

Annmarie Sculpture Garden & Arts Center Presents:

TIMBER

Contemporary Woodcraft

Juried by Rick Pelasara Oct 11, 2024 - Jan 20, 2025



Detail of "Bloom of Paradise"
by Chris Herakovic

Kay Daugherty Gallery
13470 Dowell Rd. Solomons MD, 20688

About the Juror, Rick Pelasara.



Rick has been active in the museum world for upwards of 30 years. His resume ranges from Logistics and Production Manager for the Malaysian National Science Center in Kuala Lumpur to Assistant Director of Exhibit Production for the Smithsonian Institution.

Rick now works as a Senior Associate for the consulting firm Cultural Innovations Ltd. and is the Key Principal of Bandol Consultants, LLC.

Juror Statement.

It was an honor and pleasure to serve as juror for the Annmarie Sculpture Gardens woodworking show, "Timber: Contemporary Woodcraft".

The creativity and excellence were most impressive in all of the submissions!

Having been involved with countless exhibitions at the Smithsonian and a woodworker myself allowed me to appreciate this collection of works.

The broad range of work provides a balanced presentation including wall mounted and pedestal pieces. From the intricacies of marquetry to the balancing of free-standing sculptural pieces, all present the highest degree of expert craftsmanship and artistry.





















Samuel Albaugh

Hamtramck, MI

Scion Names Between the Pores of a Stone

Pine, Wool, Acrylic, Steel

60 x 38 inches

2024

Quos Simul Complex

Pine, Wool, Acrylic, Steel

50 x 38 inches

2023

My family moved to a suburb of Detroit to start a construction business, which I have intermittently worked at for over ten years. I was raised evangelical christian before being unceremoniously kicked out of the church in my teens. Over time I had come to realize that Labor is the dominant faith in both construction work and American popular religion.

My work functions as a reluctant alter to both.

The wooden cage borrows its form from structural supports found on the backside of historical paintings, and stands in as a metaphor identifying the industry tasked with constructing the modern world is directed at an architecture for social control. The textile backings are artifacts from modern warfare, such as a canvas tarp from The Vietnam War, or a wool blanket from World War one. These mimic historical religious art that inserted militant propaganda intended for the pre-modern masses; conflating any military campaign into a holy war with eternal and existential stakes. The images that these structures frame are composed of classical heretical symbolism that display enigmatic narratives that outline subjective critiques of both of the framing metaphors.

\$3,500 for Scion Names Between the Pores of a Stone

\$3,000 for Quos Simul Complex





Timothy Aley

Gaithersburg, MD

Three Little Birds

Wood, Acrylic

8 x 8 inches

2022

Every item is unique because I try to bring out the best object that hides from within the tree, whether it is a utilitarian object or something more sculptural. Most of my experience has been exploring the bowl shape in relation to the log or the desired use.

Although I do occasionally purchase burl or imported wood from various sources, I mainly turn local, recycled wood. I use the trees that have fallen or been taken down because they were broken, diseased, or otherwise unwanted.

I am currently exploring what if birds had the ability to make houses with hands and tools. My starting shape is usually based on an acorn shape.

\$400



Justin Archer

Atlanta, GA

Transient Body

Basswood
16 x 5 inches
2024

My sculptural works contemplate fragility and its paradoxical ability to produce possibility. Using emerging technologies and traditional sculptural practices, these works explore humanity's physical and immaterial realities.

This practice exists primarily through figurative sculptures, which begin with 3d scanned data that is digitally manipulated. These digital references are then fully realized in Basswood, a material historically associated with the polychrome tradition of medieval art. The figures I create are carefully sculpted, some areas of the body being highly realistic, while other areas contain geometric abstractions and rougher textures. Functioning not as static figures in pose or surface, but as figures of change, transforming into and out of, growing and shrinking, waxing and waning.

NFS



Tabitha Asiedu-Gyamfi

Athens, OH

Interlocking

Wood

14 x 5 inches

2023

As a Graphic Designer, I've become deeply captivated by woodworking as a creative medium. My work merges design and storytelling, with each wooden object and furniture piece embodying a tangible expression of my personal experiences. I hope these creations inspire you to reflect on your own seemingly simple, everyday wooden objects and recognize their power to express the essence of your human experiences.

\$800



Jeff Baenen

Kenosha, WI

Intake

Maple, Padauk, Ebony

7 x 8 inches

2022

Foil

Maple, Ziricote, Bocote

5.5 x 22 inches

2024

Influenced by both nature and industrial design Jeff's sculptural boxes are constantly evolving. Jeff is fascinated with finding ways to manipulate wood to perform in unexpected ways. His boxes are one-of-a-kind, with his meticulous craftsmanship present through each piece. The concepts of Jeff's pieces are often based on memories, emotions, and stories, with nods to architectural, mechanical, and industrial design. Jeff believes a box can be much more than just a simple vessel and is honored to create pieces that hold our most treasured objects, our secrets, and our history.

\$2,200 for Intake

\$2,800 for Foil





Joseph Barnard

Gaithersburg, MD

Suprise Guest Box

Cherry, Maple, Olive, Boxwood, Firethorn Wood

4.5 x 5.5 inches

2024

Pair of Sushi Plates with Handmade Chopsticks

Wenge and Cocobolo Wood

7.25 x 7.25 inches

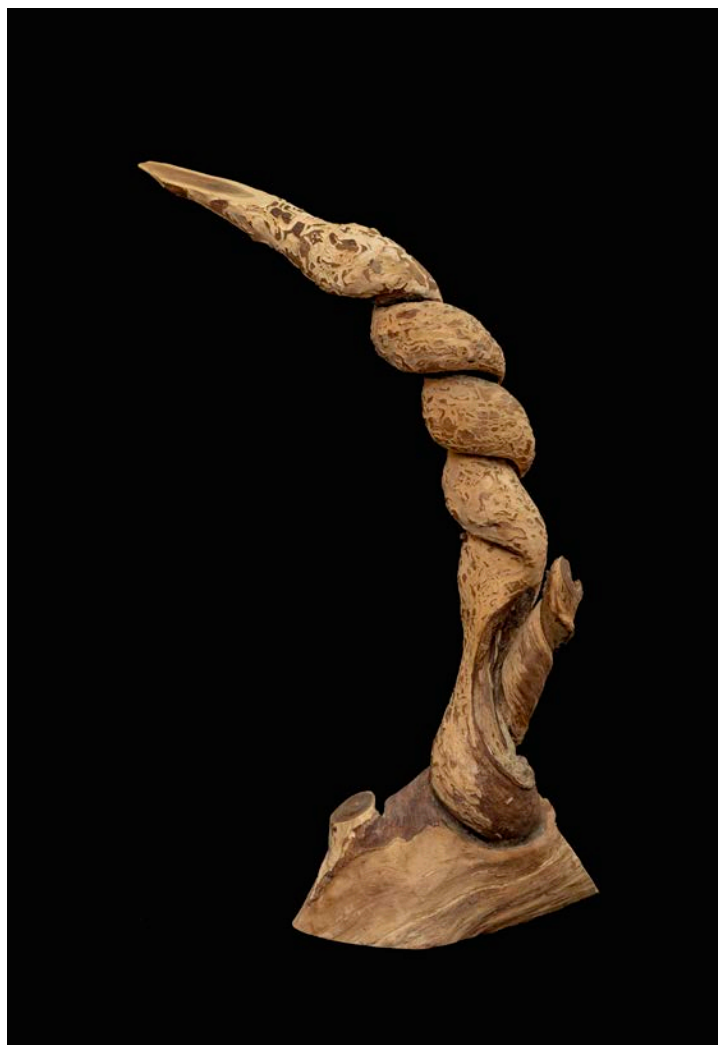
2024



I believe that pieces we intend to use can also be beautiful, and that guides my work. To me, the artistic process begins when I select a piece of wood to use. Everything about the piece itself matters. Not just the type of tree, but also the place on the tree determines the kind of grain and the figure of that grain that provides the wood its beauty. In turn, the kind of item I choose to make is largely a result of the figure, the grain, whether it is all heartwood, even whether it is already dry. My goal is always to showcase that piece of wood and its best features to the best of my ability. My hope is that I did so with these pieces and that you can appreciate my perspective from the work.

\$357 for Suprise Guest Box

\$364 for Pair of Sushi Plates with Handmade Chopsticks



David Bookbinder

Accokeek, MD

Large Vinewood #1

Wood

32 x 21 x 9 inches

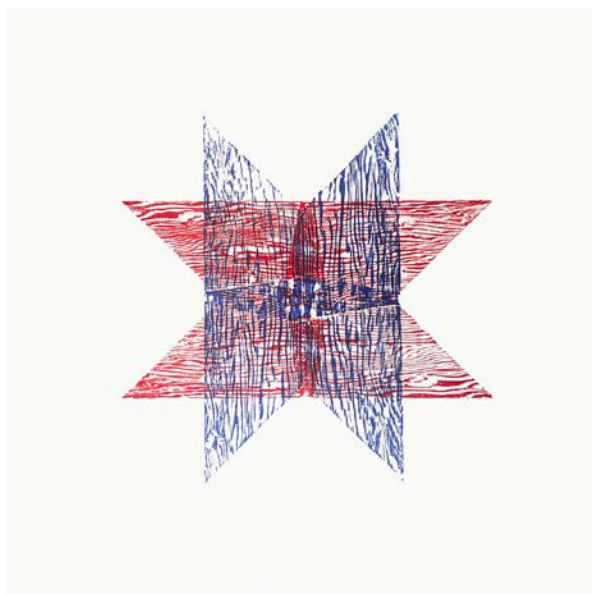
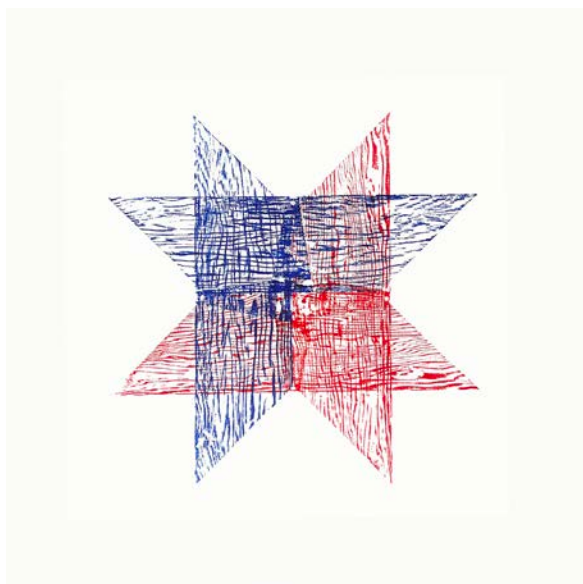
2021

My art comes from the woods I live in, and often I refer to it as “Art without ego”, since I’m not creating the art so much as showing what is already there. The forest is alive, but I never, ever, use living wood, leaving me in a perpetual race with the forces of decay. I’ve picked up countless pieces that have crumbled to dust in my hands.

Vinewood results from the right twining vine meeting the right branch or trunk; as the tree grows, the vine forces the wood to spiral in parallel with it. In Maryland and Virginia, vinewood is largely the silver lining created by exotic invasives such as bittersweet and Japanese honeysuckle.

Doubtless the forest contains other equally beautiful forms, and I look forward to discovering and sharing them.

NFS



Eli Clayton

Chicago, IL

Barn Quilt #1

Reclaimed Corncrib Wood, Relief Ink, Paper

22.5 x 30 inches

2024

Barn Quilt #2

Reclaimed Corncrib Wood, Relief Ink, Paper

22.5 x 30 inches

2024

Eli Clayton is an Iowa-born artist who grew up in a small farming community working summers at his grandparents' farm. Those memories of crafting with their grandma and working on projects with their grandpa are what influence their work and dedication to craftsmanship. Finding inspiration in typical rural escapism such as fishing, camping, gardening, home improvement, and crafting. As well as activities like mowing, farming, and other domestic chores. Working in the intersection of fashion, print, and sculpture their work creates familiar environments that allow the viewer to project their memories, feelings, and ideas to create a sense of familiarity.

These pieces are created using wood from a corncrib that once stood on my grandpa's farm. It was built when he was a kid and the farm belonged to his Aunt. The building was taken down almost a decade ago, but as much wood was salvaged as possible. That wood was then used by my dad, my grandpa's son, to create various items like frames and sculptures. Now with this weather and historic wood being in my possession, I wanted to document the history of it through print.

\$500 Each



Gary Cota

Yarmouth Port, MA

Read, Reading, Red

Painted Wood Carving in Poplar

40 x 30 inches

2024

Hiding

Wood Carving in Walnut

24 x 36 inches

2022

After working as a designer and illustrator for two years, Gary started his own sign business. This venture allowed him to explore hand-carved wooden signs, blending his love for nature with his artistic abilities. Initially working with pine, he soon transitioned to using mahogany, drawn by its rich colors and unique qualities. Over time, he developed a preference for carving in walnut, ash, and cypress, finding these woods more conducive to his intricate, three-dimensional designs.

After crafting over 1,000 signs and establishing a successful business, Gary decided to sell his company and dedicate more time to being a craftsman, exploring his talents in woodworking, building homes, doing renovations, and fine finish work. Once retired, he returned to oil painting, a medium he had enjoyed since childhood. The vibrant colors and limitless creative potential of oil paints captivated him, allowing him to delve deeper into the themes that had always inspired him—fog, water, and the boundless beauty of the natural world.

\$9,600 for Read, Reading, Red

\$6,200 for Hiding





Amelia Currier

Ortonville, MI

Indian Clubs Descending a Staircase

Sculpture
20 x 9 x 9 inches
2024

I see constant evidence of our attempts to pull our distant primordial roots into present day existence, through a meditation practice, searching for ancestors, or living off the land. We instinctively seek solace in the rich, sensory realm of nature. The imagery I create is a visual bridge to this desire for connection and balance.

My wood assemblages are an extension of my intent to create an object that is laden with a pre-linguistic essence. The wood assemblages are comprised of found objects, cedar charred in the Japanese shousugiban method and barn wood.

I believe wood is the perfect material to embrace and condense the 'stream of time', as it is heavy with its own history. By carving and building a universal form, I can tap into and channel the true silence that once existed.

It is my hope that by embracing the alive, intimate and immediate act of creating, I can present a moment of transcendence - the fleeting yet profound connection between the primordial and modern world.

\$2,200



Tabitha Dafni

Spring Hill, TN

The Heart of It

Wood

13 x 13 inches

2024

Abundance

Wood

13 x 13 inches

2024

I work with wood by designing, cutting, and shaping it, all by hand, to bring out the natural grain. The grain is beautiful all on its own - I simply combine rustic character and modern design to create art that allows others to appreciate the beauty, too.

Throughout my work, I emphasize the natural look of wood, but also love exploring ways to introduce pops of color. I lean into the theme of "hope" and draw inspiration from the new life that abounds in nature.

\$1,175 for The Heart of It

\$1,095 for Abundance





Art Drauglis

Washington, D.C.

Thirteen

Walnut and Maple
90 x 27 x 21 inches
2020

Wood Chip

Walnut and Paint
90 x 27 x 21 inches
2023

\$13,000 for Thirteen

\$800 for Wood Chip





Zakary Fellman

Winona, MN

Cypress

Paper and Ink
22 x 28 inches
2024

Zak Fellman is a Winona, Minnesota based artist. His woodcut tree prints reflect a deep connection to the natural world. Through a meticulous process of relief printing, Zak captures the intricate details and unique character of various tree species. Each tree offers a unique printing challenge that shines through in the resulting artwork, where the textures and forms are rendered with precision and care. The woodcut technique, with its demands for exactness and attention to detail, mirrors the resilience and complexity of the trees themselves.

In his prints, Zak strives to evoke a sense of reverence and wonder, inviting viewers to see trees not just as background elements in the landscape but as individual entities with their own stories. His work is a reminder of the beauty and importance of the natural world, urging us to slow down and take notice of the living things that surround us.

\$199



Seth Fenton

Lusby, MD

The Muse

Basswood Live Edge Plank

13 x 11 inches

2022

Pyrography is the art of using heat or file to burn designs or pictures into wood or other material. All my pieces are hand burned. Using a variety of wood burners and torches I draw and shade images and designs on wood, paper, and different textiles.

Although I was born in upstate New York, I have spent most of my adult life in Maryland and have been strongly influenced by the heritage of rural Southern Maryland. I have a love of genre fiction including fantasy, Weird Tales magazine, comic books and science fiction which has influenced my art, especially my more whimsical pieces.

\$150



David Gerbec

Wilmington, DE

Equiangular Hexes

Laser Cut Baltic Birch Plywood, Acrylic

10 x 10 inches

2023

Waves

Laser Cut Baltic Birch Plywood, Acrylic

10 x 10 inches

2023

I've always been fascinated by geometric forms, shadows, and color. I began working with a laser cutter in 2016 and discovered a new world of possibilities. My work typically begins with a single shape that is repeated, manipulated, and layered. Each piece consists of dozens of individual pieces that are laser cut, painted and assembled to enhance the sense of rhythm and depth.

\$400 for Equiangular Hexes

\$450 for Waves





Julie Goldstein

Encinitas, CA

Mary Quilting

Hand Printed Woodcut

48 x 24 inches

2020

The entire process—from conception to carving an image to inking and “spooning” a print—is intrinsically woven into and with my life as an artist. I carry small blocks of pine and poplar with me wherever I travel to serve as drawing surfaces on which I can quickly record the changing environment around me and note creative ideas. I relish the tactile process of incising and carving an image into these wooden surfaces, making the entire opportunity a wonderfully portable activity.

I practice a physically intensive form of woodblock printmaking that is closely related to ancient Japanese techniques. I load my woodcuts with oil-based inks and use a wooden spoon to hand burnish the print substrate over the plate. My prints are made on rice or heavy cotton rag papers and produced in editions of three. Currently, I work using a large format, using 4-x-6 ft. sheets of plywood to produce portraits and other images. The intense, even masculine, physicality of my process—jigsaws, carving tools, plywood, etc.—bears an important content relationship to my artwork. I enjoy exploring the masculine/feminine (sharp/soft) contrasts in content and process that are evident in my work, and try to accentuate their interplay.

Recently, I've been working with thrift-store fabrics as substrates for my printing and embroidery, further emphasizing the juxtaposition of gender-based categories, often referred to as, “women's work.” Far from being antagonistic, this new body of work is an ironic, but playful, form of devotion that honors the beautifully stitched handwork of both my mother and my grandmother.

\$4,800



Elias Griffin

Brooklyn, NY

Engine No. 4

Redwood, Iron Oxide, Copper Carbonate, Marble Dust, Hardwax Oil

57 x 14 x 7 inches

2024

As a kid, I loved the “How Things Work” genre of media - the videos showing manufacturing processes, the books which illustrated how tunnels were dug under major cities. As I got older, I moved onto tinkering with small engines and machines, and in school, I found that this curiosity was equally piqued by history - learning how industrialization sparked widespread migration, for example, felt the same as discovering how a piston moves a camshaft. As a fourth-generation New Yorker, the mechanics of history and public policy provide a throughline in my work, emerging as I examine personal narratives and urban life.

\$8,500



Cliff Guard

Chesapeake, VA

Black Beauty

Ash Wood, African Blackwood, Bleached Deer Antler, Dye, Liming Wax

5.5 x 7 x 7 inches

2023

Cyclone

Unknown Wood, African Blackwood, Ebony, Acrylic Paint

10 x 5 x 5 inches

2024



An older woodturning friend once told me that the job of a woodturner is to take a piece of wood and make it look better than it did when you started on it. Unlike the raw materials for some art mediums, each piece of wood is uniquely different. It is the task of the turner to take each piece of wood and determine the best way to let that piece of wood show its natural beauty. In simple terms, you come up with a plan, and then you execute that plan. The challenge comes as the wood reveals its hidden secrets, both good and bad, during the execution of the plan. How the turner answers this challenge is where the true artist prevails.

\$375 for Black Beauty

\$700 for Cyclone





Jared Hadfield

Marsh field, MA

New Growth

Laser Cut Baltic Birch Plywood, Acrylic
10 x 10 inches
2023

My background is split between the fine art world and fabrication industry, allowing me to approach custom projects and distinctive sculptures with dual sensibilities in craft and design. My process usually begins with engineered wood, hefty structural beams I collect from the lumberyard then carve down, shape and refine. At times, found metal hardware will spark a vision and become the starting point for a new form. Inspiration from my nautical surroundings on the South Shore often makes its way into my work as well as the spontaneous creativity of my kids. I'm constantly bringing new ideas to the table and look forward to hearing about yours.

\$2,800



Lonnie Harkins

Lusby, MD

Spirit & Metamorphosis

Wood, Clay, Metal, Glass

16 x 11 x 14 Inches

2024

I use woods that have fulfilled their original uses, or are scrap materials to create my work. Some woods have been rescued from firewood piles or scrap bins while others have been found in the local waters or washed up on beaches. I add various materials to each piece to bring the discarded wood to new life.

\$275

Nate Harris

Brooklyn, NY

Action Replay

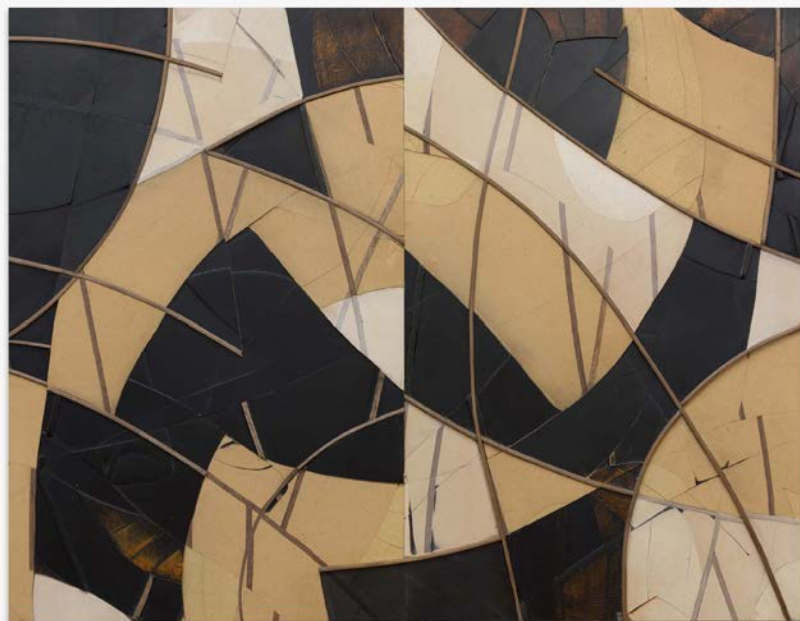
Oil and Acrylic on MDF, Walnut

22 x 28.5 inches

2023

My earliest memories of working with wood take me back to building skate ramps in my father's garage—cutting scrapped 2x4s with a miter saw in my bare feet on hot summer days. This desire to build, reuse, and repurpose ultimately led me to abandon a career in graphic design to revisit woodworking as a form of art. I combine the mediums of printmaking, painting, and sculpture with a fearless disregard for traditional methods. I am interested in the iterative process, using wood as a vessel for reincarnation. I recontextualize characters and icons that permeate our culture, sometimes deconstructing them until they become unrecognizable abstractions. Their history is revealed through layers of revisions that form a patina, appearing mysterious and impossible to recreate. This process of systematically creating and destroying my pieces enables me to investigate my own desires for control by embracing chance and serendipity to guide my work and life.

\$1,400





Chris Herakovic

Mentor, OH

Bloom of Paradise

Gmelina, Wood

37 x 36 x 7 inches

2024

I was a carpenter for 30 years. It wasn't a job. It was a career of traveling and doing what I loved. That was ended by COVID. Now I'm retired, and facing heart failure. I turned to art as a therapeutic way to pass the time. For three years I've made things just to make them. I didn't think about any special meaning or purpose behind what I was making. This carving was no different. At some point I thought about a very special person in my life and our uncertain future. Then this became about her. It became a portrait of her. She is the most compassionate, empathetic and beautiful person that I have ever met. She was the one that encouraged me to pursue my passion in a creative way. So this is for her.

\$6,000



Dan Hildt

Alexandria, VA

Precious Cargo

Repurposed Shipping Pallet, Basswood Strips, Metallic Paints

32 x 42 x 6 inches

2022

I come from a family of artists, illustrators, writers, designers, architects and one musician!

My art is primarily mixed-media. I have been influenced by my work experience in architectural drafting, graphic design, and construction project management. Out of that mix, I would describe my current orientation as the study of color, texture, and shape in the world around me. There is a battleground there: we humans make and build while Nature breaks up and tears down. My art reflects this battleground. I draw inspiration from found objects, crumbling building facades, ocean-worn shell bits and faded asphalt street mosaics. For this exhibition, my offering is born out of a humble repurposed wooden shipping pallet with a rich patina worthy of study and appreciation.

\$3,600



Lisa and Jacob Hodson

Ithaca, NY

Nanami

Manzamita Wood (Body), Ginko (Head), Desert Ironwood, Maple, Acrylic Paint
11 x 4.5 x 4 inches
2024

We entered this path with wanting to work together, share in the Japanese heritage and share our story.

We believe that there is a need and always room for traditional folk art in today's modern times, it creates a more inspired society through art, history, education and craftsmanship. For us there are so many efforts to sustain and support wood art and Kokeshi tradition and culture. Our approach is simply to work with our hands and the raw materials to create a little Kokeshi personality with beautiful woods. We love to look for the natural movement and details of the wood. We are able to use tiny burls and limbs that would otherwise be discarded. Utilizing these natural characteristics each kokeshi develops it's own spirit and personality. When people look into the faces and find a connection, we have succeeded in bringing out the spirit of the wood and have given it personality.

\$920



Lindsey Hurst

Cincinnati, OH

Corner Pocket!

Woodcut Print and Carved Birch Plywood Block

24 x 18 inches

2024

My woodcut prints are searching for a balance between the big feelings... laughter and grief, or love and anger. I like exploring comedy just as deeply as I have fallen into grief and sadness. Finding a balance is my intention. I want my work to be fun to look at, as well as sort of gripping a darker consideration at times. I make art as a response to my own personal experiences and feelings. I come from a blue collar background where I have felt surrounded by love, laughter and comfort, while simultaneously burdened with the effects of poverty, addiction, and mental illness. I'm constantly working towards visualizing my thoughts in the best possible way. It's a back and forth game between nonobjective vs. figurative, or bright colors vs. subdued black and grey. I'm inspired by the technical sensibilities of old woodcut printmakers like Dürer and Kollwitz; paired with my love of films and cartoons. I became intrigued by printmaking because of how heavily process-oriented it is; a process which is anything but immediate. I like to see my hand in the work; for the process to breathe through the noise of the grain in the negative space of a woodcut.

NFS





Jordon Kitt

Columbia, MD

Turquoise Kiss

Walnut, Turquoise Turning

2 x 16 inches

2022



Maple Burl

Maple Burl Turning

4.5 x 16 inches

2024

Beauty lives in unexpected places, but it leaves clues. The shape of an old stump or a gnarly outgrowth hint at undulating grain patterns, satiny textures, and pleasing colors. Turning each piece is a process of discovery to find the wood's strengths and beauty; the wood itself leads the way.

Sourcing the wood is as serendipitous as the beauty inside. Most of the wood comes from trash or scrap piles at various wood yards within a couple hours of my home in Columbia, Maryland. Some wood comes from friends, professional acquaintances, or simple good luck pointing me to a tree about to come down. Some of the more "exotic" woods were actually grown in Florida. Most of the wood-turned-art was destined to be firewood or compost.

\$450 for Turquoise Kiss

\$375 for Maple Burl



David Charles Knipfer

Ellicott City, MD

Flight

Wood

13 x 11 inches

2023

Cambium Cabinet

Wood

17 x 11 inches

2024



I am the old-style hand-craftsman that many think no longer exist. Each item is given the greatest care in design, patiently hand built and finished by hand with natural oils.

My artistic goal is to build heirloom quality wood objects that are functional for daily use and showcase the wood's natural figure, color, and textures. I am fascinated by the technical challenges of building functional wood art with expressive design elements.

I execute my wood art pieces with the intention that the object passes through generations. My wood designs harmoniously blend form and proportion while incorporating flowing curves and spectacular figured hardwoods. My craftsmanship and patience to get the details right results in technically flawless pieces that transcend convention.

\$535 for Flight

\$2,400 for Cambium Cabinet



David Knopp

Baltimore, MD

Slingshot

Baltic Birch Plywood

18 x 72 x 24 inches

2022

Apostrophe

Baltic Birch Plywood

18 x 52 x 32 inches

2023



My studio furniture designs are approached as sculptural forms first, with functionality not dictating the result. I approach my designs with an intuitive balance between aesthetic form and functional qualities.

Experimenting with plywood, I was surprised to discover the linear strata inherent in the medium. Carving laminated blocks of plywood, I create flowing, liquid lines that engage the senses as the eye travels over the contours of my objects.

I encounter the unexpected in my design process. The constant changes that occur as I work keep the work alive as it morphs into my interpretation. The intuitive process is paramount.

\$4,000 for Slingshot

\$3,800 for Apostrophe



Eric Linton

Hirum, UT

Charred Lumber

Monotype Print

25 x 27 inches

2024

I seek to enhance our observation of ordinary things by presenting them in a new way. We often walk by tree stumps or see lumber without considering the story behind it. I consider myself as much a publisher as I do an artist as I expose the stories that have been written through the rings and grain in trees over time. Each one is as unique as a fingerprint and can tell us stories about specific geographical locations over time.

\$3,000

**Jim Mackey**

Gettysburg, PA

Warm

Ash Log, Raw Wool, Paint Pen

58 x 12 inches

2024

I am in search of primitive spirituality in my wooden totems. The Shigir Idol is my main inspiration. It's the oldest wooden sculpture ever found to date.

\$300



Brian R. Melton

Jameston, TN

Rough Sawn Trees

Virginia Pine, Acrylic Compound, Steel

72x20x20 inches

2024

Fragmented Figure

Virginia Pine, Read Oak

55x10x7 inches

2024



I am a self-taught sculptural woodcarver whose work embraces the compulsive nature of process driven craft. The simultaneous creation of each piece and its corresponding story offers the freedom to invite the sculpture and narrative to grow organically, recorded in retrospect in free verse. The substantially improvised character of this method allows a wooden figure to become a three dimensional draft of tangible literature, ornamented, like an unedited, ink covered leaf in a composition book, with the gestural marks of the mallet and gouge.

I work backwards, moving from block of wood to basic form to voice, so the concept behind the work is hard to put into a statement. It's more of a stream of consciousness that flows outside the floodplain of any one given conceptual leaning. I free carve and let my mind and the sculpture go where it will like tributaries from the mouth of a river.

I do this because I love it. I don't know why or where it will lead, but after starting with rough spoons and bowls in 2019, it's like I got a fever that has, for the first time, captivated my mind, merged every aspect of creativity I've ever explored, and led to a place of really weird but enjoyable anxiety and calm.

\$7,500 for Rough Sawn Trees

\$4,500 for Fragmented Figure



Jean Gray Mohs

Raleigh, NC

Veiled

Acrylic and Waxed Thread on Wood

36 x 28 x 6 inches

2024

Inspired by my experience with chronic illness and disability, I examine the subtle yet potent forces within the human body, often unnoticed until disrupted. The rhythm of the heartbeat, the cadence of breath—these constants are central to my exploration. My abstract forms pay homage to these natural phenomena, illuminating my encounters with time and illness, inviting contemplation on the balance between resilience and fragility.

My work examines body memory and displacement, crafting sculptures that sometimes lay flat and other times create recesses through multifaceted planes. My visual language incorporates minimized shapes of organs and internal landscapes, with an emphasis on visibility—exposed hardware, binds, and flaws celebrate imperfection and rawness.

Intricate woven points highlight the significance of the hand in shaping the narrative. Each thread represents a connection between the physical and emotional realms, embodying both play and risk. My work delves into themes of acceptance and resilience, prompting viewers to reflect on the interplay between the body's mechanisms, memory, and displacement.

\$3,500



Fick Neeley

Syracuse, NY

Untitled

MDF, Glass, Acrylic

36 x 78 x 3 inches

2022

One way a whirlpool is constructed is by captivating forces of opposing tides. Each current has their own revolution in tandem. Each is dependent on the other. Without their harmonious discord, opposites in balance, the phenomena would deconstruct. One cannot help but to be drawn into the dependent storm. Within it all, lies a resource that will exist when the opposing tides turn together. Another way in which a whirlpool can be formed is by a single current coming into contact with an obstacle. Depending how strong the obstacle is, one could downward spiral for centuries. The perseverance of the current will eventually erode the barrier, breaking it down and leaving a physical memory of the phenomenon that once was.

\$9,750



James Nies

Erie, CO

Rojo Arroyo

Wood, Oil Finish
13.5 x 13.5 inches
2023

Seasonal Growth

Wood, Oil Finish
14 x 14 inches
2023

As a software engineer by day, James took up woodworking during the height of the COVID pandemic. Having no prior woodworking experience, James has mastered his craft by spending countless hours in his wood shop. James' inspiration comes from beautiful Colorado and his travels. His use of no paints, stains or dyes sets his work apart. He uses the wood's natural color, grain and texture to create his one-of-a-kind masterpieces.

NFS for Rojo Arroyo

\$240 for Seasonal Growth





Jennifer Noda

Rabun Gap, GA

Campfire

Stained Wood

15 x 4 x 4 inches

2023

The main inspiration for my work comes from Shinrin-Yoku, the Japanese term meaning 'Forest Bathing', or taking in the forest atmosphere for health and wellness benefits. The experience of being in nature is truly at the heart of my creative process. It helps me find inspiration both in the physical form and also as a tool to process my ideas as they come to mind. Spending time in nature helps me filter and organize my ideas into the abstract. It is my vision that the viewer of my work will find their own personal connections within it.

I enjoy working with wood because of its ability to take on different forms and absorb stains into its fibers. The colors are poured onto the wood and then tilted at different angles soaking into some spots more than others. Since each piece of wood has a unique grain, it informs the flow of the stain and guides me to the final result.

\$375



Josh Nozick

Millers, MD

Untitled (Striped Pair)

Maple, Basswood

25 x 14 x 15 inches

2024

The head, as a symbol of thought, identity, and presence, is central to my creative process. By continually reinterpreting this one form, I seek to uncover the infinite possibilities that exist within the boundaries of an ideal. Each sculpture reflects a different facet of the same concept, emphasizing the tension between uniformity and individuality.

Wood, with its organic textures and warmth, allows me to breathe life into these abstract ideals. The act of carving is a dialogue between the material and the form, where each stroke of the chisel reveals something new, not only about the form but about the nature of the ideal itself.

These pieces invite viewers to contemplate the tension between the perfect and the imperfect, the whole and the fragmented, the seen and the unseen. Each head, though derived from the same foundational model, is a unique expression of how an ideal can be realized through the variability and imperfection inherent in the physical world. My work is a meditation on the nature of form itself—how it can be simultaneously singular and manifold, familiar and mysterious.

\$4,250



Alexis Nutini

Philadelphia, PA

Philly Street II

Woodcut Monoprint with Found Object Stencils

44 x 34 inches

2024

Philly Street VI

Woodcut Monoprint with VHS Cassette Tape Stencils

44 x 34 inches

2024

Alexis runs Dos Tres Press, a printshop in south Philadelphia where he maintains a print publishing business and develops collaborative print-based projects. He focuses on rigorous experimentation with relief printmaking techniques through hand-carved, reduction woodblock printing and the digital technology of platemaking with Computer Numerical Control (CNC) routing.

\$2,900 Each





Michael O'Shields

Mechanicsville, MD

Cat's Eye

Pyrography, Guache Paint on American Basswood

16 x 11 inches

2024

I am a pyrographic artist from Southern Maryland. I went to The College of Art and Design and have spent the last 12 years enjoying the comic-con convention scene.

I have combined my love of art and pop/geek culture to create unique, handmade, and very geeky works of pyro-graphic art at www.geekburning.com.

What is Pyrography? Pyrography is the art of burning images into wood. Pyrography is a labor of love with your artwork. Art is all hand burned and takes on average, depending on the size, 5 to 7 days to complete each piece.

\$400



[OMIT]

Buffalo, NY

No Veil was Ever Lifted

Reclaimed Butcher Block Table

35 x 60 inches

2023

\$10,000



Katarzyna Ozga

Philadelphia, PA

Serpent Mount Large

Plywood with Shellac Varnish

33 x 16.5 x 6.5 inches

2023

Moundscape (Light) & Moundscape (Dark)

Mixed Found Wood Species

20 x 20.5 inches each

2023

My work begins and ends in the human body. Our remnants (what we cast off and leave behind in the form of waste, trash, memory etc.) ground and connect us to the earth. By representing and re-animating remains, I explore the potential of materials to ask questions about who we are, where things in our lives come from and where they go once we've used them.

We generate objects as physical extensions of ourselves. With man-made forms, materials, and processes, I extend, inhibit, and modify elements of the body, our primary interface with the environment. I reuse, up-cycle, and revalue regular, standardized, and mass-produced materials into something one-of-a-kind and special to invert associations we make with different types of detritus. My raw materials are manufactured products with a particular use history and product life cycle. Whether bastardized industrially produced goods in the white cube or surreal interventions in public spaces, my work explores the limits of functionality and worth.

\$2,500 for Serpent Mount Large

\$2,000 each for Moundscape (Light) & Moundscape (Dark)





Michael Perlin

Reistertown, MD

Bocote Drawers

Pecan, Bocote, Basswood, Poplar, Birch Plywood

21.5 x 13.5 x 9 inches

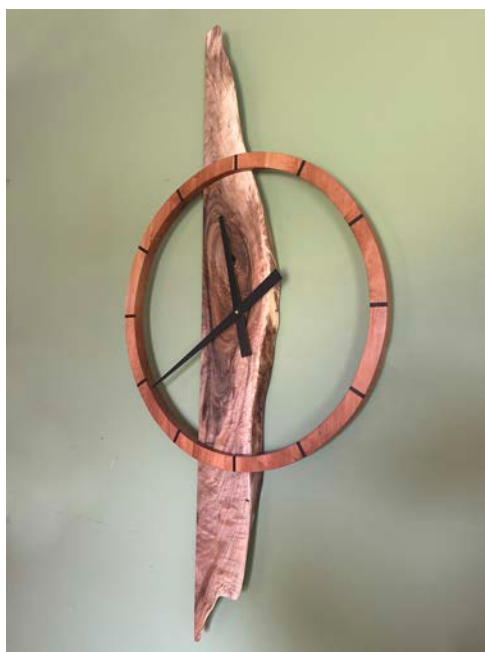
2024

Wall Clock

Pecan, Cherry, Wenge

44 x 21 inches

2024



For over 50 years I have been working with wood. I made my living as a carpenter doing custom remodeling, cabinetry and trim. And over the years I worked to build my own wood shop. It's here that I get to pursue my true passion for woodworking. The pieces I create reflect my artistic interests while highlighting the unique characteristics of wood. The variations in the different species, the contrast in textures, grains, finishes and colors offer endless possibilities. I am drawn to the fact that wood allows for both geometric and organic, natural forms. Live edge versus machined edges. Fine grains versus broad grains. I like experimenting with all the opportunities that wood presents. I believe wood has its own statement to make and following the voice of the wood is a welcomed challenge for me.

\$1,500 for Bocote Drawers

\$850 for Wall Clock



Hilary Pfeifer

Portland, OR

Betty

Reclaimed Padauk, Purpleheart, Cherry, Zebrawood, Walnut, Wenge, Box Elder, High Figure Maple, Ebony

17.5 x 10.5 x 3 inches

2024

For these pieces, I feature hardwoods collected over decades from my network of woodworking friends. Several public art commissions in the region inspired me to experiment with laser cut aluminum--these silhouettes are designed with scissors, giving a handmade feel to this industrial material. I often incorporate found objects such as colored pencils, vintage caps or hardware bits as a subtle decorative element. As a proud native of the Pacific Northwest, I try to use found or reclaimed materials whenever possible, leaving less of a footprint on the earth. The mark of the hand is important to me, and I believe it creates more meaningful art for those who live with it every day.

\$1,400



W L Pierce

Baltimore, MD

Keyhole Library

Wood, Glass, Mixed Materials

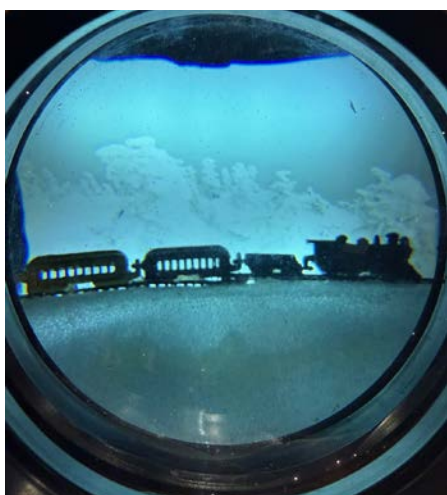
7 x 7 x 7 inches each

2022

My work combines traditional, hard-wearing joinery and decoration techniques with modern technologies and production design to preserve disappearing craft styles in the modern era - laser-cut sulfur inlays, modular and takedown hardwood furniture, and integrated electronics. I strive for a sustainable craft that adapts to shifting conditions in the urban environment: most of my material is made from local trash trees and deadfalls, air-dried and processed into machinable feedstock at my West Baltimore workshop and craft school; and inorganic components sourced from industrial surplus with small shifts in design to accommodate whatever is available season to season.

The Keyhole Library is a series of wooden vessels/viewers that use salvaged lenses and lighting to exaggerate a sense of depth and presence when one looks inside, pulling the viewer in and creating a kind of interactivity beyond what a conventional print on a wall allows.

\$600 each box





Richard M Preston

Hollywood, MD

Tsurubokkusu

Brazilian Cherry, Beech

19 x 11 x 8 inches each

2024

Woodworking is life long hobby that is rooted in boat building and furniture making. I am self taught with many great relatives who helped me with things I did not understand. The process has been long, but very rewarding over the years.

My basic artistic philosophy is based on the following sentence: "If I were made for seeing then beauty is its own excuse for being." I love the "beautiful" in this world and if the beauty comes from my hand, I am emotionally rewarded and greatly pleased.

\$400



George Radeschi

Bedford, PA

#188

Brazilian Cherry, Zebrawood, Purpleheart, Holly

22 x 15 inches

2020

Whether decorative or utilitarian, all finely crafted work has a function. It brings beauty to our environment. I strive to reflect that with each of my one-of-a-kind solid segmented wood turnings and covered bowls. Each vessel and bowl is made from hundreds of solid pieces of native and exotic hardwoods meticulously measured, precisely cut and carefully glued together, then gently turned on a lathe. All the colors are natural. No stains or dyes are used. The interior of each piece is finished to the same smooth patina as the exterior.

Throughout my turnings and bowls, I attempt to show reverence of the beauty of solid hardwood, a love of simple sculptural shapes, and a rejection of applied ornamentation. Each object, I like to think, adds beauty to every day living.

Southwest Native American pottery as well as ancient Grecian and Egyptian art have been major influences in my artwork. The shapes of my turnings vary, but each one is a classic form.

\$2,500



Larry Ringgold

Chesapeake Beach, MD

Lion

Driftwood

22 x 22 x 5 inches

2024

Larry Ringgold searches local beaches for select pieces of driftwood to use in assemblages of subjects from both the natural and mythical worlds.

Sculptures attempt to bring life and character to pieces while maintaining focus on the beauty found in the shapes and hues of the driftwood.

\$925



Caitlin Roben

Richmondville, NY

Carry, 4

Driftwood, Reclaimed Field Wire

24 x 4 inches

2024



Carry, 8

Driftwood, Reclaimed Field Wire

48 x 9 inches

2024

The Carry series is a collection of pairings, each a large anchoring piece with its own grace, and a smaller one, carved, and perched. Inspired in part by the E.E. Cummings poem, "[i carry your heart with me(i carry it in)]", these pieces are made with musings of the things we carry within us, tucked inside, held, tenderly or not. But also the interdependence and aid, of sometimes carrying and caring, for another.

\$625 for Carry, 4

\$895 for Carry, 8



Chelsea Rosenkrans

Succasunna, NJ

Midsummer at Matterhorn

Assorted Hardwood Species

16 x 12 x 3 inches

2024

These works are created with the intention of showcasing the vast rainbow of color that nature affords us, each one crafted without the use of stains, paints, or dyes.

For every individual piece seen here, a board was hand-selected to match both color and grain direction before being cut via scroll saw to its precise shape. Many works are comprised of hundreds of separate pieces of wood, some of which are as small as a pinhead. Dimension is added through the use of shims or varying thicknesses of wood to create a dynamic viewing experience.

Though the vivid colors are often impermanent due to prolonged ultraviolet exposure, the artist is mindful to create the illusion of movement and texture through the interplay of grain patterns - ensuring that the final piece will be visually appealing throughout the course of its lifetime.

The challenge of creating something that feels soft, fluid, and alive out of such a rigid material is one of the many reasons this craft is so rewarding.

NFS



Steve Saah - Third Bay Woodworking

Lusby, MD

Cherry Platter

Cherry Wood

16 x 16 inches

2023

Basket Illusion Vase

Cherry Wood

8.5 x 6 x 6 inches

2023

Cherry Burl Hollow Form

Cherry Wood

5 x 6 x 6 inches

2023

My work on a lathe focuses on transforming primarily recycled or upcycled wood from downed trees into functional and aesthetically pleasing objects. I start with discarded or reclaimed wood and, by turning it on the lathe, I shape it into new forms, hopefully highlighting the unique characteristics of each piece. By using materials that might otherwise be overlooked, I aim to combine practical craftsmanship, artistry, and sustainability. This process not only gives old wood a new purpose, but also underscores the value of recycling and upcycling in everyday art.

NFS





John Schaffner

St. Leonard, MD

Natures Secret

Myrtle Burl, Poplar Wood Ball

28 x 16 x 12 inches

2022

Using natural materials, a sculpture is created of different kinds of woods, textures, forms, shapes and the use of negative space,

It hides nothing but the very best quality of this old but contemporary material. Working with these materials has a fascination for me in what I can bend, shape, cut and carve them into a form, which is natural or unnatural to its original means.

\$800



Martha Spak

Potomac, MD

Big Thinker

Wood, Paint, Metal

43 x 13 x 8 inches

2023

In my artistic journey, I have always been drawn to the subtle interplay between form and movement. My current series of sculptures, crafted from balsa wood in its natural color, is a testament to this fascination. These pieces, evocative of graceful birds or dancers in motion, embody a delicate balance, both physically and metaphorically.

Balsa wood, with its lightness and softness, offers a unique medium for expressing the nuances of movement. It allows me to bend it into forms that appear to defy gravity, poised in a state of graceful tension. The natural color of the wood accentuates the organic grains.

The inspiration for these sculptures comes from my appreciation and fascination by the way birds take flight, their wings slicing through the air with effortless grace where every gesture is a perfect balance between force and finesse. I capture these moments of suspended motion—the point where energy is held in tension, just before release.

I collaborate with the wood, allowing it to dictate the final form as much as my initial vision does.

\$2,600



Derek Weidman

Harleysville, PA



Woodpecker Pecking

Holly, Ebony, Yellowheart, Cherry

10 x 7 x 11 inches

2024

Initially studying philosophy in college, but a born artist, Derek choose to follow in the path of his father who was a bird carver. When he began turning, he approached the lathe as a sculptor, primarily exploring and pushing the boundaries of multi-axis turning with a mixture of german ring turning added in. His main effort was trying to create a visually descriptive and versatile language born out of the arcing and circular cuts of a lathe. At the heart of his work he treats the lathe almost as an unusual camera, with every subject passing through its lens adding to a visually novel circular zoo of wildlife.

As animal lover with deep connections to nature Weidman also volunteers as a wildlife rehabber, gaining an enormous amount of inspiration from working so closely with local fauna. There is a tension in Weidman's work and process where the organic meets the industrial, wood to metal, nature to machines, that speaks appropriately of our place as humans on the Earth, and trying to find a suitable way to coexist harmoniously with nature, while still progressing as a species.

\$4,100

Marcia Wolfson Ray

Baltimore, MD

Terrain

Pine Wood, Willow

84 x 80 x 12 inches

2023



The source of my ideas come from nature and nature provides the materials for the sculptures. The pine I use is collected from the marshes of the Eastern Shore of Maryland. The marsh is burned every year in the winter which allows for healthy growth and increases plant diversity. It enhances wildlife habitat and promotes an environment for rare and threatened plant species. It also helps to control hazardous build up of debris.

The burnt wood I collect from the marsh has been charred by the fire and bleached by the sun. The patterns created by this process act as a catalyst for the ideas for my work. I drill holes randomly in the pine wood and use the willow as dowels to build a scaffolding structure which contributes another visual element into the mix. It evolves into its final form with a certain unpredictability.

It is this unknowable aspect that draws me to the process of making sculpture. The initiation of this process, which begins when I am out in the landscape, allows me an intimacy with the natural world which helps me feel connected to the very thing that makes my existence possible. My art is essentially about a process of transformation and an evolution of materials.

NFS



Leah Woods

Dover, NH

Tangle

Plywood, Veneer
36 x 30 x 16 inches
2023

Swarm

Plywood, Veneer
60 x 60 x 16 inches
2022



My current body of work explores large, volumetric forms constructed out of individual, small pieces of wood. Using the woodworking technique of bent lamination, I create individual, curved shapes, and cooper them or bolt them together. Bent lamination allows a piece of wood to appear soft and gentle along its curve, while coopering allows volumes to be formed with precise edges and flat facets. These techniques when used together create shapes that are fixed and yet fluid at the same time.

It is within these opposing forces, fixed versus fluid, controlled versus naturally occurring, that each of my sculptures exists. I create patterns with shape, curve, and line. The patterns are derived from a variety of sources ranging from crazy quilt patterns with their seemingly random, but intentional composition, to the mathematical patterns found in nature, that can often look imprecise or even arbitrary at first glance.

Color acts as a unifying element in each of these sculptures. The bright, intensity of red, yellow, and blue are bold at first glance, but nuances of color are present upon further investigation. The subtlety of color variations and the competition of color over shape are what interest me in creating an overall composition.

\$4,200 for Tangle

\$4,800 for Swarm



TO PURCHASE WORKS
CONTACT

EXHIBITS@ANNMARIEGARDEN.ORG

TIMBER: CONTEMPORARY WOODCRAFT
OCTOBER 11, 2024 - JANUARY 20, 2025