



**WOOD:**  
25 Years of Innovation

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**SOFA Expo**  
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COLLECTORS OF WOOD ART  
Exhibition and Catalogue Sponsor  
[www.collectorsofwoodart.org](http://www.collectorsofwoodart.org)



# ARTISTS

Jerry Bennett	James McNabb
Jerome Blanc	Mark Nantz
Christian Burchard	Pascal Oudet
Tom Eckert	Michael Peterson
David Ellsworth	Graeme Priddle
J. Paul Fennell	Sylvie Rosenthal
Duncan Gowdy	Norm Sartorius
Susan Hagen	Betty Scarpino
Keith Holt	Jason Schneider
Michael Hosaluk	Mark Sfirri
Todd Hoyer	Rich Tannen
Katie Hudnall	Malcolm Tibbetts
Yuri Kobayashi	Neil Turner
Ron Layport	Joel Urruty
Christine Lee	Derek Weidman
Tom Loeser	Hans Weissflog
Alain Mailland	





# WOOD: 25 Years of Innovation

SOFA is celebrating its 25th anniversary and the Collectors of Wood Art (CWA) is pleased to present an exhibition of some of the most innovative artists working in wood over the time period. CWA held its first exhibit at SOFA in 1999 and has held an exhibit approximately every other year since, primarily using museum directors as curators. This year, the Board of the CWA decided to use the current President John Beaver, and Past-Presidents Judy Chernoff and Joe Seltzer, along with artists and educators Wendy Maruyama and Kim Winkle to be part of the curatorial team. We met several times by phone and email to determine our list of artists. Our primary criteria were that we wanted innovative artists who were highly creative and had a strong voice in their work. All had easily identifiable signature work (although a few, like Christian Burchard and Michael Hosaluk, had so many separate signature works from different time periods that it would be hard to pick a single one). Our other criterion was that the artists were currently creating innovative wood art. This unfortunately meant that some well-known artists who were now deceased or no longer working had to be excluded. We had a range of artists, some primarily identified by technique, such as multiaxis turning, segmented turning or wood carving, while others could be primarily classified as sculptors, furniture makers or spoon makers. Some exhibited at SOFA 25 years ago, some much more recently became noticed. We focused on innovation as our curatorial roadmap, because the field of wood art has become more multifaceted with new and shifting perspectives along with the use of new technologies and new materials. Some thoughts about why we picked some of the artists:

All of the artists were noted for their craftsmanship, as is easily seen in the pictures of the pieces in this exhibit. Jerry Bennett, Malcolm Tibbetts and James McNabb are known for their complex sculptural work made by gluing together small segments of wood. Mark Sfirri and Derek Weidman have used the lathe as a carving tool, creating elegant shapes by using multi-axis turning. Yuri Kobayashi, Christine Lee and Mark Nantz use complex joinery to make seemingly impossible shapes. Sylvie Rosenthal and Katie Hudnall combine architectural elements with classic forms to create pieces that challenge your imagination.

Some of the selected artists celebrate the material's absence almost as much as its presence, as seen in the skeletal works of Pascal Oudet, Hans Weissflog and J. Paul Fennel. Other artists, including

Todd Hoyer, Joel Urruty and David Ellsworth do work that conveys the idea of presence, using the mass of the wood in their design. Jerome Blanc and Rich Tannen use digital technologies to make very fine markings in their work, while Graeme Priddle creates many interesting surfaces using pyrography with distinctive shapes burned into the wood.

Another opportunity is created by the material itself. Christian Burchard primarily uses freshly cut madrone wood because it warps and wrinkles as it dries. Michael Peterson similarly uses madrone and black locust burl and sandblasts, dyes, stains or weathers the wood to create a surface that seems old or to come from nature. Jason Schneider uses cardboard to create wonderful forms, some of which allow light to flow through.

Then there are carvers, whose work reflects a different set of tools and a range of innovative forms. Norm Sartorius creates artistic spoons, while Ron Layport and Neil Turner carve turned wooden vessels with animal, insect, bird or even flame patterns. Keith Holt is known for his spherical, singing people, and Susan Hagen carves models of people to tell her stories. Betty Scarpino creates abstract sculptures with flowing curves and lines. Duncan Gowdy turns furniture into art, carving intricate trees and patterns on the surface. Michael Hosaluk and Tom Loeser use whimsy to make the audience smile, and Tom Eckert creates “wood illusions” often including what looks like cloth, but is really carved and painted wood.

The Collectors of Wood Art is pleased to present this collection of artists’ work as a summary of innovation in wood art over the past 25 years. It was a difficult set of choices given the many wood artists doing interesting work today. While others may have different preferences of artists, this exhibition represents the collective choices of the five curators who have tried to present the scope and variety of innovative work in wood.





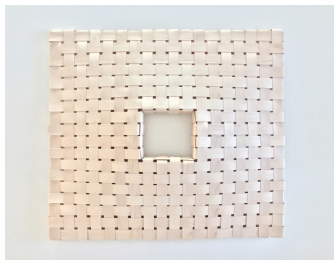
Bennett

Tibbetts

McNabb



Sfirri



Kobayashi

Lee



Rosenthal



Hudnall



Oudet



Weissflog



Fennell



Hoyer

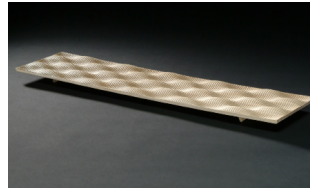
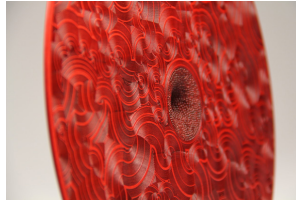
Urruty

Ellsworth



Blanc

Tannen



Priddle



Peterson



Schneider





Sartorius



Layport

Turner



Holt



Hagen



Scarpino

Gowdy



Hosaluk



Loeser



Eckert



Mailland



Burchard









# JERRY BENNETT

*Hot Licks, 2018*



Photo: Jerry Bennett

Mahogany, Ebony, Steel, Dyes, Lacquer  
34 x 20 x 16 in

Represented by: Kirsten Muenster Projects

*Sculpture, based on what musicians call "Hot Licks." When skillful innovative and creative notes are played on an instrument and ones' peers recognize their uniqueness, these "riffs" are called "Hot Licks." This emotional musicianship added during a performance gives music a quality above and beyond the notes on a paper...not unlike sculpture.*

# JEROME BLANC

*Nuvole*, 2018



Photo: Jerome Blanc

Maple

41 x 5 cm

Represented by: Kirsten Muenster Projects

*For this piece I was inspired by a pattern of clouds in which I perceive imaginary forms. The piece is turned in a maple block. I created a digital drawing of these stylized curves and I carved these lines into the wood using new technology. Red dye and varnishes are applied to the surface.*

# CHRISTIAN BURCHARD

*Alsekander's Gate, 2018*



Photo: Rob Jaffe

Madrone Root, Blackwood

36 x 31 x 12 in

Represented by: Momentum Gallery

*This work is a tribute to resilience and trust. A monument, a sacred space, a memory, built on a foundation and with material sourced from the roots, from the very heart of a tree. Barely standing, scarred and worn by time, a long life lived, not about to give up, a remnant of older times. Ready for what ever may come.*

# TOM ECKERT

*Insidious*, 2018



Photo: Tom Eckert

Wood, Lacquer

18 x 38 x 3 in

Represented by: Kirsten Muenster Projects

*“Insidious” is made entirely of carved and painted wood. The piece reflects my feelings about the dilemma of gun control, a poignant moral and social issue. Through my process, working with wood, I mostly use traditional tools and techniques – gouges, rifflers, planes. Paint is applied using spray guns and airbrushes (sometimes a brush).*



# DAVID ELLSWORTH

*Beech Pot - Tall, 2004*



Photo: David Ellsworth

Spalted English Beech

16 x 6.5 in

Represented by: Momentum Gallery

*This was a pivotal piece in stretching the vertical limits within the "Homage" series. The lines of spalting perfectly complement the form and the single bark inclusion helps define the element of visual risk to the layout of the grain.*



# J. PAUL FENNELL

*Suspended Intimation, 2018*



Photo: J.Paul Fennell

Mesquite, Granite, Cocobolo

12 x 9 x 9 in

Represented by: Blue Rain Gallery

*I felt that inherent in the piece there should be a sense of “mystery,” implicit in how and why was it created. “Mystery” also suggests an unusual orientation of the work: a supposed dichotomy between the presumed stability of a six-sided geometric form sitting at rest on one of its sides, opposed to the form dynamically presented in its most unstable position, most surely to fall by the slightest provocation... Why? As the title of the exhibit implies, the heart of the matter is “Innovation.” And, after more than 30 years of making, the “why” of being an artist begins and continues with this, in my view.*

# DUNCAN GOWDY

*Rhododendrons in Winter, 2018*



Photo: Bill Truslow

Ash, Elm, Stain

27 x 13 x 6.5 in

Represented by: Kirsten Muenster Projects

*The casework for this piece comes from an elm tree that grew on my brother's farm, and the image comes from a day out with my family. In winter, rhododendron leaves curl up in response to the temperature dropping—the colder it gets, the more tightly the leaves curl. The clean, simple, minimalism of mid-century modern furniture informs my wall cabinets and other casework. The furniture piece essentially becomes a frame for the carved and painted image, blurring the boundary between the functionality of a cabinet and its surface.*

# SUSAN HAGEN

*Teenager Project: Christopher, 2012*



Photo: Susan Hagen

Carved Linden Wood, Colored Pencil, Oils  
15 x 13 x 9 in

Represented by: Kirsten Muenster Projects

*In this sculpture, and other recent work, I focus on the details and the unique way each person uses posture, clothing, hairstyles and accessories to reveal their character and personal sense of style. The teenagers I worked with presented themselves to me in completely different ways. Some were stiffly posed, some relaxed; some excited or slightly bored. My primary objective in this series was to create portraits that showed each teen's individuality with the dignity that they deserve and capture a transitional, liminal moment in time.*

# KEITH HOLT

*New Beginnings, 2018*



Photo: Keith Holt

American Black Walnut

9.5 x 13 x 8 in

Represented by: Kirsten Muenster Projects

*This piece was inspired by Brancusi's egg and muse sculptures. It was turned on two different axis points on the lathe, then carved.*

# MICHAEL HOSALUK

*Bowl of Strange and Unusual Objects, 2018*



Photo: Trent Watts

Birch, Milk Paint, Acrylic Paint and Gel, Bronze, Hair,  
Arbutus, Ash, Found Materials  
8 x 36 x 6 in

Represented by: Kirsten Muenster Projects

*These pieces depict journeys through life. We are all in the same boat together but are so unique and different from each other. Our perspective changes toward our art we create as we venture through life, the people we meet and the stories we tell through our work.*



# TODD HOYER

*In Suspension II, 2017*



Photo: Todd Hoyer

Mesquite, Steel  
18.5 x 8.5 in

Represented by: Kirsten Muenster Projects

*Lathe turned, carved, inked, blued steel. The vertical steel bars slice into and project out of the form, while suspending and restraining the captive element.*

# KATIE HUDNALL

*Sea Sloom*, 2009



Photo: Katie Hudnall

Found wood, Fasteners, Hardware, Various Polychrome

30 x 60 x 16 in

Represented by: Kirsten Muenster Projects

*I made this pedestrian trailer in response to conversations we were having in the country about climate change and rising sea levels.*

# YURI KOBAYASHI

*Continuum, 2018*



Photo: Yuri Kobayashi

Ash, Glass, Oil Finishing, Acrylic Paint

26 x 22 x 13 in

Represented by: Kirsten Muenster Projects

*Glass-top side table (it also functions as a night light as a secondary feature).*

# RON LAYPORT

*A Gathering of Antlers, 2018*



Photo: Mark May

Maple, Pigment

14.25 x 9.75 in

Represented by: Momentum Gallery

*As I turned this log, it presented soft gray-green streaking around the exterior of the form, suggesting dappled forest light. But the hollowing revealed yellows, oranges, greens and umbers--sunsets, moonrises to illuminate the forest for this gathering of antlers among the branches. A gift from the tree.*

# CHRISTINE LEE

*Regular Form #2, 2018*

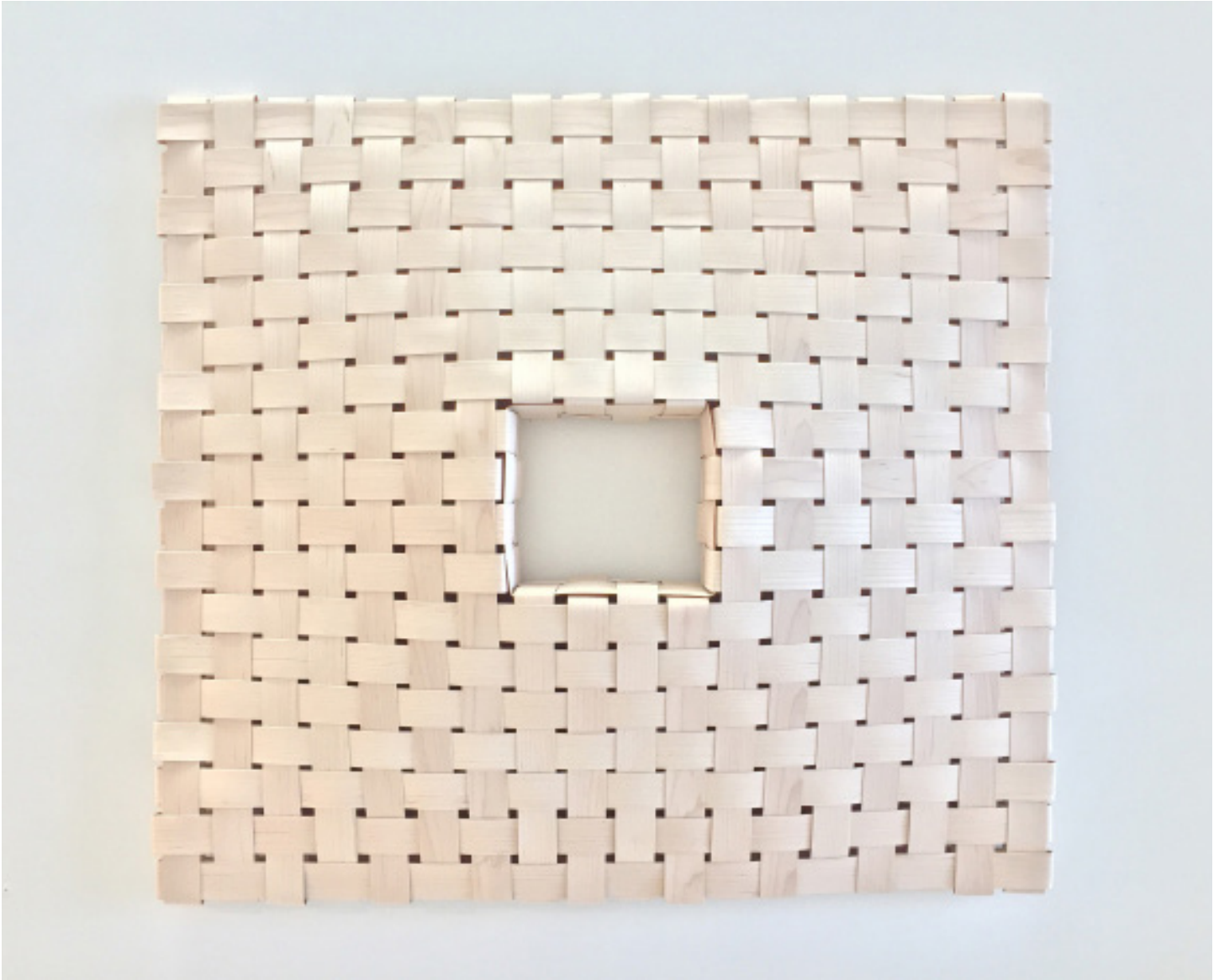


Photo: Christine Lee

Maple veneer

29.5 x 26.5 x 3.5 in

Represented by: Kirsten Muenster Projects

*A common thread through my work involves pattern development and recognition. Whether the patterns are visual, behavioral or metaphorical, I express these through a variety of highly repetitive driven tasks that are guided by intuitive direct-hand manipulation, traditional craft processes, and in some cases computer-aided technology. Regular Form #2 is based on a plain weave pattern where multiple maple veneer pieces were interlaced and bent to create a geometric volume. It is from a series of woven and interlaced forms generated from weaving wood veneer linear elements.*



# TOM LOESER

*Double Rocker Upright, 2005*



Photo: Tom Loeser

Wood, Paint

51 x 44 x 18 in

Represented by: Kirsten Muenster Projects

*I'm interested in how seating can organize, influence and structure social relations. The "Double Rocker Upright" involves shared seating for two people that encourages cooperation and social interaction. For the "Double Rocker Upright" to stay balanced, it requires two people sitting on the chair and working together to rock sideways. A single sitter is unbalanced and will put the chair out of equilibrium.*

# ALAIN MAILLAND

*Shell Dance, 2018*

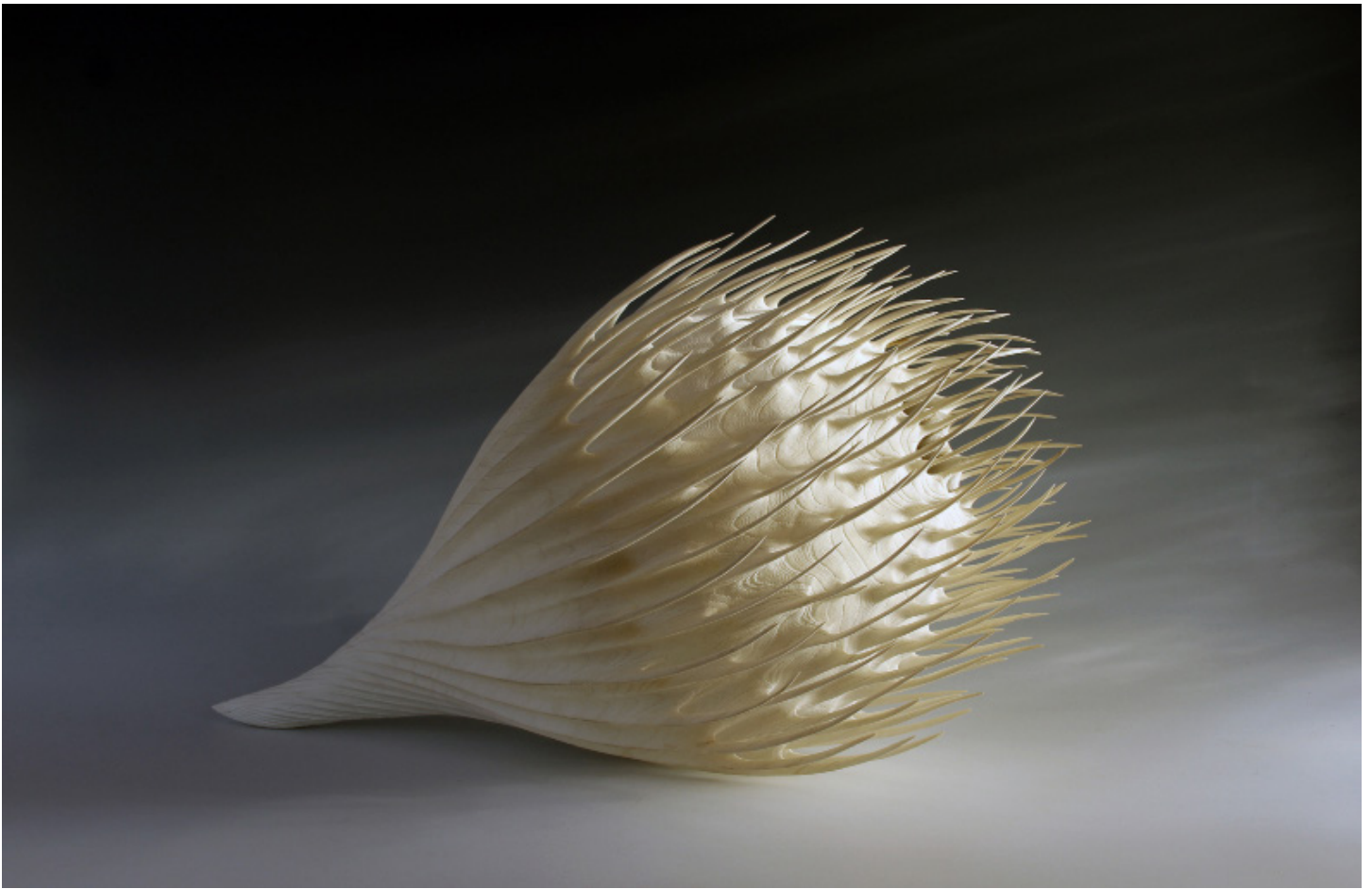


Photo: Alain Mailland

Hackberry

31 x 60 cm

Represented by: Kirsten Muenster Projects

*My inspiration came from the shell form that I love so much! I wanted to create a shell with my design of little filaments to give life to it. By bending these filaments, I give movement to the piece, as if it turns. The texture is obtained by sanding and reveals the grain of the hackberry, exactly like a shell surface.*

# JAMES McNABB

*City Wheel Series, 2017*



Photo: James McNabb

Various Woods

36" Diameter

Represented by: Kirsten Muenster Projects

*James McNabb uses discarded pieces of wood to create sculptures, some with very unique and alluring characteristics, that are contextualized to draw new meaning out of the material and force viewers to create their own perspective of the urban landscape.*

# PASCAL OUDET

*Diablo, 2018*



Photo: Pascal Oudet

Oak

44.5 x 21.5 x 20 cm

Represented by: Kirsten Muenster Projects

*Turned and Sandblasted*

# MICHAEL PETERSON

*“Fin” Coastal Objects Series, 2018*



Photo: Jean Peterson

Bleached Locust Burl

11 x 22 x 6 in

Represented by: Traver Gallery

*“Fin” from the Coastal Objects Series taps into the spirit and energy found in the coastal realm. Referencing multiple elements, this organic abstract work is grounded in the natural world. My work evolves out of the process of making and develops its own logic. There are few absolutes.*



# GRAEME PRIDDLE

*Wake o te Pohutukawa, 2018*



Photo: Graeme Priddle

Pohutukawa, Acrylic Paint

22.25 x 5.5 x 5.25 in

Represented by: Kirsten Muenster Projects

*Translated from Maori, Pohutukawa means, 'sprinkled by spray'. Perhaps the best-known Pohutukawa tree in New Zealand is at the cliff edge at the country's northernmost point, Cape Reinga. This place is of great spiritual significance to the Maori people. Known as the 'place of leaping', this is where, at death, the spirit starts its journey to Hawaiki, the ancestral homeland. From this point the spirit leaps off the headland and climbs down the roots of the 800-year-old tree into the sea, descending into the underworld on its return journey. The spirit emerges onto Ohaua, which is the highest tip of the Three Kings Islands, for a final farewell before rejoining the ancestors.*

# SYLVIE ROSENTHAL

*Journey to an Empty City, 2010*



Photo: Ramon C. Purcell

Bass, Poplar, Paint, Mixed Media

69 x 54 x 24 in

Represented by: Kirsten Muenster Projects

*Sylvie Rosenthal is a woodworker and sculptor. Over the last 10 years she has gained recognition for her intricate and detail-oriented furniture and sculpture, contraptions and art objects, that are infused with humor and steeped in the impossible.*

# NORM SARTORIUS

*POD, 2014*



Photo: Norm Sartorius

Amboyna Burl

11 x 4 x 4.5 in

Represented by: Kirsten Muenster Projects

*Wood purchased as scrap from Dan Kvitka in the late 1990s - this is perfect Amboyna burl with rich heart sap transition – the form is a hybrid of many seed pods I’ve seen – divided containers with pockets - I didn’t see it as I was working but after the fact I see a dancer on tiptoes as well – sometimes the subconscious is at work and not always with the same vision.*

# BETTY SCARPINO

*Parallel Conversations, 2018*



Photo: Wilbur Montgomery

Sycamore, Metal, Acrylic (Metal fabrication by Julie Ball)

54" tall

Represented by: Kirsten Muenster Projects

*Parallel Conversations* represents a return to my first love, carving wood. I began this sculpture for the purely practical reason of regaining strength and improving carving skills after six years as editor-in-chief of *American Woodturner* magazine. Near-panic can be a powerful motivator, but I couldn't pass up an opportunity for an all-expense-paid trip to China for a carving competition. The sculpture's title speaks to internal conversations that kept me company for the three years that I intermittently carved, sanded, and painted my conflicting thoughts and emotions into the woodgrain. Visible are the contrasts: Pairing of nature's gift of honey-colored wood and spalted patterns with my highly structured, carved-and-painted circles; a strong metal armature that supports soft, sensual, flowing curves. *Parallel conversations, supportive of each other.*



# JASON SCHNEIDER

*Segmented Platter, 2018*

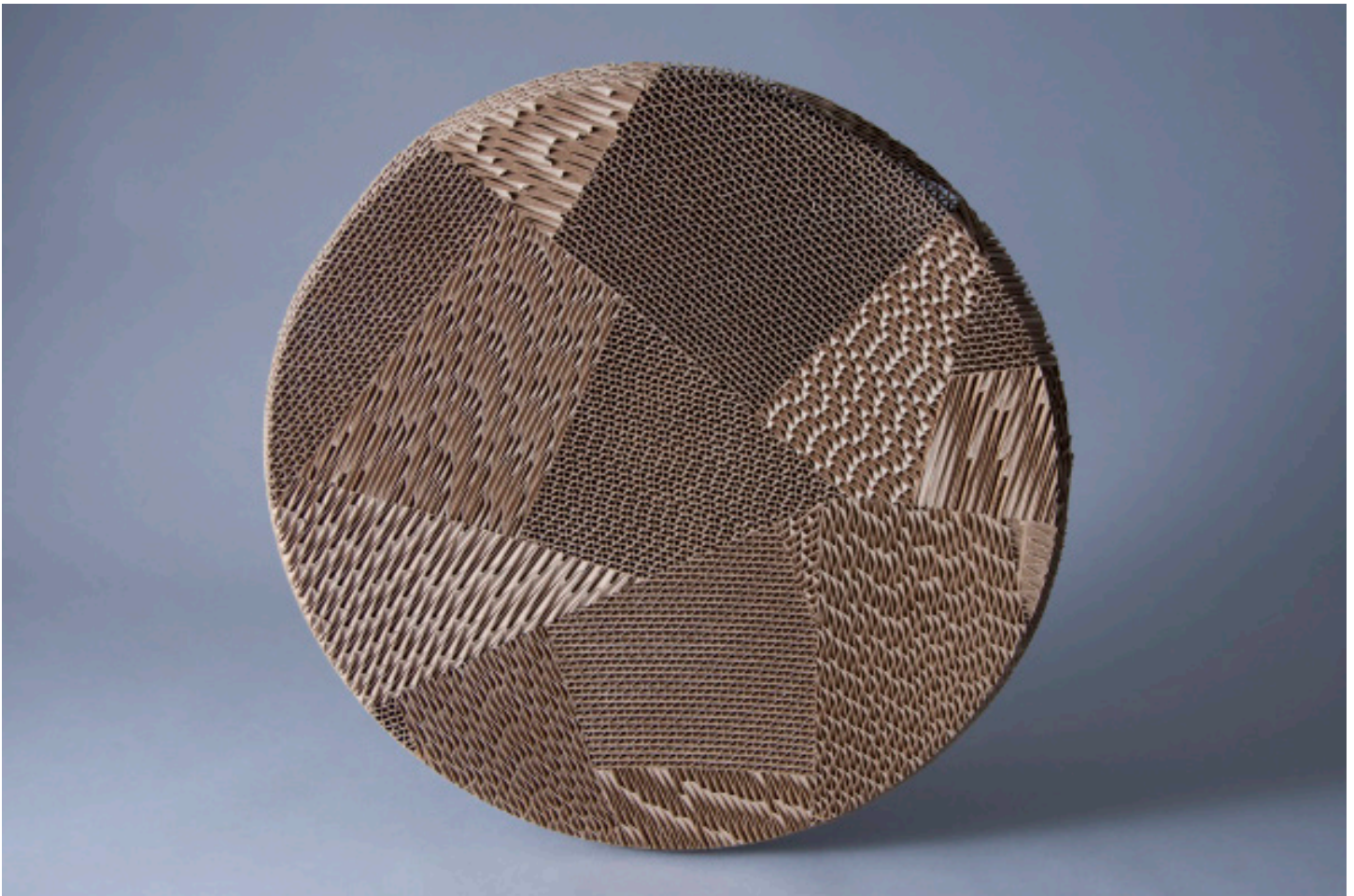


Photo: Jason Schneider

Corrugated Cardboard

18 x 2.5 in

Represented by: Kirsten Muenster Projects

*Segmented Platter is round, shallow platter made of laminated corrugated cardboard that has been glued up at various angles and turned on a woodturning lathe. The segments of corrugated cardboard create a random patchwork pattern with many angles and corrugated 'grain' directions.*



# MARK SFIRRI

*Night Moves, 2003*



Photo: Mark Sfirri

Pine, Poplar and Paint

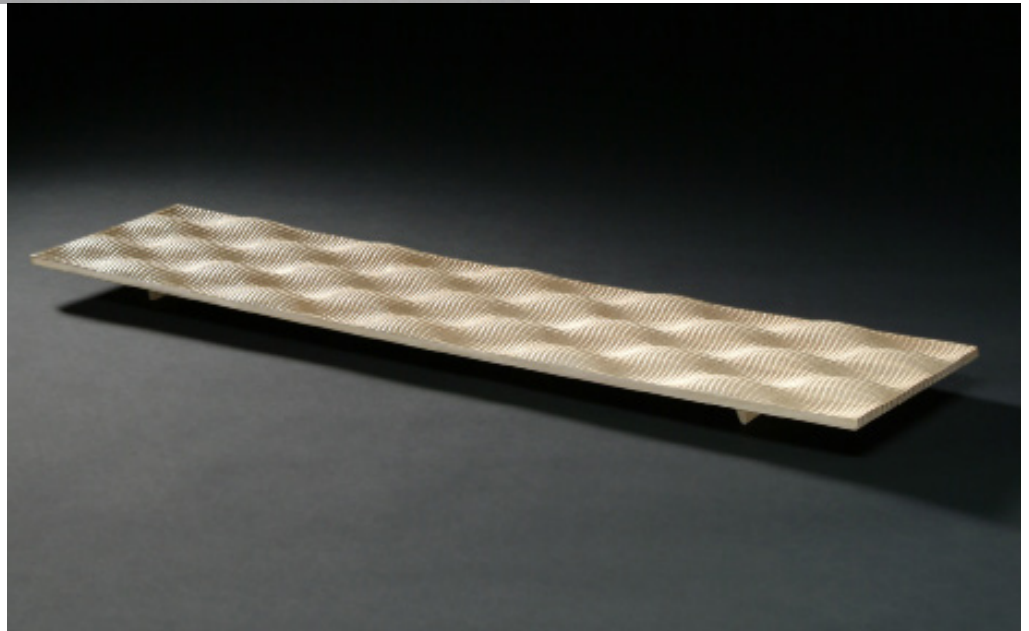
10.5 x 18.75 x 5.5 in

Represented by: Kirsten Muenster Projects

*For this exhibition I decided to submit a work that includes some humor, at least that is the intention. I was fascinated by visits to a French grocery store, seeing products that were presented in a different way or that were completely foreign to me. Conceiving of products and designing the graphics for them gave me an opportunity to explore color and imagery as the surface ornamentation on the three-dimensional form.*

# RICH TANNEN

*2 Trays, 2013, 2005*



Photos: Rich Tannen

Sapele

22.5 x 7 x 1 in

Represented by: Kirsten Muenster Projects

White Oak Bleached

28 x 6.5 x 1.25 in

*These pieces are two in an ongoing series of studies that explore the expressive range of wood through the use of various technologies, both old and new (to me, at least). With a “what if I tried this?” approach, I gain a deeper understanding of both the material and the process, while attempting to intensify the interaction between them. Going hand-in-hand with this is my fascination with the dynamic between the natural and human-made environment. Landscapes, the rhythms and patterns of topographic maps, the geometry of our marks upon the world, etc. serve as suggestive and complementary imagery for these experiments.*

# MALCOLM TIBBETTS

*Incarceration, 2018*



Photo: Malcolm Tibbetts

Wenge, Canarywood, Assorted Woods  
24" diameter

Represented by: Kirsten Muenster Projects

*Inspired by recent events on our southern border. Taking children from their mothers and putting them into cages was very hard to witness.*

# NEIL TURNER

*Nurturing Spirit, 2018*



Photo: Neil Turner

Jarrah

16.5 x 16 cm

Represented by: Kirsten Muenster Projects

*Inspired by the work of ceramicist Jennifer McCurdy. I'm always looking to develop an idea to a final solution, so this piece is part of that process for me with the fire series. I was interested in making two forms interacting with one another so that they would enhance each other. The outside shape cradles the internal form creating the illusion of leaping spiralling flames from within.*

# JOEL URRUTY

*Atlas*, 2004 / 2018



Photo: Joel Urruty

Oak, Concrete  
61 x 10 x 10 in

Represented by: Momentum Gallery

*“Atlas” was carved from green wood (oak) and then charred with an open flame. The piece celebrates the material by letting the texture of the wood grain shine and allowing the natural cracks of the wood to be part of the story.*



# HANS WEISSFLOG

*Sunshine Bowl, 2018*



Photo: Hans Weissflog

Cocobolo

9.75 x 2.25 in

Represented by: Kirsten Muenster Projects

*I wanted to create a piece that has rays like sunshine. To get this result I added a different technique, I used a router. This was a new experience for me, but it worked out well. I had to customize it and grind the cutter to my specifications. It gave me the chance to create new designs with different techniques. As a designer, I am always seeking out new possibilities and challenges. My work is always expanding by transforming these possibilities into reality.*

# FROM COLLECTORS OF WOOD ART

Collectors of Wood Art is a non-profit organization committed to the development and appreciation of studio wood art among collectors, artists, educators, art critics, galleries, museums, and the general public. The organization achieves its purpose by:

- Helping people fully appreciate and participate in the field
- Increasing awareness and acceptance of wood as a special medium for artistic expression
- Supporting scholarship concerning wood art
- Encouraging and recognizing creativity of artists using the medium
- Providing grants to place wood art in museums

Founded in 1997, CWA's members have access to an outstanding website and newsletter; national and local educational and social gatherings; visits to artist studios and private collections; sponsorship of panel discussions, exhibitions, and tours at craft shows; and a network of enthusiastic and knowledgeable people in the field.

Collectors of Wood Art would like to thank the following:

Judy Chernoff, Chair, Exhibition Selection Committee  
Joe Seltzer, Member, Exhibition Selection Committee  
Wendy Maruyama, Member, Exhibition Selection Committee  
Kim Winkle, Member, Exhibition Selection Committee  
John Beaver, Member, Exhibition Selection Committee

Clarion UX for providing CWA with the exhibition space at SOFA

Kirsten Muenster Projects, Representing Gallery  
Blue Rain Gallery, Santa Fe NM, Representing Gallery  
Momentum Gallery, Asheville NC, Representing Gallery  
Traver Gallery, Seattle WA, Representing Gallery

All the artists whose creativity and skill made this exhibition possible.