

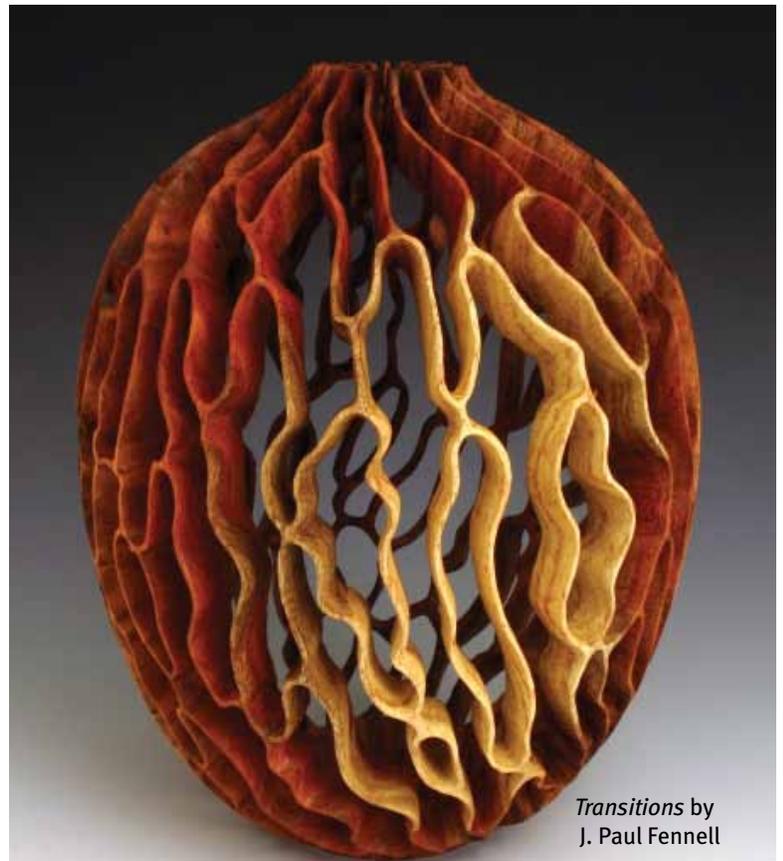
Juried Biennial: Wood

Sept. 8-Jan. 5

Celebrating the Tempe Center for the Arts' Fifth Anniversary

The opening of "TCA Biennial: Wood," a juried exhibition, falls on the fifth anniversary of the opening of the Tempe Center for the Arts and features 24 Arizona artists working with and inspired by "wood," a tradition for fifth anniversaries.

The exhibition features a wide array of artworks, including both traditional and contemporary themes, large and small scale prints, drawings and paintings and numerous forms of wood sculpture such as folk carvings, furniture, vessel turnings and mixed media construction.



Transitions by
J. Paul Fennell

Juried Artists

Roger Asay and Rebecca Davis
Alexandra Bowers
Angela Cazel Jahn
Jesse Cornett
Audrey E. Epperson
Barry Farmer
J. Paul Fennell
Mitch Fry
Perrin Gilbert
Gary Goren
Julia Rosa Jones

Damon McIntyre
Martin Moreno
John Randall Nelson
Helen Norsigian Rowles
Tania Radda
Barry Richardson
Phil Rowland
B. Spiderman
Michelle Startzman
Thad Trubakoff
Shirley Wagner
Matthew Werner

Roger Asay & Rebecca Davis

Prescott

Roger Asay and Rebecca Davis have been a collaborative team since moving to Arizona in 1982 after living in Colorado and New Mexico. Asay received Bachelor of the Arts and Master of Fine Arts degrees from the University of California Berkeley. He attended the American University in Washington, D.C., and the Aspen (Colorado) School of Contemporary Art. Davis studied anthropology at the University of New Mexico, earning a Bachelor of the Arts degree, and was an artist in residence at the Roswell Museum and Arts Center in New Mexico. In addition to collaborations, Asay and Davis create and exhibit pieces individually.

Asay and Davis have exhibited their shared works in museums and art centers throughout the United States, including the Phoenix Art Museum, Tucson Museum of Art, Austin Museum of Art and the Mesa Arts Center. Through observational study of environment, they have created art that showcases the natural elements of the surrounding world. Together they continue to work on a piece called Wood & Stone, Substance and Spirit, an ongoing project started after their move to Arizona in 1982. They lovingly describe the body of work as a “form of poetic archaeology that reminds us that we are separated from nature only by our ability to reason and to create.”

“These minimal installation pieces comprise an ongoing visual investigation of the land we call home. We have explored rivers and washes, mountains and mesas. We have studied the oaks and aspens, pines and desert shrubs. We gather materials from these sources, not to make them into something other than what they are, but rather to present them raw, to refine and sort, order and arrange them and give them back in a strange and clarified form that lets the viewer experience them directly as if for the first time. Occasionally our works are essentially found-object sculptures. But in all our work, the components, even when put together in complex arrangements, retain their basic identity as found materials. The ultimate end is a presentation of nature in its essence, where the material used in a sculpture is also its subject.”



Manzaneta Box

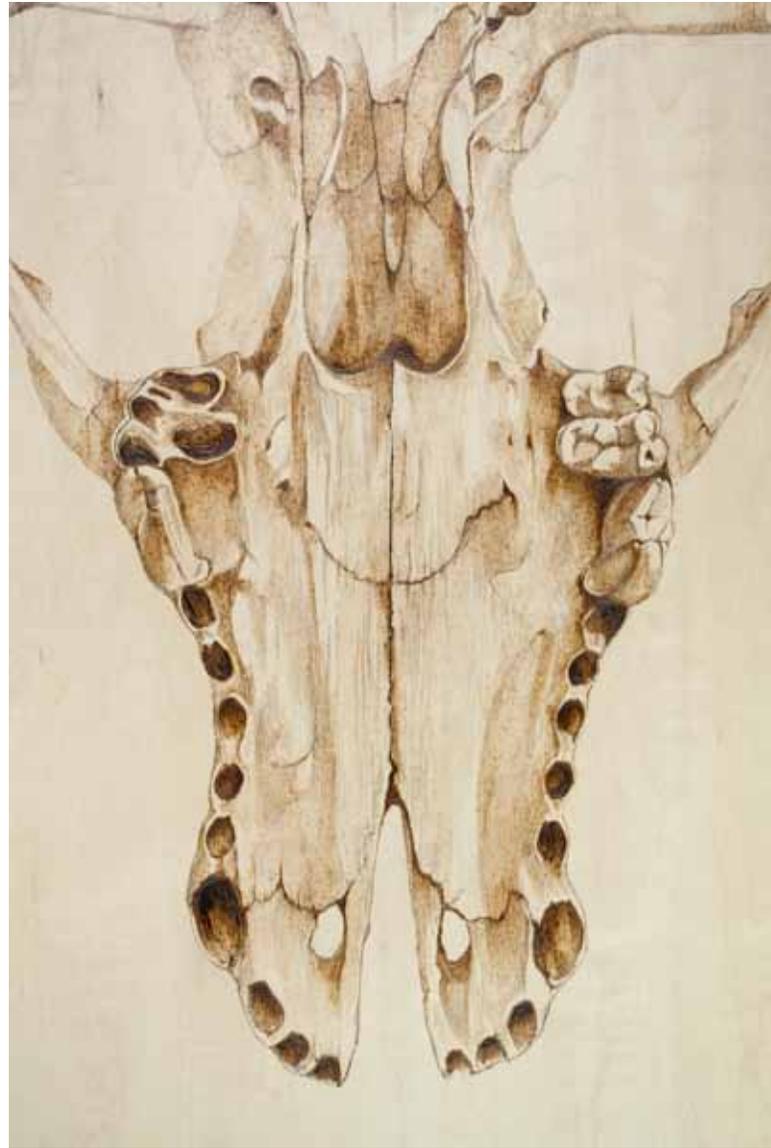
Alexandra Bowers

Tempe

Alexandra Bowers was born and raised in Scottsdale. As a youngster, she and her siblings would hop the backyard wall and explore the surrounding desert, developing an early appreciation for the beauty of desert and wildlife that thrived even in the harshest conditions. Recently, Bowers earned a Bachelor of Fine Arts degree in drawing and was the recipient of a Presidential Academic scholarship and a Special Talent for Art scholarship from Arizona State University. Bowers has received several private commissions, shown at the Step Gallery at ASU and created a permanent public art piece for the Breadfruit restaurant in downtown Phoenix.

Bowers' inspiration has been influenced by her childhood growing up in Arizona and her special interest in plants and animals that can survive in extreme heat. She enjoys fusing elements of science and art into her work, and the results are a cross between scientific field studies and fine art illustrations. This particular body of work responds to her childhood explorations of the local landscape and the individual specimens she remembers discovering.

“As I've grown up, I've come to appreciate this diverse and distinct world. What saddens me is the fact that as our city continues to exponentially grow; almost all the desert that once grew within our city boundaries continues to be developed and transitioned into suburbia. These consequences shape my belief that often people overlook the fascinating and unique plants and animals that have adapted them-



Coyote Posterior Detail

selves to thrive in our extreme climate. These works interpret my fragmented memories from childhood by utilizing methodical study to capture and expose species that continue to thrive beyond our city limits.”

www.alexandrabowersart.com

Angela Cazel Jahn

Phoenix



Angela Cazel Jahn grew up and went to school and lives and works in Phoenix. She studied art at Arizona State University and worked professionally in the non profit realm. Several years ago, she took up art again and makes paintings, sculptures and installation spaces and works with a variety of media including paint, glass, drywall, paper and found objects. She is a former member of eye lounge Collective in Phoenix, has shown her work at the former Paulina Miller Gallery in Phoenix and Bentley Gallery in Scottsdale and was selected as one of the Valley's top 100 "Creatives" by the *Phoenix New Times* online blog Jackalope Ranch.

Cazel Jahn's piece in the *Wood Biennial* was made using a table saw, chop saw, nail gun, sander and drill. The plastic pins and pegs are

think of it as a collapsing probability

from an old toys including a Lite-Brite toy. It is part of a larger series called *Glimmer* which is about chaos, change and stability as part of everyday life. She likes to work with wood because it offers a strong structural support as well as an interesting surface and background for other materials and objects. The child depicted on this piece does not represent a particular person, but was painted by chance and the layers of the piece grew from that point.

"In the image, along with fortunes and notes, you will find strips of numbers taken from an old obsolete manual of mathematical probability functions. The inspiration for the title of the piece was, in fact, a remark that a friend made. By 'collapsing probability function,' he referred to the way choices and decisions close down some future options while opening up others – in his opinion, apparently, by collapsing instead of expanding over the course of a lifetime, there are less and less options as the years go by. Though no longer particularly young, I'm still not sure if I agree."

www.cazeljahn.net

Jesse Cornett

Tempe

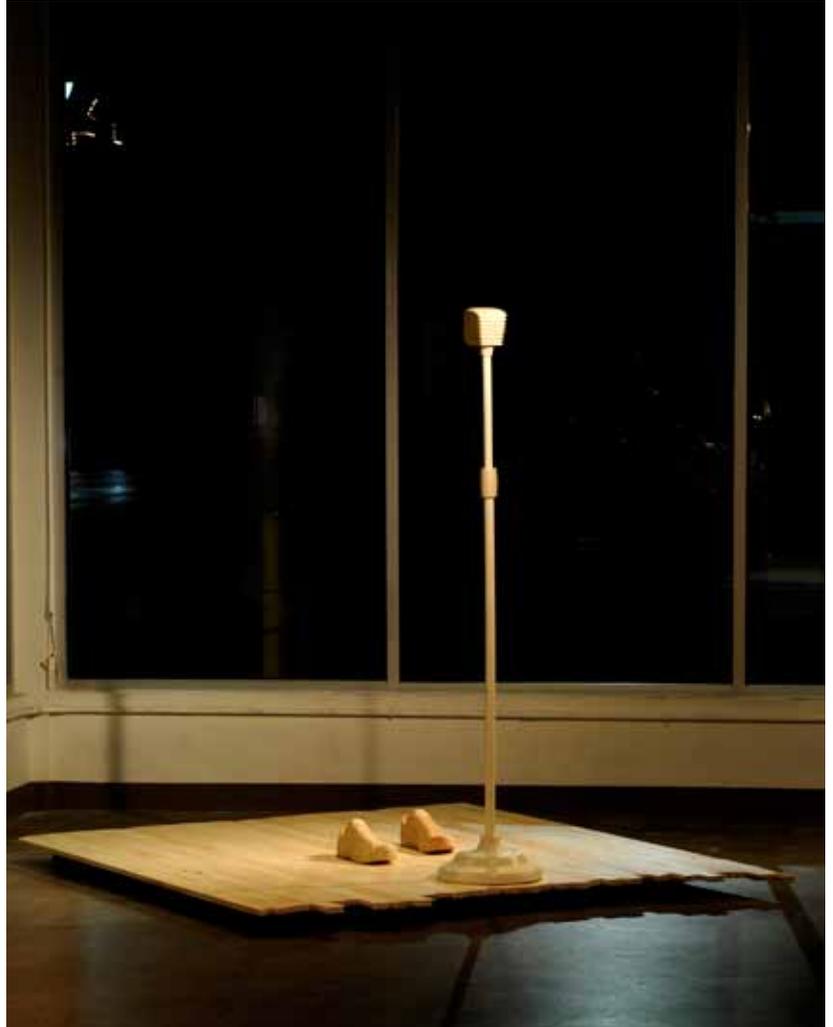
While growing up in Flagstaff, Jesse Cornett learned a lot about patience and attention to detail from his father, a jeweler/metal smith, and his mother, an elementary school special education teacher. Cornett received a Bachelor of Fine Arts degree from Arizona State University with a concentration in wood sculpture. Cornett's pieces have been exhibited in several downtown Phoenix galleries including the Alwun House, Bragg's Pie Factory and the Ice House and Tempe galleries such as Gallery 100 and Step Gallery at ASU.

Cornett describes his art inspiration as influenced by his encounters with various people or objects – an example being the “The Mic,” which honors some of his favorite artists like Jimi Hendrix, Janis Joplin, Louis Armstrong and Waylon Jennings.

“This piece was inspired by music. The kind of music that gets your blood running – the kind that gives you the chills every time you hear it.

...music that has in some way, shape or form,

motivated you to do something or altered your state of mind. Maybe it's the sexy voice of the singers as they sing every key perfectly or the clear sound of an acoustic guitar. Or, it could be the thump of the deep bass guitar in the background or potentially all instruments playing together... . It's that kind of music that inspires me to produce artwork that will do the same.”



The Mic

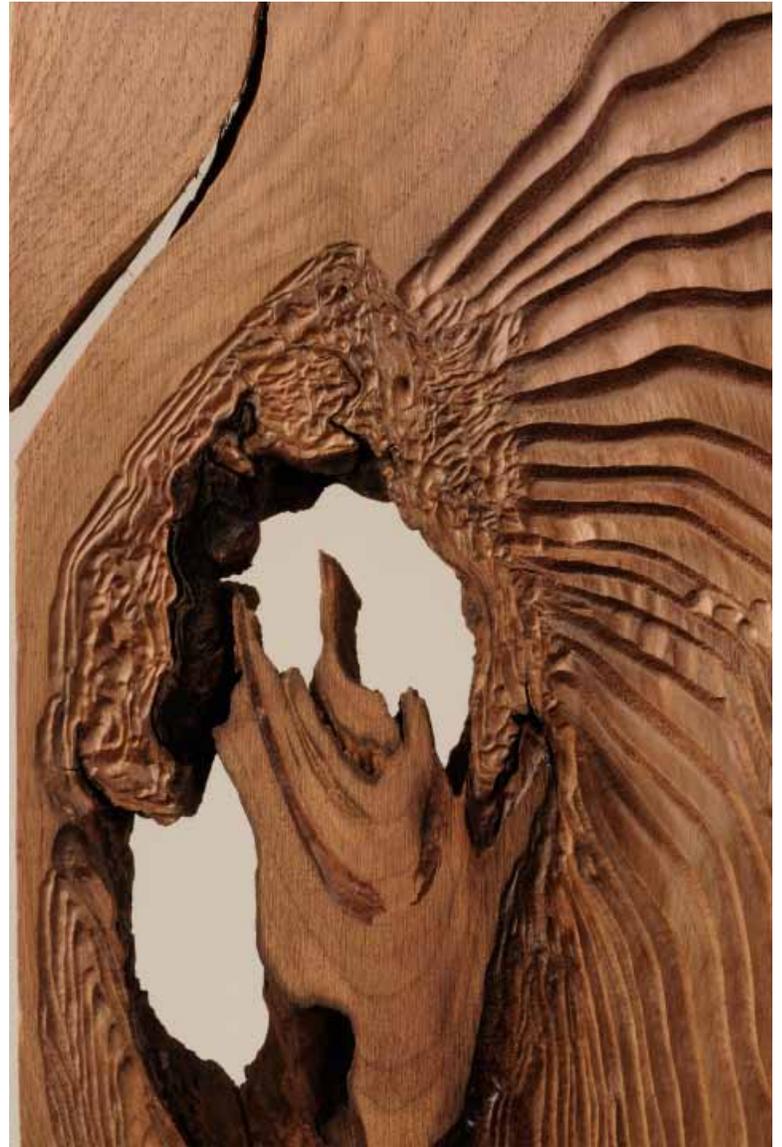
Audrey E. Epperson

Mesa

Audrey Epperson was born in North Carolina and raised in Pennsylvania. At a young age her mother encouraged her to attend summer art and music classes, and her father instilled in her the merits of quality workmanship through his own household repairs and renovations. Epperson developed a fascination with making objects, often using allowance money to buy art kits and repurposing rummage sale finds. After moving to Arizona, she pursued a Bachelor of Fine Arts degree with a focus in sculpture from Arizona State University. Working with wood has inspired her to recapture childhood creative freedoms and the joy of making something. Epperson has participated in exhibitions at ASU's Gallery 100 and Harry Wood Gallery in Tempe and Brigg's Pie Factory in Phoenix.

“Wood is my medium of choice...the allure of an incredible grain pattern, the invitation to touch. It put an indelible mark on me the moment I first laid hands on it in a creative way, and it acts as a

vehicle for my imagination as nothing else can. Following a playful mood one day, I discovered beautiful, naturally abstracted shapes beneath the surface of wood; using a subtractive process I pull these forms out. The intention behind my work is to allow viewers to form their own story about each piece – how it came to be, what it may remind them of or a simple visceral response to lines and form.”



Untitled

Barry Farmer

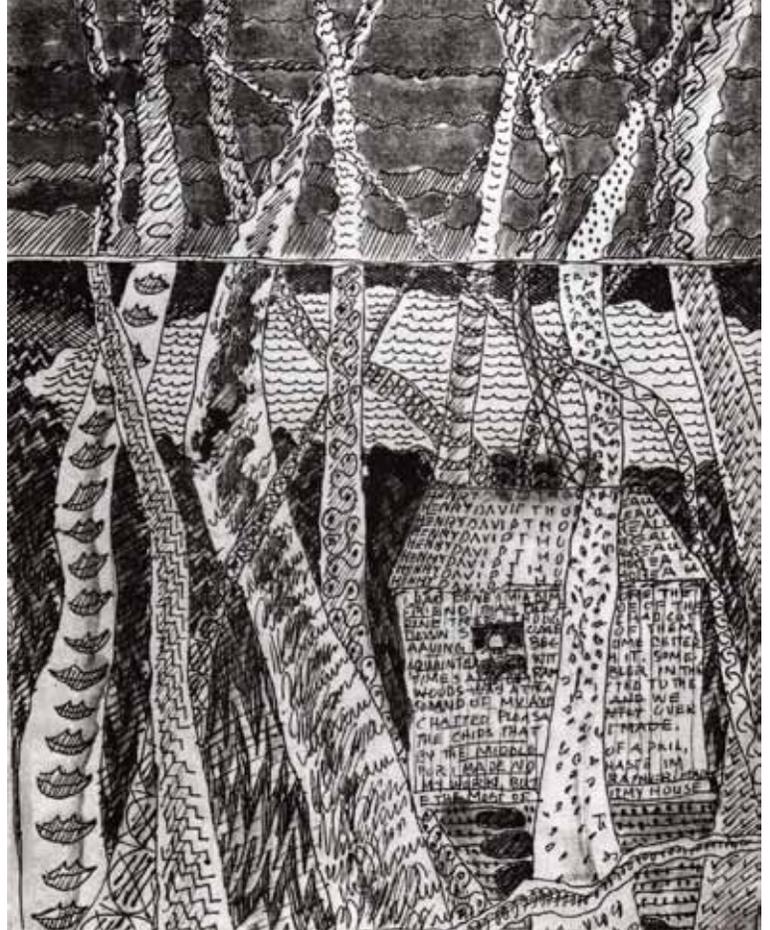
Glendale

Barry Farmer was born and raised in Vinton, Iowa, a small Midwestern community not far from the banks of the Cedar River. He grew up surrounded by nature and loved spending time in the woods and fishing. He taught art in public schools in Iowa, the American School in Saudi Arabia, the Iowa Braille and Sight Saving School and Coconino Community College in Flagstaff. Currently, he is an adjunct faculty member of Central Arizona College, Superstition Mountain Campus in Apache Junction.

It was in high school that Farmer first discovered Henry David Thoreau's book, *Walden* and found a strong affinity for the author and the images of nature, simplicity and self-reliance his essay expressed. Although Farmer has lived in the desert for 30 years, he finds his thoughts and artwork are still influenced by his early memories of the woods and river and Thoreau's writings.

"I use trees and tangled branches as a metaphor for life, its complexities and possibilities. Trees also represent the natural world. Nature always has been the fundamental starting point for me. I am reflecting on its turmoil and beauty. Wood as a woodcut print, wood as a ground for drawing and painting, and the woods as subject matter is a comfort food for me."

www.artbwf.blogspot.com



Henry David Thoreau

J. Paul Fennell

Scottsdale

J. Paul Fennell was born in Beverly, Mass. He has degrees in aerospace engineering from The Ohio State University and the University of Southern California. He has been an active wood turner for more than 40 years after being exposed to it in an adult education class with the initial intent of improving his skills in making furniture. He describes himself as a largely self-taught artist who has picked up some successful skills such as designing and creating his own tools when necessary. He also is proud that he has remained passionate about the work and process throughout his long career.

Fennell's artworks have been exhibited in museums including at the Smithsonian Institution in Washington, D.C., Detroit Institute of Arts, Minneapolis Institute of Arts, Cincinnati Art Museum, the Museum of Art and Design in New York and the Carnegie Museum of Art in Pittsburgh. He has been a member of the American Association of Woodturners for more than 25 years and an active teacher and presenter at art schools and conferences for many years.

"Most of my work concerns the aesthetic of the vessel form, one of the most relevant and oldest artifacts of human civilization. It is timeless and ubiquitous throughout cultures- past and present. With respect to the decorative aspects of my work, they are derived from my interest and curiosity of patterns – natural and man-made. The 'Transitions' piece is an abstract pattern of interplay between energy and movement. The 'Emei Lattice' piece is a formal three-dimensional interpretation of a two-dimensional architectural element found in old Buddhist temples of China."



Emei Lattice

www.jpaulfennell.com

Mitch Fry

Scottsdale

Mitch Fry was born in Wichita Falls, Texas, and was raised in Wheaton, Ill. His interest in art began at an early age as his father was a professional artist and his proximity to Chicago enabled him to take classes at the Art Institute. Although he received an art scholarship to attend Arizona State University, at first he pursued engineering with ASU Environmental Design. His interest in design led him to England to study industrial design, though he eventually came back to ASU to finish his degree at the School of Art. Fry was a designer and manufacturer of custom residential, commercial and retail furnishings for more than 33 years. Desiring to return to his love of art, he decided to pursue a career as an artist. During the past several years he has been showing his works in galleries and museums such as Bonner David Gallery in Scottsdale, Phoenix Art Museum, Tempe Center for the Arts and the California Academy of Arts and Sciences.



Meets or Exceeds all Requirements of Extra Fancy

Not surprisingly, Fry's background in design trained him to plan ahead, organize materials and construct large and small scale piece based on elaborate drawings that use disciplines in the arts, mathematics and engineering. As a sculptor Fry describes the art making process as a continual search for elegance and simplicity.

"In my art, I use geometric shapes to explore the mutual relationship between matter and form, as well as the individual and the collective. I am particularly interested in the sphere as nature's metaphor for ultimate symmetry with its continuous, infinite and curving plane. As an artist, I keep returning to the correlation between the tension and unity needed to create a single form."

www.mitchfry.com

Perrin Gilbert

Scottsdale

Gilbert was born in Minnesota and lived there just long enough as a child to remember the extreme cold weather. He eventually moved to Arizona and has enjoyed the warm weather ever since. At the age of four, he started playing the violin and later played in orchestras, learning to play numerous instruments and different musical styles. His family encouraged the creative process and preferred it over video games and television. In college, Gilbert considered the possibility of becoming an artist. “I realized that I’m better off loving what I do than loving the money for what I do. This approach has led me to be a happier person and better artist,” he said.

Gilbert received a Bachelor of Fine Arts degree in sculpture from Arizona State University in 2011 and currently works in the wax and sand mold departments at Bollinger Atelier in Tempe, where he helps in the metal casting process for artists from around Arizona and the United States.

“*Constant Distraction* was constructed in a frenzy of ambition and angst. I experimented with flexibility and strength to make the wood perform. The piece was inspired by luthiers, for their expertise in making stringed instruments. Being a lifelong musician has given me ample time to study the unique skillset that these craftsmen have been honing for generations. What is exciting about a piece like this is the method behind building it is entirely intuitive. Planning can only take you so far when working with bent wood that wants to spring back or sag depending on only a few degrees change in position.”



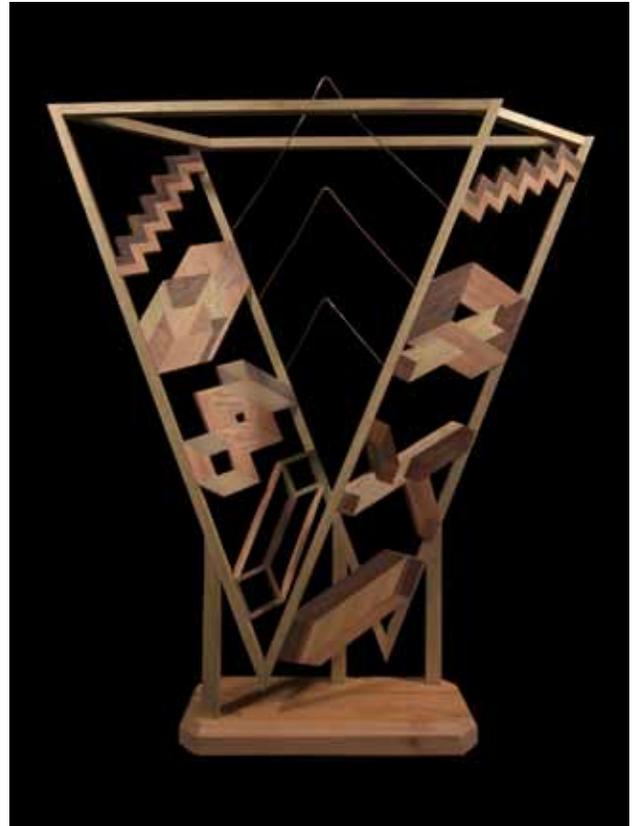
Constant Distraction

Gary Goren

Tempe

“An old man with time
He sees the soul of the wood
Softly sawdust falls.” (Gary Goren)

Goran was born in New Brunswick, N.J., in 1933. At 14 he won a shop prize in the eighth grade. As a youth his father taught him how to use tools by constructing display stands and cabinets together for the family produce store. He says that he has loved the “intoxicating smell of fresh-made sawdust” ever since. While growing up in New York City he was exposed to a wide variety of art forms and ended up attending the High School of Music and Art and later received a Master’s Degree in music from the Manhattan School of Music. He toured as a professional musician for many years and maintained his passion for wood by whittling during down times. Later he began making furniture for his family and friends. He also inherited an old King-Seeley wood lathe from his mother-in-law, which led to embellish works with exotic hardwoods and explore the construction of intricate patterns in two- and three-dimensional formats.



Yang

“These recent Yin and Yang sculptures were made using an old DeWalt radial arm saw with the intention to create a piece without using the lathe that would have the concept of a lathe turning. [Yin] maintains its purity by being made only of mahogany, sensually wrapped in pure copper, suspended over a base of mesquite. My wife’s comment that it seemed very feminine made me see it as a truly Rubenesque shape which could only be Yin, needing Yang.

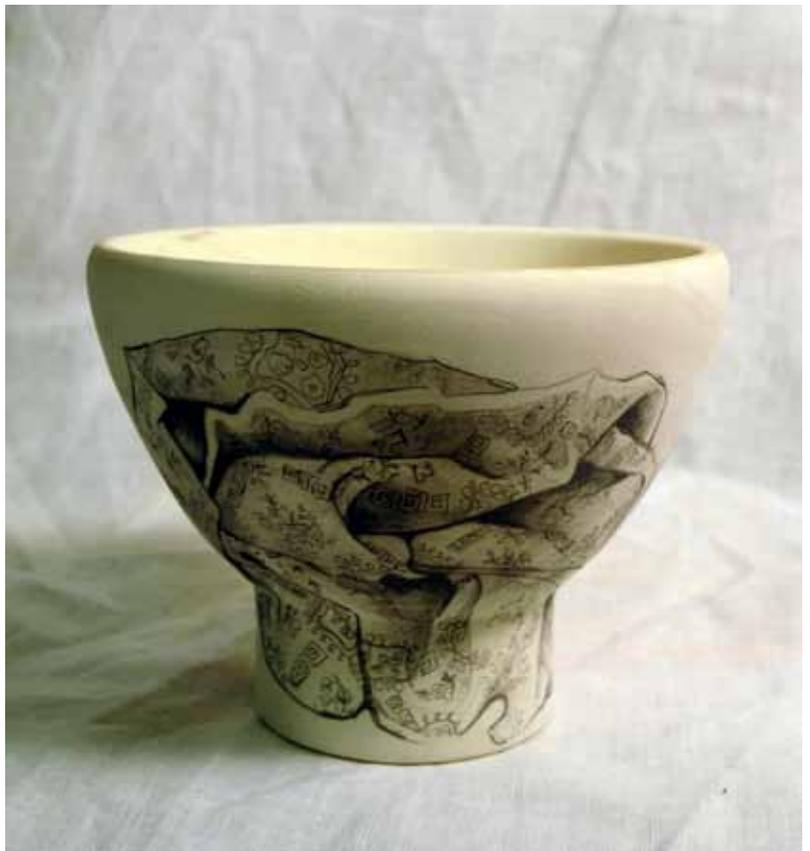
“[Yang] has wide shoulders and a narrow waist, framed in Black Mimba, establishing the male presence, which inspired the meticulous construction, using various unstained woods (alder, mahogany, mesquite, oak, poplar, etc.) for the complicated ‘insides’ (not uncommon in the average male) anchored onto a solid base of oak.”

Julia Rosa Jones

Phoenix

Jones was born and raised in southern Missouri and received a Bachelor of Fine Arts degree from Brigham Young University in 2008. Currently she is working on a Master of Fine Arts degree with a concentration on drawing and painting at Arizona State University. She is one of 10 children and all found ways to differentiate themselves with special hobbies, skills and careers. As a child, Jones especially enjoyed drawing competitions with her siblings. She often came out the winner and says that the experience helped to give her confidence to become an artist.

“The process by which I create art is slow and methodical. It begins with my family. As I interact with my family, I observe the connections of our personalities and then embody those relationships on my canvas. The inspiration for each line, pattern and form I put into my work portrays the decorative atmosphere in which I was raised coupled with the associations of my siblings. Until I started turning wood, my work was predominantly two-dimensional. The circular vessels I create give me a new medium in which to share the storylines of my work. By combining decoration with figurative narrative I am able to draw a cyclical story that adds a new element to my work. The dialogue becomes a rounded story that blurs the beginning from the end.”



First

www.juliarosaj.com

Damon McIntyre

Tempe



People Under the Stairs

McIntyre received a Bachelor of Fine Arts degree in 3-D imaging and animation and a Master of Fine Arts degree in wood sculpture from Arizona State University. He has held residencies at Anderson Ranch in Snowmass Village, Colo., and Arrowmont School of Arts and Crafts in Gatlinburg, Tenn. He is the recipient of the Arizona State University Completion Fellowship, the Ed Moulthrop Fellowship in Craft, the Sam Maloof Scholarship, the Virginia Alpha Scholarship, the John and Robyn Horn Wood Turning Fellowship and the Tennessee Arts Commission Individual Artist Grant. In 2010, McIntyre returned to ASU as an instructor in the wood sculpture department.

“My work is rooted in the traditional craft of wood-working and furniture making with a personal twist that can be best described with a sense of humor. The functional object always has been a springboard for my imagination and the objects found in the home provide me with an unending supply of narrative inspiration with which to twist and shape reality into fantasy and back again. Through the use of skewed representation and altered perspective I am able to present to the viewer a world of mystery and invention that piques curiosity and stirs distant memory. I hope to inspire others to share their own ideas and make art whenever possible.”

www.damonmcintyre.com

Martin Moreno

Laveen

Moreno grew up as a migrant farm worker in Michigan. At an early age, learning the English language became important for his family's needs and as a way to cope in an unsympathetic school system. He graduated high school at age 16 during the 1960s and worked for the United Farm Workers Movement. The events of the time, such as the Vietnam War and the changes brought about by influential people, such as Martin Luther King Jr. and Cesar Chavez, led to Moreno's lifetime commitment to questioning inequalities.

After his mother passed away, Moreno left home and hitchhiked across the country. By 17, he ended up in Mexico City and was inspired by political and social impact made by Mexican muralists. He headed back to school and earned a Bachelor of Fine Arts degree at Sienna Heights College in Michigan.

For the last 40 years, he has been working with communities, teaching and painting large scale murals. In 2011, Moreno was honored as Arizona artist of the year at the Governor's Arts Awards for his dedication to art, youth mentoring and community service.

"My earliest memories of color and rhyme are those of the fields, sitting in the back of a pickup truck watching rows upon rows of corn and tomatoes form a visual pattern of rhythm; listening to the realities of superstition told by the elders, stories of the Llorona (crier), the Earth, and stories of my glorious past. 'Reptile Man' is an abstract human figure draped by a reptile. The piece is carved from a solid piece of wood yet the figure and snake are two interlocked separate pieces."



Reptile Man

John Randall Nelson

Tempe

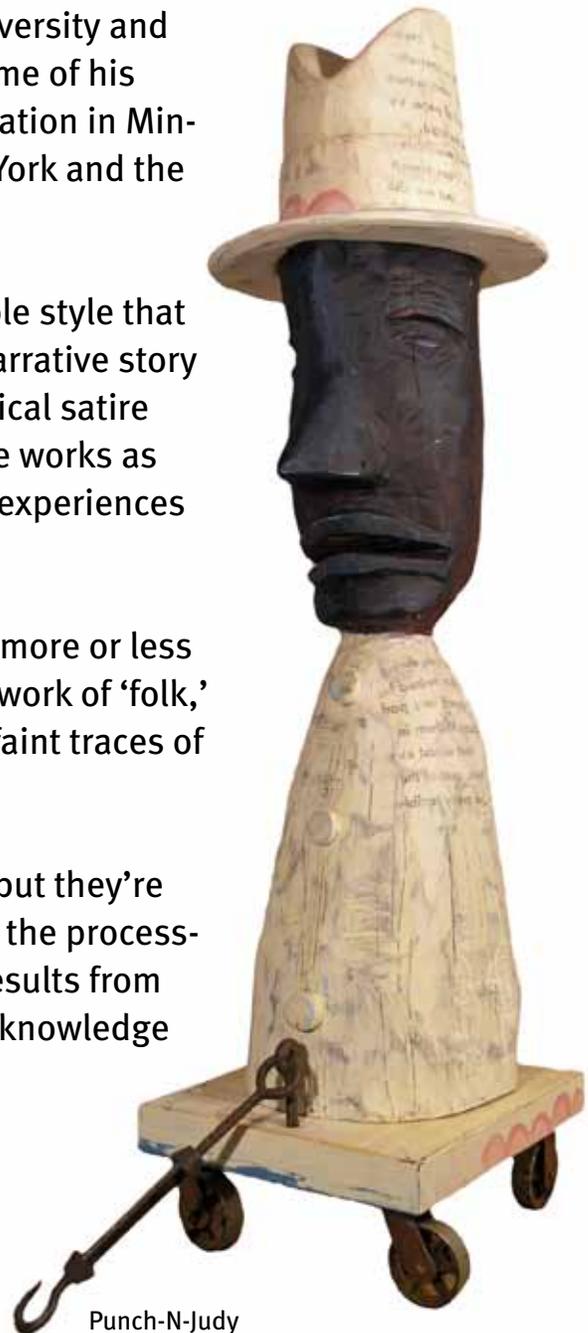
Nelson has been working as a painter and sculptor for the past 16 years. He earned a Master of Fine Arts degree from Arizona State University and currently teaches painting at Phoenix College. Some of his clients for commissions include the Target Corporation in Minnesota, the Museum of American Folk Art in New York and the Disney Corporation in Los Angeles.

Nelson's body of work has an ongoing recognizable style that places everyday objects, text and figures into a narrative story that features visual elements from cartoons, political satire and folk art. He describes the meaning behind the works as subjective for each viewer given his or her varied experiences and frame of reference.

"These three wood sculptures are obtuse images more or less recognizable as articulated dolls. They evoke the work of 'folk,' or outsider artists, but they also are subtle, with faint traces of text and decorous patterns.

"Simple and iconographic, they may be childlike but they're not innocent, packed with a complexity regarding the processes of expression and the psychic undertow that results from the use of words and symbols. Language implies knowledge and innocence ebbs when symbolism flows."

www.whonelson.com



Punch-N-Judy

Tania Radda

Fountain Hills

Radda was born in France and raised in San Paulo, Brazil. Her father, Otto Stupakoff, was a world renowned fashion photographer and both of her parents were avid art collectors. Her uncle was an art dealer. She moved to the United States in 1985 and received a Bachelor of Fine Arts degree in sculpture and a Master of Fine Arts degree in wood sculpture from Arizona State University.

Today, Radda continues to develop her skills of wood working and bending techniques and teaches humanities courses at the University of Phoenix. She enjoys reading books and exploring the worlds of plants and animals. She finds that the beautiful landscapes and wildlife of Brazil have influenced her ongoing fascination with nature.

“These sculptures take on lifelike forms derived from nature, where insects, plants and animals are presented in larger scale, enabling the viewer to experience a different perspective. Sometimes my work makes reference to ordinary objects that I find appealing; in other cases it ponders issues that interest me. The work has a cartoonish quality at times, which reflects my love for the world of cartoons and fantasy – a world where the ordinary becomes extraordinary, where clichés are explored and where the absurd becomes the norm.”

www.taniaradda.com



Together in a Stitch

Barry Richardson

Goodyear

Richardson was born and raised in rural Missouri. After high school he entered the Navy and served a 28 year career with the Navy SEAL teams. In his 20s, he began working with wood as a hobby, first producing custom furniture pieces and later expanding to woodturning and carving. Since 2004 Richardson has worked full-time as a woodworker and artist. He is also a member of the Arizona Art Alliance and the American Association of Woodturners.

“I seek to express myself in wood by first, allowing the organic beauty of the material to guide me, then, trying not to screw it up. I am influenced by the patterns of plants, marine life and the sky, as well as classic forms. My goal is to create something in wood that hasn’t been expressed before.”



Whoville Vessel

Phil Rowland

Tempe



Freedom from Foundation

Rowland was born in Caldwell, Colo., and has enjoyed living throughout the west: Idaho, Nebraska, California and Arizona. As a child, he remembers spending a significant amount of time drawing and building structures, something he continues to do to this day. He received a Bachelor of Arts degree in art from California State University, Long Beach, and a Master of Arts degree in education from Chapman University in California. His studies led him to explore a variety of media including metal working, ceramics and illustration. He continues to utilize these skills and opened a wood shop at his home for working on home renovation projects, furniture and art.

“When I was young, my grandfather built a cabin. It stood on the side of a hill overlooking a lake in the mountains of Idaho. As a child I spent many summers sleeping in the bunkroom in the attic. As I grew up, the hillside eroded around the logs that anchored the foundation. The cabin eventually collapsed after a particularly hard winter. The land since has been sold; yet, the remains of the cabin still are piled on the hillside. This is where my current body of work began. I am interested in the structure once its inhabitants have gone. This cabin and the other vernacular structures I experienced in the mountains of Idaho inform my work. I particularly am interested in the out buildings locals created with a purpose and once that purpose had been served left vacant to lead a solitary life of their own.”

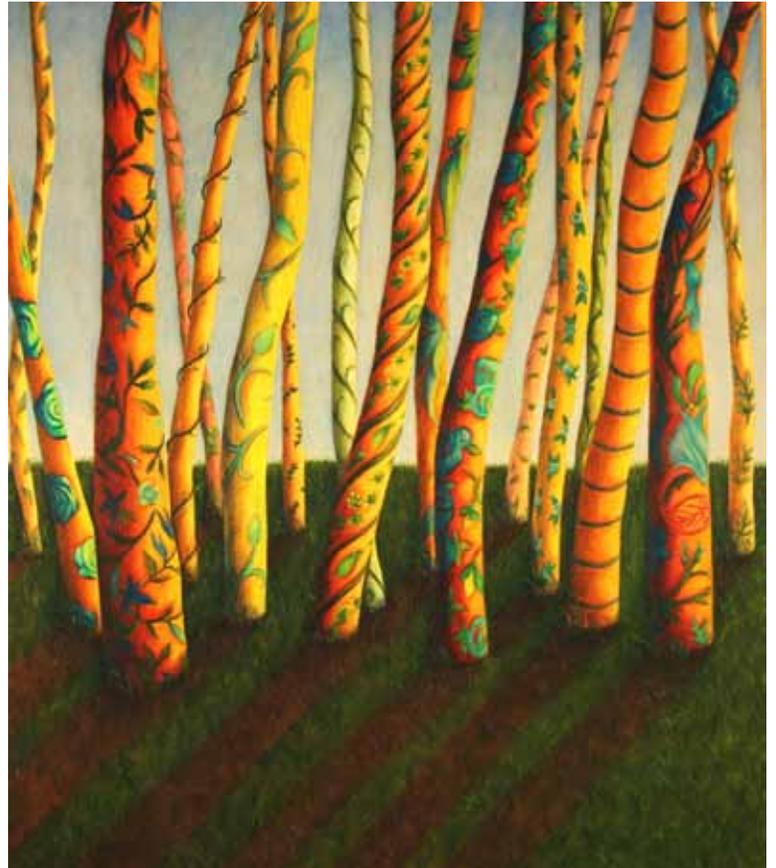
www.philrowland.com

Helen Norsigian Rowles

Mesa

Rowles was born in East St. Louis, Ill. Her parents were Armenian and those cultural roots shaped and influenced her childhood. Her mother was an artist and frequent visits to the St. Louis Art Museum were part of her children's early education. Rowles received a Bachelor of Fine Arts degree and a Master's degree in education from Arizona State University. She currently enjoys teaching at Mesa Arts Center.

For her recent series titled *In My World*, Rowles drew inspiration from everyday observations of the surrounding environment including trees, land and houses. For the past several years, the artist has used a technique of applying colored pencil to wood panel, which she likes for revealing deep colors and intricate patterns.



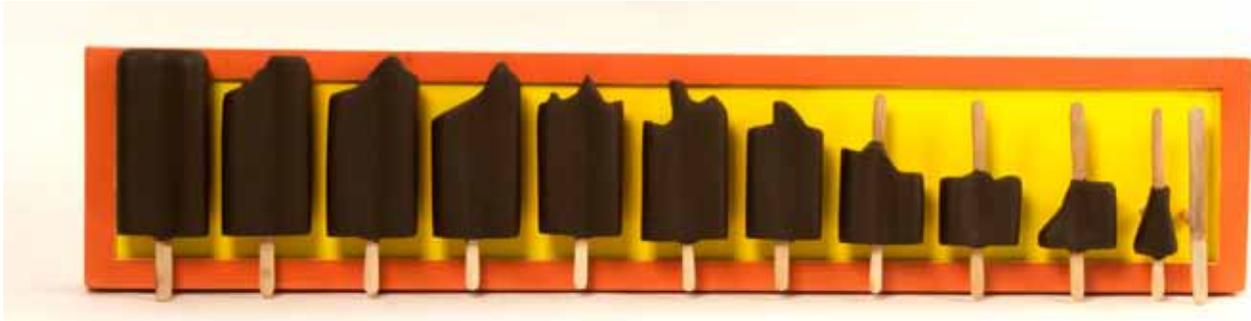
In My World

“I find the challenge of working in a series format a way to fully explore a subject matter, medium or technique. As I visualize a concept for a new piece, I decide what medium might best be lent to convey my ideas on a two-dimensional surface. Color, line, composition and patterns are key aspects of each piece that I create. These items, however, must be accompanied by a ‘reason’ for the piece – a message, a story. My desire to express personal ideas regardless of the medium or drawing surface creates a challenge that keeps the process of creating art alive and vibrant.”

www.helenrowlesart.com

B. Spiderman

Tempe



Untitled

B. Spiderman (which is the name she has adopted for her career in art and music) was born in Tucson and moved to Tempe to attend Arizona State University where she earned a Bachelor of Fine Arts degree in sculpture in 2011. While in school, she was active in student groups including sculpture club and human rights and political campaigns. Today, she works as an artisan at Bollinger Atelier in Tempe.

The artist's work has been largely influenced by her childhood. "Growing up a lower class Afro-American in a predominantly Caucasian middle class neighborhood forced me to recognize life from both sides of socio economics," Spiderman said. "I was a product of a single-parent household while attending a middle class high school." Spiderman reflects that these experiences gave her personal insights and allowed her to observe differences between want and need and how people's desires are affected by the environment in which they were raised.

"The aesthetic of my work is put in the simplest terms so both children and adults can relate on some level. I use nostalgic items of childhood memories – popsicles and bubblegum – as foundation of a folk tale. I choose objects that are ingrained in our memory in some way, but overlooked as we grow older, and give them a new context and meaning so that they resurface in our memory, bringing us back to our childhood. I also choose objects that consist of an impermanent material that represents the temporalities of life."

www.bspiderman.wordpress.com

Michelle Startzman

Mesa

Michelle Startzman was raised in Tucson and received a Bachelor of Arts degree in photography and art history from the University of Arizona. An early influence on her current work came from a beginning enameling course she took in Tucson. She is currently a Master of Fine Arts candidate in metals at Arizona State University. She received several workshop scholarships from Arizona Designer Craftsmen and travel and academic scholarships from organizations including ASU. She also shares her knowledge with others by teaching beginning metals and jewelry classes at ASU and enameling classes at Phoenix Center for the Arts.



Relational Perspective

In the past, Startzman concentrated primarily making jewelry, but more recently has started making more sculptures and wall pieces. “Relational Perspective” is an example of her multi-media work and includes a nod back to her love for jewelry by including one of her enameled brooches inside the center piece.

“Working in wood is fairly new and exciting for me. It is another way for me to work with my hands. It is similar to metal, but it moves in different ways that I find interesting. [For this piece] the microscopic perspective encourages the viewer to take an analytical look to find what is being concealed or exposed.”

Thad Trubakoff

Tempe

Trubakoff received a Bachelor of Arts degree in design management in 2009 and is currently a Master of Fine Arts candidate in wood sculpture at Arizona State University. Growing up in Flagstaff, he was surrounded by nature and developed a passion for woodworking at a young age. He describes his youth as a time of inventions and a lot of wandering and finding solace in the forest. He also describes working with wood as similar to the way he strives to live his life: methodically and harmoniously.

Trubakoff's Great Grandpa's piece was made using several different woodworking techniques including laser etching, steam bending and lamination. He also used a variety of materials such as cast iron and bronze for the main framework and crank parts. These parts were hand carved from wood and cast in metal from molds. Using the hand cranks, the phonograph plays music.

"My Great Grandfather was a skillful tinkerer, able to take any old broken machine and make it whole again or repurpose the parts for use as something else. His small workshop was magical and mysterious. I would let myself get lost in there as a young boy, touching, playing and emulating. This piece was created in homage to him. As he would, I took pieces and parts from older broken down phonographs and remade them out of wood which was hollowed to allow sound through. Other pieces are custom designed and fitted to work alongside one another."

www.thadt.com



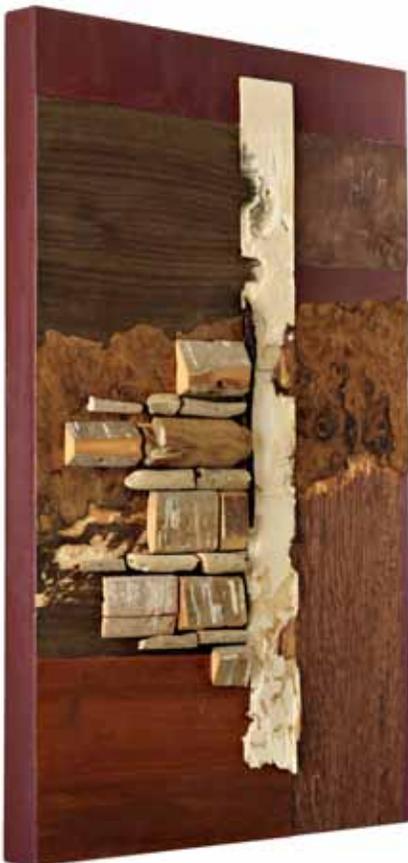
Otho

Shirley Wagner

Tucson

Wagner was born in Youngstown, Ohio, and earned a Bachelor of Fine Arts degree in Studio Art from Youngstown State University. She moved to Tucson in 1983 after living for a time in New York City. She taught art for 14 years in the public school system in Tucson and was nominated in 2005 for an Arizona Governor's Art Award in arts education. Today, Wagner works full time as an artist.

Wagner's passion for travel serves as inspiration for her work. Some of her earliest inspirations came from her interactions with the natural world including a white water rafting trip in Grand Canyon's Colorado River. She was most interested in the rock and mineral deposits, the scale of the landscape and the play of light and the shadow on formations. Later, travel to archeological sites in Greece, Cambodia and Egypt added to her interest in the built environment and layers of change. These observations and her fascination with the natural and urban structures has become the backbone of her wood assemblages.



The Past in the Present

“As part of my ongoing interest in creating art from the study of the urban environment, I have turned my attention to the study of “urban archeology” and its relationship to the modern city. Urban archeologists research and track the growth and development of modern cities and study how people live and work within their urban environment. I visualize those urban spaces between the ‘world and the earth.’ My medium of choice is wood because it was once alive and responds to my interest in layering the recent past. My sculptural process is initiated by sorting through stacks of wood, much like an archeologist. From this building point, my process takes dramatic shifts between building, dismantling and concealing.”

www.shirleywagnerartist.com

Matthew Werner

Peoria

Werner is originally from the suburbs of Philadelphia where his first introduction to fine art was at the Philadelphia Art Museum and his first experience with carving wood was in the Boy Scouts. After earning a Bachelor of Arts degree in geology from Franklin & Marshall College and a Ph.D. in geology from Pennsylvania State University, he worked as a geological consultant in California, Hawaii and Arizona. Throughout his career, Werner continued to devote time and study to wood sculpting. Today, he is a juried member and current president of the Arizona Artists Guild.

“My sculptures are unique in that they are sculpted from hardwoods. Americans enjoy the warmth and beauty of fine hardwood furnishings, but the material has all but disappeared from figurative sculpture. Although the inherent toughness of the material makes it hard to shape, I prefer it over softwoods traditionally used by American woodcarvers because of the range of colors, the strong grain patterns and the durability of the final sculpture. The wood’s color, grain, rays, curls and burling give vitality and warmth that cannot be equaled in bronze, clay, or stone. Because my subjects are taken from the human experience, this vitality and warmth of the wood is essential to my sculptures’ believability.”



Trois

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