

ALLTURNATIVES FORM + SPIRIT

25 Years of the Windgate ITE Residency Program



October 22, 2020 - January 23, 2021

Curator: Jennifer-Navva Milliken

In 1995, Albert LeCoff, co-founder and executive director emeritus of the Center for Art in Wood, launched the first residency program designed for artists working with the material of wood. That summer, five artists and a photojournalist—four from abroad and two from the United States—arrived in Philadelphia for eight intensive weeks of studio experimentation, collegiality, friendship, and creative stimulation. Conceived as an annual program, the residency grew, adding fellowships for scholars and students, and moved, from the rural George School in Newtown, Bucks County, Pennsylvania, to the middle of Philadelphia.

Now in its 25th year, the Windgate International Turning Exchange Residency (known as "The ITE") is a sought after stop in the careers of artists interested in delving into the creative possibilities of wood, communing with peers, and making abundant piles of wood shavings. The relationships forged during these intensive eight weeks are enduring, extending far beyond the compressed time in Philadelphia's bustling Center City neighborhood. The alumnus body now numbers 166 artist, photojournalist, and scholar fellows, all of whom are notable in their fields. Though some of the fellows have passed, all remain close members of the Center for Art in Wood's family. In many cases, their works become part of the Center's permanent collection, and thus are held in the public trust for study and inspiration.

A selection of those works is on view in this exhibition, which marks the program's landmark year. As a whole, they tell a story of breakthroughs, collaborations, explorations, disruptions, and documentation. As the Center lays the groundwork for the next 25 years of the residency, it will be led by the same commitments to fostering exchange, passion, and knowledge for the expansive world of art in wood.

Special thanks to our partners, 1995–2020: The George School, The University of the Arts and Dr. Don Miller, Fairmount Park Wood Recycling Center, The Echo Lake Conference, Fleur Bresler, Phil Brown and Barbara Wolanin, Lee Bender and Carol Schilling, Andrew Bender, Tara Inman-Bellofatto, Judy Chernoff, M.D. and Jeffrey Bernstein, M.D., Jeremy Cox, David Ellsworth, Robert Ellsworth, Doug Finkel, Marc and Diane Grainer, Ed Grossman and Shelley Stanfield, James E. and Pam Grumbach, John Haggerty, Charles and Marlene Hummel, Bruce and Marina Kaiser, Jerry and Deena Kaplan, Neil and Susan Kaye, Steve Keeble and Karen Depew, Tim and Sheryl Kochman, Jane and Arthur Mason, Greg and Regina Rhoa, Joseph Seltzer, Mark Sfirri, Palmer Sharpless, Carter Sio, William Stickler, the Philip and Muriel Berman Museum of Art, Nakashima Woodworkers, Renwick Gallery of the Smithsonian American Art Museum, Wharton Esherick Museum, Bucks Woodturners, NextFab, Oneway Manufacturing, Penn State Industries, Robust Tools, Rockler Woodworking, A Workshop of Our Own, and members of the ITE Selection Committee.

The Windgate ITE Program and Exhibition, 1995–2020, is generously supported by the Cambium Giving Society members of The Center for Art in Wood, donors to the Windgate ITE appeal, the Arcadia Foundation, the Bresler Family Foundation, Craft Supplies, Bill Hilgendorf, The Phil F. Brown Fund, National Endowment for the Arts, Oneway Manufacturing, Packard Woodworks, Penn State Industries, Pennsylvania Council on the Arts, Philadelphia Cultural Fund, William Penn Foundation, and Windgate Foundation. In-kind support was provided by Boomerang, Inc., Signarama Center City, Sunlite Corporation, and Wineland Woods.

This exhibition would not have been possible without special efforts from Fleur Bresler, Albert LeCoff, Danielle Lehr, Dan Saal of Wonderfull Design, and Karen Schoenewaldt.

WINDGATE ITE FELLOWS 1995–2020

1995

Richard Hooper | UK | Artist

Todd Hoyer | USA | Artist

Bo Schmitt | Australia | Artist

Hayley Smith | Born UK, active USA | Artist

Timothy Nicholas Stokes | UK | Artist

Jud Randall | USA | Journalist

1996

Jean-François Escoulen | France | Artist
Hugh McKay | USA | Artist
Terry Martin | Australia | Artist/Photojournalist

Michael Brolly | USA | Artist

Ned Cooke | USA | Scholar

1997

Mark Bishop | Australia | Artist
Tony Boase | UK | Photojournalist
Andrew Gittoes | Australia | Artist
Christophe Nancey | France | Artist
Merryll Saylan | USA | Artist
Glenn Adamson | USA | Scholar

1998

Alain Mailland | France | Artist

Fabrice Micha | France | Artist

Gael Montgomerie | New Zealand | Artist

Jack Slentz | USA | Artist

Daniel Guilloux | France | Artist/Photojournalist

Seth A. Thayer III | USA | Scholar

1999

Henri Gröll | France | Artist

Dina Intorella-Walker | USA | Artist

David Rogers | USA | Furniture Maker

Betty Scarpino | USA | Artist

Remí Verchot | France | Artist

Terry Martin | Australia | Artist/Photojournalist

2000

Jack Larimore | USA | Furniture Maker
Rolly Munro | New Zealand | Artist
George Peterson | USA | Artist
Graeme Priddle | New Zealand | Artist
Mike Scott | UK , Wales | Artist
Judy Gotwald | USA | Photojournalist
Christopher Tyler | Canada | Scholar

2001

Mark Gardner | USA | Artist

Doug Finkel | USA | Furniture Maker

Louise Hibbert | USA | Artist

Marc Ricourt | France | Artist

Jason Russell | Canada | Artist

Stuart King | UK | Photojournalist

Brock Jobe | USA | Scholar

2002

Laurent Guillot | France | Artist
Friedrich Kuhn | Germany | Artist
Rüdiger Marquarding | Germany | Artist
Gord Peteran | Canada | Furniture Maker
Gordon Ward | Australia | Artist
Robin Rice | USA | Photojournalist
Richie Garrison | USA | Scholar

2003

Eli Avisera | Israel | Artist
Kevin Burrus | USA | Artist
Mark Hancock | UK, Wales | Artist
Thierry Martenon | France | Artist
Jamie Russell | Canada | Furniture Maker
Ron Kanter | USA | Photojournalist
Alexandra Kirtley | USA | Scholar

2004

Michael Mocho | USA | Artist
Andrew Potocnik | Australia | Artist
Marcus Tatton | Australia | Sculptor
Joel Urruty | USA | Sculptor
Linette Messina | USA | Photojournalist

Marilyn Campbell | Canada | Artist

2006

Liam Flynn | Ireland | Artist
Hilary Pfeifer | USA | Artist
Neil Scobie | Australia | Artist
Jo Stone | USA | Furniture Maker
Vincent Romaniello | USA | Photojournalist
Dennis Carr | USA | Scholar

2007

Jean-François Delorme | France | Artist
Peter Harrison | USA | Furniture Maker
Sean Ohrenich | USA | Artist
Lesya QPopil | USA | Dancer
Siegfried Schreiber | Germany | Artist
Lynne Yamaguchi | USA | Artist/Photojournalist
Elisabeth Agro | USA | Scholar

2008

Hunt Clark | USA | Artist

Peter Exton | USA | Artist

Satoshi Fujinuma | Japan | Artist
Stephan Goetschius | USA | Artist
Peter Oliver | New Zealand | Artist
Martina Plag | USA | Artist
Vincent Romaniello | USA | Videographer
Jason Busch | USA | Scholar

2009

Derek Bencomo | USA | Artist

David M. Bender | USA | Artist

Jérôme Blanc | Switzerland | Artist

Robert F. Lyon | USA | Artist

Leah Woods | USA | Artist

Terry E. Johnson | USA | Photojournalist

Howard Risatti | USA | Scholar

Ms. A.M. Weaver | USA | Photojournalist

2010

Luc Deroo | Belgium | Artist

Irene Gafert | Denmark | Artist

Jay Heryet | UK | Artist

Wonjoo Park | South Korea | Artist

Derek Weidman | USA | Artist

David Huntley | USA | Photojournalist

Karl Seifert | USA | Photojournalist

Stefano Catalani | USA | Scholar

2011

Michael de Forest | USA | Artist

Daniel Forrest Hoffman | USA | Artist

Beth Ireland | USA | Artist

Carl Pittmann | USA | Artist

Kimberly Winkle | USA | Artist

Noah Addis | USA | Photojournalist

Jennifer A. Zwilling | USA | Scholar

2012

Maria Anasazi | USA | Artist

Darrell Copeland | USA | Artist

John Hallett | Australia | Artist

Ostrov, Daniel | USA | Artist

Jeannette Rein | Australia | Artist

Michael M. Kohler | USA | Photojournalist

Sarah Archer | USA | Scholar

2013

Ben Carpenter | USA | Artist
Gaynor Dowling | UK | Artist
Malcolm Martin | UK | Artist
Neil Turner | Western Australia
John Kelsey | USA | Photojournalist
Heather Sealy Lineberry | USA | Scholar

2014

Eric Adjetey Anang | Ghana | Artist
Miriam Carpenter | USA | Artist
Jordan Gehman | USA | Artist
Reed Hansuld | Canada | Artist
Yuri Kobayashi | Born Japan, active US | Artist
Amber Johnston | USA | Photojournalist
Maggie Jackson | USA | Scholar

2015

Julia Harrison | USA | Artist

Rex Kalehoff | USA | Artist

Zina Manesa-Burloiu | Romania | Artist

Adrien Segal | USA | Artist

Vaughan, Grant | Australia | Artist

Winifred Helton-Harmond | USA | Photojournalist

Seth Bruggeman | USA | Scholar

2016

Ashley Eriksmoen | Australia | Artist

Amy Forsyth | USA | Artist

Katie Hudnall | USA | Artist

Rebecca Kolodziejczak | USA | Student Artist

Michaela Crie Stone | USA | Artist

Nucharin Wangphongsawasd | Thailand | Artist

Betty Scarpino | USA | Photojournalist/Artist

2017

Max Brosi | Artist | Ireland
Felicia Francine Dean | USA | Artist
Daniel Fishkin | USA | Artist
Anastasia Leto | USA | Student Artist
Megan McGlynn | USA | Artist
Jason Schneider | USA | Artist
Samuel Lang Budin | USA | Photojournalist

2018

Cha Jong-Rye | Korea | Artist
Vivian Chiu | USA | Artist
Morgan Hill | USA | Artist
Jack Mauch | USA | Artist
Michael Puryear | USA | Artist
Janine Wang | USA | Student Artist
Cristina Tamarez | USA | Photojournalist
Seán Breen | Galway Ireland | Scholar

2019

Joshua Enck | USA | Artist

Heide Martin | USA | Artist

Hartmut Rademann | Germany | Artist

Ellie Richards | USA | Artist

Jacob Zimmerman | USA | Student Artist

Amy Forsyth | USA | Sketch Journalist

John-Duane Kingsley | USA | Scholar

Per Brandstedt | Sweden | Artist

BREAKTHROUGHS

Whether arriving with a set agenda or with open expectations, many resident fellows discover new potential for their work during their residency experience. Returning to the familiar routine and responsibilities of daily life, they find their work and outlook irrevocably widened. This phenomenon is a major draw among residency programs all over the world; it is certainly a common experience among fellows of the Windgate ITE Residency Program.

Gael Montgomerie and Derek Bencomo both found themselves leaning away from the bowl-centric or production work that had guided their practices before their arrival in Philadelphia. Jean-François Escoulen began creating whimsical, impractical sculpture during his time in Philadelphia. Cha Jong-Rye, a high-relief sculptural carver, experimented with woodturning for the first time, while Vivian Chiu found her own language in sculpture and woodworking, forging a path that allowed her to assert her personal identity in her sculpture and installation work. Encountering salvaged police barriers, Ellie Richards found ways to merge social issues with her own processes to leverage her work as a call for justice and change.







1. Jean-François Escoulen, *Darling... You Are Getting Better Looking Every Day*, 1996. Wood and brass. OBJ 572. Gift of Neil and Susan Kaye



2. Hugh McKay, *Blue Rose*, 1996. Rosewood and glass. OBJ 298. Gift of the Artist



3. Gael Montgomerie, *Tribute*, 1998. Elm, acrylic paint, metal leaf, patina, ink. OBJ 372. Gift of the Artist



BREAKTHROUGHS

















4. Peter Exton, *Scorpion*, 2008. Cedar shingles, dye, screws. OBJ 664. Gift of the Artist



5. Derek Bencomo, *Box of Bowls*, 2009. Maple. OBJ 991. Gift of the Artist



6. Yuri Kobayashi, *Explorer*, 2014. Ash and shellac. OBJ 298. Gift of the Artist



7. Zina Manesa-Burloiu, *Lunar Landscape*, 2015. Hand-carved walnut. OBJ 1065. Gift of the Artist



8. Cha Jong-Rye, *Expose exposed 180726*, 2018. White oak, OBJ 1189. Gift of the Artist



9. Vivian Chiu, *Inclination*, 2018. Maple and paint. OBJ 1193. Gift of the Artist



10. Joshua Enck, *Continuous Line #3*, 2019. Ash. OBJ 1212. Gift of the Artist



11. Ellie Richards, *Continuous Limit Line*, 2019. Found traffic barriers. OBJ 1204. Gift of the Artist











COLLABORATIONS

One of the most unique aspects of the Windgate ITE Residency Program is its focus on collaboration. In the course of the residency, five artist fellows, one student artist fellow, one visual documentarian, and one scholar fellow gather for eight weeks of shared experiences. During this time, the fellows live, work, and travel together. In their first week in Philadelphia, they also participate in a collaborative event, the Echo Lake Conference, an invitational at Bucks County Community College that hosts artists specializing in a variety of artistic disciplines for a three-day, nonstop festival of creating and communing.

The collaborative environment fostered by the ITE experience is manifest in a range of outcomes, among them group-made assemblages that serve as documents of a shared experience, as seen in the 2016 cohort's work *Separation-Infinity-Stratify-Crunch-Deviate-Myth* and *Scrap Sphere*, which was created by the 1997 fellows. It can also take the form of intense dialogues between artists, exemplified in Todd Hoyer and Hayley Smith's Untitled #1 (Hoyer and Smith's collaboration developed into a personal union—the artists married in 1999). Like many experiences, however, collaboration can also take shape in more subtle forms that show up in an artist's work long after the residency is over, in the use of a new technique adopted as a result of a late-night conversation.







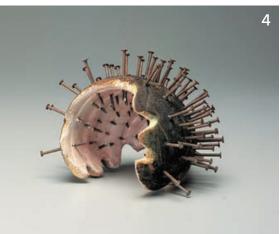


1. Merryll Saylan, Christophe Nancey, Mark Bishop, Tony Boase, Andrew Gittoes, Scrap Sphere, 1997. Various materials. OBJ 516. Gift of the Artists













3. David Bender and Jérôme Blanc, *A Black Tie Affair*, 2009. Butternut, ash, cedar, birdseye maple, pearwood, maple, birch, ribbon mahogany, mild steel, oxide, ink, chain, nails. OBJ 992. Gift of the Artists







4. Robin Rice, Fredrich Kuhn, and Gordon Ward, *Nail Fetish for the ITE*, 2002. Ebony sawdust, acrylic and oil paint, nails, epoxy, varnish. OBJ 435. Gift of the Artists







5. Betty Scarpino and Henri Gröll, *Spiral Box*, 1999. Osage orangewood. OBJ 1081. Gift of Bruce and Marina Kaiser







6. Betty Scarpino and Remí Verchot, *Lined Donut*, 1999. Ash. OBJ 649. Gift of Bruce Kaiser



7. Marilyn Campbell and Neil Scobie, *Riding the Waves*, 2006. Walnut, resin, brass, paint. OBJ 649. Gift of the Artists



















9. Michaela Crie Stone, Ashley Ericksmoen, Amy Forsyth, Katie Hudnall, Nucharin Wangphongsawasd, and Betty Scarpino, *Lined Donut*, 1999. Ash. OBJ 649. Gift of Bruce Kaiser





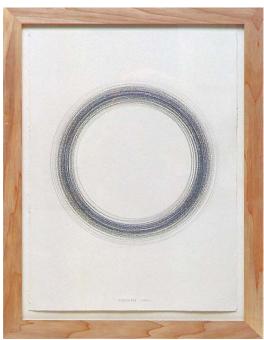






DISRUPTIONS



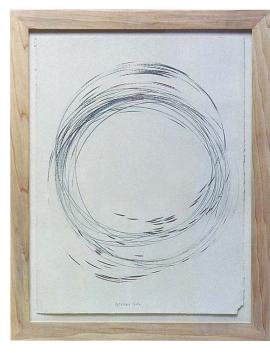




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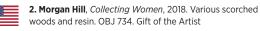


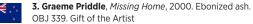


1. Gord Peteran, *Five Sounds, Drawing #1-5*, 2002. Graphite on paper. OBJ 425-429. Gift of the Artist

Picking up and traveling to participate on a far-away arts residency can be a jarring experience, especially if the program is located in the middle of a loud, urban setting like the Center City neighborhood of Philadelphia. Many artists view residencies as necessary shakeups that force them to rethink their conceptual approaches and processes. The cacophonous noise and sweltering heat of the city in July creates its own setting for artistic inspiration and many of the ITE fellows, among them Ashley Ericksmoen, Bo Schmitt, and Jérôme Blanc and David Bender, have responded with work that addresses political and social problems, or tackles conventions built into the craft of wood working. Others, such as Graeme Priddle battle a profound sense of homesickness—their work reflects their yearning for family members or the more pastoral vistas of home. Jason Russell focused on the tension that can surface among adults living in close proximity and the ways this tension can inspire or distract from the overall experience.







4. Jason Russell, *The Cradle Will Rock*, 2001. Cocobolo, rosewood, mahogany. OBJ 644. Purchase from the Artist

5. Jack Mauch, *Pentagonal Bowl*, 2018. Sand-shaded butternut, Baltic birch plywood, paint. OBJ 715. Gift of the Artist

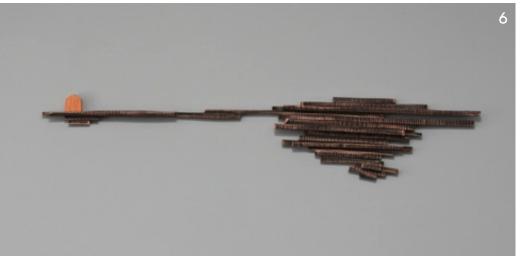
6. Kimberly Winkle, *Expanse*, 2011. Polychrome cherry and mahogany. OBJ 988. Gift of the Artist

7. Bo Schmitt, From 'The Dark Heart,' Book 4, Chapter 7, 1995.
MDF, Corian, enamel, acrylic, bronze. OBJ 339. Gift of the Artist

9. Ashley Ericksmoen, Bang! Bang!, 2016. OSB, acrylic paint, milk paint. OBJ 579. Gift of the Artist

8. Merryll Saylan, *Tea Set*, 1997. Boxelder. OBJ 314. Gift of the Artist











DOCUMENTATIONS

In her 2011 essay for the Center's collection publication *Turning to Art in Wood: A Creative Journey*, Robin Rice (ITE Scholar Fellow 2002) wrote: "The Center likes to document growth." Though this value has permeated all of the Center's programming from the time of its founding to the present, it is nowhere as evident as it is in the Windgate ITE Residency Program, which has designated at least one fellowship every year, since its launch in 1995, to fostering research, critical writing, and both visual and written documentation to chart the events of the residency as well as its contributions to thinking through art in wood. Karl Seifert's wood-bound album containing his photographs, created in 2010, set a precedent for photojournalists and visual documentarians to follow, as seen in works by Fellows Samuel Lang Budin, Cristina Tamarez, and Amy Forsyth.

For artist fellows Eli Avisera and Hartmut Rademann, their artwork serves as a document of process and conceptualization, and the sights and experiences of unfamiliar surroundings, respectively. Avisera's work, with its status אמור! [Unfinished] a handwritten proclamation across its gessoed surface, embodies the experience of working against time but with new ideas and possibilities. Rademann's work is a different form of documentation: his ongoing *Diary in Wood* series in hand-carved found branches features scenes from the city witnessed during his time on ITE.



1. Eli Avisera, Hollow Form Vase (unfinished work), 2003. Maple and gesso. OBJ 1169. Gift of Albert and Tina LeCoff



3. David Huntley, *Shavings*, 2010. DVD. OBJ 1192. Gift of the Artist



4. Karl Seifert, *ITE Book*, 2011. Various materials. OBJ 1213. Gift of the Artist



5. Samuel Lang Budin, *Familiar Alternatives, edition of 5*, 2017. Silver gelatin prints in magnetic photo album. OBJ 1205. Gift of the Artist



6. Michael M. Koehler, *Spindle*, 2012. Silver gelatin print. OBJ 1206. Gift of the Artist



2. Cristina Tamarez, *ITE 2018 Photo Album*, 2018. Analog film and premium luster paper. OBJ 296. Gift of the Artist



3. Amy Forsyth, *ITE Sketchbook*, 2019. Paper, board, mixed media. OBJ 398. Gift of the Artist



4. Hartmut Rademann, *Door / 8 July / Pine Street*, 2019. Found wood. OBJ 312. Purchase from the Artist



5. Hartmut Rademann, *Sketches in Wood*, 2019. Oak. OBJ 405. Gift of the Artist

allTURNatives @ 25 years

















EXPLORATIONS





1. Marc Ricourt, Vessel #12, 2001. Ash and dye. OBJ 527. Gift of the Artist



2. Jack Larimore, *Tree Turns Table*, 2000. Red oak, mixed exotic hardwoods, ash. OBJ 557. Gift of the Artist



3. Thierry Martenon, *Duolythe*, 2003. Maple and slate. OBJ 665. Purchase from the Artist



4. Christophe Nancey, *Star's Eggs*, 1997. Textured ash, black paint, gold, copper leaf. OBJ 440. Gift of the Artist



5. Kevin Burrus, *Sanding Disk*, 2003. Ash and brochures from the Wood Turning Center. OBJ 589. Gift of the Artist



6. Stuart King, *Lady Token Pot*, 2001. Mulberry, brass, glass, boxwood, leather. OBJ 468. Gift of Bruce and Marina Kaiser



7. Michael Brolly, Dancing Tryclops, 1996. Curly maple and dyed veneer. OBJ 1089. Gift of the Artist



8. Mark Bishop, *Zig Zag Bowl I and II - Black and White*, 1997. Sandblasted wood, steel, dye, paint. OBJ 420. Gift of the Artist

Wood is a unique material among arts mediums. It is almost never a blank canvas; rather, the elaborate narratives of wood—found in all types, from black walnut to spalted maple—are visually embedded in the material itself. "Truth to materials"—a guiding principle of twentieth-century art and architecture in the Western world—has inspired many artists, designers, and makers for over a century of practice. The use of opaque paints that obscure stunning grain figure, or the use of wood in combination with other materials, was at one time viewed as a transgressive act.

Exploration is a core value of the Windgate ITE Residency Program. The residency has always been, by design, a "no strings attached" invitation for artists to challenge the conventions of the field of art in wood and to work in an environment free from all constraints (except time). Over the past twenty-five years, residents have experimented with materials, techniques, and processes-from turning bowling balls on a lathe, to working with local glass artists or integrating found materials that bring the gritty reality of the city into their work. Often, this period of experimentation and play leads to breakthroughs or major, irreversible career shifts and widens the scope of possibilities for intersections between the material and creative engagement.







EXPLORATIONS









9. Noah Addis, *Gus Jardin at the Wood Dump*, 2011. Pigment inkjet print. OBJ 1062. Gift of the Artist



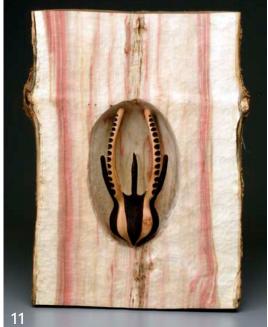
10. Liam Flynn, *Still Life with Holly*, 2006. Holly and cherry. OBJ 692. Gift of the Artist



11. Satoshi Fujinuma, Sea Form, 2008. Maple and boxelder. OBJ 695. Gift of the Artist



12. Lynne Yamaguchi, *Learning to Cope: Pear Incognito under a Mantle of Cherry*, 2007. Pear, cherry bark, waxed string. OBJ 693. Gift of the Artist















13. Stephan Goetschius, *Untitled*, 2008. Cherry, cedar, elm, paint. OBJ 974. Gift of the Artist



14. Jérôme Blanc, *Wood Tango I*, 2009. Maple. OBJ 976. Gift of the Artist



15. Jérôme Blanc, *Wood Tango II*, 2009. Pear. OBJ 977. Gift of the Artist



16. Robert F. Lyon, *The Turner's Palette*, #2, 2009. Basswood, woodless color pencils, archival varnish. OBJ 987. Gift of the Artist

EXPLORATIONS





18. Andrew Potocnik, *Interactive*, 2004. Douglas fir, pine, paint. OBJ 667. Gift of the Artist

19. Daniel Forest Hoffman, Ram, 2011. Poplar, basswood, felt, glass, dye. OBJ 1066. Gift of the Artist

20. Beth Ireland, *Reliquary*, 2011. Cherry, holly, glass. OBJ 1145. Gift of the Artist

21. Michaela Crie Stone, *Gordian Series #8*, 2016. Maple, brass, steel, string. OBJ 1173. Gift of the Artist

22. Winifred Helton-Harmon, Sounds of Wood, 2015 ITE Installation: Sawdust from ITE Fellows' Woodworking Processes, 2015. DVD, wood chips, Japanese hake brush. OBJ 1171. Gift of the Artist

23. Maria Anasazi, *Untitled*, 2012. Found wood, book pages, metal. OBJ 1143. Gift of the Artist

24. Katie Hudnall, *Flight on Wheels*, 2016. Wood and hardware. OBJ 1172. Gift of the Artist



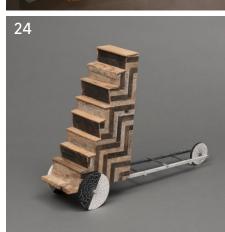


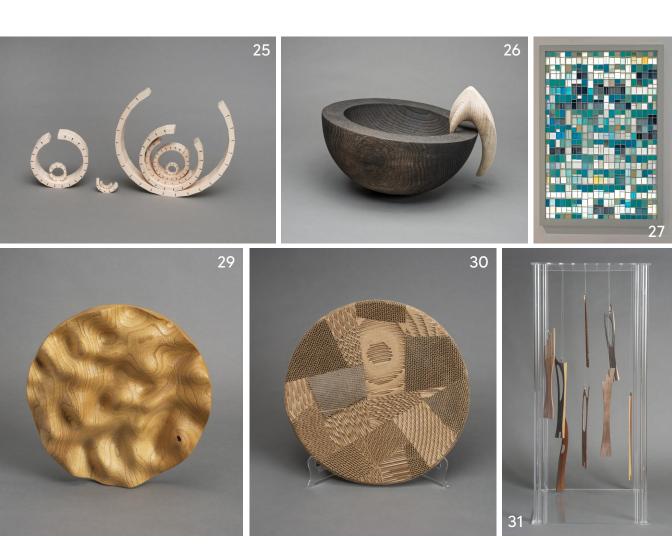














wood types. OBJ 1209. Gift of the Artist

OBJ 1208. Gift of the Artist

32. Per Brandstedt, Anthesis, 2019. Steam bent white ash.





COMING UP

Exploration, Experimentation, Collaboration: 25 Years of the Windgate International Residency Program A discussion with The Center for Art in Wood's Artistic Director, Jennifer-Navva Milliken

November 6, 2020 | 15:15–16:00p ET | Register at craftnowphl.org

CraftNOW symposium 2020 *Cultures of Making* takes place 14:00–17:00 ET October 31 and November 6 Register at craftnowphl.org

Panelists: Max Brosi, Ireland—Artist Fellow, ITE 2017

Stefano Catalani, US-Scholar Fellow, ITE 2010

Vivian Chiu, US-Artist Fellow, ITE 2018

Betty Scarpino, US-Artist Fellow, ITE 1999; Photojournalist Fellow, ITE 2016

Moderator: Jennifer-Navva Milliken, Artistic Director of the Center for Art in Wood

Founded in 1995, the Windgate International Turning Exchange (ITE) is a uniquely collaborative arts residency program. For two summer months, artists and researchers from around the world live, work, ideate, and create together in the clamorous center of Philadelphia. Together, they share knowledge and skill, but also form lasting bonds that extend beyond the residency. During this tumultuous time, breakthroughs, intense bursts of creativity, material and conceptual experimentations, and collaborations occur. Significantly, this singular place-based experience engages a wide community, beyond the participating fellows—from children enjoying interactive and touchable works in the culminating exhibition of residency work, to collectors seeking to expand their art holdings.

In the spirit of CraftNOW's 2020 theme, *Cultures of Making*, the panel discussion, featuring past fellows of the residency program, explores the before, during, and after experiences sparked by the ITE. It offers a window into this legendary program, which is now a benchmark for artists seeking to deepen their engagement with the material of wood. The panel accompanies the Center's concurrent exhibition marking 25 years of the Windgate ITE program.

