

**FRED COGELOW**  
(a.k.a. fredgelow somebody)

**SHOW**  
**June 30-August 19**  
*Artist Reception*  
*July 17—2 to 5 pm*

At the Brandenburg Gallery  
213 East Luverne Street  
Luverne, MN 56156

507 283-1884

M-F: 8 am to 5 pm  
Sat: 10 am to 5 pm



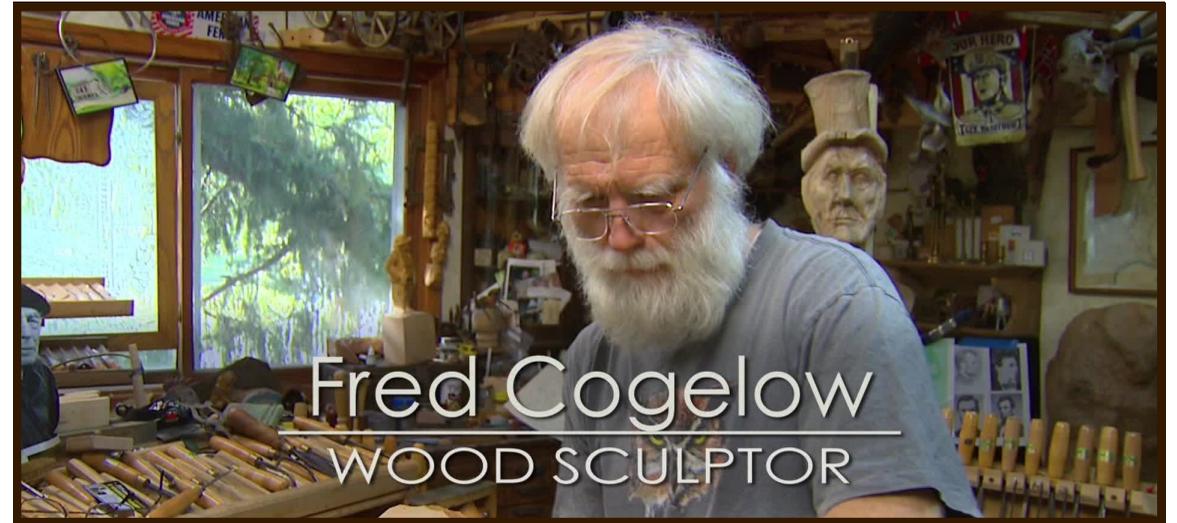
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**FRED COGELOW**  
**Wood Sculptor**



**Featuring 20 original works!**



In the space of his 40 year career, self-taught woodcarver FRED COGELOW has gained an impressive international following. In 2010 American Woodworker magazine profiled him as one of the country's "Great woodworkers" and "Woodcarving Illustrated" named him 2013 "Woodcarver of the Year." His many honors include 17 Best of Show Awards at the International Woodcarvers Congress in Davenport, IA.

The majority of his carvings are in butternut, with basswood employed as a distant second choice and black walnut an even more distant third. Butternut has long been his preference because of its warmth, availability, relative ease of use, and stability. Over 99% of the wood used in the course of his career is timber that he harvested and dried himself.

Fred exhibits a fondness, reverence, and penchant for woodworking tools, especially traditional hand tools. At the center of the "operating theatre" in his studio is a stalwart carving easel, created from the cast iron base of an old mortician's workbench. (A tool collector friend sold it to him for \$25 in the late '70's saying, "You should really be the one to have this," — a most considerate gesture!) The carving bench is surrounded by tool cabinets containing hundreds of gouges, skewers and other edge tools, all within easy reach.

His studio, along with an office and final-drying room for his timbers, occupies the second floor of a re-purposed, reconstituted and again remodeled farm outbuilding which came courtesy of his mother-in-law-to-be. It stands 20 feet from the back door of his home, originally built by his great-grandfather in 1900. Above his carving bench is the "contribution to technological advancement" in which he claims to take his greatest pride, his "Norwegian track-lighting system" (...an upwards glance reveals an old hay mow trolley on a wooden track from which is suspended a basket holding a single large candle). The room is packed with objects that Fred uses for inspiration and models. Along with antlers and sundry skulls are numerous bits of saddlery and harness, a variety of musical instruments and horns in various states of distress, bits of weathervanes and windmill weights, more tools and a plethora of curios. Two lofts are enclosed by sections of old curved altar railings, complemented nicely by a stained glass window rescued from a demolished church. Amidst all of this hangs a sign with a quote from Thomas Edison that reads "To invent you need a good imagination and a pile of junk."

Fred describes carving as both an artistic and logical endeavor, but he's been carving for so long and works so intuitively that he finds it difficult to put the creative process into words. "Much of it is the practice of learning to see, —to see what you actually wish to do, and to see what you've actually done to that point, rather than believing what your brain tells you you're seeing," he explains. He then adds that, given the tools, materials, specific end results and a coherent way of getting there, "a lot of it boils down to simple engineering."

Fred's work is notable in several genres of carving, but it is most exceptional and original in mezzo- ("middle-") relief portraiture. Mezzo-reliefs are essentially linear compositions enhanced through full orchestration—the full and repeated manipulation and exploitation— of the available depth. Most crucial is the strategic undercutting which completes the process, greatly enhancing the illusion of depth. It is a practice with few absolute rights and a great many wrongs.

“QUESTION/ANSWER EQUALLY PROFOUND”

(a.k.a., “Yassir U. Betcha!”)

Butternut, tinted oils, 20.5” h x 10” x 12” - 2013



This may be the most politically-incorrect piece this sculptor has ever done. A truly odd piece of fine character butternut with loads of defect somehow brought to mind the old questions: “Waddya get when you marry a Norwegian and a Palestinian?” Answer: “A son named Yassir U. Betcha!”

Yassir Arafat obviously possessed intelligence and numerous skills to have survived to old age and risen to silverback status, but my personal suspicion is that survival and spoils were of greater interest to him than historical legacy and the prosperity of his people. This image of him is true to the caricature he presented to the world stage, and his vehicle reflects the character of the Palestinian state he forged, - with considerable Israeli input.

Appropriate to every scion of Norwegianhood, his tricycle sports a ship’s dragon and his playmate is a Tomten, who natcherly complements the snuggies he gives with a fish in the drawers (which happens to be of the “Store Ost” - “Big Cheese” - brand).

Yassir’s cranium has been hollowed out, that it might serve as a musical instrument. With the proper reed inserted in his left ear and deft alternating obstruction of nasal and iris orifices, one should be able to perform the PLO anthem.

This piece took longer than it’s worth, and is snot for sail.

“THE AL A. GORE-EE STORY”

(a lament)

Basswood, black walnut, butternut, hard maple, birch, misc. attire and salvaged items, 46”h x 42”l x 28”w—2015



Part of a tangential pursuit enabled by a Legacy Amendment Arts Grant, an exploration of hypocrisy in politics.

Believing that, on principle, one ought first lampoon like-minded partisans, this was intended as a lament of Gore’s torpedoing own message (which I wish folks would take seriously), contradicting it with his lifestyle and jaunts.

Employment of the wrong finish and wax on the innards has temporarily gummed up some of the works. Once amended, his jaw will again open and close, the tongue flick, and finger war as he waves his book, “Talk the Talk, Avoid the Walk,” as planes circle and lights go on and off in castle tower. The mirror is set to allowing viewing himself as the Lone Ranger.

“GREATEST GENERATION, BETA TEAM, NOVEMBER”

(a.k.a., “Bill and the Boys”)



Butternut, Bleached, natural and pigmented oil finish, 43”h x 32”w x 6.5” deep - 2015

This demanded a lotta damn tedium just to ensconce a simple triple portraits. The effort was complicated by generally unwise decisions to overlap principal elements and allocate considerable actual depth to background detail. Viewers thought the effort worthwhile, making it the public vote winner in the 3-D division of the 2015 ArtPrize event in Grand Rapids, MI.



“This activity is made possible in part by the voters of Minnesota through a grant from the Southwest Minnesota Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.”

“DINING WITH ‘BIG DADDY HUM’ & MUM”

Butternut

30”h x 34”w x 7” deep - 2013



His real nickname is Homer. A former shipbuilder and circus wagon carver, and the mellowest fellow you’ll ever meet. If n he dwelt in Cauliflowerornia instead of Cheeseland, they’d likely worship Hum.

At age 11, his older siblings and cousins opted to play the game they called, “get Homer.” Hum was looking back to monitor their gains as he went tearing around a corner, and turned forward again just in time to smash his face into the steel rim on the bed of a flatbed truck. All part of the mix of forging such a fine fellow.

“Mum” is a fictional composite of four ladies, owing to the threats of the chief body model to visit me with irreparable harm if I availed myself of her previously offered fine visage and physique. Originally included purely for the pleasure of rhyme, “Mum’s” narrative developed with chance opportunities for blatant symbolism (reinforcing hasty viewer suppositions), and subtler contrary symbols then included to dispute them. In truth, Homer is the one to do the cooking and table-setting himself, and puts his guests at an ease approaching his own.