

# InGrained

AN EXHIBITION OF PENNSYLVANIA FURNITURE,  
SCULPTURE AND WOODTURNING

December 1, 2023 - January 20, 2024

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# David Beker



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## David Beker

David Beker is a Philadelphia-based designer, craftsperson and artist. He grew up in Maryland and studied architecture at the University of Maryland. Afterward, he moved to New York to focus on computer graphics; gaining an MFA from Parsons School of Design in that field. He eventually returned to architecture; receiving a Master of Architecture from the University of Pennsylvania and became a registered architect a few years later.

Wanting a design practice that included more physical making, David shifted his focus from architecture to furniture design. He currently teaches courses in architecture and furniture design at Drexel University.

*David Beker is a contemporary designer, craftsperson, and artist. Drawing from his experience as an architect and digital artist, his three-dimensional projects exist in a space between functional furniture and abstract sculpture. He draws inspiration from the deep cultural meaning of recognizable objects and structures. These elements are combined and arranged to create a new composition that challenges the understanding of the object's original meaning. These pieces may at first seem disparate, but all celebrate making with an attention to thoughtful details and design. David maintains a true, one-person studio, where he designs and makes all of his work.*



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# Miriam Carpenter



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## Miriam Carpenter

Miriam Carpenter is a contemporary artist and designer based in Bucks County, Pennsylvania. As a Rhode Island School of Design alumna, she began her career designing alongside Mira Nakashima. Carpenter's work can be found internationally in both private and public collections and has been exhibited most notably at the Philadelphia Museum of Art, Michener Art Museum, Wharton Esherick Museum, Fuller Craft Museum, Museum for Art in Wood, SOFA Chicago, Design Miami/Paris and Moderne Gallery where she is currently represented. She has been awarded six international residencies throughout her career and is an active participant in artist collaborations around the globe.

*Through new processes, I investigate the mundane in an effort to unveil hidden complexities and connections across fields such as music, science and mathematics through multiple mediums - translating these ideas, emotions or experiences into pattern and form. I try to create work that speaks many languages and that may tie us to experience where memories become infinite. My practice is one of opening to new perspectives, creating opportunities, and is the clearest way I can share the best parts of myself with the world, in the most responsible and impactful way I know how.*



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# George Dubinsky



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## George Dubinsky

George Dubinsky is a designer/craftsman from the Greater Philadelphia area. George received his BFA in Furniture Design from Rhode Island School of Design, and his MFA in Furniture Design from Rochester Institute of Technology. George is a cofounder of Edgewood Made, a Philadelphia-based design and fabrication firm specializing in the production of furniture and architectural millwork.

*I am a designer/craftsman that utilizes traditional and contemporary woodworking techniques to explore innovative furniture forms. My inspiration comes from exploring the natural environment and taking note of the qualities of the space. In nature I see a logic and purpose ingrained into its inherent architecture. I look for ways to distill these observations into functional design solutions that speak to nature's sensibilities.*



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# Wharton Esherick



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## Wharton Esherick

Born and raised in Philadelphia, Wharton Esherick (1887 - 1970) was an internationally significant figure in the landscape of art history and American modern design. As a sculptor, Esherick worked primarily in wood and extended his unique forms to furniture, furnishings, interiors, buildings, and more. His motto, "If it isn't fun, it isn't worth doing," is evident in the joyful expression of his work. Now recognized as a leader of the studio furniture movement, Esherick saw himself as an artist, not a craftsman, and his concern was with form, not technique. He pursued his artistic vision in forms that might turn to furniture or other sculptural furnishings. More importantly, these were but one aspect of his art complemented by the paintings, prints, drawings, poetry, and sculpture he also created. The Wharton Esherick Museum in Malvern celebrates his legacy, sharing his work and vision with future generations.



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# David Fisher



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## David Fisher

David Fisher has been finding inspiration in the woodlands of western Pennsylvania since his childhood. He carves local logs and branches into bowls, spoons, containers and other sculptural pieces with edge tools such as axe, adze, and gouge. He also designs and carves lettering and an occasional woodcut print. His work and writing have been featured in *Fine Woodworking Magazine*. A graduate of Slippery Rock University, David has been a teacher for over 30 years. He lives in Greenville, Pennsylvania with his wife and two children.

*I love to design and carve with sensitivity to the unique character of each log or branch, to really get into the grain. The flow of the fibers, the patterns in the rings, and the natural surface under the bark are all sources of inspiration for the pieces in this exhibition. There is also an element of anthropomorphism as I consider the former lives of the trees themselves, lives spent in intimate contact with the earth while dancing with the wind above.*



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# Nick Flaherty



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## Nick Flaherty

Nick Flaherty is a woodworker, furniture maker, wood turner and contractor living in Philadelphia PA. He graduated from University of the Arts with a BFA. He has taught and demonstrated in and around Philadelphia, at local schools and museums. His work has been exhibited and displayed at the American Craft Council conference, American Association of Woodturners symposium and the Center for Art in Wood. He currently spends most of his time building weird and wild things as a carpenter on film sets.

*I love to laugh. I love to make others laugh. While an outright laugh is hard to come by through wood art, I create objects that elicit a smile or pleasant playful warm and cozy feeling inside (I've been told this is the same feeling one experiences before freezing to death). I attempt this via saturated color, playfully interacting lines and repeating forms (whatever that means) ... Ugh, fine, I guess that means I use bold shapes and colors that lead to very visually loud pieces that elicit memories of the 80's and 90's, but with fewer shoulder pads.*



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# Sophie Glenn



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## Sophie Glenn

Sophie received her BFA in Sculpture and Drawing from SUNY Purchase College and her MFA in Furniture Design and Woodworking from San Diego State University. She has exhibited her work across the country, including Blue Spiral 1 Gallery (NC), the Center for Art in Wood (PA), and the Metal Museum (TN), and has been fortunate to receive several grants, fellowships, and residencies to help advance her career, including the John D. Mineck Fellowship in 2022. Sophie has held academic appointments at Tennessee Technological University and Mississippi State University, and taught workshops at A Workshop of Our Own (MD), Arrowmont School of Arts and Crafts (TN), the Appalachian Center for Craft (TN), and Haystack Mountain School of Crafts (ME).

*The initial impetus for creating my current body of work, 'Rust Never Sleeps', was to come up with a way that I could combine my educations in steel fabrication and woodworking, other than using both wood and steel simultaneously. Though the two materials may seem quite different, I found many similarities in the techniques and processes used to make objects, specifically furniture. To name a few, both can require elements of heat to make bends, both can be worked in additive or subtractive ways, and both can be inlaid or pieced together to create decorative patterns. Ultimately, I found that the best way to highlight these similarities in the realm of furniture making was to eliminate wood entirely from my process.*

*By recreating classic furniture designs completely out of painted and rusted steel, I am able to pay homage to, and in some ways make fun of both craft disciplines and the history of furniture making. At first glance, the pieces appear to be made of wood, and are often met with personal memories and connotations from viewers. Upon closer inspection however, it is revealed that the works are just not quite right, with rust spots, humorous images, or implied textiles, among other effects. I encourage viewers to experience wood and steel in a new light, and reevaluate their relationship to furniture.*



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# Larissa Huff



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## Larissa Huff

Larissa is a wood worker and custom furniture maker based in Philadelphia. Her work is inspired by her education in math and problem solving paired with processing impactful life experiences. When she is not making furniture in her workshop, she's on the road teaching and creating work at shops and schools around the country. She spent time as an artist-in-residence at Arrowmont School of Art & Crafts and a fellow at the Center for Furniture Craftsmanship. Her work has been shown in the Messler Gallery (ME) and featured in several publications.

*Since I began working with wood, my process has been largely driven by my interest in math and exploring the parameters of wood science in order to problem-solve my way through design ideas. In recent years, I have dedicated more focus to reflecting on my life experiences and those I love while I design and create a piece. Pairing my love of math and process of making functional objects with processing the complexity of life happening around me has resulted in more dynamic and inviting objects with an honest human story behind them.*



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# Michael Kehs



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## Michael Kehs

Michael has exhibited in several US shows, including Challenge V: International Lathe Turned Objects Show, the National Speleological Society's Fine Art Salon and has a piece in the permanent collection of the Woodturning Center in Philadelphia. Michael has appeared in *American Woodturner*, the *Journal of the American Association of Woodturners* and *Woodcraft Magazine*. Michael has been turning and carving since 1980, and has studied anatomy sculpture under Eugene Daubs through the Tyler School of Art. My work has gotten me invited to Australia, Great Britain and Turkey, among other places, to participate in international turning events.

*I live on a wooded piece of land in upper Bucks County, PA. This was a deliberate action to live among the trees, the raw material of my passion. Being close to these giants has instilled a sense of respect and love for nature. My artistic view is most often toward the beauty of all things natural. My early years in Dad's shop spurred an interest in woodworking that lasts to this day. I build custom furniture and artistic wood turning and carving. Teaching wood carving and wood turning in my studio is a very satisfying part of my business.*



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# Norine Kevolic



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## Norine Kevolic

Norine is a multidisciplinary artist from New Hope, PA, who uses natural elements like bamboo, seed pods, stones, and branches, to convey abstract thoughts in her wood and bamboo work, paintings, and silverpoint drawings. Norine works intuitively, nurturing the seed of an idea by paying close attention to insights and nudges. She has seen a unique iconography emerge in both her woodwork, and in her Meditations series of paintings and silverpoint drawings. Norine has exhibited for nearly 30 years in select shows throughout the Mid-Atlantic region and online and has consistently received critical recognition and numerous honors.

*Tribal Arts and Byzantine Arts have long inspired me with their highly expressionistic masks, totems, and mystical icons. These artifacts are imbued with great energy and symbolism, but to me, they are the exciting textures of imagination and magic. I've been exploring bamboo and wood in mosaic relief for over 25 years, intent on discovering innovative and elegant ways to use these materials to turn abstract thoughts into form. Lately, by using select segments of bamboo as printing blocks, I've begun to incorporate their unique designs into my compositions. These refined bamboo segments make interesting sculptural elements in themselves.*



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# Jack Larimore



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## Jack Larimore

Jack Larimore grew up on a farm in Leelanau County Michigan. While most of his early practice as a maker was based in Philadelphia, he now lives and works on a farm in the Delaware Bay Shore region of South Jersey. As a maker, Jack favors elemental materials that make specific contributions to the process and the content of the work. He has held faculty positions at a number of universities, exhibited nationally and internationally and his work is included in many private and public collections.

*The work that I have made together with my journaling bears witness to the importance of exploring my ongoing mediation between intuition and reason. Certainly, dualisms like this are a persistent part of our lives but what interests me in this construct is the mediation experience. Through the window of my studio work I look for an understanding of the effect this mediation has on me.*

*My naturalist self observes a fluid less binary world that encourages my intuitive side and presents a deeply satisfying feeling of completeness. Complete yet full of mysteries and complexities. Crispin Sartwell proposes that the shared sense of the beautiful is evidence of a longing for this sense of completeness, for the sublime. My studio work is a conduit for insights into this beauty and sublimity and I find the best results come through an organic process, an unscripted exchange between accretion and deletion.*

*In balance with this impulsive process my maker self is consumed with reasoning through the choosing of materials, making connections, considering surfaces and obsessing over details. Most of my studio time is spent making, however there is always a rich conversation between the making and the conceptualizing.*



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# Alphonse Mattia



## Alphonse Mattia

Alphonse Mattia (1947-2023) grew up in Philadelphia and went to Philadelphia College of Art (now the University of the Arts) from 1966 to 1970. He majored in furniture design and was a student of Dan Jackson. A classmate of his was Ed Zucca. This carved bowl was likely a freshman or sophomore year project, made in 1966 or 1967. It is a very early piece of his that demonstrates his skills in design and carving. Nearly all of his subsequent work was constructed but a number of those pieces also demonstrate his carving skills as well.

*I owe so much to Wharton Esherick as an influence and for being the patron saint of all things splintery and inky. His work was the first I saw by a professional artist/woodworker in the late sixties when I was an art student in Philadelphia. Over the years Esherick's sculpture, furniture, and woodcuts continued to excite and inspire me in different ways as I matured in my career.*

*I chose to do a woodcut because I have always wanted to explore this process, again because of Esherick's work, but I kept putting it off. The invitation to Popular Culture gave me a real incentive to do that. The bonding friendships W.E. had with those close to him and his life-long connection to the Hedgerow Theater seemed an intriguing theme for me to explore. "Steppin' Out" depicts Wharton, Louis Kahn, and Mima on the steps of Hedgerow. Somehow I don't think it requires any stretch to imagine them on a warm spring evening in that very setting. The imagery may seem familiar because Esherick used the Hedgerow entrance and steps as a source in many of his drawings, prints and wooden objects. I used a combination of laser and hand cutting to produce my image.*



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# James Maurelle



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## James Maurelle

James Maurelle is an interdisciplinary artist. Sculpture, video, photography and sound art are his analog and digital primes. His work investigates the correlation formed between labor and creativity, at the center of this byway is the spirit of his work. His work has shown in solo and group exhibitions in New York, Minneapolis-Saint Paul, Austin, Philadelphia, Portland, Maine, Granville OH, Brussels, Richmond, Los Angeles, Cincinnati, and San Francisco. He is a Pew Fellow (2022) and a recipient of the Skowhegan School of Painting and Sculpture Fellowship (2015).

*Every object I compose is a physical versioning of a historic recording or happening. Every tool used is an augmented scale referencing an industrial progression. The materials (wood, metal, plastic, film) are the staff paper, and every committed strike upon these materials forms a note or chord. The fluidity connecting mind, hand, and tools are based on the augmented triad which is the cornerstone of my work ethic. The main objective is to continue creating full-bodied compositions. As long as the staff paper flows, I will inscribe upon it.*



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# James McNabb



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## James McNabb

James McNabb is an American artist based in Philadelphia, best known for his highly-detailed wood objects. He received a bachelor's degree in 2008 from Rochester Institute of Technology where he learned the fundamentals of woodworking and furniture design. He went on to receive a Master's degree from Indiana University of Pennsylvania in 2012, where he developed his signature body of work called The City Series. For the past 10 years, McNabb has showcased his work in major contemporary art exhibitions and fairs in Miami, New York, Los Angeles, Paris, and Switzerland, as well as private collections around the world.

*My artwork is a collection of cityscape-inspired wood sculptures that explore the complex nature of the urban landscape, its beauty, uniqueness, and over-development. I blend traditional woodworking techniques with experimental mark-making using a bandsaw. I refer to this process as "sketching with a bandsaw," allowing me to generate forms intuitively, working through new and exciting ideas without preliminary design development. This approach to woodworking is my attempt to capture the fast paced, crude mark-making that is commonly found in contemporary urban art. The resulting works are complex compositions of abstracted architectural forms, exploring the limitless possibilities of the urban landscape and our human relationship to it.*



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# Don Miller



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## Don Miller

Don Miller is a Philadelphia woodworker and educator. He holds a BA in German from the University of Kansas and an MFA in 3D Design from the University of Wisconsin-Madison and attended the London College of Furniture Early Stringed Instrument program. Miller retired as an Associate Professor in Craft + Material Studies at the University of the Arts in 2020 and was previously a Lecturer in Furniture Design at Rhode Island School of Design. Miller's work has been shown in national and international venues. He maintains a studio/workshop in Germantown, PA.

*Over the past 20 years I've made a body of work that continues to resonate and challenge me. The meaning and value of these pieces are intrinsic, based in my subjective experience of making and a slowly developing phenomenal relationship with outcome. Domestic familiarity, simple geometry and repetition of formal elements frame the emptiness that emerges as the focus of the work. Effort to engage with and manifest this absence draws one into and through, a simple but uncanny experience of the "other side" of sense perception. Objects begin to function like music; nonfigurative, nonverbal but tightly structured around an ephemeral core of silence.*



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# George Nakashima



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## George Nakashima

George Katsutoshi Nakashima was born in Spokane, Washington, in 1905, spent the most meaningful moments of his life in the forests of the Pacific Northwest, majored in Forestry at the University of Washington before switching to Architecture and graduating in 1929. He received a scholarship to the Ecole des Beaux Arts in Fontainebleau, France, in 1928, and received a Masters in Architecture from Massachusetts Institute of Technology in 1930. During the Great Depression, he sold his beloved car and bought a steamship ticket around the world, eventually joining the Architectural Office of Antonin Raymond in Tokyo in 1934. The Raymond Office sent him to Pondicherry, India in 1936, to build the first reinforced concrete building on that continent for the Sri Aurobindo Ashram, where he became a disciple in 1938 and was given the name “Sundarananda” he who delights in the beautiful. However, because of the War, he reluctantly returned to the USA via Japan, where he met Marion Sumire Okajima, married her in Los Angeles in 1941 and moved to Seattle to begin his furniture business. We were all incarcerated in Camp Minidoka, Idaho in March of 1942, where he apprenticed to a Japanese carpenter named Gentaro Hikogawa. At the request of his professor at MIT, Noemi and Antonin Raymond sponsored Nakashima to work on their farm in Pennsylvania in 1943, and he decided to make his home in New Hope, bravely re-starting his furniture business from scratch on land bartered for labor while the family lived in a tent and continued to landscape and build on the hillside property. At the introduction of Antonin Raymond to Hans and Shu Knoll, Nakashima worked alongside Harry Bertoia, Isamu Noguchi and Buckminster Fuller to create designer chairs, cabinets and tables in the 1940s. He later designed furniture for the Widdicomb-Mueller company in the 1960s, and taught furniture design at the National Institute of Design in Ahmedabad, India in the 1970s. In 1964, he established a friendship with the Minguren group of craftsmen at Sakura Seisakusho in Shikoku, Japan, thereby producing 7 shows in Tokyo during his lifetime, and passed that collaboration on to the next generation.

*Instead of a long running and bloody battle with nature, to dominate her, we can walk in step with a tree to release the joy in her grains, to join with her to realize her potentials, to enhance the environments of man.*



# Mira Nakashima



Mira Nakashima was born in Seattle, Washington in 1942, was incarcerated in Minidoka, Idaho during the war, but grew up in New Hope, Pennsylvania, where her father, George Nakashima built his home and studio. Mira earned her Bachelor of Arts in Architectural Sciences and General Studies at Harvard University in 1963, and then went on to complete a Master of Architecture at Waseda University in Tokyo, Japan in 1966. After raising a family in Pittsburgh, she returned to the Nakashima Studio in 1970 and apprenticed to her father until his passing in 1990, when Mira became creative director.

She was the curatorial assistant for George Nakashima's last retrospective show "Full Circle" at the American Craft Museum in 1989, a 1993 traveling exhibit in Japan named "The Soul of a Tree" (after her father's book published by Kodansha in 1981), for "When Nature Smiles" at the Tenri Gallery in Soho in 1994, and "The Modernist Moment" at the James A. Michener Museum in 2001. In 1998, Mira's first "Keisho" show of new designs was sponsored by the Moderne Gallery in Philadelphia, followed by "Shoki" (early work by George) in 2009 and . In 2003, Harry N. Abrams published Mira's book on the Nakashima Legacy, "Nature Form and Spirit" which was accompanied by a series of exhibitions across the country and in 2006, Perry Rubenstein and Cristina Grajales opened a show featuring all new designs of Redwood root burls in New York. In 2007, Carol Sauvion's first episode of the PBS film series "Craft in America" aired, including a segment on Nakashima, and the accompanying craft exhibits traveled the United States until 2009. We had exhibitions in Seoul, Korea in 2006, another at Michael Smith's "Duke and Duke" Gallery in Santa Monica in 2011, the Wing Luke Museum in Seattle in 2012, one at the Mjolk Gallery in Toronto and the Moderne Gallery in Philadelphia as well as at TEFAF in Maastricht, Holland, Osaka and Tokyo in 2013, and a show at "Objects of Art" in Santa Fe in 2018. A line of rugs developed from original Nakashima designs was introduced by Tai Ping/Ed Fields in February of 2015. She also curated and designed a show named "Nakashima Looks" at the James A. Michener Art Museum in Doylestown, Pennsylvania in 2019.

## Mira Nakashima

Mira has collaborated with architect Michael Gabellini to produce installations in New York, San Francisco, Dallas and Hamburg, with David Hovey in Scottsdale, Arizona, many projects for Mark Haddawy in California and an installation at the Connaught Hotel in London in 2020. She received a Gold Medal for Excellence in the Decorative Arts from the National Arts Club in New York in 2008, the Hazlett Lifetime Achievement in the Arts Award from the Governor of Pennsylvania in 2108, and The Eric M Wunsch Award for Excellence in the American Arts in 2020.

Mira has continued her father's dream to construct Peace Altars for each of the continents of the world (the first one was installed at New York's Cathedral of St. John the Divine in 1986) by building a second one for the 50<sup>th</sup> Anniversary of the United Nations in 1995 and installing it at the Russian Academy of Art in 2001. A third one was built, dedicated, and sent to Auroville, India in 1996, and a fourth one is in search of a new home on another continent. In 2014, the Nakashima property was designated a National Historic Landmark, as well as being nominated to the World Monuments Fund List, gratefully generating grants for research and reconstruction of some of the older buildings.

Mira has extended the tradition not only by producing George's "classic" lines of furniture, but by reviving some of the older ones brought to light by the secondary market, and by continuing the evolution of new design solutions. Mira's designs, named "Keisho" ("continuation" in Japanese) means preserving the methods and techniques embraced by her father and working from the same wood-pile. We are still guided by George's belief that "A tree is perhaps our most intimate contact with nature – each tree, each part of a tree, has its own particular destiny, its own special yearning to be fulfilled."



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# Keun Ho Peter Park



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## Keun Ho Peter Park

Keun ho Peter Park is a multi-cultural artist, woodworker, furniture designer/maker, and instrument maker who teaches woodworking in Philadelphia. He holds a BFA in painting from South Korea's Kookmin University and a MFA in Woodworking and Furniture Design from the Rochester Institute of Technology. Among other honors, Peter won a 2015 Wharton Esherick award at the Philadelphia Museum of Art craft show and won a First-time in show award at the 2022 Smithsonian Craft Show.

*The beauty of the human body and characteristic forms of various living creatures always inspire me. This naturally leads me to take interest in organic shapes and to create anthropomorphic forms. To achieve this, I use a segmented carving technique which enables me to make liberal forms and sizes and also use different textures and colors to add unique features to each work. I constantly explore innovative construction formats to create organic forms and explore the sensory experience and sculptural qualities that could be derived from a functional object made of wood.*



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# Colin Pezzano



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## Colin Pezzano

Colin Pezzano is a woodworker and craft artist based in South Philadelphia. His practice is defined by utilizing digital and hand processes to pass along humor, pathos, and memory into his chosen materials. Colin graduated from University of the Arts in 2014 with a BFA in Crafts and received the Windgate Fellowship Award. In 2022, he received the Windgate-Lamar Fellowship Award which is given to awardees who have continued to evolve their practice post-graduation. Colin has had two solo shows, “Contain You” and “Still Life with Dead Game” at Bridgette Mayer Gallery and Allens Lane Art Center, respectively. In conjunction with the 2022 exhibition “Home as Stage” at the Wharton Esherick Museum, Colin released a graphic novel told in 45 woodcuts. *Soma*, a “mundane horror,” investigates lived and imagined experience, corporality, and the passage of time. A live score composed by Pezzano and Sam Gasparre was performed to an animation by Ricky Christian at the Free Library of Philadelphia for the release of the graphic novel. During his career, Pezzano has participated in group shows, juried exhibitions and attended residencies in the US and Sweden. He maintains his practice in his basement studio.

*My practice is defined by my history and the history of my craft. I find inspiration in the significance of objects we surround ourselves with and the spaces they occupy. I build objects based on the narrative of memory focused on the introspective. The objects accumulate and become spaces and sets. These scenes communicate between the past, present, and future. They are influenced by the structure of graphic novels. Specifically, the “blood in the gutter,” or the connections between the panels that enable the viewer to participate in the story and dictate the pacing of events. I find the process of creation to be like a meditation – as in becoming immersed in the experience and resolving what each work communicates. I think of material as memory and process as the passage of time. By repeating the processes, we continue a dialogue our ancestors have started. By relying on woodworking processes, I connect my actions and memories to the traditions of my predecessors. Craft is ritual and material is memory.*



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# Mark Sfirri





## Mark Sfirri

Mark Sfirri received his BFA and MFA in furniture design at Rhode Island School of Design. He is primarily a furniture maker and sculptor working in wood but is also a teacher, researcher, writer, collaborator, photographer, and printmaker. His specialty is multi-axis spindle turning, an area that he has been exploring since the early 1990s. He has lectured and demonstrated his techniques throughout North America, Europe, Australia, New Zealand, and Norway. His work is included in the permanent collection of twenty-eight public institutions including the Renwick Gallery, Yale Art Gallery, Museum of Art & Design, Minneapolis Institute of Art, the Carnegie Museum of Art, Los Angeles County Museum of Art, and the James A. Michener Art Museum, among others.

Sfirri is professor emeritus at Bucks County Community College in Pennsylvania where he ran the Fine Woodworking Program from 1981 to 2017. He has received two national awards: The “Distinguished Educator Award” in 2010 from the Renwick Alliance of the Renwick Gallery of the Smithsonian Institution and, in 2012, the “Lifetime Achievement Award” from the Collectors of Wood Art.

Sfirri has collaborated with numerous artists since 1985. He was a founding organizer of the Echo Lake collaborative annual conferences that began in 1999 at Bucks County Community College. Faculty, staff, students, and outside artists from around the world have participated over the years. A twenty-year anniversary exhibition was staged at New Hope Arts in 2019.

He has been researching Wharton Esherick, founder of the studio furniture movement in the US, since 2006 and has authored or co-authored eight articles about Esherick. He served on the curatorial team for *Wharton Esherick and the Birth of the American Modern*, an exhibition and symposium held at the University of Pennsylvania in 2011. He was co-curator of *Daring Design: The Impact of Three Women on Wharton Esherick’s Craft* at the James A. Michener Art Museum in Doylestown PA in 2021. He has lectured about Esherick throughout the US.



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AN EXHIBITION OF PENNSYLVANIA FURNITURE,  
SCULPTURE AND WOODTURNING

# Janine Wang



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## Janine Wang

Janine Wang is a woodworker and educator based in Philadelphia. She teaches woodturning within the Fine Woodworking department at Bucks County Community College, woodworking at the West Philly-based non-profit Tiny WPA, and leads various workshops across the US every year. She has a formal educational background in architecture and furniture arts from the Cooper Union and RISD, has garnered a working education from the wonderful woodworking and production industry in Philadelphia, and has done residencies at various craft institutions including the Museum for Art in Wood, Center for Furniture Craftsmanship, and Goggleworks Center for the Arts. She believes a hands-on approach is crucial in good design, and is excited to share this as much and often as she can.

*Good furniture creates good positive behavior, and this involves more than a relationship held at a distance. It's not just pictures we can see online, or what we read about, or what we are told. Furniture is a direct interface with the world, and one that's stitched right into our lives. It shapes and trains our bodies into the habits and shapes that we are, and we in turn shape it back. How we choose to furnish our lives is an empowering way that every person gets to paint their own values on the environment.*



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# Derek Weidman



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## Derek Weidman

Derek Weidman, b. 1982, lives in rural Pennsylvania. Initially studying philosophy in college, but a born artist, he chose to follow in the path of his father who was a bird carver. When he began turning, he approached the lathe as a sculptor, primarily exploring and pushing the boundaries of multi-axis turning with a mixture of German ring turning added in. His main effort was trying to create a visually descriptive and versatile language born out of the arcing and circular cuts of a lathe. At the heart of his work he treats the lathe almost as an unusual camera, with every subject passing through its lens adding to a visually novel circular zoo of wildlife.

*As animal lover with deep connections to nature Weidman also volunteers as a wildlife rehabber, gaining an enormous amount of inspiration from working so closely with local fauna. There is a tension in Weidman's work and process where the organic meets the industrial, wood to metal, nature to machines, that speaks appropriately of our place as humans on the and trying to find a suitable way to coexist harmoniously with nature, while still progressing as a species.*



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# Chelsea Witt





## Chelsea Witt

Chelsea Witt is a woodworker, illustrator, and educator. Chelsea has a passion for teaching and helping underrepresented individuals in woodworking field gain access. Chelsea is the Education Chair for the Chair Maker's Toolbox as well as a volunteer with the Furniture Society, a Workshop of Our Own, and the Maine Crafts Association. Chelsea teaches at schools around the country including Moorestown Friends School and can be found this year at Center for Furniture Craftmanship, Penland, Pocosin and Port Townsend School of Woodworking.

*Both my drawing and furniture serve as a reflection into the intricacies of human emotion and hardships. It is an invitation to engage with the inner self and to acknowledge and embrace the complexity of our emotional journeys and experiences. Movement and complexity start to take form through the deliberate use of rudimentary shapes and repetition. My work is a reflection of my own human experience, driven by the act of repeated patterns and delving into the depths of complex emotional struggles stemmed by internal and external events. I hope to inspire introspection, empathy, and a deeper connection to the differences within the human experience.*



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# Daniel Zobel



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## Daniel Zobel

Dan Zobel earned his associates degree in fine art from Bucks County Community College in 2009 under the tutelage of Mark Sfirri and subsequent Bachelor degree in 2012 from Indiana University of Pennsylvania under Alphonse Mattia. During the week, Dan puts his degree and experience to use as the woodshop operations manager at Edgewood Made in Philadelphia. Dan stays active in the wood art scene by participating in collaborative events, entering local shows, assisting in woodturning classes, and most recently becoming a committee member at the Museum for Art in Wood.

*My wood and print art is influenced by my training and encouragement by my professors, friends and coworkers to play with materials and explore material limitations. I try to take what could have been a standard functional object, like a bowl, and manipulate it with textures, colors and presentation to move it out of the realm of functionality. Working this way allows me to have more freedom in my art than I normally have the ability to explore during the week when creating refined furniture and millwork. Nurture plays a huge role in my work and I would be remiss if I didn't tip my hat to those in this show who have helped me develop my own voice.*



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