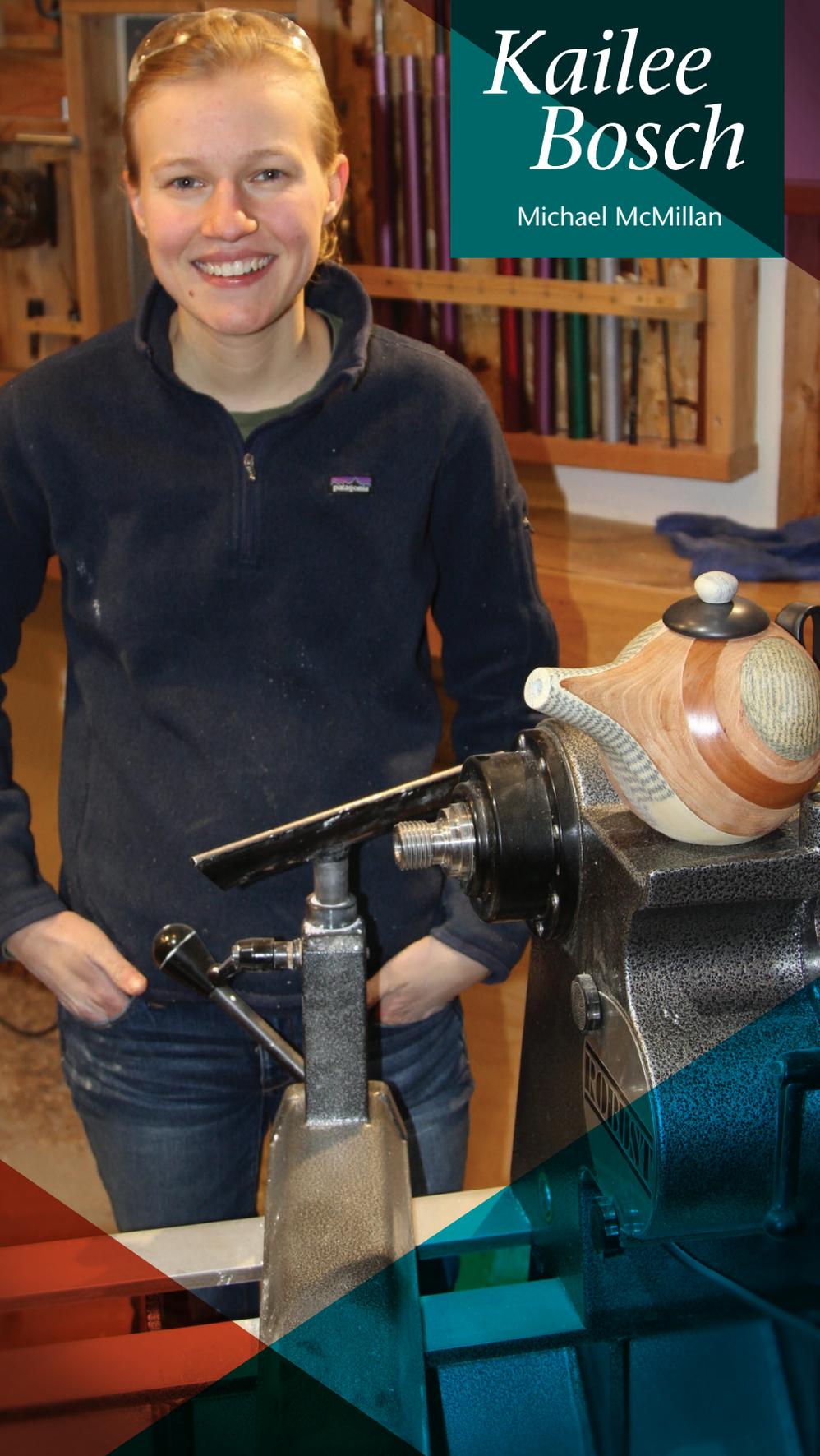


LOOKING AHEAD

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Kailee Bosch

Michael McMillan



While much of the current discussion in woodturning focuses on technical and conceptual progress through the lathe, there is an equal amount of dialogue about the state of turning beyond the created work—that is, conversation about identifying new makers, collectors, and enthusiasts of wood art who will carry the field forward in the decades to come. In looking at the young career of Colorado’s Kailee Bosch, we can glimpse into the mindset of the newer generation of artists making a name for themselves at the lathe, as well as the overall outlook of younger minds approaching and appreciating art in 2019.

Beginnings

Kailee Bosch’s introduction to the lathe contrasts the typical story of the veteran woodturner. While most of the prominent names on today’s woodturning scene learned the craft with limited instructional resources, sparse tool availability, and trial-and-error approaches in the 1970s and 1980s, the 21-year-old Bosch was raised in the new millennium of cutting-edge technical supplies, abundant instructional resources, and boundless opportunities for shared knowledge between makers—all beneficial to Kailee and the newest wave of talents in wood art.

Bosch also benefitted from an upbringing around woodturning circles from an early age. The daughter of renowned artist/instructor Trent Bosch, she started turning when she was seven years old, learning on a small lathe. Later, her dad built her a bigger lathe that was a version of his larger Vicmarc machines, which she says, “made me feel like a real woodturner, having a lathe that looked like his.” Unsurprisingly, Bosch’s childhood was often akin to one of a professional athlete’s daughter spending time in the clubhouse, as much of her

adolescence involved accompanying her father to the demonstrations, symposia, and other relevant events pertinent to his occupation. One might say this exposure rubbed off on her, as the young Kailee was turning and selling tops as early as elementary school, often giving them as gifts for birthdays and holidays. She even kept a printed brochure of her work and created invoices for her sold pieces, replicating what her father Trent was doing at the time as a creator and seller of wood art.

Kailee does not shy away from recognizing her father's support and tutelage. As she states of his influence on her artwork, "He was the one who introduced me to turning and the one who taught me to turn. He is the one who helps me troubleshoot and who makes me feel comfortable that woodturning can lead to a successful future." Her foundation as an artist using the lathe certainly came about

from Trent's techniques and philosophies and, further, from the physical tools that he uses and manufactures.

This foundation began to truly take shape between ages 10 and 15, as Kailee would make several projects each year, one or two of which she would bring to the AAW Annual Symposium. These pieces were typically plates, platters, bowls, vessels, and other classic forms. However, it was not until high school that woodturning became a regular part of her life, when a deeper curiosity and passion for the lathe developed. Experimenting with both process and material, Kailee would bring in works to show her art class, confusing the students as well as the teacher, who was unacquainted with the lathe and its capabilities.

In Bosch's eyes, her first major work of woodturning came during this period of her life, when she was given

the assignment to alter a book as an art project, an experience that was the start of her exploration into alternative materials. Since Kailee wanted turning to be a key part of the process for her piece, she asked her father whether it was possible to turn a book effectively on the lathe. After numerous weeks of trial-and-error, the solution appeared: laminate each page of the book, compress it in a hydraulic press, and then turn the form on the lathe. The end result was *Alive*, an absolutely beautiful work incorporating color, movement, and a dynamic interplay of smaller forms.

Alive, as well as many future pieces Kailee would create, uses the book as a vehicle to illustrate wood as a material in two different states of being. As Kailee states, "[The turned book] is a representation of the relationship of books and paper with wood, bringing the two materials back together again." ▶



Kailee Bosch at the lathe. As her skills and artistic vision develop, it is clear she is a young turner to watch.

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Alive, 2013, Laminated paper, Russian olive, acrylic paint, 7" x 23" x 9" (18cm x 58cm x 23cm)

In addition, *Alive* left a deeper impact on Kailee as a maker, giving her the self-assurance to pursue bold ideas. As she states, "It gave me the chance to show people what woodturning was, and gave me the confidence to continue turning. This was one of the first times I think I considered pursuing art."

Bosch continued experimenting during her last semesters of high school. The year after *Alive*, she created *Change*, once again incorporating Russian olive, turned and carved book content, and acrylics. With the woodturning field abundant in smaller forms fit for admiration in the hands, *Change* is more like a sprawling piece of scenery, rising vertically from the "soil" of the book.



Change, 2014,
Laminated paper,
Russian olive,
book, acrylic paint,
28" x 12" x 10"
(71cm x 30cm x 25cm)

Other great pieces with this verticality include *Dendrochronology*, *Connection*, and *Direction I*, the last of which one might mistake for a tower from a multi-axis turning practitioner. However, work during her teenage years also included pieces such as *Discover* and *Reunited*, works that brought the scale back down, demanding the viewer to look at process and material with an even greater eye for detail. It is clear Bosch was starting to figure out her voice both technically and conceptually during her high school years.

The university setting

After taking a gap year, Bosch enrolled at Colorado State University (CSU), where she is finishing her BFA in sculpture this year. Time spent in the program has been a journey driven by her own desires, but also by the influences of her art education. One

reality Kailee has been dealing with is how her views on craftsmanship cut against many of the current trends and beliefs in art education. As she states, "I think material and process are two aspects that are not always considered, and I seek to question their existence. I am not a very conceptually based artist, and often in my classes the meaning and concept are considered far more important."

Nevertheless, this academic environment has not been a detriment to personal creativity and staying true to her goals. Bosch's freshman year "3D Foundations" course was where she made her first teapot, *Rou(tea)n*, made almost entirely of discarded library reference books. The piece was later entered into a combined undergraduate/graduate student art exhibition, where it won the Excellence Award. In addition, it was purchased by CSU for its Magnolia House, where CSU's president hosts university functions. This was a turning point for

Connection, 2015, Russian olive,
18" x 12" x 9" (46cm x 30cm x 23cm)



Direction I, 2014, Laminated paper, various woods, steel, 16" x 5" (41cm x 13cm)



Bosch as a student and artist. As she reflects on those accolades, “I think a combination of these events led faculty to consider that the lathe has a lot of possibilities.” This appears to be confirmed by the fact that the department purchased a lathe the following year. The validation of her work helped convince Bosch that art was the right path for her, or as Kailee states of her thirst to be a maker during this time, “There was nothing else I wanted more, and I think this also gave me a sort of permission and realization that I could be successful.”

Bosch’s years at CSU have opened her up to a variety of media and ideas, perfect for her desire to push the boundaries and presuppositions of what woodturning can be. One noteworthy recent piece that reflects this mindset is *Simplici(tea)*, a teapot of exquisite form, peaceful and contemplative in one sense and a swarm of frenzied detail in another. *Simplici(tea)* received a POP Excellence Award in the Instant Gallery at the 2017 AAW Symposium in Kansas City. Another recent work of note is *Merging*, a minimalist series of totemic figures in turned paper, cardboard, and white ash. Bosch’s recent exploration in cardboard has been undoubtedly influenced by Michigan turner and furniture maker Jason Schneider, who



(Left) *Discover*, 2015,
Laminated paper,
6" × 11" × 8"
(15cm × 28cm × 20cm)

(Right) *Reunited*, 2015,
Laminated paper,
cherry, 7" × 5"
(18cm × 13cm)

was her instructor for a week last year at Anderson Ranch Arts Center.

The majority of Kailee’s recent pieces explore the teapot form in even further depth. As she notes, “The teapot is an object that has no boundaries. No matter where someone is from, or what their interests are, a teapot is a recognizable and relatable object. I find that people have a comfort in tea, and the relationship they have with teapots is a positive one.”

The teapot has been a blank canvas for her technical investigations and conceptual growth as an artist. “The teapot is a nice constant in my practice,” says Bosch. “I am not only experimenting, but I am becoming a more proficient turner, carver, and overall maker through the process.” For example, in pieces such as *Emp(tea)*, *Pe(tea)te I*, and *Pe(tea)te II*,

she explores contours, form, carving, and surface decoration in ways she had not before. *Pe(tea)te I* and *II* represent some of her first attempts to bring extensive color into her work through the use of milk paint, as most of her prior art had been of limited color with very little surface decoration. One of her best teapots in recent years is *Possibili(tea) I*, a work of laminated paper, elm, and bronze that was showcased in the AAW Professional Outreach Program’s exhibition *Out of the Woods: Traditional Form Revisited* at the 2018 Symposium in Portland, Oregon.

Aside from turned books and paper materials, Bosch has ventured, through both personal desires and assigned student projects, into materials typically foreign to young woodturners (and even those with ▶

(Left) *Rou(tea)n*, 2016,
Laminated paper,
copper, 11" × 17" × 8"
(28cm × 43cm × 20cm)
Collection of Colorado State
University, Magnolia House

(Right) *Simplici(tea)*,
2017, Laminated paper,
copper, 6" × 8" × 6"
(15cm × 20cm × 15cm)





Merging, 2018, Laminated paper, laminated cardboard, white ash, steel, 28" x 14" x 12" (71cm x 36cm x 30cm)



Emp(tea), 2017, Elm, copper, 7" x 9" x 8½" (18cm x 23cm x 22cm)



Possibili(tea) I, 2018, Laminated paper, elm, bronze, 6" x 6" x 6" (15cm x 15cm x 15cm)



Pe(tea)te I and II (right and left, respectively), 2018, Bradford pear, poplar, copper, laminated paper, milk paint, each is 4" x 7" x 5" (10cm x 18cm x 13cm)

“ I OFTEN THINK MAYBE WOODTURNING SHOULDN'T BE CALLED *WOODTURNING*, BUT INSTEAD JUST BE CALLED *TURNING*. WHY SHOULD WE LIMIT SOMETHING THAT OBVIOUSLY HAS SO MANY POSSIBILITIES? — KAILEE BOSCH

decades of experience). Some works have included concrete, beeswax, cardboard, clay, and wire, as well as steel, copper, and bronze.

All of this experimentation with process and material makes sense when looking at Bosch's goals as an artist. As she says, "My inspiration comes from all over the place. I am interested in exploring the relationship of materials and the processes the materials go through, either before I get them or through the processes that I put them through." In Kailee's mind, the lathe is more of a process than a machine, seeing it as a gateway to a variety of end goals as an artist: "I often think maybe

woodturning shouldn't be called *woodturning*, but instead just be called *turning*. Why should we limit something that obviously has so many possibilities?" This philosophy and approach to the lathe and material are not completely novel, as mixed-media trends in turning have grown in the field, especially among younger makers.

Bringing knowledge to others

As someone who has been a sponge, absorbing turning knowledge from her family and through experiences in various educational realms, Bosch understands the mindset of younger

turners and incorporates this awareness into new opportunities as an instructor. Years ago, Kailee could be seen as one of the young students at the AAW Symposium, learning from seasoned mentors in woodturning, but now she is often the one demonstrating for others. Along with teaching youth turning classes at the yearly AAW Symposium, Bosch has completed demos at the Rocky Mountain Woodturners club and in Wisconsin with her father at Robust Tools. As she gains experience, Kailee relishes the opportunity to bring her advice and technical knowledge to turning enthusiasts in the years to come.

To the future

As a young artist, Kailee Bosch has a healthy openness about the upcoming years, taking one opportunity at a time and not getting ahead of herself. As she says, "I feel like there are a million different directions I could take my interests. I just try to be myself and make



Kailee's woodturning experiences began early (pictured here age 8), with instruction and encouragement from her father, Trent Bosch.



Kailee (now age 20) shares her knowledge and experience with a young turner at the AAW Symposium, Portland, Oregon, 2018.



Untitled Bowls, 2018, Laminated paper, cherry, ash, hackberry, each is approx. 2¾" x 4" (7cm x 10cm)



Untitled (Vessel), 2015, Maple, steel, 6" x 4½" (15cm x 11cm)

what I like to make and not worry too much about expectations or pressure.”

Upon graduation in late 2019, Bosch hopes to explore a variety of options, such as residencies, graduate school, and greater teaching opportunities. However, her vision for the future is broader and goes beyond self-benefit: “As I see myself teaching in the field and continuing to learn from others, I want to introduce woodturning to new individuals and expand the outreach of the woodturning community. I think there are so many possibilities that have yet to be explored, and there are a lot of people out there who might not even know about turning who have the potential

to impact the field.” With this combination of talent and philanthropic attitude, we can be sure Kailee Bosch will continue making a name for herself. ■

For more, visit kaileebosch.com or follow Kailee on Instagram, @kailee_bosch_art.

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Untitled (Collaboration with Trent Bosch), 2016, Laminated paper, paint, 8" x 5½" (20cm x 14cm)