



Museum for  
Art in Wood

Impact Report  
2024





Teresa Audet (WARP Wood 2023, Student Fellow), from the exhibition *Experiencing Form: Phil Brown and the Museum's Residency Artist Alumni*  
Clockwise, from left: *Mountain, Waves, Spoon, Bowl, Vessel, Boat, Vase*; 2023

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## Letter from the Executive Director and Chief Curator and the Board President

Dear Friends,

As we reflect on the past year at the Museum for Art in Wood, we do so with pride and gratitude. 2024 was a remarkable year of growth, creativity, and connection—one that underscored our mission to celebrate the limitless potential of wood as a material for art and imagination, and to foster a deeper understanding of its cultural, historical, and ecological significance.

This year, our galleries came alive with a new series of dynamic and thought-provoking exhibitions, including *Gina Siepel: To Understand a Tree, Floe: A Climate of Risk* | *The Fictional Archaeology of Stephen Talasnik*, and Mark Sfirri's *La Famiglia*. We also showcased the ambitious outcomes of this year's Windgate Arts Residency Program in Wood with *FRUITION*, and Winter Resident Fellow Adam Atkinson's new body of work in *Communing: Objects of Impermanence*. Additionally, in 2024 we inaugurated the Library Gallery in the Fleur & Charles Bresler Research Library with *Experiencing Form: Phil Brown and the Museum's Residency Artist Alumni* and *Strange Woodcraft: Weird + Eerie Sculpture from the Museum's Permanent Collection*.

In 2024, we deepened our commitment to access and inclusion through an expansion of community programming and education. From hands-on workshops, free craft tables, and youth summer camp sessions to artist talks and live performances, we connected with more people than ever before—many of them experiencing the Museum for the first time. Through it all, we remained proudly committed to providing free admission year-round, ensuring that everyone, regardless of means, can encounter art in wood.

Beyond exhibitions and events, 2024 was a year of tangible impact. We exceeded our admissions forecast, welcoming more visitors than ever before and expanding our community in exciting new ways. Our Bandsaw Bash fundraiser was an unforgettable celebration, bringing together artists, supporters, and enthusiasts for a night of joy and giving. We also significantly expanded our permanent collection thanks to many generous donations, acquiring new works that deepen the Museum's holdings and scholarship in contemporary art, craft, and design in wood.

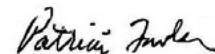
As you browse the pages of this report, you are introduced to the exhibitions, events, and initiatives that made 2024 such a milestone year. We hope you'll be inspired by the stories and successes that chart the Museum's impact and the vibrant community that surrounds it.

These achievements would not have been possible without the dedication of our staff, the passion of our artists, and the unwavering support of our members, donors, and partners. As we look ahead, we do so with renewed enthusiasm, optimism, and a shared commitment to shaping a vibrant future for the Museum for Art in Wood.

With gratitude,



**Jennifer-Navva Milliken**  
Executive Director and Chief Curator



**Patricia Fowler**  
President, Board of Trustees

# 2024

**Year in Review**





## Exhibitions

The Museum for Art in Wood is a leading voice for art in wood and a keeper of the history of the craft. The Museum's exhibitions challenge conventions and assumptions about the creative potential of the material of wood while inspiring wonder among visitors. They invite artists to push their vision and skill to create transformative works, installations, and experiences that demonstrate the power of the tree, the forest, and wood in combination with the human spirit in its

highest forms of expression in art, technical and material achievement, craft and innovation, and user-oriented thinking in design. This expansive thinking has resulted in exhibitions that have drawn more visitors to explore the Museum and its offerings.

In 2024, the Museum for Art in Wood organized and presented six original exhibitions.

## Experiencing Form: Phil Brown and the Museum's Residency Artist Alumni

### Curator: Jennifer-Navva Milliken

FEBRUARY 9 – SEPTEMBER 15, 2024

Phil Brown was a devoted woodturner and a community organizer who founded several woodturning chapters throughout his home state of Maryland. He also served on the Board of the Wood Turning Center, in later years shifting his role to coordinating the International Turning Exchange (now the Windgate Arts Residency Program in Wood) annual tour through the private collections and sites in the DC area. Sadly, Brown passed away in July 2018. He left hundreds of partially turned bowls and blocks in his workshop that he wished to see realized. In this exhibition are presented bowls and sculpture initiated by Phil and finished by the residency alumni, in a laudatory act of collaboration with this influential and memorable artist.

#### ARTISTS

Phil Brown (1937–2018)

And,

Teresa Audet (WARP Wood 2023)

Michael Brolly (ITE 1996)

Doug Finkel (ITE 2001)

Daniel Fishkin (ITE 2017)

Amy Forsyth (ITE 2016 and 2019)

Julia Harrison (ITE 2015)

Katie Hudnall (ITE 2016 and WARP Wood 2022)

Rex Kalehoff (ITE 2015)

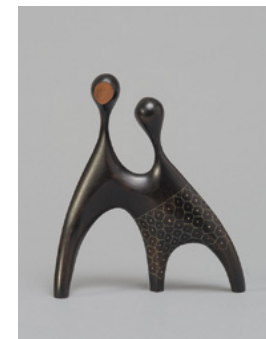
Merryl Saylan (ITE 1997) and Alex Bradley

Betty Scarpino (ITE 1999 and 2016)

Maiko Sugano (WARP Wood 2023)

Janine Wang (ITE 2018)

Laura Zelaya (WARP Wood 2023)



Clockwise from top left: Betty Scarpino, *Material Memory*, 2023; Katie Hudnall, *Carved Figure*, 2022; Michael Brolly, *You...Light up my life*, 2024



## Gina Siepel: To Understand a Tree

Curator: Jennifer-Navva Milliken

MARCH 1 – JULY 21, 2024



Above: Installation view, *To Understand a Tree (Time)* video installation, 2020; *Meliae* chair series, 2021–22; Below: *One Half Log, Divided into a Chair and Scraps*, 2022

*To Understand a Tree* is a multi-disciplinary project that focuses on the dignity of a living tree, its network of eco-systemic relationships, and the ubiquity of the material of wood in design and daily life.

The project centers on contemplation of a living forest tree and its immediate habitat from the perspective of an artist whose work draws from social practice, video, performance, and the politics of early-Americana. The project links biological understandings of forest interconnection, environmental philosophy, queer ecology, and Indigenous teachings about human-nature relationships, challenging an often-assumed binary between living tree and dead wood.

These studies, along with many hours spent in the forest observing a 100-year-old red oak tree and its surrounding ecosystem, encourage a shift in the consideration of the tree as a subject rather than simply an object, fundamentally affecting ideas of woodworking practice and ecological responsibility. *To Understand a Tree* functions as a small-scale way of exploring big questions about the place of humans in the environment, the scale and speed at which we consume natural resources, and which organisms are included or excluded in a definition of “community.”

This multidisciplinary exhibition was comprised of an immersive video installation, functional and sculptural greenwood chairs made from trees killed by invasive insects or storms, and site artifacts that emerged through direct engagement with tree and the surrounding ecosystem. It includes many collaborations and public engagements with artists, ecologists, students, and other specialists, including the composer and cellist Vernon David and the naturalist Kate Wellspring.



## Adam Atkinson: Communing— Objects of Impermanence

MARCH 14 – MAY 20, 2024

Each year, the Museum for Art in Wood hosts the Winter Residency for a locally-based artist proposing to research and develop a body of work aimed at sustainable artistic approaches to wood. At the conclusion of the fellowship, the work is presented to the public in an exhibition at NextFab, the Museum's partner and fellowship host.

The 2024 Winter Residency Fellow was Adam Atkinson (he/they), a Philadelphia-based metalsmith, curator, and educator. They received a Bachelor of Fine Arts in Interdisciplinary Studio Practices from Boise State University in 2013 and a Master of Fine Arts in Metal Design from East Carolina University in 2019. Atkinson's work has been exhibited nationally and internationally, including at the Metal Museum in Memphis, Tennessee, Blowing Rock Museum of Art and History in Blowing Rock, North Carolina, and Nagoya Zokei University in Japan. Since 2025, Atkinson has been an Assistant Professor at the School of Art and Design at Texas State University.

Atkinson uses a variety of techniques and materials to explore different narratives in their artistic practice. During the Winter Residency, they focused on a series of brushes made from salvaged cherry, maple, and walnut woods. Each brush was made using machine and hand tools. The handles were roughed out on the bandsaw to create a simple silhouette. The form is refined using specialty burs, raps, and files, and finished through many dedicated hours of sanding. Animal fibers inherited from the artist's father are tied in small bundles and permanently bonded using thermoset polymers. The resulting work, titled *Communing: Objects of Impermanence*, was a collection of tactile and tenderly made sculptural implements, whose function is aligned with remembrance and closeness, rather than utility.

For more information about the Winter Residency, see p. 22.



Clockwise from top left: Adam Atkinson, *Brush 23*, *Brush 11*, *Brush 16*, 2024

# FRUITION: The Windgate Arts Residency Program 2024

AUGUST 2 – OCTOBER 20, 2024

The Museum's annual summer exhibition represents the culmination of the Windgate Wood Arts Residency Program (WARP Wood). In this exhibition, the resident Fellows present work created during the residency, which emphasizes research, exploration, and the opportunity to work in a collaborative environment. In its twenty-seventh year, this renowned residency offered these artists specializing in the material of wood the opportunity focus on their work, while developing connections with colleagues, collectors, the Museum, and the wider city of Philadelphia.

Nearly all of the nine fellows in the 2024 cohort applied for the residency in 2019. In the intervening five years, development and divergence left them in a present that was impossible to adequately predict or anticipate. The work in the aptly named *FRUITION* exhibition is based on seeds of ideas planted over a stretch of time that enriched outcomes and, at times, reshaped the artists' ways of making.

## 2024 WINDGATE RESIDENT FELLOWS

### ARTISTS:

Chance Coalter | San Diego, CA  
Melissa Engler | Asheville, NC  
Jamie Herman | Layton, NJ  
J Prud'homme | San Francisco, CA  
Sara Tabbert | Fairbanks, AK  
Sarah Watlington | Los Angeles, CA

### STUDENT ARTIST:

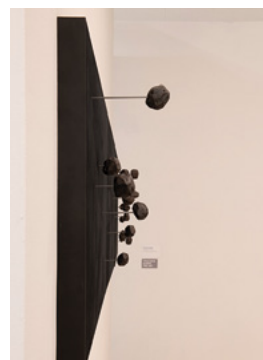
Brittany Rudolf | Portland, OR

### DOCUMENTARY ARTIST:

Molly Nemer | Minneapolis, MN

### SCHOLAR:

Folayemi Wilson | Philadelphia & State College, PA



Clockwise from top left: Chance Coalter, *Opus*; Jamie Herman, *daydreaming...., stool, Wichita, Fifth Southeast, North Liberty, Monteith, Colebourne*; Molly Nemer, *In Process*; Brittany Rudolf, *The One Who Wonders, 2024*

## Mark Sfirri: La Famiglia

Curator: Jennifer-Navva Milliken

NOVEMBER 1, 2024 – FEBRUARY 16, 2025

This exhibition of new work by celebrated artist and woodturner Mark Sfirri considered the definition of family and its meanings: families that are chosen vs. born into; families of species (trees and wood types) and identities; and familial strife and unconditional love, support, and dysfunction. It represented Sfirri's coming to terms with generational passing, through his adoption of a spontaneous, "flow state" approach in his turning, carving, and surfacing work. The grandchild of first-generation Americans who came through Ellis Island around 1900 and settled in the oldest city in Pennsylvania, Sfirri presented several groupings of sculpture comprised of families with their own histories, biases, and quirks—all trying to coexist in new and evolving worlds.

In companion to *La Famiglia*, Sfirri selected eight artists for a companion exhibition whose work has had an outsized impact on his process. Largely drawn from the museum's permanent collection, *Inspirations, Influences and Collaborations* showcased artists and ideas that have sustained and nurtured Sfirri's artistic growth throughout his career.



Top: Installation view of *La Famiglia*; bottom: *Heroes and Villains*, 2021



# Strange Woodcraft: Weird and Eerie Sculpture in the Museum's Permanent Collection

Curator: Amrut Mishra

OCTOBER 4, 2024 – APRIL 20, 2025

Many artists, collectors, and enthusiasts turn to wood for its inviting warmth and its promissory sense of nostalgic familiarity. Departing from these typical associations, *Strange Woodcraft: Weird and Eerie Sculpture from the Museum's Permanent Collection*, presents art that nurtures a discomforting curiosity with the unfamiliar. Taking inspiration from cultural critic Mark Fisher's insight that our attraction to the "weird" and the "eerie" stem from a fascination for "what lies beyond standard perception, cognition and experience," *Strange Woodcraft* embraced sculptural forms which feel out of place, askew, haunting, or just downright odd.

Presented in the gallery of the Fleur and Charles Bresler Research Library at the Museum for Art in Wood, this exhibition included work by sixteen artists whose sculptural forms probe at the weird, eerie—and perhaps even grotesque—registers of wood, prompting encourages visitors to consider the more-than-human forces that may linger in crafted objects, just beyond common perception.

## ARTISTS

Paul Clare

Felicia Francine Dean

Satoshi Fujinuma

Daniel Guilloux

Rebecca Kolodziejczak

Friedrich Kuhn

Alain Mailland

Hugh McKay

Wonjoo Park

Gord Peteran

Michael Peterson

Hilary Pfeifer

Hartmut Rademann

Robin Rice

Neil Scobie

David Sengel

Gordon Ward



Installation view of *Strange Woodcraft: Weird and Eerie Sculpture from the Museum's Permanent Collection*



Exterior view of *La Famiglia*



## Permanent Collection

The Museum's permanent collection of artworks celebrates contemporary and historic approaches and encompasses a variety of themes, processes, and materials. The open storage gallery collection offers the opportunity to study and enjoy each object, which can be explored in digital platforms or in our compendium catalogues.

In 2024, the Museum approved the accession of 67 works, representing gifts from 8 donors. By the end of the year, the number of art works in the Museum's permanent collection totaled 1,363.

### 2024 DONORS TO THE PERMANENT COLLECTION

Fleur Bresler  
Ann Fisher  
Patricia Fowler  
Steve Goodban  
Neil and Susan Kaye  
Jerome and Gwen Paulson  
Michael and Diane Scarborough  
Nora Stevens  
Stephen Talasnik

Michael Scarborough, *Momijigari – Maple Leaf Hunting*, 2013  
The Museum for Art in Wood Permanent Collection,  
Gift of Michael and Diane Scarborough, OBJ 1352







Hugh McKay, *Heart*, 1993. The Museum for Art in Wood Permanent Collection, Gift of Neil and Susan Kaye, OBJ 1351

Donation from  
the collection of  
Fleur S. Bresler

Among permanent collection accessions in 2024 was a gift of 45 artworks from former Wood Turning Center board chair Fleur Bresler, selected from her private collection. The gift includes important and pivotal works by leading artists, among them David Ellsworth, Ron Fleming, William Hunter, Michelle Holzapfel, James Prestini, Maria van Kesteren, and others. It also includes works by artists new to the permanent collection, such as Ben Strear and Michael de Forest. A work by Miriam Carpenter, *Feathers*, 2014, was presented in the companion exhibition to *Mark Sfirri: La Famiglia*, among other permanent collection selections by the exhibiting artist.



Miriam Carpenter, *Feathers*, 2014. Museum for Art in Wood Collection, Gift of Fleur Bresler, OBJ 1360





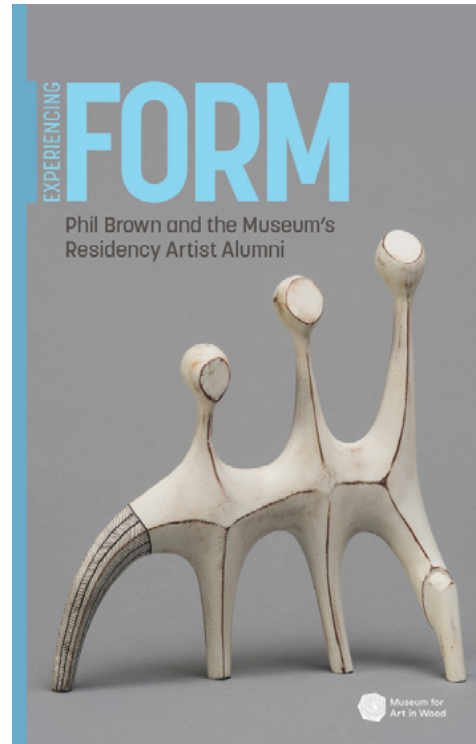
Clockwise from top center: Giles Gilson, *The Vertice*, 1990, OBJ 1374; Alan Stirt, *Dancin Wave*, 1999, OBJ 1399; Dixie Biggs, *Arca Botanicum*, 2013, OBJ 1383; Jérôme Blanc, *Mountains II*, 2014, OBJ 1362; Michael Brolly, *Highfly Ball*, 1996, OBJ 1364; Henri Groll, *Palmipediis Spiraloïdes*, 2001, OBJ 1375; Michelle Holzapfel, *Yoga Bowl*, 1997, OBJ 1378; Michael De Forest, *This is My Handle, This is My Spout*, 2008, OBJ 1366



## Publications

The Museum has maintained a commitment to the documentation of its programs and research. These efforts have taken shape in many forms, from books to digital media and online resources that are available to the public.

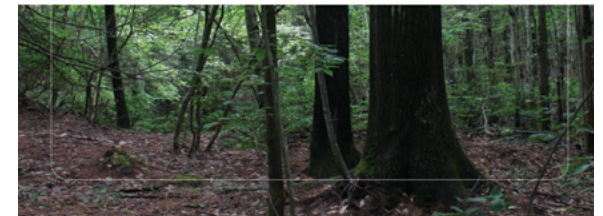
In 2024, the Museum published three exhibition catalogues.



Experiencing Form: Phil Brown and the Museum's Residency Artist Alumni



Gina Siepel: To Understand a Tree



Mark Sfirri: La Famiglia

## Poetry Gumball Machine

The Poetry Gumball Machine Project is the brainchild of acclaimed poet and multiform artist LindoYes and is a community-wide program in Philadelphia and New Jersey. The project supports free access to the arts and poetry by creatively appropriating traditional gumball machines. The Museum's wooden Poetry Gumball Machine was specially crafted by local artist Jesse Rinyu, who was selected through a jury process to create the one-of-a-kind mechanized sculpture. Walnut shell capsules created by artist Jennifer Eckenrode reveal a slip of paper with an original poem composed by LindoYes along with information for free local social services.



### THE POETRY GUMBALL MACHINE PROJECT TEAM

LindoYes – Lead Artist

Jesse Rinyu – Wood Artist

Jennifer Eckenrode – Craft Artist

Savannah Cooper-Ramsey – Writing Support

Katie Sorenson – Project Management



Photos: Wright-Lens Signature Photos



## Windgate Arts Residency Program in Wood



The Windgate Arts Residency Program in Wood (formerly known as the Windgate International Turning Exchange) has welcomed over 175 artists and researchers since its inaugural run in 1995. In 2024 the Museum hosted 9 resident fellows who created new work through research, exploration, and collaboration, while building lasting relationships with colleagues and peers.

### 2024 WINDGATE RESIDENT FELLOWS

#### ARTISTS:

Chance Coalter | San Diego, CA  
Melissa Engler | Asheville, NC  
Jamie Herman | Layton, NJ  
J Prud'homme | San Francisco, CA  
Sara Tabbert | Fairbanks, AK  
Sarah Watlington | Los Angeles, CA

#### STUDENT ARTIST:

Brittany Rudolf | Portland, OR

#### DOCUMENTARY ARTIST:

Molly Nemer | Minneapolis, MN

#### SCHOLAR:

Folayemi Wilson (not pictured) | Philadelphia & State College, PA

Photo: Katie Sorenson





July 13, 2024: On Open Studio Day, the Museum invited the public to meet the 2024 WARP Wood Fellows in their studio at NextFab. Photos: Melissa Guglielmo

## Winter Residency

Launched in January 2021, the Winter Residency is a collaboration between the Museum for Art in Wood and NextFab, a Philadelphia-based “super-maker” space. Each year, the Museum and NextFab award a residency fellowship to a regional artist who aims to emphasize sustainability in their woodworking and research. The Winter Residency Fellow receives a two-month full membership and studio accommodation at NextFab, a project stipend, and support from the Museum, as well as an exhibition of their work at NextFab following the completion of the fellowship.

The 2024 Winter Residency Fellow, Adam Atkinson, is a metalsmith, curator, and educator. Atkinson received an MFA in Metal Design at East Carolina University in 2019, and a BFA in Interdisciplinary Studio Practices at Boise State University in 2013. Their work has been exhibited nationally and internationally, and they have been awarded numerous residencies including the Emerging Artist Residency at the Baltimore Jewelry Center and the three-year residency at Penland School of Craft. Since 2025, Atkinson has been an Assistant Professor at the School of Art and Design at Texas State University.

During the residency fellowship, they created *Communing: Objects of Impermanence*, a series of brush-like objects in salvaged cherry, maple, and walnut woods in combination with animal fibers inherited from the artist's father.



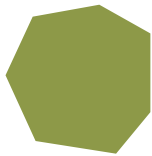
**Objects of Impermanence**  
Cherry, maple, walnut, inherited animal fibers  
Variable dimensions

Each brush is made using machine and hand tools. The handles are roughed out on the bandsaw to create a simple silhouette. The form is refined using specialty burs, rasps, and files, and finished through many dedicated hours of sanding. Animal fibers inherited from the artist's father are tied in small bundles and permanently bonded using thermoset polymers.



## Serial Programs

In 2024, the Museum hosted 148 programs and tours; 31 were regularly occurring programs held on-site or in hybrid events presented simultaneously in-person and on Zoom. The Museum's regularly occurring events take place monthly or biannually.



### Wood Friends Social

Wood Friends Social is a casual gathering for artists and makers who work with wood as well as those who appreciate the craft. The event rotates between local spots and artists' spaces, providing a fun opportunity to connect with the community.



### How It Started & How It's Going

How It Started and How It's Going invites collectors to share their stories. We discuss what makes someone a collector of art, how to build an own art collection, how to live with art, and how to become more knowledgeable about all facets of collecting art in wood.



### Free Range Carving Meet-Up

Free Range Carving Meet-Up is a casual gathering of woodcarvers of all ages for whittling and conversation.



### Young Artist Speaker Series

Young Artist Speaker Series features young or emerging artists sharing their vocational trajectory: from academia or vocational training to the establishment and maintenance of the professional practice, including successes and missteps along the way.



### Queering Wood Craft Roundtable

Queering Wood Craft Roundtable is a series of conversations among queer woodworkers and artists who share the ways their lived experience impacts their craft, process, and relationship to wood, while building an inclusive theory of craft.



## Select Events

### FEBRUARY 18

Ever-Changing: A Dance Performance, in response to *FLOE*, by the Philadelphia Dance Academy



### APRIL 25

To Understand a Tree –  
A Conversation with Artist Gina Siepel and Dr. Michael Mann

### APRIL 27

The Gumball Poetry Machine Celebration

### JUNE 1

Herbarium Workshop

### JULY 20

To Understand a Tree: An Experiential Workshop with Gina Siepel

### AUGUST 2

Opening for *FRUITION: The Windgate Arts Residency Program in Wood*

### NOVEMBER 1

Opening for Mark Sfirri: La Famiglia





## Summer Camp

The Museum for Art in Wood partnered with CraftNOW Philadelphia and Philadelphia Parks and Recreation for six weeks over the summer to bring creative fun to school-age camp participants. The Museum provides the campers with project-ready materials that they can take home with them to continue to explore their imagination and creativity. In its 2024 Summer Camp session, the Museum visited seven Recreation Centers in seven districts across the city of Philadelphia and brought hands-on activities to over 100 youth.



Photos: Aurea Castro

The background of the slide features a pattern of numerous vertical, wavy lines in a light cream or off-white color. These lines vary in thickness and curvature, creating a textured, organic feel against the solid mustard yellow background.

# Visitation



## Visitation

2024 was a record-breaking year for in-person visitation at the Museum, which welcomed 18,157 visitors into its spaces, while 66 programs served more than 4,850 participants. These numbers represent an increase of over 12% from the previous year.

Onsite visitors included people from 23 different countries and 37 states across the US. PA residents make up 59.5% of onsite visitors, with 28% of those visitors from our immediate neighborhood of Old City.

### ONSITE VISITORS INCLUDED PEOPLE FROM :

**23** Different  
Countries

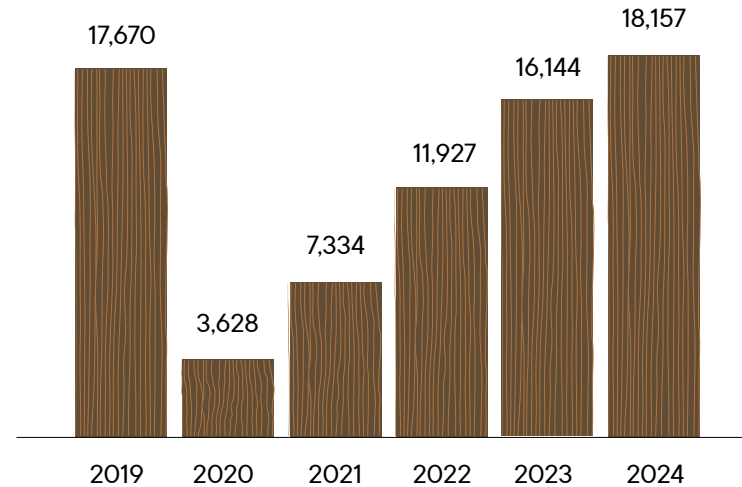
**37** States across  
the US

**59.5%** Pennsylvania  
Residents

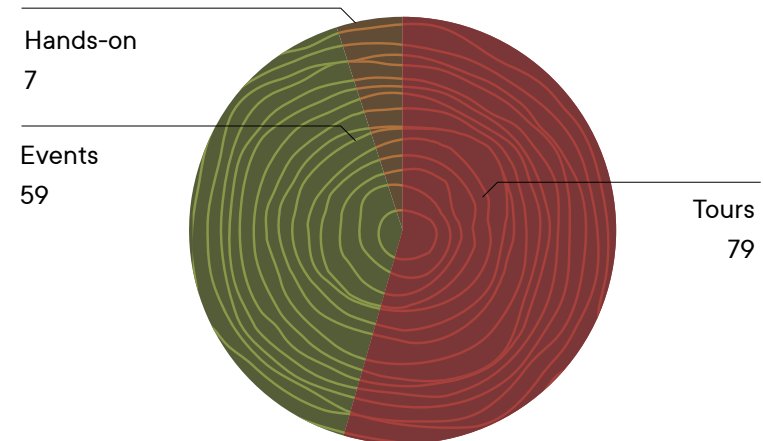


**28%** Old City  
Residents

### VISITATIONS | 2019 – 2024



### VISITATIONS BY TYPE | 2024

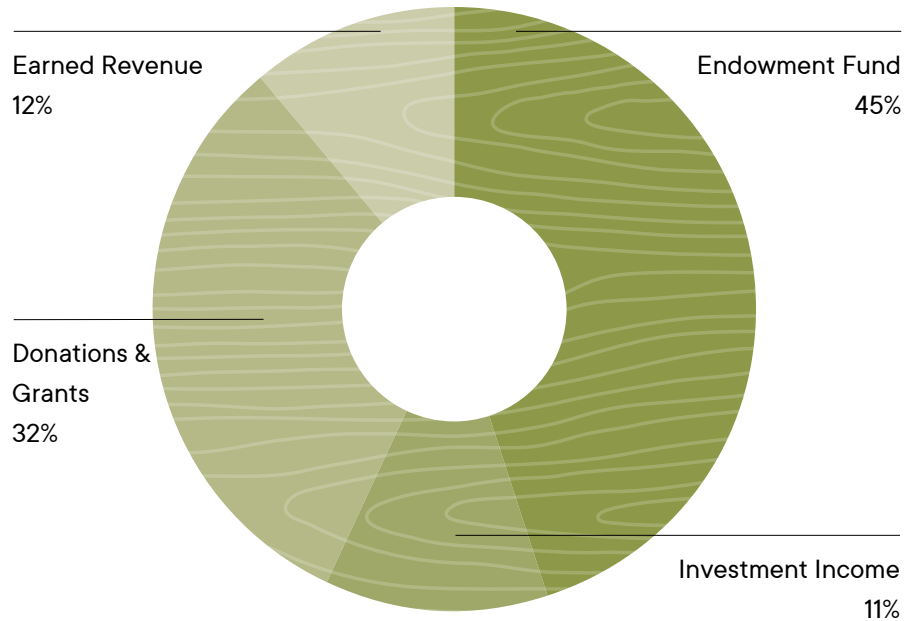


# Financials

## Revenue

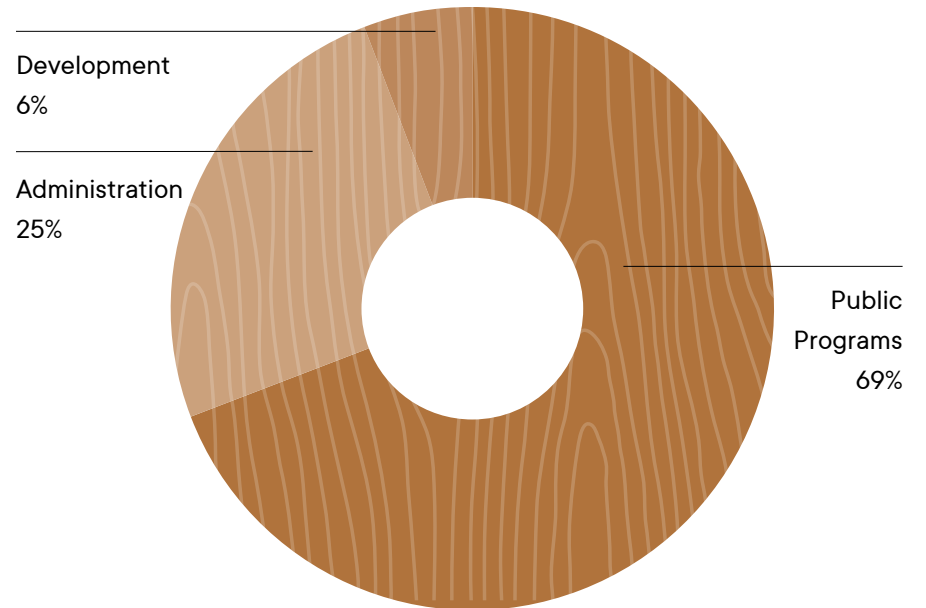
### CONTRIBUTED AND EARNED REVENUE

The Museum for Art in Wood supports its operations and programming through earned and contributed revenue. The majority of our revenue comes from foundation grants and from contributions from donors just like you. Thank you for your support!



### REVENUE ALLOCATION FOR EXPENSES

The Museum for Art in Wood is dedicated to providing culturally rich and unique public programming for participants of all ages. By doing this, we also support the artists who help facilitate these edifying programs.





The background of the slide is a solid brown color with a pattern of thin, light brown wavy lines that resemble wood grain or topographical contours. These lines flow horizontally across the page, with some undulating and others more straight.

# People



Photo: Wright-Lens Signature Photos



## People

### STAFF

**Jennifer-Navva Milliken**

Executive Director and Chief Curator

**Fred Kaplan-Mayer**

Director of Operations

**Katie Sorenson**

Director of Outreach and Communication

**Laura Walsh**

Registrar

**Amrut Mishra**

Manager of Exhibitions

**Marylynn Mack**

Manager of Retail and Visitor Services

**Elisabeth Shaw**

Lead Visitor Services Associate (2021–24)

**Rachel McCormick**

Visitor Services Associate

**Aurea Castro**

Visitor Services Associate

**Vicky Post**

Visitor Services Associate

**Janine Wheatley**

Visitor Services Associate

**Nadja Mogilewski**

Social Media Specialist

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[Retired]

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General Manager, George Nakashima

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Artist

**Thomas Scurto-Davis**

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**Daniel Zobel**

General Manager, Edgewood Made

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**Albert LeCoff**

Executive Director Emeritus and Co-Founder,

The Center for Art in Wood



## Partners

The Philadelphia Organic  
Recycling Center

Fairmount Parks and  
Recreation

NEXTFAB



GEORGE NAKASHIMA WOODWORKERS



glen  
foerd

HERITAGE WEST  
WEST PHILADELPHIA COMMUNITY ARCHAEOLOGY PROJECT

NLAarts  
COMMUNITY ARTS PROGRAM



CRAFT  
NOW

the philadelphia  
DANCE  
ACADEMY



RAGO / WRIGHT



AMERICAN  
PHILOSOPHICAL  
SOCIETY





Photos: Hugh E Dillon

## Bandsaw Bash

The Bandsaw Bash raised vital funds for the Museum for Art in Wood and its exhibitions and public programs. We also celebrated the Museum's unique mission with friends old and new, in festive spring style! Whether sharing a magical evening with us or bringing home a new work of art through the iconic Bandsaw Bash auction, members of our community came together to support our mission of engaging, educating, and inspiring the public through the exhibition, collection, and interpretation of contemporary art in wood.

We extend an extra special thank you to the artists who supported this effort. Proceeds from the auction are split between contributing artists and the Museum.

### THANK YOU TO OUR SPONSORS AND AUCTION ARTISTS

#### SPONSORS

##### BANDSAW LEVEL

Bresler Family Foundation

##### SCROLL SAW LEVEL

En Route Marketing

Rago/Wright

Patricia\*and Gordon Fowler

##### MITER SAW LEVEL

Thos. Moser

CraftNOW Philadelphia

Liberty Technology

Solutions

Carolynn and Ron Picciotti

Tower Bridge Advisors

#### JIGSAW LEVEL

ITE/WARP Wood Alumni

12th Street Catering

Maryalice Birk

Bucks County

Hardwoods, Inc.

Cadogan Tate

Christian Giannelli

Photography

Grounded Consulting

Hearne Hardwoods

Alan Keiser

Leonard Kreppel\*

Albert and Tina LeCoff

Maxwell Products

Moderne Gallery\*

Sam Maloof Woodworker

Summers Quality Services

Sutherland Welles Ltd.

The Lenserf Group

Elissa Topol

Donna and Jeff Turi

Wawa

Charmaine and

Scott Wishart

Chris and Glen Zobel

#### FRIENDS OF THE MUSEUM

Bruce and Jo Katsiff

Stahl Electric

Merryl Saylan

#### AUCTION ARTISTS

##### AND DONORS

Arrowmont School of Arts  
and Crafts

Teresa Audet

Center for Furniture

Craftsmanship

Thomas Scurto-Davis

Philadelphia Eagles

Craig Edelbrock

Edgewood Made

David Fisher

George Nakashima

Woodworkers

Carol & Mark Hall

Philip Hauser

Kate Hawes

Terry Holzgreen

Katie Hudnall

Larissa Huff

Michael Kehs

John Conver Lutz

Adam John Manley

Paul Maraldo

Greg Mazur

John McDevitt

MillerKnoll

Peters Valley School

of Craft

Brad Stave &

Graeme Priddle

Jason Schneider

Mark Sfirri

Sam Maloof Woodworker

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# See you in 2025...

2024 was such an active year at the Museum for Art in Wood! There is so much more to come in 2025. Check out these upcoming exhibitions!

## 2025 EXHIBITIONS

**Katie Hudnall: The Longest Distance between Two Points**

March 7 - July 20, 2025

**Cinders: Burned, Scorched, and Pyrographed Works in Wood**

May 2 - November 9, 2025

**A Plank in a Shipwreck: The Windgate Arts Residency Program in Wood 2025**

August 1 - October 26, 2025

**A Usable Past: Reflections on a Nation and Its Inheritance**

November 7, 2025 - February 15, 2026

**American Graffiti: Painting, Dyeing, and Surface Design in Wood**

December 5, 2025 - April 19, 2026





Kevin Burrus, *Curators' Focus*, 2003. The Museum for Art in Wood Permanent Collection, Gift of Fleur Bresler, OBJ 1365



## Museum for Art in Wood

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