

# SPEAKING **IN SPECIES**

A North Carolina Perspective



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JUNE 14 - AUGUST 18, 2013  
Green Hill Center for NC Art

Green Hill Center for NC Art  
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*Speaking in Species: A North Carolina Perspective*  
Guest Curated by Brent Skidmore  
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Green Hill Center for NC Art

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Cover Image: Brian Fireman, *Swallowtail Chair* (detail),  
2012, ebonized walnut frame and cocobolo seat, 30 x  
26 x 22"

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CHRIS **ABELL**

FATIE **ATKINSON**

ELIA **BIZZARRI**

DAVID **CALDWELL**

JOHN **CLARK**

MELISSA **ENGLER**

DUSTIN **FARNSWORTH**

BRIAN **FIREMAN**

RUSSELL F. **GALE**, JR.

MARK **GARDNER**

DEREK **HENNIGAR**

ROBYN **HORN**

STONEY **LAMAR**

TIMOTHY **MADDOX**

DAVID **MERRIFIELD**

BRAD REED **NELSON**

GEORGE **PETERSON**

RICHARD **PRISCO**

NATHAN **ROSE**

SYLVIE **ROSENTHAL**

TOM **SHIELDS**

AL **SPICER**

ELIZABETH SPOTSWOOD **SPENCER**

JOËL **URRUTY**

MICHAEL ROYCE **WALDECK**

ROBERT **WINKLER**

Green Hill is proud to present *Speaking in Species: A North Carolina Perspective*. Guest curated by Brent Skidmore, this wonderful exhibition is an opportunity for Green Hill to show the work of some of today's best artists working in wood—not only artists who live in North Carolina but also artists who have contributed to our state's rich heritage of woodcraft through their association with Penland School of Crafts.

Green Hill promotes the visual arts of North Carolina; with over 7,000 square feet of exceptional gallery space, highly qualified artistic staff, and supportive artist community, Green Hill is one of the premier organizations to view and learn about the art and artists of our state and our time. We gratefully acknowledge the Windgate Foundation who made the exhibition and production of this beautiful catalogue possible. We also thank and acknowledge the North Carolina Arts Council and United Arts Council of Greater Greensboro for their ongoing support and guidance. Finally, I would like to thank Green Hill's staff and Board of Directors who embody our core belief that art is essential to the human experience. Thank you.

Laura Way, Executive Director  
Green Hill Center for NC Art

*Speaking In Species: A North Carolina Perspective* is the third in an ongoing series of Green Hill exhibitions guest-curated by artists. It follows on the *PRINTED* exhibition curated by printmaker Bill Fick in 2008 and *By Example: NC Potters and Their Mentors* curated by Ronan Kyle Peterson in the summer of 2012. Brent Skidmore, who also wears the educator's hat as Director of Craft Studies and Assistant Professor of Art at UNC Asheville, has gathered works from across the state of North Carolina and beyond to bring together some of the most innovative work being done in wood. His intimate understanding of the medium as one of the state's leading makers and his wide knowledge of working artists in his field inform his curatorial vision. Visitors to Green Hill's expansive gallery will be introduced to the formal advances in wood-working and the imaginative range of an exceptional group of artists through both functional and sculptural works. Accompanied by Skidmore's illuminating curatorial text, the full color catalogue produced for this exhibition under the direction of Lauren Gordon and designed by Susan Rhew, *Speaking in Species* offers a feast for the eyes and mind.

Edie Carpenter, Director, Curatorial and Artistic Programs  
Green Hill Center for NC Art

# SPEAKING IN SPECIES

A North Carolina Perspective

To speak, in a formal sense, means to “give evidence or make comment on a subject.” In this incidence of speaking the clarity lies within the command of many species of wood from the exoticism of Black Limba to the banality of plywood. *In Speaking in Species: A North Carolina Perspective*, this command of subject takes form in a host of objects including tables, chairs, sculptures and the highest quality musical instruments.

The full range of speaking in species can be seen in the countless items crafted from wood around us. From cradle to grave, we interact, own and even inhabit things made of wood. From early on, we might encounter bassinets, spoons, bowls, ladles, beds, brooms, shoes, boats, flying machines, and even walk bridges to houses in which we live before finally being buried in a wooden box under a tree. This list is meant to be a little extreme to bring home the vast array of wooden objects on our planet, mostly taken for granted in these days of mass consumerism. Since we stumbled out of the cave and began to wander, wood has been essential to our existence and advancement. It was kindling, of course, that enabled humankind to harness fire. Wood is ubiquitous, common and simultaneously complex. This broad range of abilities inspires the makers in this exhibition to create from wood.

*Speaking in Species: A North Carolina Perspective*, centers on a presentation and understanding of the talents of those employing wood in their work. The vast majority of these makers work fulltime at their craft and play a part in our creative economy, making some of the most unique items known in the worlds of studio furniture, art and instrument making. Members of this group are known well beyond our state borders, some for building upon centuries-old traditions such as Elia Bizzarri or like Dustin Farnsworth, known for expanding wood’s sculptural vocabulary.

The artists in *Speaking in Species* are craftsmen working at the highest possible levels of accuracy in wood and those who understand the fluidity, rawness and pure chance relating to processes in wood. Within the work of Chris Abell, John Clark and Russell Gale we see accuracy and tolerances that are simultaneously discomfiting and inspiring, evoking high regard and reverence. These are works that define what we think of as fine craftsmanship and top-notch woodworking.

Within the exhibition we also see examples of what I call “moments with the wood”; a way of being and the associated chance of process. This isn’t to say that any of these artists are getting messages from the trees, but rather they move in an intuitive dance, carving a large log or constructing piles of small sticks. There is usually a plan or concept that is balanced with a sense of wonder and understanding for the openness of the process and materials. These moments add up to some of the most expressive sculptures in the exhibition, including the works of Elizabeth Spotswood Spencer, Mark Gardner and Sylvie Rosenthal.

Let’s not forget the likely unity of this group. With wood, whether your approach is one of precision machining and control or the openness and intuitive process of a chainsaw or a grinder, wood is responsive, immediate and rewarding to work. Imagine the smells and tactile experience in the studios of these makers—I suspect you would encounter spaces that can open to the outside, some very clean and some considerably more cluttered, but with all of these makers you would encounter a sanctum of sorts, a place of transformation, both for wood and self. Wood allows these artists to speak clearly and distinctly because it is natural, earthbound and alive in ways that conjure up countless moments in nature that are, in turn, rejuvenating both to maker and user/viewer. May you, as you view the exhibition, be intrigued, restored and inspired to *Speak in Species*.

Peace,  
Brent Skidmore, Guest Curator



## CHRIS **ABELL**

*Whistles*

2012, pink ivory wood, African black wood, African olive wood, 11 to 13 x .655 x .655"





## FATIE **ATKINSON**

*4 Chairs*  
2013, wood, 38 x 15 x 16"



ELIA **BIZZARRI**

*Comb Back Rocker*

2011, oak, white pine, sugar maple, milk paint, 43 x 26 x 32"



## DAVID CALDWELL

*Sometimes I Crack Myself Up*

2011, basswood, pigments, wax mask, 12 x 10 x 4"



## JOHN CLARK

*Hall Table*

2013, blackened oak, poplar bark, western red cedar, 36 x 60 x 15"



## MELISSA **ENGLER**

*Harvest*

2012, carved and painted poplar, 28 x 25 x 1.75"



## DUSTIN **FARNSWORTH**

*The Bones Of*  
2012, poplar, bendable plywood, plywood, veneer, basswood, various fabrics, various polychrome, 40 x 31 x 40"



## BRIAN FIREMAN

*Swallowtail Chair*

2012, ebonized walnut frame and cocobolo seat, 30 x 26 x 22"



RUSSELL F. **GALE**, JR.

*The Garboard Strake*

2009, black limba, Japanese ash, sassafras, plywood, brass, 34 x 52 x 15"





## MARK **GARDNER**

*Shadow*

2012, cherry, maple, paint , 45.5 x 11 x 5"



DEREK **HENNIGAR**

*Starr Table*  
2013, oak, iron stain, glass, 16 x 42 x 42"



## ROBYN **HORN**

*Dovetail Wedge*

2011, redwood, acrylics, charcoal, 19.5 x 14.5 x 7"



STONEY **LAMAR**

*Bloom 2*

2013, ash, milk paint, steel, 47 x 11 x 15"



## TIMOTHY **MADDOX**

*Patterns No. 1-7*

2011, pine, alder, basswood, 38 x 12 x 6"



DAVID MERRIFIELD

*Limo Bench*  
2012, walnut, 17 x 84 x 20"



## BRAD REED **NELSON**

*Japanese Lamp/Green*

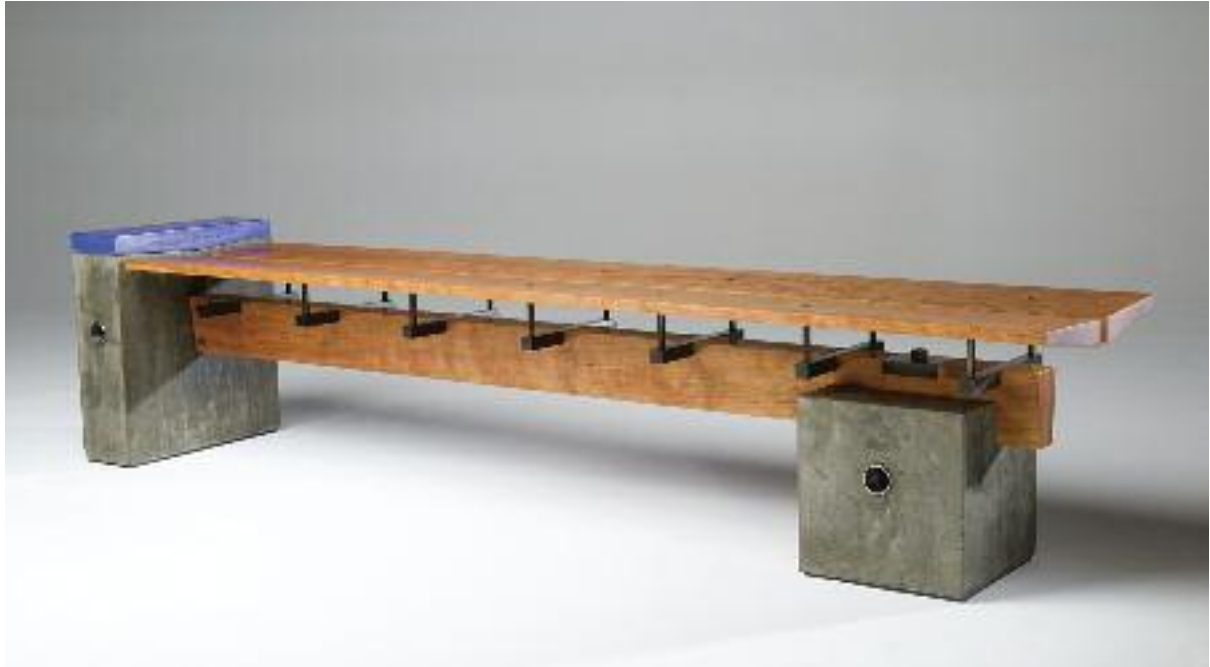
2011, powder-coated steel and elm, 18 x 11 x 11"



## GEORGE **PETERSON**

*Lingo*  
2013, recycled skateboards, waxed linen, paints, oxides, 8 x 32 x 2"





## RICHARD **PRISCO**

*Out of the Blue*

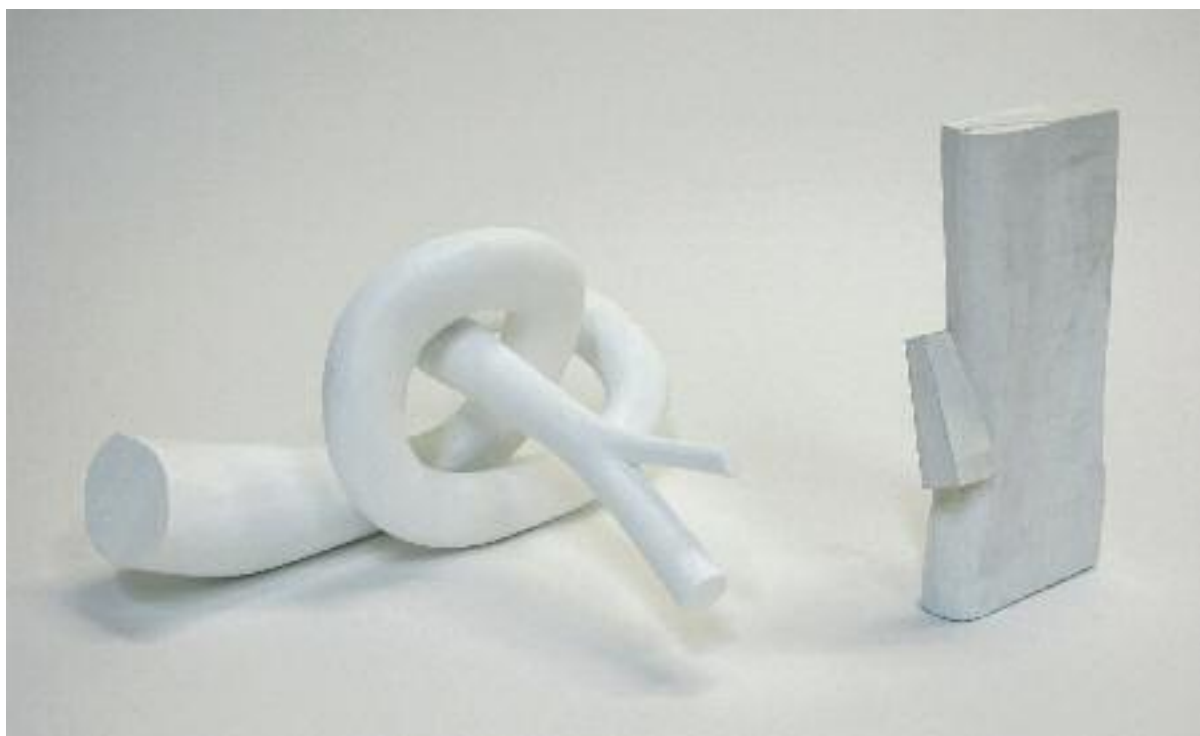
2012, cherry, concrete, blued steel, cast glass, 18 x 90 x 21"



## NATHAN ROSE

*Hall Tree with Lamp*

2009, walnut, mulberry, mountain laurel, mirror, fabric, lamp parts, 82 x 39 x 30"



## SYLVIE **ROSENTHAL**

*Syntax Study*

2012, wood, chroma, 14 x 18 x 26"



## TOM SHIELDS

*Off Kilter*  
2012, found chairs, 39 x 48 x 48"



## AL SPICER

*Multi-Game Table*  
2013, wood, 30.5 x 42 x 27"



ELIZABETH SPOTSWOOD **SPENCER**

*Madame P. and a Mighty Tailwind*  
2012, tupelo, pine, pigment, copper, tissue paper, 21 x 30 x 6"



## JOËL URRUTY

*Falcone*

2011, wood, pigment, lacquer, 61 x 23 x 18"



MICHAEL ROYCE **WALDECK**

*House Sparrow Sideboard*

2013, sassafras, walnut, olive ash, yellow birch, fabric, cut paper by Angela Eastman, 35 x 53 x 14"





## ROBERT **WINKLER**

*Twist Off*

2008, cedar, steel, enamel, clear coat, 68 x 43 x 15"

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## COMPLETE EXHIBITION CHECKLIST

All works are courtesy of the Artists

### CHRIS **ABELL**

*B Flat Whistle*

2013, pink ivory wood, sterling silver, 14.5 x 0.700 x 0.700"

*C Whistle*

2013, bloodwood, sterling silver, 13 x 0.655 x 0.655"

*D Whistle*

2013, African Olivewood, sterling silver, 11.5 x 0.655 x 0.655"

*E Whistle*

2013, snakewood, sterling silver, 10 x 0.575 x 0.575"

*Low G Whistle*

2013, African blackwood, sterling silver, 17 x 0.812 x 0.812"

### FATIE **ATKINSON**

*4 Chairs*

2013, wood, 38 x 15 x 16"

*Bistro Table*

2013, wood, 36.5 x 42 x 42"

### ELIA **BIZZARRI**

*Continuous Arm Rocker*

2010, oak, white pine, sugar maple, milk paint, 34 x 25 x 32"

*Comb Back Rocker*

2011, oak, white pine, sugar maple, milk paint, 43 x 26 x 32"

### DAVID **CALDWELL**

*Medusa Mask*

2013, basswood, pigments, wax, 14 x 12 x 4"

*Sometimes I Crack Myself Up Mask*

2011, basswood, pigments, wax, 12 x 10 x 4"

*Henry's My Boy*

2012, basswood, pigments, wax, 12 x 9 x 10"

### JOHN **CLARK**

*Hall Table*

2013, blackened oak, poplar bark, western red cedar, 36 x 60 x 15"

### MELISSA **ENGLER**

*Abscission*

2012, carved and painted poplar, 37 x 20 x 20"

*Harvest*

2012, carved and painted poplar, 28 x 25 x 1.75"

*Urchin*

2012, ebonized poplar, sandblasted glass, 26.5 x 12 x 12"

## DUSTIN **FARNSWORTH**

### *The Bones Of*

2012, basswood, poplar, bendable plywood, plywood, various fabrics, various polychrome, 40 x 31 x 40"

### *Saint Ann's Theatre*

2012, poplar, basswood, plywood, various fabrics, various polycoating, 36 x 28 x 28"

## BRIAN **FIREMAN**

### *Karnali Lounge Chair*

2012, frame in figured maple, black leather upholstery, 32 x 29 x 29"

### *Swallowtail Chair*

2012, ebonized walnut frame and cocobolo seat, 30 x 26 x 22"

## RUSSELL F. **GALE, JR.**

### *The Garboard Strake*

2009, black limba, Japanese ash, sassafras, plywood, brass, 34 x 52 x 15"

### *California Wall Clock*

2012, Douglas fir, redwood, port orford cedar, brass, 14-day coil gong movement, 30 x 8 x 5.5"

### *Danish Cord Bench*

2012, ash, Danish cord, India ink, 18 x 46 x 16.75"

## MARK **GARDNER**

### *Untitled*

2012, oak, paint, 40 x 12 x 11"

### *Shadow*

2012, cherry, maple, paint, 45.5 x 11 x 5"

## DEREK **HENNIGAR**

### *Starr Table*

2013, oak, iron stain, glass, 16 x 42 x 42"

### *Kybos Strata*

2013, paulownia, red cedar, aniline dyes, 75 x 32 x 14"

## ROBYN **HORN**

### *Shifting Planes*

2007, cocobolo, 12 x 9 x 6.5"

### *Challenged Gravity*

2007, padauk, 11.5 x 11.5 x 4"

### *Dovetail Wedge*

2011, redwood, acrylics, charcoal, 19.5 x 14.5 x 7"

## STONEY **LAMAR**

### *Bloom 2*

2013, ash, milk paint, steel, 47 x 11 x 15"

## TIMOTHY **MADDOX**

### *Patterns No. 1-7*

2011, pine, alder, basswood, 38 x 12 x 6"

## DAVID **MERRIFIELD**

### *Wee Chest*

2006, steel, maple, 42 x 11 x 11"

### *Limo Bench*

2012, walnut, 17 x 84 x 20"

## BRAD REED **NELSON**

### *Japanese Lamp/Green*

2011, powder-coated steel and elm, 18 x 11 x 11"

### *Japanese Lamp/Red*

2011, powder-coated steel and elm, 18 x 11 x 11"

## GEORGE **PETERSON**

### *Lingo*

2013, recycled skateboards, waxed linen, paints, oxides, 8 x 32 x 2"

## RICHARD **PRISCO**

### *Out of The Blue*

2012, cherry, concrete, blued steel, cast glass, 18 x 90 x 21"

### *Askew Coffee Table*

2013, concrete, maple, aluminum, glass, 17 x 50 x 21"

## NATHAN ROSE

### *Three Tusk*

2009, walnut, maple, copper leaf,  
27 x 51 x 2"

### *Hall Tree with Lamp*

2009, walnut, mulberry, mountain  
laurel, mirror, fabric, lamp parts,  
82 x 39 x 30"

### *Rustelephant Adirondack Chair*

2012, cherry, black locust,  
48 x 36 x 51"

## SYLVIE ROSENTHAL

### *Escape*

2009, mahogany, poplar, steel,  
paint, mixed media, 30 x 10.5 x 6"

### *Syntax Study*

2012, wood, chroma, 14 x 18 x 26"

### *Greater Himalayan*

*One-Horned Rhinoceros*  
2013, foam, graphite, 16 x 12 x 32"

## TOM SHIELDS

### *Off-kilter*

2012, found chairs, 39 x 48 x 48"

## AL SPICER

### *Library Desk*

2010, wood, 34.75 x 45.5 x 18"

### *Multi-Game Table*

2013, wood, 30.5 x 42 x 27"

## ELIZABETH SPOTSWOOD SPENCER

### *Madame P. and a Mighty Tailwind*

2012, tupelo, pine, pigment, copper,  
tissue paper, 21 x 30 x 6"

### *Belvedere's Dickey*

2013, tupelo, paint, tissue paper,  
pigment, pins, 18 x 14 x 6"

### *Tangled Shadows Fall Together*

2013, mixed media, modified  
to fit space 80 x 45 x 5"

## JOËL URRUTY

### *Airone*

2011, wood, pigments, lacquer,  
25 x 11 x 10"

### *Falcone*

2011, wood, pigment, lacquer,  
61 x 22 x 16"

### *Esti*

2012, wood and 23k gold,  
20 x 18 x 11"

### *Pirell*

2012, wood and 23k gold,  
11 x 16 x 11"

### *You are unique, just like everyone else*

2013, burnt wood, 41 x 61 x 1"

## MICHAEL ROYCE WALDECK

### *Rocky Knoll Wall Sconce*

2012, walnut, yellow birch,  
cut paper by Angela Eastman,  
9 x 27 x 4.5"

### *House Sparrow Sideboard*

2013, sassafras, walnut, olive ash,  
yellow birch, fabric, cut paper by  
Angela Eastman, 35 x 53 x 14"

### *Spruce Stool*

2013, hickory, steel, 19 x 19.5 x 16"

## ROBERT WINKLER

### *Roll Over*

2008, cedar, steel, clear  
preservative, 50 x 111 x 38"

### *Twist Off*

2008, cedar, steel, enamel,  
clear-coat, 68 x 43 x 15"

### *Winding Out*

2011, oak, steel, clear-coat,  
40 x 55 x 37"

### *Untitled Spiral*

2010, oak, steel, stain, clear-coat,  
23 x 26 x 18"

# GREENHILL

Green Hill is the only non-collecting organization dedicated to presenting and promoting North Carolina contemporary visual art and artists. Since our founding in 1974, Green Hill has presented and sold the artwork of over 9,800 artists through The Gallery and The Shop. The award-winning studio, ArtQuest, is a program of Green Hill, is an inspiring hands-on studio designed by North Carolina artists where creativity is nurtured through the open exploration of art and art materials.

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