbs**, United States | *Translucent Bowl*, 1979 | Curly maple | 1 ⅞ x Dia. 4 ½" | Donated by the Artist | 1995.01.01.245G
- 24 Robert Street**, United States | *Translucent Goblet in Wood*, 1986 | Oregon ash | 7 ¼ x Dia. 3 ¼" | Donated by the Artist | 1995.01.01.242G
- 25 Dewey Garrett**, United States | *LIM #3*, 1992 | Maple (bleached) | 4 x Dia. 12" | Donated by the Artist | 1995.05.09.001G
- 26 Richard Hooper**, United Kingdom | *Matrix*, 1993 | Ramin | 1 ½ x Dia. 12" | Promised Gift of Neil & Susan Kaye

- 27 Daniel Guilloux**, France | *Untitled*, 1998 ITE | Sycamore, paint | 3 x Dia. 4 ½" | Donated by the Artist | 1998.08.31.002G
- 28 Jim Partridge**, United Kingdom | *Blood Vessel Series*, 1987 | Scorched burr oak | 5 ½ x Dia. 7" | 1995.01.01.172P
- 29 Jim Partridge**, United Kingdom | *Blood Vessel Series*, 1987 | Scorched burr oak | 6 ¼ x 10 ¼ x 7 ¼" | 1995.01.01.174P
- 30 Jim Partridge**, United Kingdom | *Blood Vessel Series*, 1987 | Scorched burr oak | 5 x 11 ¾ x 8 ¾" | 1995.01.01.173P
- 31 Robyn Horn**, United States | *Sheoake Geode*, 1987 | Sheoake | 7 x 8 ¼ x 6 ¾" | Donated by the Artist | 1995.01.01.087G
- 32 Hugh McKay**, United States | *Tripot #5*, 1995 | Spalted maple | 12 x 14 x 12" | Promised Gift of Neil & Susan Kaye
- 33 Irene Grafert**, Denmark | *Bowl with green resin lip*, 2008 | Wood, acrylic | 2 x 4 ½ x 3 ½" | 2 ¼ x 5 x 3 ½" | 2 ½ x 5 x 3 ½" | Promised Gift of Albert & Tina LeCoff
- 34 Stuart King**, United Kingdom | *Lady Token Pot*, 2001 ITE | Mulberry, brass, glass, boxwood, leather | 3 ¾ x Dia. 5 ½" | Promised Gift of Bruce & Marina Kaiser
- 35 Ed Moulthrop**, United States | *Rolled Edge Bowl*, 1988 | Georgia pine | 9 x Dia. 14" | Donated by Fleur Bresler | 2011.06.04.009.02G
- 36 Phillip Moulthrop**, United States | *White Pine Mosaic*, 1990 | White pine | 8 x Dia. 10" | Promised Gift of Bruce & Marina Kaiser
- 37 Derek Bencomo**, United States | *Yesterday, Today And Tomorrow*, 2009 ITE | 275-year-old oak | 21 ¾ x 58 x 1 ¾" | Donated by the Artist | 2009.08.07.002G
- 38 Peter Exton**, United States | *Scorpion*, 2008 ITE | Cedar shingles, dye, screws | 6 x 18 x 33" | Donated by the Artist | 2008.08.01.003G
- 39 Hilary Pfeifer**, United States & **Liam Flynn**, Ireland | *Pegboard Inspired Vessel*, 2006 ITE | Masonite, paint | 7 x 6 x 4" | Donated by the Artists | 2006.08.04.005G
- 40 Kevin Burrus**, United States | *Sanding Disk*, 2003 ITE | Ash, Wood Turning Center brochures | 4 x Dia. 9 ¾" | Donated by the Artist | 2003.08.26.004G
- 41 William Moore**, United States | *Timna*, 1990 | Madrone burl, copper | 10 ¼ x Dia. 11 ⅜" | 1995.01.01.158P
- 42 Hugh McKay**, United States | *Blue Rose*, 1996 ITE | Rosewood, glass | 9 x Dia. 10" | Donated by the Artist | 1996.11.16.004G
- 43 Robin Wood**, United Kingdom | *Cor Blimey*, 2007 | Wood, video | Donated by the Artist | 2009.03.07.002G
- 44 Galen Carpenter**, United States | *Untitled*, 1995 | Chipboard, Belize rosewood, zircote | 8 x Dia. 9" | Donated by Neil & Susan Kaye | 2010.08.06.006.03G
- 45 Michael Chinn**, United States | *TRI - 10,000*, 1988 | Purpleheart, Indian ebony, aluminum | 3 ⅝ x 9 x 6 ⅞" | 1995.01.01.029P
- 46 Max Krimmel**, United States | *Alabaster Vessel #79*, 1987 | Colorado alabaster, ebony, satine | 6 x Dia. 8" | Donated by the Artist | 1995.01.01.124G
- 47 Bo Schmitt**, Australia | *From 'The Dark Heart,' Book 4, Chapter 7*, 1995 ITE | MDF, Corian, enamel, acrylic, heat-tempered bronze | 9 ¼ x Dia. 12 ¾" | Donated by the Artist | 1995.09.01.003G
- 48 Frank E. Cummings, III**, United States | *Nature in Transition*, 1989 | Cork oak, 18K gold, exotic material | 6 ¼ x Dia. 5 ¾" | Donated by Dr. Irv Lipton | 1995.01.01.033G
- 49 Lynne Hull**, United States | *Vertical Basket #10E*, 1992 | Copper, patinaed | 28 x Dia. 11" | 1995.01.01.092P
- 50 Darlys Ewoldt**, United States | *Untitled*, 1998 | Bronze | 2 x 4 x 3 ½" | Promised Gift of Bruce & Marina Kaiser
- 51 Boris Bally**, United States | *Rep Forms*, 1996 | Reused traffic signs, aluminum | 22 x 9 x 9" in. each | Donated by the Artist | 1999.12.01.001a-bG
- 52 Giles Gilson**, United States | *Gum Metal Black Bowl Form*, 1885 | Mahogany. lacquer, flocking | 5 x Dia. 11" | Donated by Dr. Irving Lipton | 1995.01.01.064G

- 53 Giles Gilson**, United States | *Vase with Necklace*, 1987 | Lacquered wood, exotic wood, stainless steel | 32 x Dia. 16" | Promised Gift of Fleur Bresler
- 54 Wayne & Belinda Raab**, United States | *Vase- Red with Blue Square*, 1987 | Walnut, curly maple, acrylic lacquer | 24 x 6 ½ x 5" | 1995.01.01.195P
- 55 Hap Sakwa**, United States | *Torus*, 1988 | Poplar, maple, lacquer | 6 ½ x Dia. 13 ¾" | Promised Gift of Garry & Sylvia Bennet
- 56 Mark Sfirri & Robert G. Dodge**, United States | *Secretaire*, 1989 | Lacewood, purpleheart, plywood, acrylic paint, gold leaf | 62 x 51 x 20" | 2004.12.01.001P
- 57 Joanne Shima**, United States | *Child's Chair*, 1987 | Wood, paint | 26 x 10 x 12" | 1995.01.01.221P
- 58 Merryll Saylan**, United States | *North Seas*, 1988 | Maple, fiber-reactive dye, tung oil finish | 2 ¼ x Dia. 20 ½" | 1995.01.01.212P
- 59 Robert F. Lyon**, United States | *The Turner's Pallet #2*, 2009 ITE | Basswood, woodless color pencils, archival varnish | 8 ½ x Dia. 6 ¾" | Donated by the Artist | 2009.08.07.005G
- 60 Stephen Hogbin**, Canada | *Spoons*, ca. 1978 | Birch | 11 ½ x 3 x 1 ½" each | Donated by Alan LeCoff | 1995.01.01.083a-bG
- 61 Stuart King**, United Kindgom | *Spoon*, 1993 | Wood | 12 ¾ x 2 ⅞ x ½" | Donated by Bruce Kaiser | 2008.05.07.001.28G
- 62 Michelle Holzapfel**, United States | *Candelabra*, 1995 | White birch, walnut, brass | 17 x 20 x 11" | Promised Gift of Neil & Susan Kaye
- 63 Merryll Saylan**, United States | *Tea Set*, 1997 ITE | Box elder | 6 x Dia. 6" | Donated by the Artist | 1997.12.01.005G
- 64 David Sengel**, United States | *Tea Cup*, 1996 | Pearwood, black paint, thorns | 3 ¼ x Dia. 5 ¼" | Donated by the Artist | 2000.12.30.001G
- 65 David Ellsworth**, United States | *Salt, Pepper & Sugar Containers*, ca. 1978 | Brazilian rosewood, padauk, walnut | 1 ¾-2 ½ x Dia. 2 ¾-5" | Donated by Jesse LeCoff | 2000.08.23.001a-cG
- 66 Doug Finkel**, United States | *Bench*, 2000 | Walnut, maple, poplar, paint, fabric | 17 ½ x 26 ⅞ x 12" | Promised Gift of Bruce & Marina Kaiser
- 67 Jack Larimore**, United States | *Natural Desire*, 2003 ITE | Paulownia, ash, felt, bronze | 66 x Dia. 24" each | Promised Gift of Greg & Regina Rhoa
- 68 Mark Sfirri & Amy Forsyth**, United States | *Figurati*, 2002 | Assorted wood, milk paint, paper, leather, ink, colored pencil | 54 x 24 x 17" | On loan from the Artists
- 69 Art Espenet Carpenter**, United States | *Snake Music Stand*, 1982 | Wood and paint | 50 x 21 ½ x 6 ½" | Promised Gift of Bruce & Marina Kaiser
- 70 Garry Knox Bennett**, United States | *Pre Turned Wood Object*, 2000 | Wood | 11 x 14 x 9 ½" | Donated by Glenn Adamson | 2005.12.31.002G
- 71 Stephen Hogbin**, Canada | *Walnut Bowl of Walnut*, 1981 | Walnut, paint | 10 ¼ x 5 ¼ x 7 ¼" | Promised Gift of Albert & Tina LeCoff
- 72 David Rogers**, United States | *Something to Put Small Things In*, 1999 ITE | Polyurethane rigid foam, walnut | 3 x 5 x 14" | Donated by the Artist | 2005.04.25.009G
- 73 Gord Peteran**, Canada | *Two Bracelets*, 2002 ITE | Pencil shavings | Dia. 5" | Promised Gift of Albert & Tina LeCoff
- 74-78 Gord Peteran**, Canada | *Five Sounds*, 2002 ITE | Graphite on paper | 36 x 27" each | Donated by the Artist | 2002.12.31.001a-eG
- 79 Jérôme Blanc**, Switzerland | *Dance Final*, 2009 ITE | Red & black ink, watercolor paper | 22 ½ x 30" | 2011.06.25.001.04P
- 80 Jérôme Blanc**, Switzerland | *Untitled, #4*, 2009 ITE | Red & black ink, watercolor paper | 22 ½ x 30" | Donated by the Artist | 2009.08.07.004.03G
- 81 Jérôme Blanc**, Switzerland | *Premiere danse, #1*, 2009 ITE | Red & black ink, watercolor paper | 22 ½ x 30" | 2011.06.25.001.01P
- 82 Jérôme Blanc**, Switzerland | *Untitled, #5*, 2009 ITE | Red & black ink, watercolor paper | 22 ½ x 30" | 2011.06.25.001.02P
- 83 Jérôme Blanc**, Switzerland | *Dance Souterraine*, 2009 ITE | Red & black ink, watercolor paper | 22 ½ x 30" | 2011.06.25.001.03P

- 84 C.R. (Skip) Johnson**, United States | *The Itinerant Turner's Toolbox*, 1981 | Mahogany, basswood, walnut, padauk, honey locust | 42 ¾ x 26 x 7 ¾" | Donated by the Artist | 1995.01.01.103G
- 85 Gord Peteran**, Canada | *Untitled So Far*, 1996 | Leather, wood, linen thread | 14 x 6 ½ x 7" | Donated by Albert & Tina LeCoff | 1996.11.20.001G
- 86 David Pye**, United Kingdom | *Study in Flower Form*, ca. 1980 | Wood | 6 ¾ x 7 x 3" | 1995.01.01.185.01P
- 87 David Pye**, United Kingdom | *Study in Flower Form*, ca. 1980 | Wood | 5 ½ x 4 x 2 ½" | 1995.01.01.185.02P
- 88 Ron Fleming**, United States | *Earth Offering*, 1992 | Buckeye burl | 9 x 23 x 20" | Promised Gift of Neil & Susan Kaye
- 89 Ron Fleming**, United States | *Echinacea*, 1999 | Dogwood burl, maple | 11 x Dia. 9" | Promised Gift of Bruce & Marina Kaiser
- 90 Ron Fleming**, United States | *Drawing*, 1992 | Tissue paper, pencil, colored pencil | 10 x 8" | Promised Gift of Bruce & Marina Kaiser
- 91 Stoney Lamar**, United States | *Monarch*, 1995 | Red maple burl | 12 x 7 x 10" | Promised Gift of Neil & Susan Kaye
- 92 Roy Superior**, United States | *Patent Model For The First Snowblower*, 1987 | Bubinga, ebony, manzanilla, lignum vitae, brass, leather, bone, antique ivory | 12 x 20 x 9" | Promised Gift of Bruce & Marina Kaiser
- 93 Mark Sfirri**, United States | *Glancing Figure*, 2000 | Bubinga | 11 x 1 ¾ x 2 ½" | Donated by Bruce Kaiser | 2008.05.07.001.61G
- 94 Setu Hayasaka**, Japan | *Squeaky Head Doll*, ca. 20th Century | Wood, paint | 18 x Dia. 5" | Promised Gift of Albert & Tina LeCoff
- 95 Unknown Artist**, United States | *Cylindrical Candlesticks with Spherical Bases*, ca. 20th Century | Wood | 6 ⅞ x 4 ½ x 4" | 1995.01.01.292a-bP
- 96 Wendy Maruyama**, United States, Turning assisted by **Jason Schneider**, United States | *Kokeshi Series: Midori and Michiko*, 2003 | Maple, digital media, collage, paint, mixed media | 15 ½ x 3 ¾ x 5" | 17 ½ x 5 ¾ x 5" | Donated by the Artist | 2003.12.31.004.01-.02G
- 97 Michelle Holzapfel**, United States | *Self Portrait*, 1987 | Cherry burl | 15 x 9 x 8" | Promised Gift of Bruce & Marina Kaiser
- 98 Mark Lindquist**, United States | *Drum Song #1*, 1987 | Walnut | 22 ¾ x Dia. 16" | Promised Gift of Albert & Tina LeCoff
- 99 Connie Mississippi**, United States | *Pythagorus*, 1995 | Ash | 92 x Dia. 16" | Promised Gift of Bruce & Marina Kaiser
- 100 Gael Montgomerie**, New Zealand | *Tribute*, 1998 ITE | Elm, acrylic paint, metal leaf, patina, ink | 26 ½ x 8 x 7" | Donated by the Artist | 1998.08.31.005G
- 101 David Sengel**, United States | *Two Hemispheres, still one brain, still leaning right*, 1999 | Buckeye burl, brass, bronze | 20 x 20 x 6" | Promised Gift of Neil & Susan Kaye
- 102 Ed Bosley**, United States | *Wind Cave*, 1990 | Mesquite | 8 x 11 x 9" | Promised Gift of Neil & Susan Kaye
- 103 Dewey Garrett**, United States | *Finding Resolve*, 2001 | Oak, metalized acrylics, chemical patinas | 12 x Dia. 10" | Donated by the Artist | 2001.12.01.003G
- 104 Ted Hunter**, Canada | *Our Children Watch*, 1990 | Mixed media | 17 ¼ x 30 x 4 ½" | Donated by the Artist | 1995.01.01.100G
- 105 Alan Stirt**, United States | *War Bowl*, 1990 | Ceanothus burl | 5 ¾ x Dia. 9" | 1995.01.01.230P
- 106 Mike Darlow**, Australia | *Graffiti Bowl*, 1987 | Wood, stainless steel, paint | 8 x Dia. 13" | Donated by Arthur & Jane Mason | 1995.01.01.034G
- 107 Hilary Pfeifer, Dennis Carr**, United States & **Neil Scobie**, Australia | *Art Object to be Destroyed*, 2006 ITE | Mixed media | 6 x 13 x 7" | Donated by the Artists | 2006.08.04.006G
- 108 Melvin Lindquist** | *Spalted Elm Vase, Hollow*, 1980 | Spalted elm | 8 x Dia. 6 ½" | Donated by the Artist | 1995.01.01.134G

The Center for Art in Wood, formerly the Wood Turning Center, is an arts and educational institution whose mission is leading the growth, awareness, appreciation and promotion of artists and their creation and design of art in wood and wood in combination with other materials.

This exhibition and publication are produced by The Center for Art in Wood. Contact the Center for more information about this exhibition and its coinciding publication, other publications produced by the Center, or about the art of wood.

PLEASE RETURN

In order to help The Center keep its operating expenses low we ask that you **please return this guide to the beginning of the exhibition**. If you would like a copy of this guide you may download a pdf of it on our website at www.centerforartinwood.org.

If you would like to have a more extensive record of this exhibition there is a limited-edition Portfolio available for sale which documents the exhibit and the history of The Center along with its complete collection. For more information or to purchase a copy contact Lori Reece at 215-923-8000 or lori@centerforartinwood.org.

This gallery guide, the exhibition, and the limited edition Portfolio are designed by Dan Saal of StudioSaal Corporation (www.studiosaal.com) and the printing of this gallery guide is donated by Dan Saal.



NEW LOCATION IN OLD CITY PHILADELPHIA

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