

New AFTAB show begins tour

The French Connection



"Odoroscope" by Joss Naigeon of Saou, France. Mahogany, maple, and brass; 8x12". "Last year the 'Odoro Senso,' which is meant to be a personal perfumed pendant. This piece has a box in the middle contains a piece of cotton with perfume, and it's supposed to smell through the holes when the 'Odoroscope' is swinging slightly on its base."

From *Heart to Bark* is the juried travelling exhibition organized by AFTAB, the French Association for Artistic Woodturning. Every other year, about 50 pieces are selected to show the art of its French and European members. The exhibit encompasses all trends of contemporary woodturning. The 2008–2009 edition selected 58 pieces, which will be shown at ?? locations in France over the next two years. For a look at more pieces in the exhibit, see the AFTAB website (aftab-asso.com).





“Ivory Sphere on Pedestal” by Christian Delhon of Berck sur mer, France. Ivory and African blackwood; 12". “I really wanted to try new techniques with this ornamental turning work and it was very exiting. It was also a great pleasure to try using ivory because it’s an amazing material for woodturners. I only use recycled material (billiard balls) and I appreciate a lot the contrast between ivory and African blackwood.”



“Déclinaison” by Elisabeth Molimard of St. Laurent les bains, France. Pear; diameters of 6½" to 9". “ After my recent adventures in the sophisticated multi-axis world, I’m coming back this year to my favorite turning obsession: the bowl. Hollowing a bowl has always been a source of great pleasure for me. Space is coming, defining the shape little by little, searching for *the* line.”

“Osiris” by Jean-Pascal Lheureux of St. Rémy en Bouzémont, France. Ash, scorched and wirebrushed to create relief; 52x20x3". “This piece is inspired by an Egyptian god as a contemporary representation of its symbol. The finish is done with a wax incorporating black oxide pigments, a red lacquer and a crackling varnish for the background.”



“Mineral” by Jean-Pascal Lheureux, France. Locust; 7x10". This piece was inspired by fossils and sea shells polished and patinated over time, unveiling their curves and beauty, The locust was turned and hollowed, then hand carved to create the waves. It was then wirebrushed, ebonized with an oxide pigment and limed.”

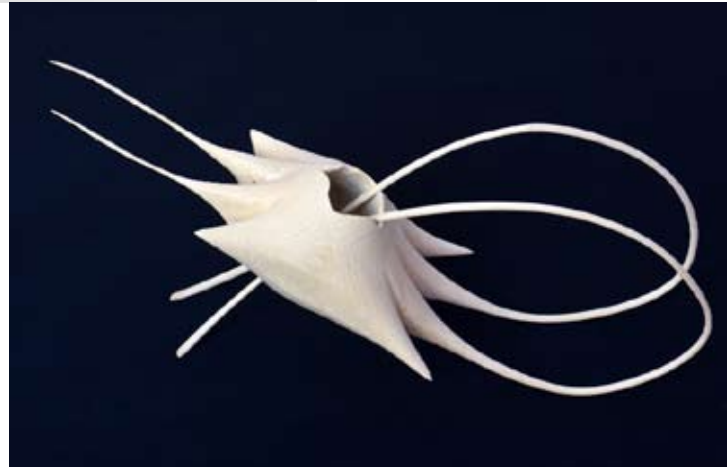
**“L’essence, L’inclusion
Différenciée”** by Jean-

Baptiste Bugnon of Grandsivaz, Switzerland. Birch burl and maple; 9x12". Making, producing, or creating an object in order to magnify its essence without denaturing it is the challenge that drives my researches. This turned piece echoes Albert Camus' words: "*On ne se donne que si l'on se possède*" (one can commit only if one controls oneself). Should existing be reduced to being a consumer's product? What work in its essence would allow it to be perceived as an act of giving or sharing?"



“Hollow Form” by François Prudhomme of Vuadens, Switzerland. Redwood; 9x20". "I like to emphasize the material, the simple beauty of ordinary woods. Here the strength of the piece reminds the grandness and giant size of redwood. The tree springs from the fire, his seeds sprout, thus is burnt aspect. Redwood grows also in Switzerland in parks and gardens."

“20,000 Years Under the Sea” Jean-Louis Fayolle of Bagnols, France. Hackberry; 16x9x5". "During a forced stop from work, I have dreamed, thought and drafted the design of this piece. It was living in me and wouldn't leave my mind. I had to make it! This piece involves several techniques, turning, carving, and steam bending. Going towards new discoveries and adventures, dreaming, turning back, leaving again for another direction! That's my poetry."





“Le Pique-touïour” by Pascal Oudet of Goncelin, France. Boxwood root burl; 12½x7x8". “This is a tribute to Claude Ponti, an author of books for children (and their parents), who creates very strange and funny creatures and was the inspiration for the title. The boxwood root burl is a great material to work with (despite the hidden stones).”

“Les Sinusoïdes” Georges Baudot of Sadirac, France. Ash; height: 2½" to 4"; diameter 2¾" to 3⅝". “Designing a box where rotating the lid allows an easy opening, while keeping an accurate fit.”



“Collaboration with Leperisinus Varius, II” by Rüdiger Marquarding of Wustrow, Germany. Wormy ash, ebony, and pear with tin inlay; 4x14". “My interest in this infested wood arose from my noticing the free flowing lines and graphical patterns. But it was not easy to utilize them as means of design. To make an object with two drawers out of this branch was just fun.”





"Amoeba No. 3" by Dominique Flamme of Puy St. Martin, France. Limed ash; 4½x20". "One of my good rules: Don't always follow the rules. Quite often in turning, tools can be used in many different ways! The texture was made with a ring drive-center and a hammer."

"Il est Temps de Couper le Cordon" by Jean-François Escoulen of Puy St. Martin, France. Cherry and boxwood; 20" high. "The piece is about the need for a mother to find again autonomy with her two teenagers. The body of the piece has been turned with an eccentric chuck."



"Secret Freedom" by Pierre Delétraz of Ancy sur Moselle, France. Maple with crackling varnish; 2¾x6¼". "The idea for this piece came from my 13-year-old daughter, Manon. After reading *The Da Vinci Code*, she decided to make a cryptex on her own. I then went further in our search for different finishes for this secret box."