

A hand-carved wooden sphere with a complex, cellular, honeycomb-like pattern. The sphere is composed of numerous irregular, interconnected cells, each with a slightly raised, rounded top and a recessed center, creating a porous, lattice-like structure. The wood is a light, warm tone, and the lighting highlights the intricate details and textures of the carving. The sphere is set against a dark, gradient background that transitions from black at the top to a lighter grey at the bottom.

AMERICAN ASSOCIATION OF WOODTURNERS

the Sphere

Published by the American Association of Woodturners
222 Landmark Center, 75 West Fifth Street
Saint Paul, Minnesota 55102
(651)484-9094

Exhibition Chairs: Jacques Vesery, Mark Sfirri
Design, layout, photography: Tib Shaw

Printed in the United States of America

Catalog © AAW 2008

The Sphere

An invitational exhibit of
the American Association of Woodturners
Professional Outreach Program

Featured at the 2008 AAW Symposium
Richmond Convention Center, Richmond, Virginia
and
American Association of Woodturners
Gallery of Wood Art
Landmark Center, Saint Paul, Minnesota

Introduction

A Sphere is a Sphere by many other names, or is it?

The Sphere exhibition is the second in a series of Professional Outreach Program exhibits. The challenge presented to over fifty artists from around the globe was to finish an object no larger than six inches cubed. The invited artists were encouraged to expand on the concept of 'sphere' rather than feel restricted by it, and it is obvious they did just that. Woodturning is the emphasis of this exhibition, yet the diversity of the work represented in this catalog covers a vast scope of possibilities from the lathe and beyond the turned form.

Call these objects what you will... Sphere, Ball, Globe, Circle, Round or Orb. Although some of these objects may not be any of these, this collection shares one common element: It is art based on the simplest of forms and one so familiar to those residing on this big blue marble or sphere we call home.

Jacques Vesery
Professional Outreach Program



Benoît Averly

Reassembled

Benoît Averly
St. Point, France



Stars Sphere

Eli Avisera
Jerusalem, Israel



Dance

Christian Burchard
Oregon, United States



Sphere Not

Marilyn Campbell
Ontario, Canada



Untitled

Christian Delhon
Burck-sur-Mer, France



Landscape Sphere with Petroglyph Spiral

Virginia Dotson
Arizona, United States



Kicking Back

Sharon Doughtie
Hawaii, United States



Sphere of Transition

David Ellsworth
Pennsylvania, United States



French Not Round Sphere Box

Jean-Francois Escoulen
Puy St. Martin, France



Perturbations

J. Paul Fennell
Arizona, United States



Face of Boe

Douglas Finkel
Virginia, United States



Giant Pod of Connestee

Tucker Garrison
North Carolina, United States



This Way, Dear

Ron Gerton
Washington, United States



Containment

Stephan Goetschius
New Jersey, United States



Strange Attractors

Stephen Hatcher
Washington, United States



You Can't Be Spherious (Tea Service series)

Julie Heryet
Bristol, England



Bird Ball

Michael Hosaluk
Saskatchewan, Canada



X-box

Angelo Iafrate
Rhode Island, United States



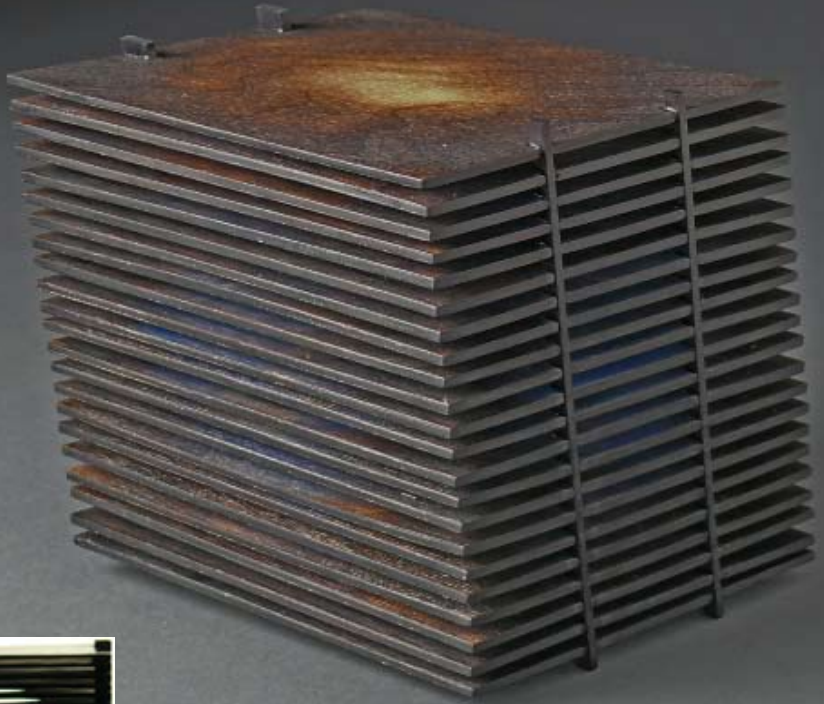
Meaning of Life

Michael Kehn
Pennsylvania, United States



Trilogy

Bonnie Klein
Washington, United States



Atmosphere

Pat Kramer
Hawaii, United States



Red Tape

Dennis Laidler
South Africa



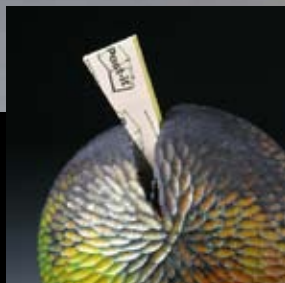
In Black and White

Dale Larson
Oregon, United States



Once a Sphere - a Study in Wood Movement

Art Liestman
British Columbia, Canada



What's at the Center?

Steve Loar / Stephan Goetschius
Pennsylvania / New Jersey, United States



Skeleton Sphere

Bill Luce
Washington, United States



Sprout

William Moore
Oregon, United States



Netsphere

David Nittmann
Colorado, United States



Promises

Binh Pho
Illinois, United States



Seed of Love

Joey Richardson
Lincolnshire, England



Untitled

Marc Ricourt
Vaux-Saules, France



Seedpod Sphere

Betty Scarpino
Indiana, United States



Corrugated Sphere

Jason Schneider
Colorado, United States



Global Values

Neil Scobie
New South Wales, Australia



Sfirri's Sphere

Mark Sfirri
Pennsylvania, United States



Bubbles Blue

Steve Sinner
Iowa, United States



You Complete Me

William Smith
Pennsylvania, United States



Spiked Star in Sphere

David Springett
Warwickshire, England



Atlas and the CO² Burden

Ward Stevens
Pennsylvania, United States



Untitled

Curt Theobald
Wyoming, United States



Ribbon Sphere

Malcolm Tibbetts
California, United States



Jones Beach Memories

Gerrit Van Ness
Washington, United States



Primordial Orb of the Pemaquid Rock People

Jacques Vesery
Maine, United States



Gaia

Derek Weidman
Pennsylvania, United States



Untitled

Hans Weissflog
Hildesheim, Germany



Life

John Wessels
Sedgefield, South Africa



When I let go of what I am, I become what I might be. — Lao Tzu

Andi Wolfe
Ohio, United States

Notes and materials

Artists' comments are italicized

Averly	Walnut	Heryet	Field maple, acrylic paint
Avisera	Ebony, maple, acrylic paint	Hosaluk	Maple burl, blackwood, acrylic paint
Burchard	Spanish poplar burl	Iafrate	African blackwood, pink ivory. <i>Morison Pill Box magic prop.</i>
Campbell	Holly, purpleheart, epoxy, paint, leather, nails	Kebs	Box elder, acrylic, metal acid dye
Delhon	Purpleheart, boxwood	Klein	Boxwood, cocobolo, X-Y Lay, maple, holly
Dotson	Okume plywood, acrylic paint	Kramer	Baltic birch plywood, dye, acrylic
Doughtie	Cottonwood, leather dye	Laidler	<i>This sphere comments on the wretchedness of environmental bureaucracy. The names and acronyms are key international environmental Agreements, the full realization of which have been constrained by a pestilence of pitiful bureaucrats who tie up their departments in miles of red tape. The somewhat precarious base reflects on the proximity of the precipice towards which our planet's life support systems are being propelled.</i>
Ellsworth	Red oak burl	Larson	Ebony, holly
Escoulen	Mazur birch, ebony	Liestman	Bleached cherry, oak Compwood®
Fennell	Mesquite	Loar/	
Finkel	Boxwood <i>Birth/death, evolution/ extinction, eons of existence... the Face of Boe has seen it all.</i>	Goetschius	Maple, redwood, mixed veneers, Post-its™
Garrison	Cherry, acrylic paint		
Gerton	Walnut, maple, sterling, enamel		
Goetschius	Maple, milk paint, MDF, magnets		
Hatcher	Bigleaf maple burl, mineral crystal inlay, dye, lacquer. <i>This artwork depicts the early universe with matter swirling about gravitational nodes. Modern cosmological theory sometimes describes the universe as 'budding' due to quantum fluctuations, here depicted in the vessel lid finial.</i>		

Luce Sandcarved Douglas fir
Moore Madrone burl, satine, copper, bronze
Nittmann Alder
Pho Maple, willow, acrylic paint, dye
Richardson Sycamore, acrylic
Ricourt Bleached maple
Scarpino Maple, bleach, milk paint
Schneider Recycled corrugated cardboard
Scobie Australian red cedar, ash
Sfirri Wood, paint
Sinner Birdseye maple, acrylic, gold leaf, urethane
Smith Purpleheart, holly
Springett Pau amarillo
Stevens Apple, walnut, red oak. *This tiny molecule, essentially three conjoined spheres, is changing our world.*
Theobald Butternut, acrylic
Tibbetts Holly, blue mahoe, steel, magnet
Van Ness Poplar, automotive enamel, sand. *Memories tend to mellow with age. Thoughts about warm sand, gentle surf and bright colors take the place of sunburn, broken glass and undertow. Unfortunately more important history tends to distort with age as well.*

Vesery Cherry, burnt ash, granite, steel, 23KT gold leaf, acrylic paint
Weidman Box elder, ebony *Gaia is the goddess of the Earth in Greek mythology, being both and planet(sphere) and a woman simultaneously. I felt it was in that synthesis that made her a perfect character to portray for the exhibit. Instead of focusing on land features, I chose life as the primary motif. Animals include Elephant, lion, ox, deer, horse, bear, fox, hippo, giraffe, platypus and a rhino.*
Weissflog Cocobolo, monkey puzzle base
Wessels African blackwood, red ivory, pewter, white topaz. *South Africa's life started with gold and diamonds.*
Wolfe Redwood burl





What do talented woodturning artists from around the globe do when invited to create original work based on the seemingly simple sphere? The forty-seven artists who took on this challenge created a body of work that ranges from exuberant and life-filled to starkly sophisticated.

The second in a series of invitational exhibits organized by the Professional Outreach Program of the American Association of Woodturners, *The Sphere* was preceded by *Japanese Bowls- a Western Perspective*.

Published by the American Association of Woodturners
www.woodturner.org