

SPIRIT OF THE SOUTHWEST



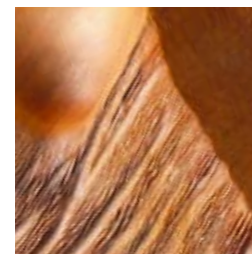
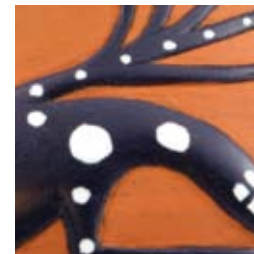
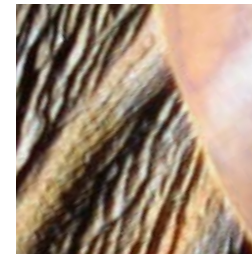
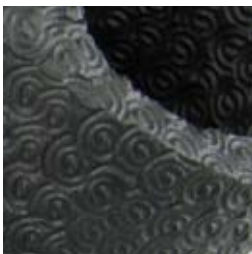
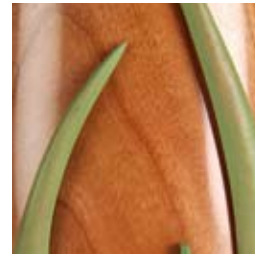
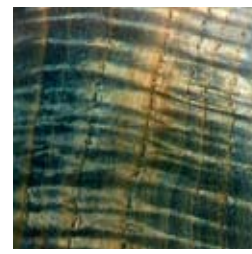
American Association of Woodturners

SPIRIT OF THE SOUTHWEST

Premiering at the
23rd Annual AAW Symposium
Albuquerque, New Mexico
June 25 – June 28, 2009

Gallery of Wood Art
American Association of Woodturners
Saint Paul, Minnesota
September 14 – December 21, 2009

The Visual Arts Gallery
Sante Fe Community College
Sante Fe, New Mexico
February 4 – March 8, 2010



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DOUGLAS BARKEY - JUROR

SANTE FE, NEW MEXICO



ASPEN AND SKY

Giclée print on canvas
18" x 24"

I am interested in deconstructing photography of nature while simultaneously creating a rich visual experience for the viewer that is aesthetically and spiritually fulfilling.

I am fascinated by the manner in which I can "paint" as a photographer, literally using my camera to transform nature into a flowing river of light, a dancing and vibrant space, merging colors to form new shapes that only exist inside the camera. The narrative space of nature is abstracted, flattened, expanded, and reworked into a liquid form that flows across the composition. The object is simultaneously described in different moments of time and spatial reference points.



FROG

Sycamore, turned, carved and burned; patinized bronze and copper treatment, lacquer finish
6" x 6"

This piece depicts another shape of ancient Pueblo pottery. Some of the early pieces displayed a distinctive rim decoration. This vase design is taken from the Homolobi Indians of Arizona. The design is a geometric pattern and an early depiction of the frog.

TRENT BOSCH - JUROR

FORT COLLINS, COLORADO

CACTUS VESSEL

American elm, bronze

13" x 6"

To me, the spirit of the Southwest lies within my life experiences and this piece represents some of those experiences. The soft and smooth inner, combined with the very abrasive and protective outer, are portrayed in this piece.



PHIL BRENNION - JUROR

CHINO VALLEY, ARIZONA



NAMPEYO CORNOLLA

Alligator juniper burl

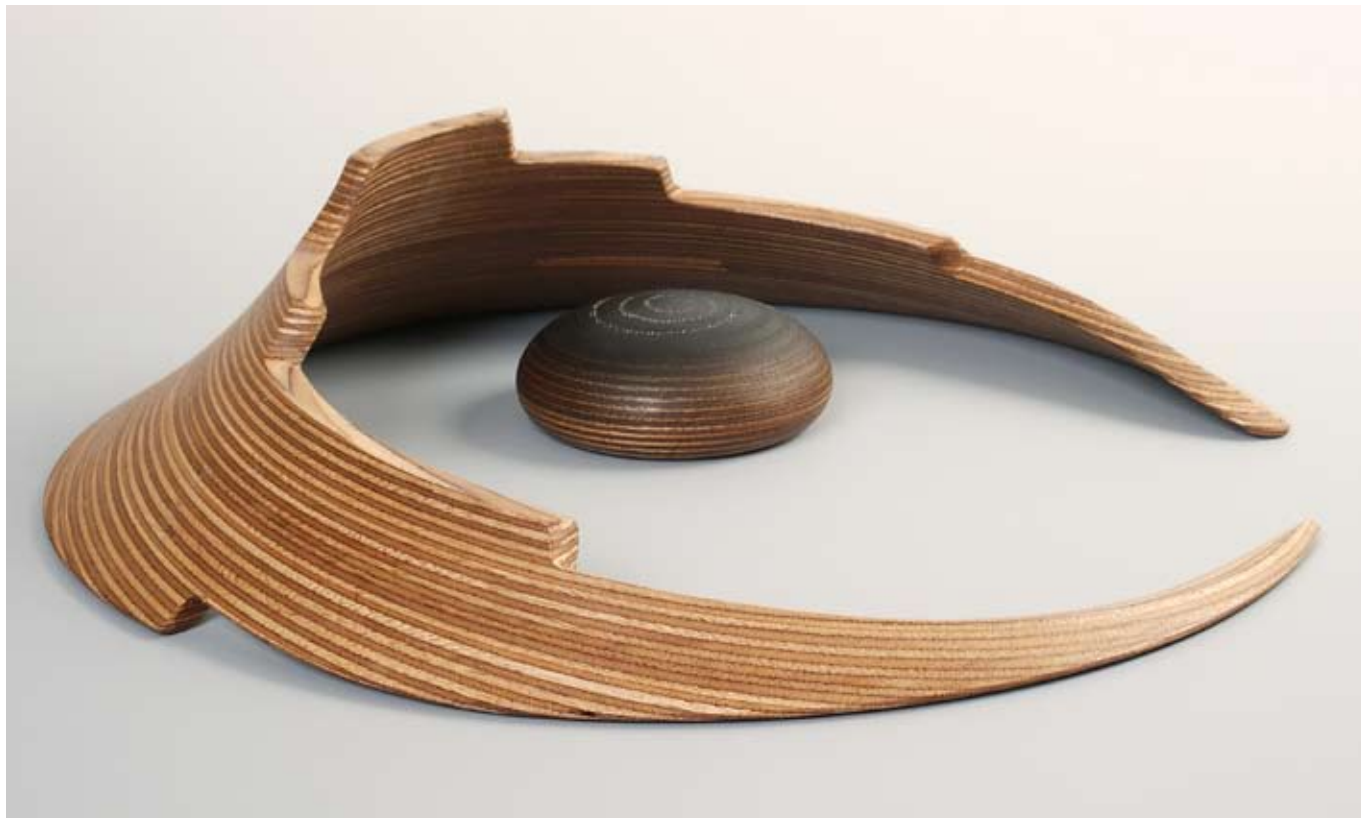
6" x 8"



Nampeyo Cornolla is a rendition of a classic Southwest Pueblo trade ware. This piece mixes a historic form with a contemporary design element on the rim of the vessel.

VIRGINIA DOTSON

SHOW LOW, ARIZONA



LANDSCAPE AND PETROGLYPH

Okume plywood, acrylic paint

3.5" x 14"

This work refers to the common histories of humans and landscape throughout the Southwest.



SAGUARO

Mesquite

11" x 6"

The saguaro cactus, living upwards of 200 years in harsh arid conditions, has been called the "Monarch of the Sonoran Desert" that prevails throughout much of Arizona; it is the quintessential symbol of the region. With their grand size and sometimes human-like forms, the saguaros appear like desert sentinels, to remind us of our responsibilities as caretakers of this remarkable, diverse environment.

RON FLEMING
TULSA, OKLAHOMA



RAIN BIRD

Redwood burl, hackberry, turquoise,
silver, beads, horsehair, cord, leather

48" x 14"



The rain bird design goes back to the very beginnings of decorated pottery in the Southwest, to a ceramic type that present-day archaeologists claim came into existence as early as 700AD. This well-known and frequently used design can be found on Zuni water jars.



Puebloan people have been making pottery in the Southwest for over 1,600 years. Tularosa pottery dates back to 1100. Similar designs are found on pottery made at Acoma. This piece was also influenced by Zuni designs of the early 1800s.

**TULAROSA BLACK
ON BROWN**

Wild cherry, turned and carved,
with pyrographic and rotary tool texturing
4" x 6.75"

CLAY FOSTER
KRUM, TEXAS



I ENVY THE WIND

Wood, stone
13" x 27" x 10"

Desert environment and the traces of the people who lie in it are inseparably intertwined and ultimately indistinguishable. A stone becomes an altar becomes a mesa becomes a horizon becomes a sky. Both weather and hand leave their mark, sanctifying what they touch. Of all these powers that transform, most of all I envy the wind.

SATOSHI FUJINUMA

TOKYO, JAPAN



FATHER SKY MOTHER EARTH

Maple, turned, carved and burned

5" x 2" x 5.4"

Uplifted arms male and female
"Katsina" dance and pray for rich
harvest. Katsina rotates between
(father) sky and (mother) earth as
the water (rain and cloud).



STEPHEN HATCHER
OLYMPIA, WASHINGTON

MOONLIT PINE

Bigleaf maple, mineral
crystal inlay, metal acid
dye accents, lacquer finish
1.75" x 18.75"

The inlaid design depicts a pinyon pine tree, which grows throughout the Southwest, beneath a full moon. The high desert country where these pines grow is quite cold at night. The use of powdered metal in the needles inlay gives the impression of a light frost.



**TIM HEIL, BOB JENSEN AND
WAYNE MANTHEY**
MINNESOTA



For many native people the drum beat symbolizes the heartbeat. When the drum beats, the spirit of the native person is lifted and moved. The beat of the drum unites people, and the pounding of the drum is a way to keep the spirit and tradition of native people alive. The spirit of the Southwest is kept alive with the beat of the drum.

DRUMS OF THE SOUTHWEST

Burned red oak, oiled black walnut,
shellacked mahogany, milk paint,
polyurethaned hard maple,
elk, goat, deer, and horse hides
3" x 13"; 5" x 16"; 6" x 8"; 10" x 12"

TODD HOYER
BISBEE, ARIZONA

UNTITLED

Locust, wire, brushed,
weathered, carved, burnt
10" x 5"

Wood in the southwest desert doesn't rot; it ages with the exposure to the elements. Wind sculpts the surface, sun cracks the wood, and rain creates the silvered patina. This piece was turned and allowed to weather two years outdoors. The rusted wire seals the vessel, having been filled with the passage of time.





This mystical musical instrument was created to suggest that music and art play a large part with the people of Southwest cultures. A leaf design was borrowed from the Acoma culture and utilizes a progressive swirl to suggest motion or change. Variations of leaf size and neck configuration could also signify transformation

and constant evolution of culture as artists pursue their dreams in the Southwest. Cultural changes could be represented by segments in the neck, suggesting the rate of cultural change varies with time. The design of the neck also has hints of dinosaurs that once roamed the Southwest and reptiles that are still prevalent.



DESERT HARMONIES

Hard maple, ebony, padouk,
cherry, metal strings

18" x 8" x 2"

MIKE JACKOFSKY
ESCONDITO, CALIFORNIA



**SOUTHWEST
TRANSITION**

Madrone burl with
graduated sections,
carved and textured,
milk paint

8" x 9"

This hollow vessel was inspired by Southwest and Mexican pottery. I decided to keep it simple and leave much of the madrone showing, as a contrast to the milk paint finish, which when burnished and buffed, gives the look of ceramic glaze. The carving and texturing gave me

a chance to use layers of colors and give the piece depth by cutting back through the top layer to expose what was hidden underneath. The natural varying shades of deep red in the madrone completes the feeling of Southwest pottery.



Desert Trilogy: Rock/Water/Plant consists of three sculptural pieces, each turned and carved from holly selected for its stark beauty and stone-like appearance. Rock symbolizes the powerful earth forces that shaped the desert.

Water, vital to the survival of the rich desert life forms, is sparse and unpredictable with less than ten inches of rainfall each year. Plant, strange and beautiful, provides life-giving support for desert insects, mammals, and birds.

**DESERT TRILOGY:
ROCK/WATER/PLANT**

Holly, turned and carved
2" x 5.75" each

JOE LANDON

BLOOMINGTON, ILLINOIS

ANTIGUA

Fiddleback ash, aniline dyes,
lacquer, black-tinted wax

6.75" x 4"

This piece captures the spirit of Native American vessels by representing the coil pot technique they employed. It also represents the turquoise veins they mined and turned into art.



BUD LATVEN
TAJIQUE, NEW MEXICO



Living and working in New Mexico, the Southwestern environment has influenced my work, though how and to what extent is unintentional and unconscious.

DANCING IMPACT

Tiger maple, cocobolo
24" x 23"

KRISTIN LEVIER

MOSCOW, IDAHO

**ALOE VESSEL
(FOR PAUL LEVIER,
IN MEMORIAM)**

Cherry, turned and carved,
acrylic paint

6.5" x 4.5"

To me, the spirit of the Southwest is memories of road trips through the desert with my father. The feeling of freedom while zooming through the vast spaces under dramatic skies is still strong in my memory. The minimalist beauty of desert plants has always fascinated me, and provided inspiration for this piece.



ART LIESTMAN
COQUITLAM, BRITISH COLUMBIA



ANCIENT TOWER

Big leaf maple, turned on four axes and hollowed on a fifth axis, textured and bleached
14" x 5" x 4.5"

This piece is meant to be evocative of an ancient tower that is badly deteriorated and sun bleached. Although not modeled on a particular structure, it is reminiscent of the towers of the ancestral Puebloan people.

BILL LUCE

RENTON, WASHINGTON

SKELETON POT

Douglas fir, turned and
sandcarved

7.5" x 8"



While creating this piece, I was reminded of the painstaking efforts of an archeologist carefully removing the sedimentary material encasing a fossil. Our shared goal is to remove only extraneous material, and thus reveal the essence of the partially hidden object. In this case, that object is a pot, perhaps a relic from some early inhabitants of the Southwestern high desert.



CHACO PASSAGES

Alligator juniper, turned, carved, sandblasted,
burnt, inlaid with stone; art markers

13" x 10"

Chaco Canyon was the center of civilization in the Southwest from about 900AD to 1200AD. The repeating windows and doors found in several of the ruins of Chaco Canyon capture the spirit of the Southwest and have been repeated for centuries in other structures. I have tried to capture the spirit of Chaco Canyon in *Chaco Passages*. The passages in my piece have been layered to resemble the effect you get when looking through the repeating doors and windows at Chaco. The brick carving captures the construction details found in the walls of structures in the region, reflecting the various colors and sizes of rock used.

LINDA McMASTER

PECULIAR, MISSOURI



SAND DANCE

Maple, multi-axis turned, carved
and textured; paint, oil finish

2.75" x 6.25" x 9"

The spirit of the Southwest is illustrated in the play between sun, wind, and sand, creating a sense of movement and texture only found in nature. This work was inspired by sand dunes in the Northeastern desert area of Arizona.



This being the Ghost Rider in the most common western cowboy style, it may well be the most perfect fit possible since a ghost and a spirit are in many respects one and the same and what could be more Southwestern than the American icon himself, the cowboy?

GHOST RIDER

Madrone burl, turned green
and bent to shape as it dries

8" x 10" x 14.6"

GARY MILLER
LONDON, ONTARIO



ACOMA DREAM

Norway maple, turned and hollowed; lacquer, acrylic gesso, acrylic matte fixative, leather
8" x 3"

When I read about the "Spirit of the Southwest" exhibition, it motivated me to finish a hollow form that I had turned nearly a year ago. The decorative style was inspired by a piece made by well known Acoma artist, Dorothy Torivio. This piece is not intended to be a reproduction, but a rendition in the "spirit" of Southwest art. Rather than emulate the continuous single spiral of her *Day and Night Series*, I chose to use 24 semi-spiral segments and orient the pattern vertically rather than horizontally. The addition of the leather lacing, though not included in her work, was something that I felt was reminiscent of the Old West.



**EL ESPIRITU DE LA FLOR
DEL ZUMO**

THE SPIRIT OF THE SQUASH BLOSSOM

Quaking aspen (*populus tremuloides*)

2.5" x 21"

The squash blossom has been a traditional pattern of the Southwest Native American culture for centuries. I have adapted/adopted this spiderweb pattern for my "basket illusion" designs in several variations over the years. *El Es-
piritu* finds its way onto an exceptionally large piece of aspen. The design, the tree, and my heart reside with the spirit of the Southwest.

PASCAL OUDET
GONCELIN, FRANCE



TOTEMS

Larch, turned on three axes,
bleached and sandblasted

37" x 6" x 5"

26" x 4.75" x 5"

15.25" x 4.75" x 5"

The inspiration for these pieces has several origins. One could find a link between the totemic nature of the grouping and the Native Americans' culture (though totem poles are not typically encountered in Southwest culture). The shapes are inspired by the Southwestern natural elements, like desert cactus or the pyramid-shaped tent rocks in Kasha Katuwe, New Mexico.

The sandblasted and eroded look of the sculpture relates to the harsh desert conditions, especially how environmental elements like wind and sand interact with natural materials, a theme predominant in my work.

GRACE PARLIMAN
LOS ALAMOS, NEW MEXICO



The bowl design illustrates the rug motifs found in the Four Corners region of the Navajo nation. The central opening is similar to the zia symbol on the New Mexico State Flag.

DESERT BLOOM
Segmented wood design
2.5" x 11"

DENNIS PAULLUS
ARLINGTON, TENNESSEE



LIZARD POT

Wild cherry, turned,
relief carved and painted
6.5" x 7.5"

Many examples of lizard pots can be found in Acoma, Zuni, Navajo, Mimbres, Hopi, and other Southwest U.S. tribes. Lizards are considered symbols of good luck. This lizard design was influenced by Zuni and Navajo artists.



UNTITLED

Silver maple, desert varnish
dye stain, lacquer
13" x 8"

Desert varnish is a dark coating found on exposed rock surfaces in the desert. Ancient peoples of the Southwest carved petroglyphs into rock. In this piece, the glyphs are faded, just as many others have over hundreds or thousands of years.

MALCOLM RAY

DAMARISCOTTA, MAINE



BLACK MESA

Cherry, carved and burnished
4.1" x 5.75"

This piece is styled after the Southwest pots made by Maria Martinez and others in the Santa Fe, New Mexico, area.

JOEY RICHARDSON
LINCOLNSHIRE, ENGLAND



PUEBLO BLOOM

Sycamore, holly, turned, carved
and pierced; acrylic paint
6" x 6"

Pueblo Bloom is inspired by the vibrant natural beauty and uniqueness of New Mexico. Portraying traditional pottery with Native American designs, this flower incorporates the copious diverse cultures and heritage. The base renders deadwood cactus linking rich history with the many tribes who have journeyed through. The inner blooming cactus captures colorful New Mexico and its future.

JORGE SALINAS
ANNANDALE, VIRGINIA

MAGIC OF THE TIPI

Holly, bamboo, turned and carved,
cherry, tiger maple burl, pyrography
12" x 7"

The tipi is a prime example of Native American resourcefulness and ingenuity, perfectly adapted to the nomadic lifestyle. This tipi sits on a tiger maple burl landscape and has a traditional interior fire pit.



LARRY SEFTON
BARTLETT, TENNESSEE



JOURNEY

Black walnut crotch, turned and carved; pyrography, milk paint

12" x 8.25"

Believed to have originated in South America, the wedding vase tradition has been part of Pueblo life for centuries. The graceful spouts represent two separate lives and the bridge at the top unites these separate lives together as one. The groom's parents provide the wedding vase two weeks before marriage during festivities when gifts and advice are also given to the bride and groom. On their wedding day, after the wedding vase is filled with holy water, the bride drinks from one side and the groom from the opposite side. The vase is then protected and cherished throughout their married life. I chose to embellish this wedding vase with spirals to represent the broadening of consciousness, the destination of a long journey.

JACK SHELTON
FORT PIERCE, FLORIDA

SHORT SALE

Mesquite, turned and carved
8" x 10"



Montezuma National Monument is a 700-year-old cliff dwelling once inhabited by 300 Sinogau natives. If it was for sale today, the sign could read: SHORT SALE, Rustic hi-rise condo with beautiful valley views.

WILLIAM SMITH
DOYLESTOWN, PENNSYLVANIA



SOUTHWEST-STYLE POT

Holly, bloodwood, ebony;
open segmented

2.5" x 3.25"

This is a classic form of a wide-mouth storage pot, with Southwest Indian motif in the feature ring.

CURT THEOBALD - JUROR

PINE BLUFFS, WYOMING



FREEDOM IS NEVER FREE

Cherry, holly, palo
amarello, ebony

4" x 5"

There is a price to pay for freedom. Often that price comes at someone's loss. Many native people in America, including the people of the Southwest, gave their lives in the quest for freedom.

BILL TILSON
HUNTSVILLE, TEXAS



LONE FLOWER ON THE MESA

Birdseye maple, cherry, black palm,
copper, turned, bent, carved, formed,
died and assembled

10" x 6.5"

This piece represents the hard times and aloneness when trying to survive in the often harsh Southwest. Desert flowers that survive are strong, beautiful and graceful when they bloom.



GERRIT VAN NESS

MOUNT VERNON, WASHINGTON



REMNANTS

Maple, Baltic birch, turned, disassembled, painted and reassembled on base; sand and acrylic paint

3.5" x 10" x 7"

Found artifacts give us a view into societies of the past. Pottery shards found in the sands of the Southwest deserts tell a story of past Indian cultures. They also connect functional work to the craft of contemporary Indians that is produced for collectors and decorators. What remnants of our present day society will add value to generations far into the future?

RALPH WATTS
KNOXVILLE, TENNESSEE



KOKOPELLI

Ebonized mesquite,
pearwood
5" x 9"

This ancient trader's pictograph shows up on many rock outcroppings in the Southwest. He is depicted many times in the presence of snakes, sometimes in an obvious sexual state, and occasionally with a distinctive hump on his back. Some scholars believe this repre-

sents a backpack of trade goods. Upon arrival in a village, his sexy image, trade goods, and sweet sounds were probably an occasion for celebration in the everyday lives of the people of the Southwest. Surely his spirit will guard the contents of this vessel.

HELGA WINTER

PORT TOWNSEND, WASHINGTON



SHE WHO WATCHES

Bleached madrone,
madrone branches, acrylics

7" x 10.25" x 10"

Brilliant blue skies, white sands, brick red mountain colors, buffalo dancers at Acoma Church, horizontal lines in mountain ranges...they all incorporate the spirit of New Mexico for me. These images and colors are mirrored in *She Who Watches*.

MOLLY WINTON
EDMONDS, WASHINGTON



CABALLOS ASCENDENTES

Rauli wood, pyrography,
gesso, lacquer

7.5" x 7.5"

This piece is designed to represent the glory of the wild mustangs.



EXHIBITIONS CHAIR STATEMENT

LINDA VANGEHUCHTEN

This exhibit brought out a diversity of relevant ideas and themes about the Southwest. From the Native American heritage to the dry, weathering effects of the landscape on wooden objects, the woodturnings capture the essence of the region. Some pieces refer to the Navajo cliff dwellings of bygone times, others the clay art of a more modern era with their patterned markings. The show represents the feel and spirit of the Southwest, as interpreted by artists native to the area and from the far corners of the world.

JUROR'S STATEMENTS

DOUGLAS BARKEY, PHOTOGRAPHIC ARTIST AND DEAN OF THE SCHOOL OF ARTS AND DESIGN, SANTA FE COMMUNITY COLLEGE

When I first looked through all the submissions, I was overwhelmed by the aesthetic beauty and diversity of shapes, surface treatments, and concepts. As I went through the collection over and over again, it became clear that there were certain patterns of treatments and conceptual directions, so I began focusing on which artist was the most articulate around a particular concept or who had achieved the most elegant shape. I was intrigued by the range, the translucent coloring, the textures, and the innovative integration of materials. As we began the group process of making the final selections for the exhibit, what really happened was that we created a dialogue around the issues of aesthetic quality, technique, and creativity. It was fascinating how little disagreement there was in the jurying process. Sometimes it was the attention to detail that put one piece over another, other times it was simply the raw creativity combined with technical precision that made for an exceptional work. I learned a great deal about the distinctive characteristics of wood-turned objects from my fellow jurors, and it was clear that we all shared a common understanding of design principles that carried the day when it came to selecting the strongest work. Congratulations to all the finalists!

TRENT BOSCH, WOODTURNER

Wow! What an honor to be a juror for this exhibition. There is so much creativity and ingenuity in woodturning today. Everyone who entered should feel like a winner. Just the experience of looking within yourself to create objects for a themed exhibition helps you to grow as a woodturning artist. Being able to create such wonderful objects with your own hands is a very fulfilling experience. I wish I had the chance to talk to each and every person about their work to gain a full understanding of their concepts and ideas. To truly appreciate the pieces in this exhibition, we should spend time with each piece, understanding the imagery that embodies the artist's interpretation of the spirit of the Southwest.

PHIL BRENNION, WOODTURNER

This exhibition allows today's turners to showcase their talents using some of the finest forms and design elements found around the world. The large ratio of vessels to sculptures reflects the strong influence of ancient Pueblo forms, as well as the abundance of vessel turnings in our field today. The diversity of the submitted works gave insight into each turner's perception of the Southwest. The jury process was easy due to the unified vision of all jurors.

CURT THEOBALD, WOODTURNER

It was an honor to be invited to jury the *Spirit of the Southwest* exhibit. My thanks go out to the AAW for the opportunity. It has been a privilege to work with the other jurors. Individually, each juror viewed the entries multiple times. We then, as a group, reviewed each image. As with most jury processes, we were limited to only our visual senses. However, wood art has such a tactile quality that many times we wished we could sit in a circle and pass the piece around, enabling us to more completely perceive the work.

Each juror contributed his own perspective to the process. Collectively, we desired a show that had the suggestion of the theme, yet would speak to the diversity of the Southwest – certainly not an easy task. We feel this is a strong grouping of works that evokes the spirit of the region. The imagination of the artisans in our field is exciting to witness. We hope this exhibition will challenge you to catch some of the spirit of the Southwest.

THE AMERICAN ASSOCIATION OF WOODTURNERS

The American Association of Woodturners is dedicated to the appreciation and advancement of woodturning at all levels. The AAW has more than 300 local chapters in the United States, and over 13,000 members worldwide. AAW publishes the journal, *American Woodturner*. The association's offices and the AAW Gallery of Wood Art are located in St. Paul, Minnesota.

For more information visit our websites:

www.woodturner.org
www.galleryofwoodart.org

Published by the American Association of Woodturners

222 Landmark Center, 75 West Fifth Street

Saint Paul, Minnesota 55102

(651)484-9094

www.woodturner.org

www.galleryofwoodart.org

Printed in the United States of America

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Spirit of the Southwest was created in conjunction with the
23rd Annual American Association of Woodturners Symposium
Albuquerque, New Mexico, 2009