BRANCHING OUT
Changing Approaches to Art in Wood

January 24—March 24, 2019
Curated by Albert and Tina LeCoff
List Gallery
Swarthmore College

Robyn Horn, Can't Come Down, 2003, Jarrah burl, 13 ½ x 17 x 5 inches
The List Gallery exhibition, Branching Out / Changing Approaches to Art in Wood, and this accompanying catalog were inspired by the desire to celebrate the variety and vitality of contemporary practice in the field of art in wood. As global commerce and computer algorithms increasingly affect our lives, artists working in wood model outside-the-box thinking, reconnecting us to vital environmental resources, ancient traditions, and creative strategies.

In January 2018, when I met with my colleagues in the Department of Art and Art History at Swarthmore College to plan future exhibitions, we reflected upon the recent inauguration of Swarthmore’s new MakerSpace, a communal facility which integrates wood and machine tools with a digital fabrication lab. We agreed that we would like to host an exhibition that calls attention to diverse approaches to creating art in wood. As we deliberated, one name stood out: Albert LeCoff. Albert had recently told me that he was about to retire after serving for more than 30 years as co-founder and executive director of The Center for Art in Wood in Philadelphia, a distinguished exhibition space and museum and an outgrowth of The Wood Turning Center, which he had co-founded with his brother, Alan LeCoff, in 1966. Albert is widely known for his myriad contributions to the field over more than four decades, initially as a practicing wood turner and organizer of symposia, and more recently as a distinguished collector and curator who has fostered diverse creative exchanges among artists. It is less widely known that Tina LeCoff has collaborated with Albert and helped shape their personal collection since they married 28 years ago. Accordingly, we invited the LeCoffs to jointly curate an exhibition for the List Gallery and deliver the 2019 Marjorie Heilman Visiting Artist Lecture at Swarthmore College.

The title of the LeCoff’s exhibition, Branching Out, celebrates their eclectic and generous approach to collecting. Whereas many notable collectors focus on particular processes, artists, or formal concerns, the LeCoffs’ interests are expansive. While they remain devoted to art made through turning, joining, or carving wood, their collection has at
times grown in seemingly opposite directions, resulting in an increasingly complex yet interconnected canopy.

When I first visited Albert and Tina in their home in the historic Germantown area of Philadelphia, I marveled at the quantity and quality of art covering every wall and surface. Albert’s eight-foot-tall wedding chuppah posts, which he turned in 1979, immediately caught my attention. Their ceremonial purpose, towering scale, and figurative profiles contrasted dramatically with other works, such as the compact yet sensuous curves of Lady Whistle, a stool by Mark Sfirri, or the vibrant red and witty modular design of Po Shun Leong’s Fortune Stool. Nearby, Bob Stocksdale’s elegantly turned Goncalo Alves Bowl blended simplicity of design with clarity of purpose, whereas the zig-zagging handle of a ladle by Remi Verchot demonstrated a more experimental and contrary approach to function (see pages 26 and 27). Small-scale gems were scattered everywhere, from the smoothly economical form of an abstracted bird carved in walnut by Emil Milan to the intricate geometric patterns of carved spoons by Romanian artist Zina Manes-Burloiu (see page 41).

Po Shun Leong
Fortune Stool, 2008
Bent-laminated plywood veneers
18 ½ x 19 x 18 inches
Photo: Po Shun and Mark Leong

Mark Sfirri
Lady Whistle, 2015
White pine
18 x 9 x 9 inches
Photo: Mark Sfirri

Susan Hagen
Man in Sleeping Bag, 2013
Linden wood, metal, oils
15 ½ x 19 x 8 ¼ inches
Photo: Joe Painter
Courtesy of the Artist

Branching Out highlights more than 50 varied yet notable works from the LeCoff’s private collection as well as nine masterworks loaned by The Center for Art in Wood. Both collections reflect the way the LeCoffs supported not only widely-recognized luminaries, such as David Ellsworth and Mark Lindquist, but also artists who were less well-recognized or who embraced unconventional forms and techniques. For example, the exhibition features moving sculptures such as Purple Heart, by Martina Plag, a German-born artist known for her innovative and socially-progressive puppetry, and Man in Sleeping Bag, by Susan Hagen, a Philadelphia-based artist whose representational carvings portray a wide range of subjects, from endangered animals to politicians and victims of poverty (see above, pages 15, and 42).
Because the LeCoffs acquired art in tandem with The Center for Art in Wood, both collections reflect the way creative practices have become increasingly diverse and experimental over the past four-plus decades. Whereas in the 1970s most wood turners focused on creating functional objects and vessels, and masters such as David Ellsworth emphasized the characteristic beauty of the selected wood, in the 1980s, turners such as Mark Lindquist were creating increasingly rugged and sculptural forms. In addition, artists such as William Hunter, Merryll Saylan, Alan Stirt, Todd Hoyer, Michelle Holzapfel, and Stephen Hogbin were integrating color and surface pattern into their works—a practice that was rare in previous decades. More recent additions to the LeCoff and Center collections include works that address political or social concerns, such as Dewey Garrett’s *Finding Resolve* (2001), which was made in response to the terrorist attacks in New York City on 9/11 (see page 43).

*Branching Out* also embraces art that is humorous, ironic, or iconoclastic. The Center for Art in Wood has loaned two important sculptures that provide bravaux performances of craftsmanship with self-deprecating humor. In *Time Standing Still* (2004), one of a series of figurative assemblages made by Bob Stocksdale and Po Shun Leong, the artists personify Time as a woodworker of approximately the same height as Bob. Although the figure’s pose derives from an ancient statue of Hercules, its angular limbs and supports consist of cabinets filled with unfinished turnings and cut-outs. In a similar vein, C.R. “Skip” Johnson’s *Itinerate Turner’s Toolbox* (1981) opens to reveal an array of essential woodworking tools, not the least of which is a large beer keg. Beautifully crafted yet non-functional, the artist pokes fun at the way we so often equate craft with utility and perfectionism.

There is not nearly enough space in the List Gallery or the pages of this catalog to do justice to the way the LeCoffs and The Center for Art in Wood have catalyzed the evolution of art in wood, both in the Philadelphia region and internationally. Although it is difficult to assess the impact of the dozens of influential exhibitions and publications organized by the Center, a few examples may hint at their reach. The catalog for Albert’s first independent exhibition, *A Gallery of Turned Objects* (1981), offered one of the first surveys of notable accomplishments in wood turning. Subsequent major projects by the Center have included *Wood Turning in North America Since 1930* (2001), a traveling exhibition co-organized by The Wood Turning Center and Yale University Art Gallery, New Haven, and Wood, Revised (2016), which provided insight into the role technology has played in contemporary wood art, from multi-axis CNC machines to laser-cut reliefs and digital joinery.

A few years later, LeCoff provided another forum for artistic conversation through *7 Visions: Wood as Fiber* (2008). The exhibition highlighted the work of artists who emphasize the fibrous appearance or pliability of wood through methods such as sandblasting, sewing, and weaving. Using a contrast approach to organize the juried exhibition titled *Challenge VII: dysFLuAction* (2008), LeCoff invited artists from Australia, Canada, England, France, Italy, and the United States to exhibit works that provide disruptive or surprising combinations of objects, photographs, or videos. In 2010, the juried exhibition titled *Bartram’s Boxes: Remix* provided another group of artists with the opportunity to take on new challenges. Partnering with Bartram’s Garden, the Philadelphia home of the 18th-century explorer and botanist, John Bartram, LeCoff’s curatorial committee selected 41 artists to make works from 13 types of wood salvaged from the site after a wind storm. The resulting works, like the Center’s collection of more than 1,000 objects, provided cabinets of curiosities that spark the imagination and inspire renewed connection to nature.

For decades, Albert and the Center have provided many such opportunities for artists from around the world to meet, exchange ideas, and collaborate. As the LeCoffs’ essays for this catalog reveal, *Branching Out* reflects their joyous and unifying appreciation of human creativity. For their many contributions to the arts and to diverse communities of makers, we are deeply grateful.
Philadelphia has always been my home. I learned wood turning early, back when most schools had shop and hands-on learning. My teachers were patient and skilled. I’ll never forget the lesson my high school shop teacher taught. He had a table of books in the center of the classroom to inspire us. He said you can use the ideas but you must change at least one thing—so you are not copying. Now, in the age of the Internet, how important it is to know what you imagined and what you are borrowing.

My college years during the late 1960s were spent competing in gymnastics but barely studying. In my formative years, my parents discouraged my interest in teaching Industrial Arts, so my degree from Antioch College was in Arts and Crafts with a minor in Math. As part of my degree, in my mid-20s, an Israeli wood turner, Manny Erez, took me on in 1973 as an apprentice. Finally, I set my course to wood working in his shop and inherited his business and tools when he retired two years later.

In 1973, I set up the Amaranth Gallery and Workshop to create custom installations and feature gallery exhibitions. Soon, I joined forces, with my twin brother, Alan, and Palmer Sharpless, the shop teacher at the George School in Bucks County, Pennsylvania, to organize symposia for wood turners at the George School. This was before computers and email and I was constantly on the phone organizing details. Every potential teacher had to be visited in their shop as a way of seeing the techniques and ideas they would bring to the gatherings. As a turner, I understood how everything was made, and I sought a mix of instruction that would expand every participant’s world.

Throughout these symposia, I applied new ideas and techniques to my own work. Stephen Hogbin, of Toronto, Canada, was particularly influential because his work made me realize that the cross section of a turning may be more interesting than the original form. I applied this technique to huge chuppah posts I turned in 1979. I turned one long post, then split it into quarters. The resulting profiles represented the people who traditionally steadied the posts that hold up a wedding canopy.

Over the course of the George School symposia, I began to collect objects as a way of remembering my friends. It all started with a traditional, lidded saffron container turned by Jake Brubaker of Lancaster County, Pennsylvania. He had turned these out by the hundreds after learning...
this skill from his father and grandfather. I finally challenged him to loosen up a little—an upstart to a veteran. When he came to the next symposium, Jake brought me a canted saffron container with a tail, showing that anyone can branch out and do something new.

Ten symposia led to my first public exhibition in 1981, Turned Object Show, which was documented through a small black-and-white book entitled A Gallery of Turned Objects. By this time, it was hard to tell whether an instructor or a participant had made the range of works displayed. The field was launched and the public came to see it.

It was from this exhibition that I acquired Walnut Bowl of Walnut (reproduced on the cover of this catalog), one of Stephen Hogbin’s early innovative cut-apart and reassembled works that preceded his Walking Bowl series. He had turned a symmetrical bowl, then cut it in half and re-glued different edges together in an asymmetrical sculpture. This could be a powerful model for a large-scale public sculpture. Walnut Bowl stood out among all the works in the exhibition because 1) it was a reconstructed bowl and 2) Hogbin had painted the interior. It was the only painted piece in an exhibition that largely featured beautiful wood.

In 1985, I took a full-time job teaching woodworking. Anticipating a regular salary, I immediately calculated how much I could spend on artwork. My first purchase was a turned and textured vessel by William Hunter of California, at the Philadelphia Museum of Art Craft Show. Hunter cut flutes into a beautiful cocobolo vessel, creating movement and surfaces that changed in emphasis as the lighting changed.

In 1990, I was able to facilitate The Center for Art in Wood’s acquisition of a remarkable piece that had been featured in its landmark International Turned Objects Show in 1988: Michelle Holzapfel’s Fishes Bottle Vase (see page 23). Holzapfel explored multi-axis turning on a metal lathe to sculpt rough forms that she would then carve, often in ways that suggest larger narratives. Fishes Bottle Vase reinterprets a traditional water flask, but with the fish left out of water.

Other early acquisitions reflect trends of the late 1970s and early 1980s. David Ellsworth pioneered the art of thin-walled, hollow vessels in beautiful woods. This was a departure from open-mouthed bowls so typical of the lathe turning field at the time. Ellsworth designed and made bent-shaft cutting tools, which allowed just enough room to insert the tool through a small opening in the vessel to hollow out the interior, leaving thin walls. In works such as Vessel (page 22), the hallowing tool has entered from the top, preserving the dark natural voids on the sides, achieving a remarkable balance of the turning process and fragile material.

Merryl Saylan was an early pioneer of pure turned forms, influenced by Italian and Japanese traditions. She also experiments with texture and paint. Merryl was university trained, rather than self-taught, as most contemporary turners were in the 1970s and 1980s. But Leven, another turner I admired, introduced color early on through bleaching and staining. Images of ghost-like figures float around the circumference of the vessel, Blue Stain Vase Series #2 (see page 12).

Partnerships proved to be invaluable. In 1986, I again teamed up with my brother, Alan, to incorporate a nonprofit to promote wood turning as an art. Called the Wood Turning Center, I ran it out of my home office. The early Board of Trustees helped keep everything legal and surrounded me with fellow enthusiasts. The Wood Turning Center’s three-word name reflected my approach to the material, Wood; the process, any Turned object; and my pursuit of a Center to create community around the practice.
Organizing exhibitions exposed me to a lot of work and whetted my appetite for collecting. I had to quit teaching because museums only received phone calls during the workday, and I was on a constant search for partner organizations to showcase the exhibitions I dreamed up. I fleshed out the ideas, and they provided the public space for the exhibits.

The Center became the umbrella for all my ventures. Collecting for myself and the Center began in earnest when I initiated a series called the Challenge exhibits. The first was Works Off the Lathe: Old and New Faces, hosted by the Craft Alliance Gallery of St. Louis, Missouri, in 1987. In a call for work, I challenged the artists to make things they had always wanted to make, regardless of their marketability.

The Challenge Series became a springboard for collecting for the Center, prompting artist donations and support from patrons. Alan Stirt’s work is known for its quiet beauty and symmetry, so when he created War Bowl, a response to the Gulf War, and submitted it to the fourth Challenge exhibition, it was a distinct departure. He had produced a wounded bowl, a reflection of war and its effect on the human spirit. The Wood Turning Center acquired this piece for its permanent collection.
International travel, to meet with wood turners in England and Germany, also broadened my collection and that of the Center. I brought home vessels, chairs, brooms, toy handles, and anything that showed the craft and the art from other traditions. During the early years of the Wood Turning Center, I'd accumulated over 200 personal pieces, and 500 for the Center. They were displayed throughout my living room and dining room, and I loved it when people came to visit “the Center” and see the work.

In 1987, American Craft Enterprises, Inc. held an exhibit in New York City at the Armory. There I bought Mark Lindquist’s *Drum Song #1* (see page 3). Lindquist had retained the top break-away point left by the sawyer who felled the tree. He then turned the foot and the pedestal. He shaped the shoulder and the rim. With a chain saw and hand carving, he achieved the final textures. You know you are a collector when you have to buy something on installments. It took me years to pay off, and it’s still one of my lifetime favorites. There is just something so simple and profound about this textured sculpture.

Then, at the end of 1989, my life changed forever—I met the love of my life, Tina. Here’s how I explained this partnership in the Center’s Fall 1990 “Turning Points” newsletter:

> Although this publication doesn’t usually mix personal and professional matters, I am using this opportunity to announce my marriage to Tina Van Dyke this November. I consider our marriage a full-time partnership enhanced by our mutual interest in the arts. Tina’s profession, historical landscape architecture for the National Park Service, provides a source of information about historical trends, architecture and conservation. She continues to be an active participant in the Center’s activities, and will study, travel and write about many of our events.

Wood turning and craft shows were all new to Tina, but with her design background, she took to it as I had. We traveled, looked, and visited people wherever we went. This led to discussion, discovery, and collecting artwork together, now a mutual passion. We also lived with the Wood Turning Center, the office, the long hours, and the coming and going that had become my profession.

By the late 1990s, the Center was outgrowing our house, and the Board of Trustees agreed to seek a public location in downtown Philadelphia. This facilitated moving the Center’s office, staff, and collection to Old City in 2000. In 2011, the Center relocated to a busier pedestrian site and changed its name to The Center for Art in Wood, reflecting how artists’ materials and approaches had branched out and changed the field forever.

On two occasions, the Center and I partnered with The Furniture Society to stage and document major exhibitions that coincided with their annual conferences. In 2003, we encouraged furniture makers and turners to collaborate to make works specifically for Cabinets of Curiosities. Furniture makers and object makers proposed speculative combinations and we gave a year to complete them. From this exhibition, the Center acquired *Time Standing Still*, a life-size figure with working doors and storage areas (see page 44).

In 2014, the Center and The Furniture Society again co-organized an exhibition entitled *On the Edge of Your Seat: Chairs for the 21st Century*. We partnered with scholar Josh Lane of the Winterthur Museum, Garden and Library, Wilmington, Delaware, who wrote and illustrated a major essay on Philadelphia’s role in chair making over centuries. One of the most innovative chairs from the juried exhibition was a red curvilinear stool by Po Shun Leong, which Tina and I happily acquired (see page 4).

The LeCoff collection is now spread throughout our house, reflecting our individual and joint tastes. Displaying so much work has been both a challenge and a joy, and we have been indebted to talented designers and installation experts who advised us along the way.

Although Tina and I often collect together, we also have independent areas of focus. For example, I have acquired a mixture of beautiful wood pieces in both classic and modernist forms. Many of these works reflect my engagement with the artists and the art they created during the Center’s Windgate ITE International Residency program or thereafter.

During her two-month ITE residency, Martina Plag created the autobiographic sculpture illustrated on page 16. Through carving and painting, she lamented the drudgery of making a living compared to the freedom of creating art. This work was so touching and carefully executed that I wanted to live with it and added it to our collection.

Tina’s independent eye has led her to collect a mix of colorful folk art, such as kachina dancers from the Southwest, jewelry boxes, and the striking earrings and bangles for which she is known. As a practicing painter, she also loves color.
As artists have expanded their repertoires, Tina and I have broadened the scope of our collecting to include not only art in wood, but also ceramics, metal, folk art, and paintings, from the United States and abroad. We’ve traveled to several continents and always find material goods of interest on these adventures. Tina took a special interest in Mopa Mopa work from Colombia, South America. Combining wooden forms with colorful plant resins stretched over the surface, traditional artists cut through the layers of color to expose exquisite patterns.

Twenty-eight years later, history, technique, and the handiwork of diverse artists surround us. It was difficult to select a cross section of wood art to share in Branching Out. Rather than emphasize a particular style or niche, we chose a variety of works from our collection as well as a complementary group of nine notable works from the permanent collection at The Center for Art in Wood. Together, they reflect a wide range of themes and approaches. The works loaned by the Center have been featured in various exhibitions that I organized over thirty years as the executive director.

The diverse approaches taken by different artists working internationally can be seen through signature pieces by Mark Ricourt, who is based in France, Jérome Blanc, who lives in Switzerland; Hans and Jakob Weissflog, from Germany; Zina Manesā-Burloiu, from Romania; and others. In contrast to larger pieces, such as Time Standing Still, hand-size works by Phil Weber, Norm Sartorius, Dale Chase, and Dewey Garrett always amaze with their attention to details.

During the past 40 years, I’ve overseen more than 100 exhibitions and produced 25 books on the wood art field. Each project involved creative collaborations with friends and colleagues. I have greatly valued their varied skills and the beautiful and innovative things artists have figured out how to make with wood and other materials. Their ideas keep expanding and refining what is possible.

As technology gallops ahead, it’s fascinating to see how wood workers are utilizing new tools and computers to create what they conceive. In recent years, far more women have been recognized for their artistic contributions, dedication, and aesthetics—a welcome change given that wood working has been so male-dominated. The opportunities and potentials have never been greater, and I hope that Branching Out brings excitement and wonder to all who visit the List Gallery. We are so grateful to Andrea Packard for her convivial advice and assistance.
Suddenly, you meet someone who doubles your world, indeed shows you realms you totally missed on the way to a career and middle age. What you know becomes a blip as whole new areas beckon you to explore. That’s what meeting Albert LeCoff in late 1989 was like. He introduced me to, and immersed me in, the wonders of handmade art through wood turning, the life of an extraordinary artist, and the art of collecting. We married within a year, and my world has continued to expand ever since.

Albert had been organizing exhibitions of art in turned wood and publishing books for more than a dozen years. Through his publications, and growing collection, I learned about horizontal machines called lathes and a variety of cutting tools. I watched how wood turners fastened rough chunks of wood between pins on the left and right sides, powered on the machine, and shaped the wood as it rotated like a rotisserie. Using sharp, hand-held tools, they peeled off the bark to see what was inside. Shavings flew everywhere. They removed just enough with their tools to reveal the forms they had envisioned.

The resulting works were smooth and symmetrical—or not. Some were waxed to a soft glow, and others were left rough and natural. Some you could eat off, and others were only intended to be viewed. I wondered how all of this had happened, and learned that in 1986, Albert and his brother, Alan, had co-founded the Wood Turning Center in Philadelphia. Albert became the Executive Director, organized a Board of Trustees, raised money, and ran it all from a home office.

Communication, workshops, and gatherings were Albert’s expertise. He worked obsessively, connecting with and collecting people with the same interests. Symposia, exhibitions, and
books helped artists and collectors find each other. Photographers documented the exhibitions, and emerging collectors of wood art helped fund color publications that contributed to a greater appreciation of art in wood, clay, glass, and metal. Albert's books helped get little-known art and artists on the map. A field was jelling and Albert and the turners were the nucleus.

After we married, the house became too small for three—Albert, the Center, and me. We started looking, and soon found a historic house in Germantown that was large enough. Albert's wood collection and office took up three of the nine rooms. He invited people to visit, and gave wood turning demonstrations on the large porch. He also hired a series of assistants to work in the office, and others to build shipping crates and move objects to and from exhibitions. I would return home from my full-time job as a landscape architect to a dining room full of crates and nowhere to sit for dinner.

Our home included the Wood Turning Center for the first ten years of our marriage. Albert and I visited craft shows together, and Philadelphia proved to be the perfect jumping-off place to visit exhibitions on the East Coast, especially in Baltimore, New York City, Boston, and Chicago. The Philadelphia Museum of Art Craft Show usually coincides with our November anniversary, and we often bought pairs of objects in the early years, to symbolize our coming together in life.

As we started collecting together, our tastes were so compatible, it was all pleasure. Albert and I are both inspired by architecture, silhouettes, and travel. At craft shows, we'd walk the floor individually and together. We'd end up at the same booths, and often liked the same objects. People were glad to have Albert LeCoff look at their work, and even happier when they made a sale. Meeting so many artists deepened my understanding of how wood and handwork had shaped their lives and fortunes. They all had stories to tell about individual works, their machines, a new finish they had tried.

In the early years of our marriage, I took numerous black-and-white photographs of artists and turning events as we traveled around the United States and Europe. Soon, our collection began to take shape, and it became distinct from the objects which became the Wood Turning Center's collection. Albert tended to collect large pieces and I collected small ones. Sometimes small fit my budget, but other times the selection just fit warmly in my hand.

We also gravitated to ceramics and have collected numerous works in clay. Certain shapes, textures and colors unite us. For example, we both find ourselves drawn to saturated blacks and reds. Over three decades of collecting, we saw artists' forms and methods evolve as quickly as the world changed around us. In general, works became less utilitarian and reflective of wood turning and more about sculpting and generating varied forms, themes, and concerns—branching out. While some artists continued to emphasize the natural beauty of the wood, others emphasized applied finishes, both bold and subtle. Tools for texturing, gouging, and burning became artists' toys.

Whether elegantly refined, such as Michael Scarborough's Pouring Vessel with Handle (above) or rebellious and rough-hewn, such as Gord Peteran's White Bowl (see page 19), these works reflect the varied facets of human experience.

Travel has been a joint inspiration. As we've traveled, we've collected, including folk art. This started for me when I worked in Santa Fe, such a different world from the East Coast. Soon we were cruising from Mexico to South America and Antarctica and around Cape Horn. In Chile, we discovered miniature carved maidenheads and Mapuche chip-carved stirrups. In Argentina, we discovered wood boxes with silver inlay.

In Colombia, we discovered Mopa Mopa, turned and sculpted forms decorated with colorful plant resin designs (see page 17). In Jamaica, we found carved figures and craft booths. There we asked a man how he made his boxes. He looked inquisitively at us and announced, "I am a Wood Turner!" We happily engaged in lively conversation and gave him a brochure about the Center and its website. We always travel prepared. Our carry-on bags return stuffed with treasures and a broad appreciation of craftspeople, their traditional or inventive use of tools, and their pride in what they present.

In our world of cheap, throw-away items destined for landfills, the handmade, the one-of-a-kind, the unexpected is all the more special. Albert and I are lucky to have found each other, our mutual passions, learning experiences, and objects with which to live. We hope you enjoy seeing this sample of where we started and what we've learned.

Michael Scarborough
Pouring vessel with handle, 2011
Mahogany, maple, Japan color, varnish
5 1/2 x 7 1/2 x 14 1/2 inches
Photo: Michael Scarborough

Michael Scarborough's Pouring Vessel with Handle (above) or rebellious and rough-hewn, such as Gord Peteran's White Bowl (see page 19), these works reflect the varied facets of human experience.
David Ellsworth
Vessel, 1979
Desert iron wood
7 x 6 inches in diameter

Michelle Holzapfel
Fishes Bottle Vase, 1987
Cherry Burl
12 x 14 x 4 ½ inches
The Center for Art in Wood
Museum Collection, Center Purchase
1995.01.006
Mark Gardner
Boat Float, 2005
Walnut, mahogany, milk paint
9 x 23 x 4 inches

James McNabb
JMWE, 2014
Tulip poplar and bacate
10 x 43 x 13 inches
Remi Verchot
Ladle, 2004
New Guinea Rosewood
14 ½ x 4 ½ x 3 inches

Bob Stocksdale
Goncalo Alves Bowl, ca. 1975
Goncalo Alves wood from Brazil
1 ⅞ x 11 ½ inches in diameter

Siegfried Schreiber
Oracle, ca. 2006
Quilted maple
2 ½ x 19 inches in diameter

Reem Verchot
Ladle, 2004
New Guinea Rosewood
14 ½ x 4 ½ x 3 inches

Bob Stocksdale
Goncalo Alves Bowl, ca. 1975
Goncalo Alves wood from Brazil
1 ⅞ x 11 ½ inches in diameter

Siegfried Schreiber
Oracle, ca. 2006
Quilted maple
2 ½ x 19 inches in diameter
Dewny Garrett

Mandgebrot Box, 2007
Faux ivory
2 ¼ x 2 ½ inches in diameter

Dale Chase

Box, 2005
American Blackwood, boxwood
2 ¼ x 2 ¾ inches

Irene Grafert

Bowl with Green Resin Lip, 2008
Wood, acrylic
2 x 4 ½ x 3 ½ inches

Rudiger Marquarding

Box with Lid, 2005
Ebony, silver alloy
3 x 4 ⅜ inches in diameter
Martha Collins
Bracelet, 2002
Wenge edges, 12 different species of wood, artist-dyed maple veneer
1 ⅜ x 3 ¾ inches in diameter

Matthew Newman
Plus, ca. 1885
Cherry, waxed nylon thread
16 x 16 ½ x 16 inches

Merryll Saylan
Green & Grey, 2004
Poplar, gesso, milk paint, lacquer, wax
5 x 4 ⅛ inches in diameter
Henri Groll
Box, 1999
Boxwood
3 ½ x 2 ¾ inches in diameter

Rude Osolnik
Bowl, 1977
Birch plywood, walnut veneer
8 ¼ x 15 inches in diameter

Remi Verchot
Bowl, 2004
Laminated plywood
7 ½ x 15 x 16 inches
The Center for Art in Wood
Museum Collection
Gift of Albert and Tina LeCoff
2012.00.018
Opposite

Todd Hoyer
Two Gold Rings (from the Ringed Series)
1991
Elm, gilding
12 ½ x 9 inches in diameter

George Peterson
Split Spire, 2005
Maple, walnut, steel base
96 x 16 x 16 inches
Jim Rinde
Bamboo Nodes, 2011
Bamboo, epoxy
2 ¼ x 10 x 6 inches

Norm Sartorius
Collaboration with Nature, 2009
Wood
5 ½ x 3 x 1 ½ inches

Jim Rinde
Bamboo Nodes, 2011
Bamboo, epoxy
2 ¼ x 10 x 6 inches

Right
Norm Sartorius
Collaboration with Nature, 2009
Wood
5 ½ x 3 x 1 ½ inches

Norm Sartorius and Zina Maness-Bufano
Letter opener, 2015
African Blackwood
10 ¼ x 1 ¼ x 1 ¼ inches

Phipp Weber
Amen-Tab, 2007
Ebony, palm, silver, copper
1 ¼ x 3 ¼ x 1 ½ inches
Hans Weissflog
Drunken Ball Box, 2012
Shown closed above and open below
African Blackwood, boxwood
3 ⅛ x 3 ⅛ x 3 ⅛ inches
Photos: Hans Weissflog

Jakob Weissflog
2 Round Points
Masur birch, African Blackwood
2 ¾ x 2 x 2 ⅜ inches
Photo: Hans Weissflog
Zina Manes-Burloiu
Lunar Landscape, 2016
Walnut
6 x 6 x 1 ½ inches
The Center for Art in Wood Museum Collection
Gift of the Artist
2015.08.016

David Nosanchuck
Limenitis Arthemis Butterfly, 2016
Beech veneer, bronze
2 ½ x 2 ½ x 2 ¾ inches

Derek Weidman
Bat Thought, 2007
Maple, encaustic
3 x 4 x 3 ½ inches

Emil Milan
Bird, ca. 1960
Walnut
4 ½ x 6 x 2 inches
Martina Plag
Purple Heart, 2008
Purple heart, paint, porcelain
10 x 3 ½ inches
The Center for Art in Wood
Museum Collection
Gift of the Artist
2012.01.012

Dewey Garrett
Finding Resolve, 2011
Oak, metalized acrylics, chemical patinas
12 x 10 inches in diameter
The Center for Art in Wood
Museum Collection
Gift of the Artist
2001.12.01.003
Bob Stocksdale and Po Shun Leong

Time Standing Still, 2002
Various woods, metal
64 x 32 x 13 inches

The Center for Art in Wood Museum Collection
Gift of the Artists
2004.12.01.002

C.R. “Skip” Johnson

The Itinerant Turners Toolbox
1981
Mahogany, basswood, walnut, padouk, honey locust
42 ¾ x 26 x 7 ¾ inches

The Center for Art in Wood Museum Collection
Gift of the Artist
1995.01.01.013
Rangeley Morton

Nook Table, 2014
Birch plywood, milk paint
30 x 29 x 15 inches

Jack Larimore

Abide II, 2007
Paulownia, steel
30 x 28 x 22 inches
Photo: Jack Larimore
Jérome Blanc created a series of experimental paintings by wrapping paper around a turned cylinder mounted on a lathe. As the cylinder rotated, he applied various paints to the paper, experimenting with centrifugal force and the use of an air gun to create erratic patterns. Such experiments inspired his embellishment of vessels in his Wind & Bamboo Series.

Jérome Blanc
Wind & Bamboo Series, 2012
From left to right: II, III, and IV
III and IV: dyed, Chinese ink
IV: far right
Walnut, dye, Chinese ink
5 ¼ x 4 inches in diameter each
Amber Johnston
Untitled, 2014
Inkjet on paper
50 x 8 x 8½ inches
Amber Johnston’s photograph captures the view through the long cylindrical interior of Yuri Kobayashi’s sculpture, Explorer.
Acknowledgements

Branching Out was curated for the List Gallery by Albert and Tina LeCoff in consultation with List Gallery Director Andrea Packard. The exhibition and this accompanying catalog were made possible by the Marjorie Heilman Visiting Artist Fund, Swarthmore College. The Koori Kitao Endowment for the List Gallery and a gift by Bennett Lorber supported related research and educational outreach efforts. Additional support was provided by the Swarthmore College Department of Art and Art History. We especially appreciate the generosity of Albert and Tina LeCoff, whose collection, expertise, and insights form the basis of these projects. We also gratefully acknowledge Jennifer-Navva Miliken, the artistic director of The Center for Art and Wood, Philadelphia, and Karen Schoeneveldd, the Center’s registrar, for lending key works to the exhibition and supporting this project. Generous assistance was also provided by Swarthmore College staff members, including MakerSpace and Wood Shop Manager Russell Prigodich; Visual Resources Curator Stacy Bomento; Assistant to the Director of the List Gallery Betsy Hinsey; Studio Technician Doug Horren, and Administrative Assistant Meghan Gebhard. We are also grateful to John Carlanco, who has photographed works for the LeCoff Collection and The Center for Art in Wood Museum Collection for three decades.

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All images represent works loaned for exhibition at the List Gallery except for War Bowl by Alan Stirt (page 14), Abide II by Jack Larrimore (page 46), and Charging Bull by an unknown Columbian artist (page 57). Unless otherwise noted, all works appear courtesy of the Albert and Tina LeCoff Collection.

Front cover: Stephen Hogbin, Walnut Bowl of Walnut, 1981, Walnut, paint, 10 x 5 x 7 inches. Collection of Albert and Tina LeCoff.
Back cover: Jason Schneider, Segmented Platter, 2017, corrugated cardboard, 2 ⅞ x 21 ⅜ inches in diameter. The Center for Art in Wood Museum Collection, Gift of the Artist. 2017.08.04.003

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Photography Unless otherwise noted, all photographs are by John Carlano.
Design Phillip Unetic, UneticDesign.com
Printing Brilliant, Exton, PA, brilliant-graphics.com

David Holzapfel
Jacobs Lieue, 2004
Red Maple
67 x 11 x 6 inches