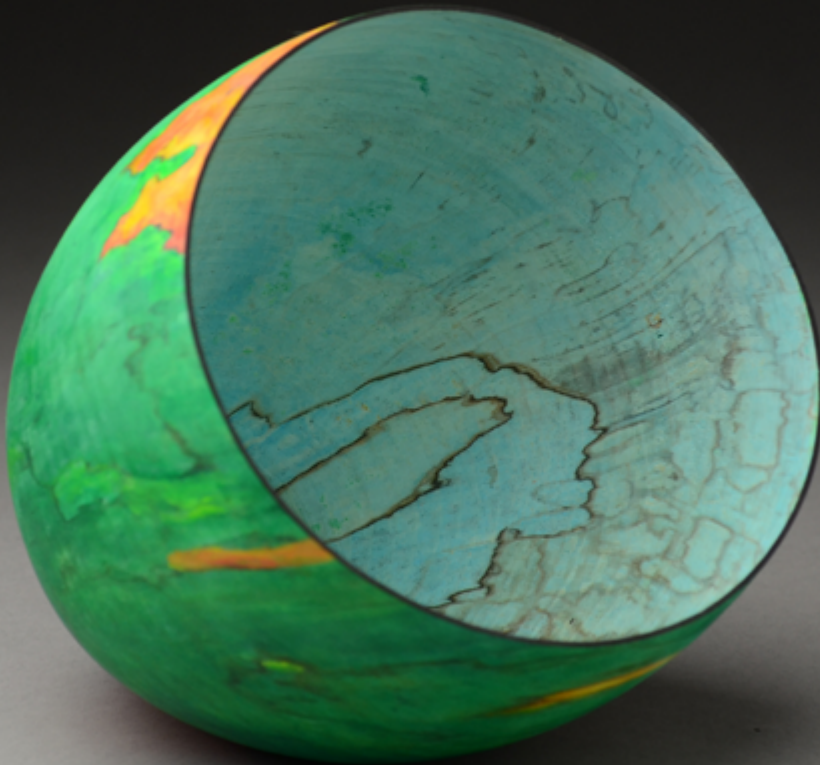


Harmony



American Association of Woodturners

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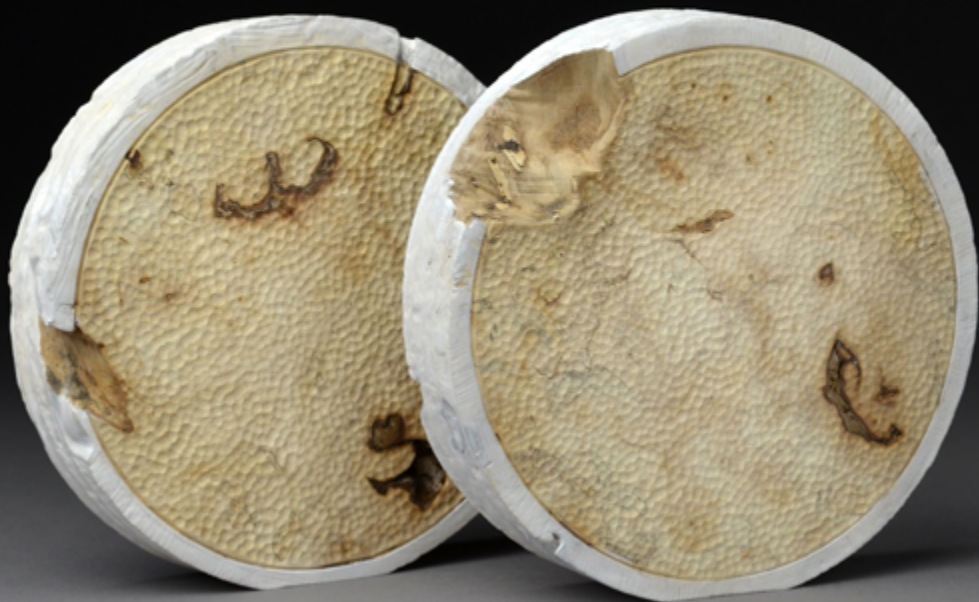
Harmony

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

2013 AAW International Symposium
Tampa, Florida
and
AAW Gallery of Wood Art
Landmark Center, Saint Paul, Minnesota

In its seventh year, the 2013 theme for the Professional Outreach Program's annual invitational exhibition is *Harmony*. It brings together a stellar line-up of 40 studio woodturners from seven countries, in itself a remarkable expression of harmony.

By its very nature, woodturning requires artists to work in harmony with what artist David Ellsworth describes as "nature's most perfect imperfect material." The challenge to this year's artists was to come to their own interpretation of harmony, and to express it through sculpture. Their explorations reflect harmony's role in nature, in music, in human relationships, in geometry.



Two Discs

Benoît Averly

Saint-Point, France

www.benoitaverly.com

Horse chestnut

5.5" x 5.5" x 1.5" each



3 Wave Bowl

John Beaver

Pacific Palisades, California

www.johnbeaver.net

Eucalyptus burl, dye

3" x 6" x 6"



Boîte (Box)

Thierry Bertheas

Le Chaffaut, France

www.thierrybertheas.fr/

Ash, pigment

4.7" x 4" x 4"



SereniTEA

Dixie Biggs

Gainesville, Florida

www.dixiebiggs.com

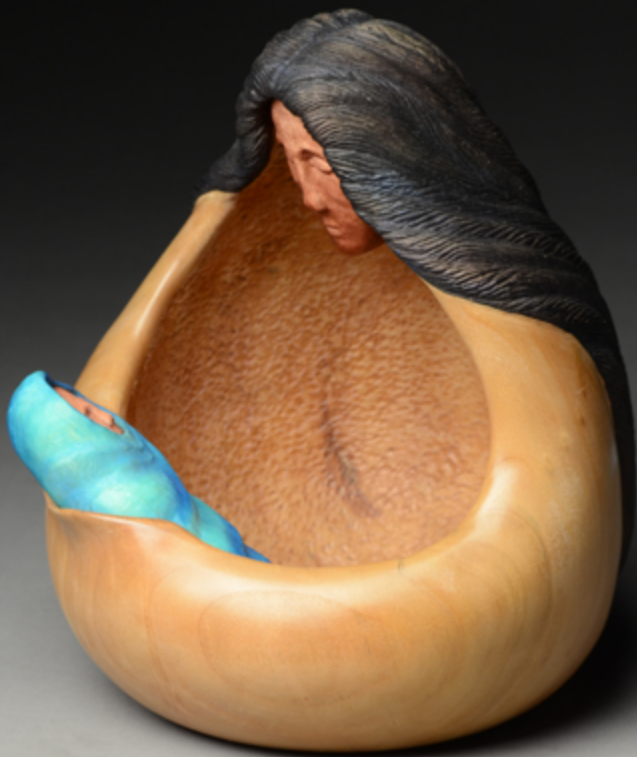
Bleached ash, ebony, maple

5.25" x 6.37" x 5"

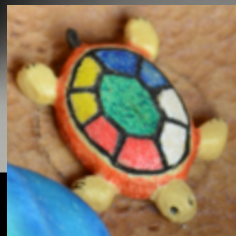


Flow Towards
Marilyn Campbell
Kincardine, Ontario
www.marilyncampbell.ca

Purpleheart, padauk, resin,
pigment, dye
6" x 6" x 1.25"



Takoja
Donald Derry
Ellensburg, Washington



Maple, pigments
8" x 6" x 7"



Harmony on Two Axes

Barbara Dill

Rockville, Virginia

www.barbaradill.com

Spalted holly

5" x 4.5" x 4.5"



*Karmonic Vibration
With a Touch of Green*

Cindy Drozda

Boulder, Colorado

www.cindydrozda.com

Banksia pod,
Jerusalem olive wood

4.2" x 3.2" x 3.2"



Harmony Ring

Deb Fanelli

Manchester Center, Vermont

www.debfanelli.com

Ebony, dyed boxelder,
sterling silver

4.75" x 2.44" x 2.44"



Untitled

Liam Flynn

County Limerick, Ireland

www.liamflynn.com

Holly, oak

5.75" x 4" x 4"



One Bedroom Apartment
Mark Gardner

Saluda, North Carolina
www.markgardnerstudio.com



Maple burl, ash, ribbon

3.5" x 6" x 6"



Hallelujah!

Dewey Garrett

Prescott, Arizona

www.deweygarrett.com

Mun ebony

1" x 4.5" x 4.5"



Madrigal

Michael and Cynthia Gibson

Hoschton, Georgia

www.michaelgibsonwoodturner.com

Pyrographed pear, dye

6" x 6" x 6"



The Emergence of Spring
Stephen Hatcher

Olympia, Washington
www.stephenhatcher.com

Huanghuali, bigleaf maple,
African blackwood, mineral crystals,
resin, rice paper, magnets

6" x 5.75" x 4"

Resonance Of Shared Woods

Janel Jacobson
Harris, Minnesota
www.janeljacobson.com



Ebony, birdseye maple, cocobolo (beisanz), toyon, eucalyptus, Nevin's barberry, pernambuco, bloodwood, tulip wood, partridge wood (*andira inermis*), vera wood, rosewood, boxwood, white ivory wood, pink ivory, black walnut, Macassar ebony, madrone, African blackwood, sirari, Transvaal boxwood, persimmon, oysterwood, leather cord, blackened silver, old beads, silk wrapping cord

5.5" x 5.5" x 1.75"



Harmonie

Hubert Landri

Drôme, France

www.hubertlandri.fr

Walnut, Damascus steel

7" x 5" x 5"

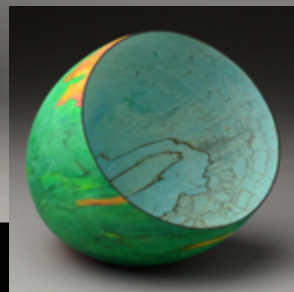


Untitled

Marete Larsen

Randers, Denmark

www.merettelarsen.dk/



Sycamore, pigments

6" x 7"



Symbiosis

Kristin LeVier

Moscow, Idaho

<http://kristinlevier.com>

Compressed cherry and maple,
maple, aluminum, acrylic paint

8" x 4" x 4"



Triad

Art Liestman

Coquitlam, British Columbia

www.artliestman.com

Masur birch

4" x 3" x 3"



Harmony

Bill Luce

Renton, Washington

www.billluce.com

Douglas fir
5.5" x 5" x 4.75"
photo by Bill Luce



Sugar Box

Zina Manesa-Burloiu

Brasov, Romania

www.crestaturiinlemn.wordpress.com

Pear wood

5.12" x 3.9" x 5.12"



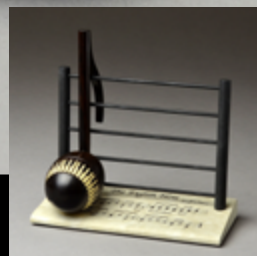
Spinal Song

John Morris

Queensland, Australia

English lime, blush alder,
myrtle burl, brown
mallee burl, brass, alu-
minium, metal fittings,
acrylic paint

6" x 4" x 2.4"



The Eighth Note

Bill Ooms

Prescott, Arizona

www.billooms.com

African blackwood, holly

6" x 6" x 3"



Swanarmy

Binh Pho

Maple Park, Illinois

www.binhpho.com



Boxelder, acrylic

7" x 4.5" each



Unified

Tania Radda

Fountain Hills, Arizona

www.taniaradda.com

Basswood, ash, acrylics

8" x 8" x 4"



Poison

Joey Richardson

Lincolnshire, England

www.joeyrichardson.com

Sycamore, acrylic colors

7" x 5" x 5"

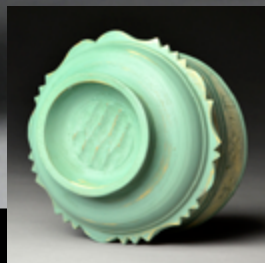




Fluted Vase

Vaughn Richmond
Warwick, Western Australia

Huon pine, ebony, brass
6" x 2.62" x 2.12"



Evening Ski
Jim Sannerud
Saint Paul, Minnesota
www.jsannerud.com

Maple, milk paint, linseed oil
4.25" x 5.5" x 5.25



Harmony

Jason Schneider

Snowmass Village, Colorado

www.jasonschneiderfurniture.com

Corrugated cardboard,
plaster, encaustic wax

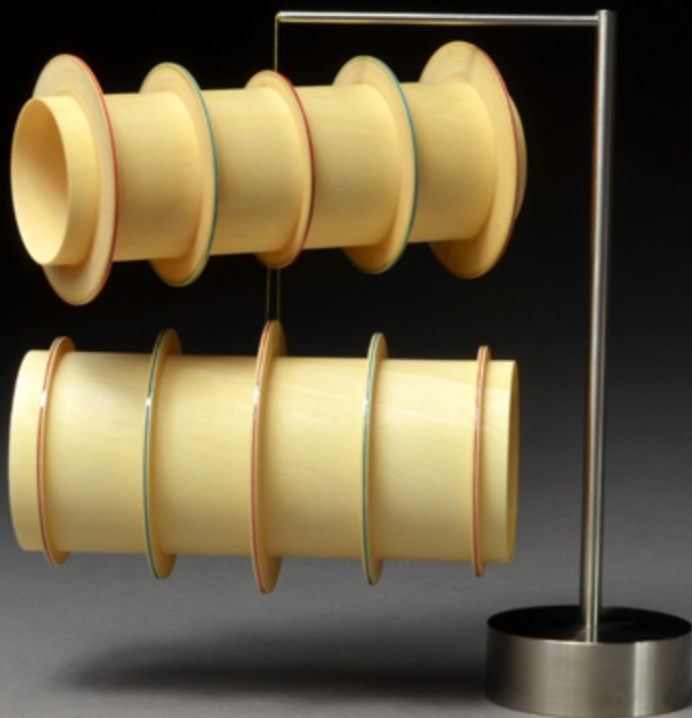
6" x 6" x 2"



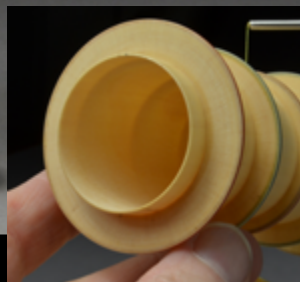
Connexion
Neil Scobie

Lower Bucca, New South Wales
www.neilandlizscobie.com

White beech
6" x 5.12" x 5.12"



Synchronized Swimming
Steve Sinner
Bettendorf, Iowa



Maple, embroidery floss,
stainless steel
5.87" x 5.75" x 2.25"



Sisters

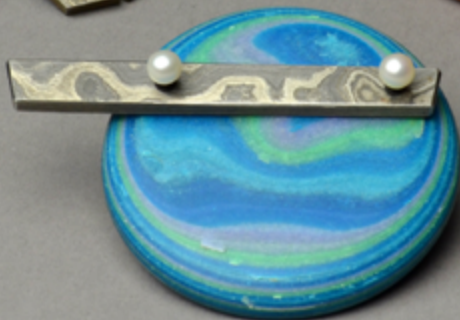
Curt Theobald

Pine Bluffs, Wyoming

www.curttheobald.com

Douglas fir, acajou,
curly maple

5.25" x 4.5" x 3"



Layered Synergy
James Thurman

Denton, Texas

www.jamesthurman.com

Thurmanite (epoxied layered paper),
Damascus steel, hardware

Tallest pin 2.75", all .5" thick



At one with the sea

Neil Turner

Stratham, Western Australia

www.neilturner.biz

Sheoak

6" x 6" x 6"



Pipe Dream

Gerrit Van Ness

Mount Vernon, Washington

www.gerritvanness.com

Maple, koa, fiberglass,
automotive paint, acrylic

6" x 4" x 6"



as above, so below

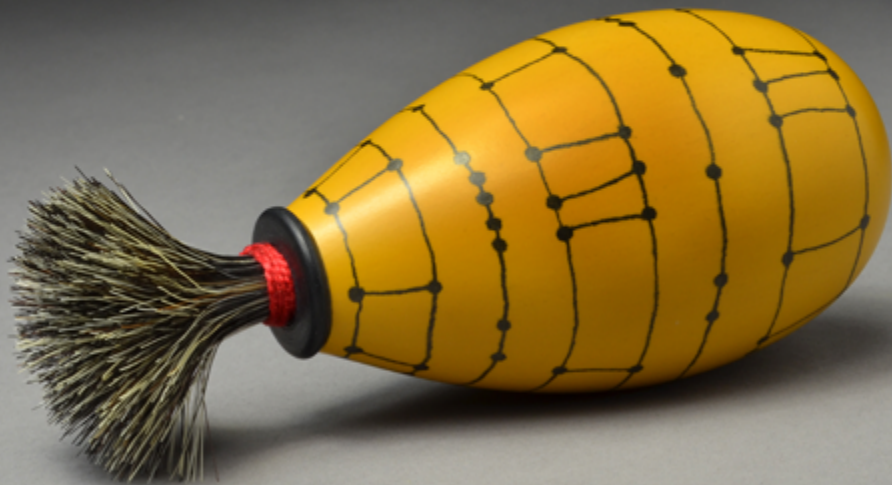
Derek Weidman

Harleysville, Pennsylvania

www.weidmanwoodsculpture.com

Holly, redwood, acrylic paint

5.5" x 5" x 5.5"



Riff Rattle

Kimberly Winkle

Smithville, Tennessee

www.kimberlywinkle.com

Polychrome poplar, ball bearings,
horse hair, cotton thread

3" x 6" x 3"



Lunatia Heros
Helga Winter

Port Townsend, Washington
www.helgawinter.com

Madrone, paper transfer, dye,
India ink, oil and acrylic paints

5.75" x 5.87" x 5.25"

ARTIST STATEMENTS

John Beaver, *3 Wave Bowl*—Harmony can be achieved with similar or contrasting elements. This bowl has both: the similar waves moving together in harmony, and the contrasting interior and exterior working in harmony. The viewer sees through the waves to the inside form, tying it all together.

Dixie Biggs, *SereniTEA*—When walking through a Zen garden, the harmony has always left me with a feeling of serenity.

Marilyn Campbell, *Flow Towards*—Visualizing ‘harmony’ as an object was an interesting exercise. I chose to portray the flow of creative energy that runs through our lives - if you let it flow, that is harmony.

Donald Derry, *Takoja*—Takoja is the Lakota word for grandchild. Since I recently became a grandparent, I have begun to express what that means.

Barbara Dill, *Harmony on Two Axes*—After I experimented with the more concrete ideas I had about harmony, such as musical themes, I thought about the things that create harmony, like balance and equality. I had serendipitously found this idea in 2005, long before I figured out much about multi-axis turning. I'd made some candle holders and bottle stoppers using this technique, but never experimented with changing the size of the wood. I was excited about this, how it represents harmony, and figuring out how to create it.

Cindy Drozda, *Karmonic Vibration With a Touch of Green*—Woodworkers are often thought to be Tree Murderers, responsible for deforestation. Not the case. The Earth's forests are far more often burned to make grazing land for cattle, and to grow the grain that feeds them. Exotic hardwood trees in these forests are not even harvested for use by woodworkers. No trees were cut down for this sculpture. The body is banksia seed pod, a renewable resource much like a pine cone. The finial is made of olive tree trimmings from the Holy Land. It is a Wave Form, representing the repercussions that our every action causes in the world. A Karmonic Vibration, if you will. The banksia vessel and finial is bleached and dyed to give an otherworldly look. The finial is also dyed. Lively, vibrant color - just for the fun of it! With a touch of green: literally, in both the coloring and the green lab grown opal gemstone inside, and figuratively, in the use of sustainably harvested materials. With a bit of good Karma from the Holy Land.

Deb Fanelli, *Harmony Ring*—A harmonious collaboration between myself and my husband, JoHannes Michelsen.

Mark Gardner, *One Bedroom Apartment*—This piece is about being in harmony with my family and my home. I recently completed a four-month university residency a thousand miles from home.

It was too long to be away from my family, so the four of us moved into a one-bedroom apartment on campus. Not only did we get along fine in the close space but we found that we missed few of our possessions back home. The vessels represent the four members of my family and the box, of course, is the one bedroom apartment. The box is based on the Japanese wood boxes used to store special objects. Traditional Japanese homes are sparsely furnished: objects are not left on display, but are brought out on special occasions. We, too, had to put everything away once it was done being used, as there just wasn't any room for it.

Dewey Garrett, *Hallelujah!*—Harmony can be achieved with similar or contrasting elements. This bowl has both: the similar waves moving together in harmony, and the contrasting interior and exterior working in harmony. The viewer sees through the waves to the inside form, tying it all together. *Hallelujah!* In western music, few compositions resonate more than the *Hallelujah Chorus*, with its majesty and spirit of joy and hope. The two staves on the lid show the opening notes for the soprano and bass parts of *Hallelujah Chorus* from Handel's *Messiah*. The box and lid are hand-turned, then carved with my home-made ornamental turning machine. The inside bottom is engraved with an image of Handel, and the underside of the lid is engraved with the words to the *Hallelujah Chorus*.

Michael and Cynthia Gibson, *Madrigal*—Three voices in Harmony.

Stephen Hatcher, *The Emergence of Spring*—Observing and appreciating nature's details results in a state of transcendence and placidity of the soul. *The Emergence of Spring* captures the charm of nature and the harmony acquired from observing it. From an exterior vessel emerges plum blossoms. A lid with torii finial symbolizes living in harmony with nature. Lifting the torii reveals an interior chamber from which emerges a short Zen poem: Each drifting blossom here falls in harmony with the now." The exterior form is turned from huanghuali, acquired while in China. The branch and blossom imagery are created using mineral crystals inlaid into bigleaf maple, bleached, dyed, and finished with lacquer. The inner vessel lid is secured with imbedded magnets. The inner scroll is removed using an attached ribbon.

Janel Jacobson, *Resonance Of Shared Woods*—Over the years that I have worked in wood, people have shared pieces of their materials with me. I work in small sizes and have often been a joyful recipient of wood gifts saved from others' scraps. As I look through them, the voices of these artists, their work and my own responses together create a sort of harmonizing resonance: shared appreciation for wood; encouragement to try new things; memories of our interactions, work and friendships. Eventually, one piece of wood is chosen and work will commence. For the theme *Harmony*, many voices, many kind gestures join to create this piece. It is a visual, tactile and auditory experience. Each shape has a sound of its own, and the pleasant sounds they make as they tap against

one another creates an enjoyable harmony of its own making. Harmony can be more than pleasant sounds: people inter-acting create harmony. Knowing each person connected to these wood pieces is also part of an experience of harmony, though sadly, at least two of the woods are from people who are no longer with us. The natural world, its little critters and plants, is my usual concept resource; this time my inspiration did not come from harmony with nature, but rather from the nature and generosity of other woodworkers.

Hubert Landri, *Harmonie*—Teapot harmony. A suggested roundness invites (us) me to the sweetness of the tea ceremony. The wisdom emanating from this piece of wood, which undulates and beats like a pendulum, the purity and the perfection of the lines of the metal brings (us) me to infinity to better take (us) me back to its center, to the emptiness and the fullness which compose this alchemy that gives birth to a path leading (us) me to harmony. Harmony is achieved when all the parts and pieces of a work of art combine and create a unity where each component —big, small, visible or hidden— knows its importance and blends into one symphony.

Kristin LeVier, *Symbiosis*—In symbiotic relationships, two organisms – often very different from one another – work and live together in a way that benefits both of them. I find this harmony across vastly divergent species beautiful and inspiring.

Art Liestman, *Triad*—Triad is a group of three puzzle vessels. The three objects are similar in size and shape but not identical - a harmonious grouping. The title refers to the group of three vessels but also to the musical triad, a three note chord.

Bill Luce, *Harmony* —What could be more harmonious to experience than a perfect, smooth sphere? The answer—an imperfect sphere. The first feels dead in the hands, like a cold croquet ball. In comparison, the second feels round enough to be comforting, but the deliberate slight out-of-roundness adds a strong organic quality—as we subconsciously know there are no perfect spheres in nature. The rough texture and subtle weather cracking convey to the viewer/participant a real world object, imbuing a warm feeling of familiarity and well being.

Zina Manesa-Burloiu, *Sugar Box*—An ensemble formed from a turned box and a carved spoon, both with chip carving decoration. The lid of the box can be opened by rotating the lid.

Bill Ooms, *The Eighth Note*—When I first heard the theme, my thoughts went to the old song by Paul McCartney and Stevie Wonder called *Ebony and Ivory*. As a musician myself, I wanted to portray something with a musical theme. The head of the note has a thin layer of blackwood over a thin layer of holly, cut through in a piano keyboard pattern; it is threaded and opens to reveal a triplet of small eighth notes. "Ebony and Ivory live together in perfect harmony; Side by side on my piano keyboard, oh Lord, why don't we?"

Binh Pho, *Swanarmony*—Like the crane, the swan mates for life, yet in the East the crane has all the symbolic prestige and glory as a wedding symbol of harmony, love and peace. I honor the swan in this work, a vessel that was split in two halves, so that each half represents an individual swan. One is pierced and painted with imagery in negative space and the other in positive space. The two halves can be arranged in different ways—the two forms can be cuddling, caring, playing, arguing, talking, loving, or even in the mood to say "whatever!" Yet, despite their ability to relate in various ways, the two halves can ultimately be brought together as one harmonious vessel.

Tania Radda, *Unified*—A flower's nectar is one of the mainstays of the hummingbird. Hummingbirds are a major influence in plant pollination. In this fantasy flower, the hummingbird has taken refuge inside, where bird and flower live in harmony.

Joey Richardson, *Poison*—This work, inspired by by Brent Stirton's photograph *Deadly Medicine*, portrays the near extinction of the rhinos through the horrors of poaching. Rhino horns are simply keratin, the substance of our fingernails, but are more valuable than gold on the Asian black market for their purported healing properties and beautiful translucent color when carved. *Poison* portrays the plight of black and white rhinos; look through the window to see a pestle and mortar for grinding the horn, and the negative image of a rhino's head behind it. Action is needed now to save them.

Vaughn Richmond, *Fluted Vase*—'A Pleasing Arrangement of Parts' This is the ideal interpretation of 'Harmony' for Fluted Vase. Perhaps more physical than emotional, but still showing a deep respect and understanding for such beautiful and rare timbers. The Huon pine and brass in Fluted Vase will age and mellow to a golden honey color...in harmony with all things natural.

Jim Sannerud, *Evening Ski*—I grew up on our family farm with my grandfather, who gave me my first pair of cross-country skis when I was six years old. To this day, 'harmony' reminds me of skiing on that 300-acre playground of field and forest when the moon was full, hearing the "swishing" of my wooden skis making solo tracks in the snow. This piece of maple is from a tree that went down by one of the trails I skied on as a child.

Jason Schneider, *Harmony*—I create three dimensional objects with subtle hints that will make someone want to explore. In my current body of work, the subtle feature is the unsophisticated material used, corrugated cardboard. At first glance, the color of cardboard disguises itself as a solid wood material. Further investigation reveals the rich, undulating texture of stacked corrugated flutes. Exploration into the use and function of this low-status and commonly overlooked material drives me. Creating furniture, sculpture and artwork with corrugated cardboard is an exciting challenge that often results in a surprisingly elegant, and sometimes whimsical, surface and form.

Neil Scobie, *Connexion*—Mountain-biking and walking in the bush, I see all sorts of curved flowing lines and surface textures that harmonize to form a magnificent environment. The two halves of this piece can be playfully rearranged to suit the environment where it ends up. One half is sand-blasted to show the rougher aspects of nature, while the other is smooth and polished, showing the more refined features. Just like people, we have some a bit rough around the edges and some smooth operators. My hope is that we can all learn to live in harmony.

Steve Sinner, *Synchronized Swimming*—Two cylinders of differing sizes that belong together like Yin and Yang. This kinetic sculpture greets you with movement as you approach or pass by.

Curt Theobald, *Sisters*—This piece, based on the Chinese philosophy of Yin and Yang, represents our two daughters. Each half of this piece is very different from the other. In a similar way, the personalities of our girls are very distinctive. Sibling interaction is an interesting and ever-changing dynamic; each daughter's personality stretches the other's in ways that are new to them. Yet, as different as they are, they can exist in "Harmony."

James Thurman, *Layered Synergy*—These wearable pins are an exploration of the relationship between two different types of layered materials: lathe-turned Thurmanite and Damascus steel.

Neil Turner, *At one with the sea*—While sitting on the beach I thought there must be a quiet swaying rhythm under the water, with all things in balance and harmony. This piece, with its undulating line defining the coral and water, purveys the idea of a quiet balance between the two.

Derek Weidman, *as above, so below*—As above, so below; the circle has a way of embodying the state of things both micro and macro, at once static and also perpetually moving. A steady rate of change as an end folds back into a beginning. In the middle of *as above, so below* a sun sets on a horizon, two worlds separated by the mere notion of a line. A bird from sky and a fish from sea arc away from each other in the shape of a giant wheel. A mirror, a reflection, as if they were one.

Kimberly Winkle, *Riff Rattle*—Harmony, in the musical form, was the inspiration for *Riff Rattle*. *Riff Rattle* can be shaken to any tempo or rhythm, while the visual elements, consisting of hand-drawn lines and dots, work well to mimic or suggest sheet music made up of staves, notes and scales. In the end, the surface embellishments work to create an improvisational syncopated visual rhythm that is equally as lively as the sound itself.

Helga Winter, *Lunatia Heros*—Harmony speaks of a relationship between two or more.... For *Lunatia Heros*, I took two separate pieces of madrone, hollowed them out and then joined them. During the drying process they shaped themselves into one harmonious piece that feels wonderful in the hands. The images of a Moon Snail (*Lunatia Heros*) speaks to our sameness and difference at once, causing harmony or disharmony, depending on our level of acceptance.

Thirty-seven studio woodturners explore the theme of harmony in this international invitational exhibition, the seventh in a series created by the Professional Outreach Program of the American Association of Woodturners.



woodturner.org

galleryofwoodart.org