

CURRICULUM VITAE

Name Mike Scott **DOB** 1943 Oxford, England
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Training 1982-1983 Manchester Metropolitan University. Creative Arts BA.

Selected Exhibitions

2012 **Woodpalooza, Langley. WA**
2005-6 -8 Stanley Artworks, Stanley. Tasmania
2005 British Woodturning, Rufford Craft Centre
2005 Connections, ITE 1995-2005, WTC, Philadelphia
1993-2004 Chelsea Crafts Fair, London
2000 Collectors of Wood Art Forum, Charlotte, North Carolina. USA
1998-2004 Turned Wood – Small Treasures, Del Mano Gallery, L.A., USA (catalogue)

1999-2002 SOFA, New York and Chicago, USA
1997-99 Art in Action, Oxford
1999/2001 LIGNA Hannover, Germany (catalogue)

1998 Beyond Tradition, Heller Gallery, New York
1997-98 Artisan, Edinburgh (Contemporary Crafts Festival)
1998 Beyond Material, Oriel Mostyn, Llandudno (catalogue)
1993-98 Decorative Arts Today, Bonhams, London (catalogue)

1997 Turned Wood '97, Del Mano Gallery, Los Angeles (catalogue & video)
1997 A Road Less Travelled, The Brewery, Kendal
1997 Expressions in Wood, Masterworks from The Wornick Collection, Oakland
Museum of California

1996 Wooden Vessels, The Harley Gallery, Nottinghamshire
1996 In the Fringe, Eton Applied Arts, Eton, Berks
1996 Wood and Clay, European Ceramics, Knaresborough, Yor
1995 Gestaltendes Handwerk (Design Crafts), Handwerksmesse, München, Germany

1994 Turned Wooden Vessels, Andrew Usiskin Contemporary Art, London (solo)
1994 Scottish Artists and Artist Craftsmen, Edinburgh, Annual Exhibition (invited artist)

1993 Wooden Vessels, Barbican, London
1993 Blackened Wood, Oxford Gallery, Oxford
1993 Past, Present, Future, Brewery Arts, Cirencester (solo)
1993 Wooden Vessels, Hannah Peschar Gallery, Ockley, Surrey
1993 Holzschalen (wooden Bowls), Galerie für angewandete Kunst, München,
Germany - organised by Bayerischer Kunstgewerbe Verein (catalogue)

1992 Greenwood, South Bank Gallery, Royal Festival Hall, London (catalogue)

- 1992 Turned Wooden Vessels, Royal Exchange Craft Centre, Manchester (solo)
- 1991 Wooden Vessels & Sculpture, Hannah Peschar Gallery, Ockley, Surrey (solo)
- 1991 Turned Wooden Vessels, South Bank Centre, Royal Festival Hall, London
- 1991 Art London '91, Olympia, London - organised by Wolseley Fine Arts
- 1990 Crafted Statements, Craft Alliance Gallery, St. Louis, USA
- 1990 Made on the Lathe, Rufford Craft Centre, Nottinghamshire
- 1990 Wood for the Trees, Oxford Gallery, Oxford
- 1990 The Decade Ahead, Scottish Gallery, Edinburgh
- 1989 From the Greenwood Tree, Abbot Hall Art Gallery, Kendal, Cumbria (solo)
- 1988 Carved Wood, Scottish Gallery, Edinburgh
- 1988 Wooden Vessels, Hugo Barclay, Brighton (solo)
- 1987 Crafts Across Portsmouth, City Museum Art Gallery, Portsmouth
- 1987 Wooden Vessels, Royal Exchange Crafts Centre, Manchester (solo)
- 1987 Sculptured Wooden Vessels, Courcoux and Courcoux, Salisbury (solo)
- 1987 Turned Wood, Oxford Gallery, Oxford (solo)
- 1986 Woodworks, Craft Centre & Design Gallery, Leeds (solo)
- Awards** 1994 Craft Special Award, Arts Council of Wales
2004 International Projects Fund, Wales Arts International

Selected for the Crafts Council Index of Selected Makers, London, 1995

Selected Bibliography

- 'Shy Boy, She Devil, and Isis' The Art of Conceptual Craft, 2007. pg 97
- Connections – International Turning Exchange 1995-2005, page 176-7
- Dona Z.Meilach, Book: WOOD ART TODAY(Schiffer,2003) page 142
- Classic IX Biennale CATALOGUE. page 47 (October 2003)
- Michael Hosaluk, Book: SCRATCHING THE SURFACE (Guild 2002) page 124
- Tony Boase, Article, WOODTURNING, April 2000
- Tony Boase, Book, BOWL TURNING TECHNIQUES MASTERCLASS (GMC Pub. '99)
- Del Mano Gallery, CONTEMPORARY TURNED WOOD, (Hand Books Press, Madison '99)
- Richard Hooper, Article, DRECHSELN MAGAZIN, February 1997
- EXPRESSIONS IN WOOD : MASTERWORKS FROM THE WORNICK COLLECTION
(Oakland Museum of California 1996)
- Tony Boase, Article, WOODTURNING, November 1996
- Tony Boase, Book, WOODTURNING MASTERCLASS (GMC Publications '95)
- Merryl Saylan, Article, WOODTURNING, April 1994
- Fine Woodworking Design Book Six (Taunton Press 1992)
- Reg Sherwin, Article, WOODTURNING, September/October 1992
- Mike Scott, Article, WOODWORKING, October 1989

Collections	Portsmouth Art Gallery and Museum	Mr. Peter Gabriel
	Halifax Contemporary Art Collection	Mr. Ronald Wornick
	Contemporary Arts Society, London	Mr. David Waterbury
	West Midlands Arts, Birmingham	John & Robyn Horn
	Nature in Art Museum, Gloucester	Mr. Robert M. Bohlen
	The Contemporary Museum of Honolulu	Mr. Bruce Kaiser

Exhibitions Curated

- 1993 Women in Wood, The Gallery Downstairs, Burnley
- 2003 Tony Boase Tribute, Collaborative exhibition of turned wood by 50 international artists

Residencies

- 1995 Grizedale Society, Crafts Workshop, Cumbria, UK – 2 months
- 2000 International Turning Exchange, Philadelphia, USA – 2 months
- 2005 Stanley Artworks, Stanley, Tasmania – 2 months

Artists Collaboration Events

- 2000 Emma Lake Collaboration, Saskatoon, Canada
- 2005 CollaboratioNZ, Whangerau Heads, New Zealand

Personal Statement

I was born in Oxford in 1943, leaving school in 1960 to take up a career in accounting. In 1965 I emigrated to Australia, where I worked in a number of accounting and administrative posts, returning to England in 1976.

In 1980 I felt the need to change direction and spent some time studying Eastern philosophy and holistic medicine, whilst seeking a suitable outlet for my creativity.

Consequently in October 1982 I enrolled at Crewe and Alsager College of Higher Education, where I completed one year of the three year BA (Creative Arts) Degree course. It was during this time that I first started working on a woodturning lathe.

The Enterprise Allowance Scheme gave me the opportunity to set up in business in November 1984, working in wood. In May of the following year I had bought a lathe and was soon realising the possibilities that it offered. Over the next few months, I started producing 'one-off' bowls and platters, and, encouraged by the public's response at Craft Fairs, began selling my work through galleries.

This eventually led to my first one-man exhibition at the Leeds Craft and Design Gallery in August 1986. Since then I have exhibited in most of the major Crafts Council recommended galleries in the UK as well as in Germany, France, Japan and the USA.

In the process of seeking inspiration for my work, I have discovered a wealth of ideas in vessel and other forms from many cultures, traditions and disciplines. Each idea becomes a seed that either grows, expands, changes shape and flowers or remains dormant until called forth some time in the future.

Sometimes I follow through specific themes, other times I become excited by a new idea and go off at a tangent to try something quite different. I enjoy the infinite challenges and risks that are part of the process; wood is alive - it moves, shrinks, puckers and splits - constantly presenting me with new possibilities.

Until recently the starting point for each piece would have been a rough-hewn chunk of wood from my wood store, which consists mainly of elm and oak burrs that I harvest locally. As I start to remove wood in the turning process, various possibilities emerge - and the characteristics of each piece of wood (colour, hardness, age, grain, texture, moisture and content) are a major influence in the development.

I may exploit the texture by wirebrushing, leaving the tool marks and ridges or by cutting grooves and segments with my lathe mounted chainsaw. Colour may be affected by scorching, ebonising, staining, painting or fuming in ammonia. Some areas may be sanded smooth to highlight an area of outstanding grain pattern, whilst other parts may be sandblasted to fully exploit the 'aged' look of a piece. Sometimes I use rope to encircle the exterior or make handles: iron plates, wire and nails for securing cracked or broken edges: lacing with leather or cord over a split or fissure in the wood. I often leave areas from the outside of the tree surface to create sculptural effects - these may appear as cave-like openings in the sides of vessels, coral-like fringes on the base or undulating mountain peaks around the rim of a vessel. Recurring themes in my work have references to archaeology - amphitheatres, ancient ruins and castellated turrets.

Recent developments, however, have seen a move towards a more contemporary approach. I had often felt a need to be more rigorous in the initiation, control and limitation of design in my work. A two month residency in Grizedale Forest Workshops in Cumbria in 1995 gave me the opportunity to develop new series of pieces in this way.

Substituting a router for the chainsaw to segment and flute my vessels has allowed the cleaner, crisper edges to enhance the mechanistic feel. Scorching emphasises the form and etches the grain to give a satisfying tactile texture. Some areas may be limed to create strong contrasts to the black.

Current work now revolves around four basic themes:

1. Rough-hewn, chainsaw carved, sandblasted, rock-like forms, amphitheatres and huge vessels that appear to have been excavated from an ancient 'dig'.
2. Strong forms, geometric - usually hemispherical or discus, broken up by hard lines, fluted, segmented, scorched and limed. Some pieces are hollowed, with the fluting 'breaking through' the walls allowing light to pass through, creating shadows.
3. Sculptural objects – cube forms, tusk-like objects, columnar forms, some made on the lathe, others carved.
3. Simple, elegant, scorched thin walled bowl forms in ash.

Since moving to Whidbey Island in May 2010, I have been enjoying a new phase of life with my new wife, Kim Kelzer, doing construction and building maintenance, nest-building at our home, building and renovating wooden boats, messing with motorcycles, and generally having fun.(it's called retirement, but don't let anyone kid you it's about sittin' around!)