

the center for art in wood

The Center for Art in Wood: Celebrating Craftsmanship and Creativity

the center for art in wood stands as a unique beacon for wood art enthusiasts, artists, collectors, and anyone intrigued by the intersection of fine craftsmanship and natural materials. Located in Philadelphia, this institution is much more than a gallery; it is a vibrant hub dedicated to the exploration, education, and promotion of wood as a medium for artistic expression. Whether you're a seasoned woodworker or simply curious about the possibilities of wood art, the center offers a fascinating glimpse into a world where tradition meets innovation.

The Mission and Vision of the Center for Art in Wood

At its core, the center for art in wood is committed to advancing the appreciation and understanding of wood art through exhibitions, collections, and educational programs. This institution believes that wood is not merely a material but a storyteller—each grain and knot carrying history, character, and potential for creativity.

Unlike many traditional art museums, the center focuses exclusively on wood as a medium, showcasing everything from finely turned vessels and intricate carvings to contemporary sculptural works. Their mission is to provide a platform where artists can push boundaries and audiences can engage with the tactile and visual richness of wood.

Preserving Traditional Techniques While Embracing Modern Innovation

One of the most compelling aspects of the center for art in wood is its dedication to both preserving time-honored woodworking techniques and encouraging experimentation with new methods and technologies. Visitors can witness how artists blend hand tools with CNC machines, or combine ancient joinery with modern design principles. This blend of old and new keeps the craft vibrant and relevant.

Educational workshops and artist residencies hosted by the center allow emerging talents to learn from masters and contribute fresh perspectives. This nurturing environment supports the ongoing evolution of wood art, ensuring that the tradition continues to grow and inspire.

Exploring the Extensive Collection and Exhibitions

The center for art in wood houses an impressive collection that reflects the diversity and depth of wood art worldwide. From delicate marquetry and inlay work to bold, sculptural installations, the variety is staggering. The collection includes pieces from renowned artists as well as promising newcomers, offering a comprehensive overview of contemporary wood art.

Curated Exhibitions That Tell Stories

Exhibitions at the center are thoughtfully curated to engage visitors beyond visual aesthetics. Themes often explore cultural narratives, environmental issues, and the relationship between humans and nature. For instance, an exhibition might focus on sustainable forestry practices or the symbolic significance of certain woods in different cultures.

These exhibitions are not static displays—they often include artist talks, interactive components, and demonstrations that allow visitors to connect more deeply with the works and the creative processes behind them.

Educational Programs and Community Engagement

Education is a cornerstone of the center for art in wood's mission. It offers a broad spectrum of programs designed for diverse audiences—from beginners interested in basic woodworking skills to advanced artists seeking professional development.

Workshops, Classes, and Artist Residencies

The center regularly hosts hands-on workshops where participants can learn specific techniques such as woodturning, carving, or finishing. These sessions are led by expert artists and craftspeople, providing invaluable insights and personalized instruction.

Artist residencies are another vital component, offering creators dedicated time and space to develop new projects while engaging with the community. These residencies often culminate in exhibitions or presentations, enriching the cultural landscape and inspiring attendees.

Outreach and Public Engagement

Beyond its walls, the center for art in wood actively engages with schools, community groups, and other cultural institutions. These outreach efforts help introduce wood art to new audiences and foster an appreciation for craftsmanship and sustainability from an early age.

By collaborating with local organizations and participating in citywide events, the center extends its impact, making wood art accessible and relevant to a broader public.

The Importance of Wood Art in Contemporary Culture

Wood art holds a special place in today's art world because it bridges the gap between utility and beauty, nature and human creativity. The center for art in wood highlights this significance by showcasing works that not only demonstrate technical skill but also provoke thoughtful reflection.

Wood as a Sustainable Medium

In an era increasingly focused on environmental responsibility, wood offers a renewable, biodegradable alternative to synthetic materials. The center promotes sustainable practices through its exhibitions and programming, encouraging artists and consumers alike to consider the ecological impact of their choices.

Connecting People to Nature Through Wood Art

There is something deeply grounding about wood art—it reminds us of forests, growth cycles, and the natural world. The center's emphasis on this connection invites viewers to slow down and appreciate the textures, colors, and forms that only wood can provide.

Whether it's a finely turned bowl or a large-scale sculpture, wood art fosters a tactile and emotional relationship that resonates beyond the visual.

Visiting the Center for Art in Wood: What to Expect

For those planning a visit, the center offers an inviting space where you can immerse yourself in the artistry of wood. The galleries are thoughtfully designed to highlight the detail and craftsmanship of each piece, often with accompanying information about the artist and techniques used.

Special Events and Member Benefits

Throughout the year, the center hosts special events such as artist receptions, panel discussions, and hands-on demonstrations. Becoming a member provides perks like early access to exhibitions, discounts on workshops, and invitations to exclusive gatherings.

Shopping and Supporting Wood Artists

The center also features a shop where visitors can purchase unique handmade objects, from jewelry and small vessels to furniture and art pieces. Buying directly supports artists and helps sustain the vibrant community connected to wood art.

Whether you're drawn to the delicate intricacies of marquetry or the bold statements of contemporary wood sculpture, the center for art in wood offers an enriching experience that celebrates the beauty and versatility of wood. It's a place where craftsmanship, creativity, and community come together, inviting everyone to explore and appreciate the enduring art of wood.

Frequently Asked Questions

What is the Center for Art in Wood?

The Center for Art in Wood is a nonprofit organization dedicated to the collection, preservation, and exhibition of contemporary art made from wood. It serves as a hub for artists, collectors, and the public to explore the art and craft of wood.

Where is the Center for Art in Wood located?

The Center for Art in Wood is located in Philadelphia, Pennsylvania, USA.

What types of programs does the Center for Art in Wood offer?

The Center for Art in Wood offers a variety of programs including exhibitions, artist residencies, educational workshops, lectures, and community outreach initiatives focused on wood art and craft.

Can visitors see a permanent collection at the Center for Art in Wood?

Yes, the Center for Art in Wood houses a permanent collection of contemporary wood art, featuring works from both established and emerging artists in the field.

How does the Center for Art in Wood support wood artists?

The Center supports wood artists through artist residency programs, exhibitions, professional development opportunities, and by providing a platform to showcase and sell their work.

Is the Center for Art in Wood involved in any educational initiatives?

Yes, the Center for Art in Wood runs educational programs for students, artists, and the general public, including workshops, lectures, and collaborative projects to promote the understanding and appreciation of wood art.

Additional Resources

The Center for Art in Wood: A Nexus of Craftsmanship and Contemporary Expression

the center for art in wood stands as a pivotal institution dedicated to the celebration, preservation, and advancement of wood art. Located in Philadelphia, this nonprofit museum and research center has carved out a unique space within the art world by focusing exclusively on wood as a medium. Over the years, it has become a beacon for artists, collectors, scholars, and enthusiasts who seek to explore the intersection of traditional woodworking techniques and contemporary artistic innovation.

Exploring the Mission and Vision of The Center for Art in Wood

Since its inception in 1986, the center has committed itself to fostering a deeper understanding of wood art through exhibitions, collections, educational programs, and residencies. Its mission revolves around promoting excellence in woodworking while encouraging experimentation with form, function, and conceptual frameworks. By acting as both a museum and a resource hub, the center bridges the divide between craft and fine art, challenging outdated perceptions that often marginalize woodwork as a purely utilitarian practice.

The center's vision emphasizes inclusivity and diversity in artistic expression, showcasing works ranging from traditional bowls and furniture to avant-garde sculptures and installations. This broad scope allows visitors to witness the versatility of wood and its capacity to convey complex narratives and aesthetic values.

Collections and Exhibitions: A Rich Tapestry of Wood Art

One of the standout features of the center is its permanent collection, which comprises over 1,200 objects created by internationally renowned wood artists. These pieces illustrate the evolution of wood art from functional craft to conceptual contemporary art. Artists represented include pioneers such as Wendell Castle, Sam Maloof, and contemporary innovators like Ursula von Rydingsvard.

The center's rotating exhibitions are thoughtfully curated to highlight thematic and technical aspects of wood art. Past exhibitions have explored topics such as sustainability in woodworking, the role of cultural heritage, and the fusion of technology with handcraft. These shows often feature interactive components, artist talks, and workshops, fostering an active dialogue between creators and audiences.

Educational Programs and Artist Residencies

Education lies at the heart of the center's activities. It offers a variety of programs aimed at different audiences—from school children to professional artists. Its workshops and lectures delve into techniques such as carving, turning, joinery, and finishing, often led by master artisans. This hands-on approach not only enhances appreciation but also equips participants with practical skills.

The artist residency program is particularly noteworthy. By providing artists with studio space, materials, and time, the center encourages experimentation and innovation. Residents often produce new works that later become part of exhibitions or the permanent collection, contributing to the dynamic nature of the institution. This residency fosters a creative incubator where emerging and established artists can push the boundaries of wood art.

Research and Publications

Beyond exhibitions and education, the center for art in wood serves as a critical research facility. Its library and archives contain invaluable resources including artist monographs, technical manuals, and historical documents related to woodworking traditions worldwide. Scholars and students frequently utilize these materials for academic research or project development.

Moreover, the center publishes catalogs, essays, and studies that document its exhibitions and broader trends in wood art. These publications help disseminate knowledge and elevate the discourse surrounding woodworking as a serious artistic practice. By doing so, the center contributes to the global conversation about craft, sustainability, and materiality in art.

Location and Accessibility

Situated in the vibrant cultural landscape of Philadelphia, the center benefits from proximity to other museums, galleries, and art schools. Its location enhances opportunities for collaboration and audience engagement. The facility itself is designed to accommodate a variety of exhibitions and events, featuring flexible gallery spaces and a welcoming atmosphere.

Accessibility remains a priority. The center offers free admission on certain days and provides virtual tours and online resources, extending its reach beyond geographical limitations. This commitment to accessibility underscores its role as a community-centered institution.

Comparative Perspective: The Center for Art in Wood vs. Other Craft Museums

While numerous museums around the world showcase craft and design, few dedicate themselves exclusively to wood art. Institutions like the Museum of Arts and Design in New York or the American Craft Museum have broader focuses encompassing textiles, ceramics, and glass alongside wood. In contrast, the center's specialized lens allows for a depth of exploration rarely seen elsewhere.

This singular focus enables the center to cultivate a specialized audience and foster expertise in wood art. However, this specialization may also limit its appeal to a wider public unfamiliar with woodworking traditions. Nonetheless, its targeted approach establishes it as a leader in its niche, offering unparalleled resources and experiences for those interested in wood as an artistic medium.

Impact on Contemporary Wood Art and Craftsmanship

The center for art in wood has played a transformative role in elevating wood art within the contemporary art scene. By championing innovation alongside tradition, it has helped redefine woodworking as a valid and vital form of artistic expression. Its influence extends internationally, with collaborations, exhibitions, and residencies attracting artists from diverse cultural backgrounds.

Moreover, the center contributes to sustaining woodworking skills that might otherwise face decline in an era of digital fabrication and mass production. Its emphasis on handcrafted quality, material knowledge, and conceptual rigor ensures that wood art remains relevant and vibrant.

Challenges and Opportunities

Like many cultural institutions, the center faces challenges related to funding, audience engagement, and evolving artistic trends. Securing financial support for niche art forms can be difficult, especially as public and private funding landscapes shift. Additionally, attracting younger audiences in a digital age requires innovative outreach strategies.

However, these challenges also present opportunities. The center's commitment to digital resources and virtual programming has expanded its reach. Collaborations with technology artists exploring digital fabrication and sustainable materials open new avenues for wood art's evolution. By balancing heritage with innovation, the center continues to adapt and thrive.

The center for art in wood remains a vital institution where tradition meets innovation, and where the enduring beauty and versatility of wood are celebrated through artistic excellence. Its role as a museum, educational leader, and research hub ensures that wood art continues to captivate and inspire across generations.

[The Center For Art In Wood](#)

the center for art in wood: *Turning to Art in Wood* The Center for Art in Wood, 2012 In these pages, you'll find a celebration of the evolution of the Wood Turning Center's museum collection and its 25th anniversary of leading the growth, awareness, appreciation, and promotion of artists and their creation and design of art in wood and wood in combination with other materials. To better reflect the growing recognition and importance of wood artists and their contemporary works of fine art and craft, in 2011, the Center changed its name to The Center for Art in Wood. Here are more than 1,000 works of art in wood, including 100 from the Center's November 2011 to April 2012 exhibitions, and many others from its permanent collection. In addition, seven essayists offer their perspectives on the Center's past and future, its collection, and its contribution to the field of art in wood.

the center for art in wood: Robin Wood's Cores Recycled The Center for Art in Wood, 2015 Catalog of an exhibition held at the Center for Art in Wood, November 2, 2012-February 16, 2013.

the center for art in wood: *Your Personal Hang-Ups* The Center for Art in Wood, 2015 I am interested in your personal hang-ups: Not your lifetime neuroses but your (ideal) hat, coat and/or clothes tree or hanger, wall hooks, free standing pole, rack, stand or small wall system. With this invitation Gail M Brown, an independent curator, challenged artists to create inventive forms for an exhibition at The Center for Art in Wood in Philadelphia. The resulting sculptures by 38 artists ranged from a straightforward coat rack to a four-foot apartment house riding on a fish, from a sceptre-like paeon to Joan Miro to a four eyes nun-backed chair , and from a bird house to a wall-mounted seat and desktop. The artists used a wide range of woods, from the ordinary to the exotic, as well as rubber, steel, and gold-plated brass. The works project grace, intelligence, whimsy, humour, and serious craft.

the center for art in wood: *Bartram's Boxes Remix* The Center for Art in Wood, 2014 After the June 24, 2010 storm, The Center for Art in Wood joined with Bartram's Garden, today a flourishing historical monument, to learn about John Bartram and his mission and offer artisans the opportunity to be inspired by his work and his methods. The artists created diverse works that express Bartram's voice and his dedication. Essayists put the works in context.--

the center for art in wood: *Philadelphia Mural Arts @ 30* Jane Golden, David Updike,

2014-03-03 While the Mural Arts Program has significantly changed the appearance of the city, it has also demonstrated how participatory public art can empower individuals and promote communal healing around difficult issues. Philadelphia Mural Arts @ 30 is a celebration of and guide to the program's success. Unlike Philadelphia Murals and the Stories They Tell and its sequel, More Philadelphia Murals and the Stories They Tell, Philadelphia Murals @ 30 showcases the results of 21 projects completed since 2009 and features essays by policy makers, curators, scholars, and educators that offer valuable lessons for artists, activists, and communities to emulate. Philadelphia Mural Arts @ 30 traces the program's history and evolution, acknowledging the challenges and rewards of growth and change while maintaining a core commitment to social, personal, and community transformation. Contributors include: Dr. Arthur C. Evans, Jr., Arlene Goldbard, Thora Jacobson, Rick Lowe, Dr. Samantha L.

the center for art in wood: *Against the Grain* Lowery Sims, 2012-10-30 Focusing on some of the most interesting conceptual technical trends in wood working today, *Against the Grain* includes approximately 65 vessels, sculptures, furniture, and installations, created since 2000, which provocatively defy categories and celebrate the visual dynamics of wood. The book demonstrates how contemporary creators have engaged the medium of wood in strategies that might be described as "postmodern," employing mimicry, assemblage, virtuosity, and whimsy (with a serious purpose). Environmental issues also are prominently addressed. Artists represented include Derek Bencomo, Gary Carsley, Hunt Clark, Piet Hein Eek, David Ellsworth, Sebastian Errazuriz, Bud Latven, Mark Lindquist, Thomas Loeser, Sarah Oppenheimer, William Pope.L, Martin Puryear, Marc Andre Robinson, Laurel Roth, Betye Saar, Courtney Smith, Elisa Strozyk, Alison Elizabeth Taylor, and Ursula von Rydingsvard.

the center for art in wood: *On the Edge of Your Seat* The Center for Art in Wood, 2016-06-16 Over 200 photos plus insightful essays from a variety of perspectives celebrate the chair the centerpiece of furniture arts over the course of American furniture making in this inspiring showcase of 45 works from 39 artists. These chairs, benches, and stools are sculptural, conceptual, functional (and occasionally dysfunctional) seating, reflecting the dramatic latest evolution since the storied history of chairmaking in Philadelphia. Statements by each of the artists offer their sources of inspiration and creativity. The chairs, set against the backdrop of the world's mass-production and petroleum-based materials, stand as a beacon to the vitality and critical importance of independent artisans and designers in raising the bar of excellence in the built world. A one-of-a-kind history of Philadelphia chair design, with full-page images of 40 historic chairs, is also featured. Compiled by Joshua Lane, the Lois F. and Henry S. McNeil Curator of Furniture, Winterthur Museum, Garden & Library, it details their evolution and makers, and their significance in furniture history.

the center for art in wood: *Crafting a Continuum* Peter Held, Heather Sealy Lineberry, 2013-11-22 The Arizona State University Art Museum is renowned for its extensive and notable craft collection and features international acquisitions in wood, ceramic, and fiber. This book, edited by the museum's curators, uses the ASU collection to explore the idea of craft within a critical context, as both idea and action. *Crafting a Continuum* begins with the genesis of the craft collection and relates it to the historical development of craft in the United States and abroad, exploring both anthropological and cultural concepts of the field. Peter Held and Heather Sealy Lineberry present photographs of the museum's objects alongside essays by distinguished scholars to illuminate historical and contemporary trends. Sidebars and essays by writers in the craft field offer a broad overview of the future of contemporary craft.

the center for art in wood: *Joinery, Joists and Gender* Deirdre Visser, 2022-03-15 *Joinery, Joists and Gender: A History of Woodworking for the 21st Century* is the first publication of its kind to survey the long and rich histories of women and gender non-conforming persons who work in wood. Written for craft practitioners, design students, and readers interested in the intersections of gender and labor history—with 200 full-color images, both historical and contemporary—this book provides an accessible and insightful entry into the histories, practices, and lived experiences of women and nonbinary makers in woodworking. In the first half the author presents a woodworking

history primarily in Europe and the United States that highlights the practical and philosophical issues that have marked women's participation in the field. Research focuses on a diverse range of practitioners from Lady Yun to Adina White. This is followed by sixteen in-depth profiles of contemporary woodworkers, all of whom identify fine woodworking as their principal vocation. Through studio visits, interviews, and photographs of space and process, the book uncovers the varied practices and contributions these diverse artisans make to the understanding of wood as a medium to engage spatial, material, aesthetic, and even existential challenges. Beautifully illustrated profiles include Wendy Maruyama, one of the first women to earn an MFA in woodworking in the US; Sarah Marriage, founder of Baltimore's A Workshop of Our Own, a woodshop and educational space specifically for women and gender non-conforming makers; Yuri Kobayashi, whose sublime work blurs boundaries between the worlds of art and craft, sculpture, and furniture; and Folayemi Wilson, whose work draws equally on African American history and Afrofuturism to explore and illuminate the ways that furniture and wood traditions shape social relations.

the center for art in wood: Walking Philadelphia Natalie Pompilio, 2017-05-22 Walking Philadelphia, by award-winning journalist Natalie Pompilio, is the only guide to the city that will make you feel like you're being led by your smartest, closest, funniest friend. The tours not only include all of the important historic facts and figures, but Natalie also shares behind-the-scenes stories and tidbits that you'll later rush to tell others. It's recommended for locals as well as tourists, promising something for everyone.

the center for art in wood: Craftwork as Problem Solving Trevor H.J. Marchand, 2017-05-15 This volume brings together a cross-disciplinary group of anthropologists, researchers of craft, and designer-makers to enumerate and explore the diversity and complexity of problem-solving tactics and strategies employed by craftspeople, together with the key social, cultural, and environmental factors that give rise to particular ways of problem solving. Presenting rich, textured ethnographic studies of craftspeople at work around the world, *Craftwork as Problem Solving* examines the intelligent practices involved in solving a variety of problems and the ways in which these are perceived and evaluated both by makers and creators themselves, and by the societies in which they work. With attention to local factors such as training regimes and formal education, access to tools, socialisation and cultural understanding, budgetary constraints and market demands, changing technologies and materials, and political and economic regimes, this book sheds fresh light on the multifarious forms of intelligence involved in design and making, inventing and manufacturing, and cultivating and producing. As such, it will appeal to scholars of anthropology, sociology, and cultural geography, as well as to craftspeople with interests in creativity, skilful practice, perception and ethnography.

the center for art in wood: Lonely Planet Pocket Philadelphia Lonely Planet, Simon Richmond, 2018-12-01 Lonely Planet: The world's number one travel guide publisher* Lonely Planet's Pocket Philadelphia is your passport to the most relevant, up-to-date advice on what to see and skip, and what hidden discoveries await you. Peruse masterpieces at the Philadelphia Museum of Art, discover ingenious inventions at the Benjamin Franklin Museum and find the perfect cheesesteak - all with your trusted travel companion. Get to the heart of Philadelphia and begin your journey now! Inside Lonely Planet's Pocket Philadelphia: Full-color maps and images throughout Highlights and itineraries help you tailor your trip to your personal needs and interests Insider tips to save time and money and get around like a local, avoiding crowds and trouble spots Essential info at your fingertips - hours of operation, phone numbers, websites, transit tips, prices Honest reviews for all budgets - eating, sleeping, sightseeing, going out, shopping, hidden gems that most guidebooks miss Free, convenient pull-out map (included in print version), plus over 10 color neighborhood maps User-friendly layout with helpful icons, and organized by neighborhood to help you pick the best spots to spend your time Covers Old City, Society Hill, Chinatown, City Center, Rittenhouse Square, Logan Square, Fairmount, Fishtown, Northern Liberties, South Philadelphia, University City, West Philadelphia, and more The Perfect Choice: Lonely Planet's Pocket Philadelphia is our colorful, easy to use, handy guide that literally fits in your pocket, providing on-the-go assistance for those seeking

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the center for art in wood: 1 X 1 Center for Art in Wood (Philadelphia, Pa.), 2011

the center for art in wood: *A Revolution in Wood* Nicholas R. Bell, 2010-09-21 *A Revolution in Wood* celebrates the magnificent gift of sixty-six pieces of turned and carved wood to the Renwick Gallery of the Smithsonian American Art Museum by the distinguished collectors Fleur and Charles Bresler. Illustrated in lavish detail, works by this country's best-known wood artists highlight the growing sophistication of American craft's youngest medium and the expressive capacity of its most organic material. Masterpieces by the field's pioneers, including David Ellsworth, William Hunter, Mark and Melvin Lindquist, Edward Moulthrop, and Rude Osolnik, demonstrate the extraordinary range of expression achievable on the lathe, the medium's foundational tool. Compelling recent works by Ron Fleming, Michelle Holzapfel, Hugh McKay, Norm Sartorius, Mark Sfirri, and many others reveal the advent of new techniques, including multi-axis turning, the incorporation of secondary materials, and a strong focus on carving. A wide-ranging essay by Renwick Curator Nicholas R. Bell examines contemporary wood art's historical roots and its rapid growth since the 1970s. Particular attention is given to the medium's development outside the studio craft movement and how that dynamic has shaped the current field. An interview with Fleur Bresler by former Renwick Curator-in-Charge Kenneth R. Trapp offers a window on the collector's passion and highlights her twenty-five-year dedication to wood and to the artists she considers family. The final section, "Wood Art at the Renwick Gallery," illustrates in color over two hundred works by more than one hundred artists, making this premier public collection available in print for the first time. From James Prestini's original gift of twenty pieces before the Renwick's opening to experimental works by current artists, this guide to the Smithsonian's collection will serve as a reference for years to come.

the center for art in wood: *Spoons to Stir the Soul: the World of Norm Sartorius* The Center for Art in Wood, 2022-03-20 A book on the life of extraordinary artist-in-wood Norm Sartorius will be published by the Center in the spring of 2022. This publication will feature more than 200 stunning images of Norm's finest creations by photographer Jim Osborn. It includes an illustrated biography of Norm by Craig Edelbrock along with essays by Suzanne Ramljak (art historian and curator) and Kevin Wallace (author and museum director). This publication coincides with a major career retrospective of Norm's work at the Center.

the center for art in wood: *Pictured in My Mind* Gail Andrews Trechsel, Birmingham Museum of Art (Birmingham, Ala.), 1995 A stunning book featuring full-color reproductions of art by American self-taught artists. Distributed for the Birmingham Museum of Art.

the center for art in wood: *Display of Art in the Roman Palace, 1550-1750* Gail Feigenbaum, 2014-08-01 This book explores the principles of the display of art in the magnificent

Roman palaces of the early modern period, focusing attention on how the parts function to convey multiple artistic, social, and political messages, all within a splendid environment that provided a model for aristocratic residences throughout Europe. Many of the objects exhibited in museums today once graced the interior of a Roman Baroque palazzo or a setting inspired by one. In fact, the very convention of a paintings gallery—the mainstay of museums—traces its ancestry to prototypes in the palaces of Rome. Inside Roman palaces, the display of art was calibrated to an increasingly accentuated dynamism of social and official life, activated by the moving bodies and the attention of residents and visitors. Display unfolded in space in a purposeful narrative that reflected rank, honor, privilege, and intimacy. With a contextual approach that encompasses the full range of media, from textiles to stucco, this study traces the influential emerging concept of a unified interior. It argues that art history—even the emergence of the modern category of fine art—was worked out as much in the rooms of palaces as in the printed pages of Vasari and other early writers on art.

the center for art in wood: Grants for Arts and Cultural Programs , 1987

the center for art in wood: The Scramble for Art in Central Africa Enid Schildkrout, Curtis A. Keim, 1998-03-28 Western attitudes to Africa have been influenced to an extraordinary degree by the arts and artefacts that were brought back by the early collectors, exhibited in museums, and celebrated by scholars and artists in the metropolitan centres. The contributors to this volume trace the life history of artefacts that were brought to Europe and America from Congo towards the end of the nineteenth century, and became the subjects of museum displays. They also present fascinating case studies of the pioneering collectors, including such major figures as Frobenius and Torday. They discuss the complex and sensitive issues involved in the business of 'collecting', and show how the collections and exhibitions influenced academic debates about the categories of art and artefact, and the notion of authenticity, and challenged conventional aesthetic values, as modern Western artists began to draw on African models.

the center for art in wood: Art in Chicago Maggie Taft, Robert Cozzolino, 2018-10-24 For decades now, the story of art in America has been dominated by New York. It gets the majority of attention, the stories of its schools and movements and masterpieces the stuff of pop culture legend. Chicago, on the other hand . . . well, people here just get on with the work of making art. Now that art is getting its due. Art in Chicago is a magisterial account of the long history of Chicago art, from the rupture of the Great Fire in 1871 to the present, Manierre Dawson, László Moholy-Nagy, and Ivan Albright to Chris Ware, Anne Wilson, and Theaster Gates. The first single-volume history of art and artists in Chicago, the book—in recognition of the complexity of the story it tells—doesn't follow a single continuous trajectory. Rather, it presents an overlapping sequence of interrelated narratives that together tell a full and nuanced, yet wholly accessible history of visual art in the city. From the temptingly blank canvas left by the Fire, we loop back to the 1830s and on up through the 1860s, tracing the beginnings of the city's institutional and professional art world and community. From there, we travel in chronological order through the decades to the present. Familiar developments—such as the founding of the Art Institute, the Armory Show, and the arrival of the Bauhaus—are given a fresh look, while less well-known aspects of the story, like the contributions of African American artists dating back to the 1860s or the long history of activist art, finally get suitable recognition. The six chapters, each written by an expert in the period, brilliantly mix narrative and image, weaving in oral histories from artists and critics reflecting on their work in the city, and setting new movements and key works in historical context. The final chapter, comprised of interviews and conversations with contemporary artists, brings the story up to the present, offering a look at the vibrant art being created in the city now and addressing ongoing debates about what it means to identify as—or resist identifying as—a Chicago artist today. The result is an unprecedentedly inclusive and rich tapestry, one that reveals Chicago art in all its variety and vigor—and one that will surprise and enlighten even the most dedicated fan of the city's artistic heritage. Part of the Terra Foundation for American Art's year-long Art Design Chicago initiative, which will bring major arts events to venues throughout Chicago in 2018, Art in Chicago is a landmark publication, a book that will be the standard account of Chicago art for decades to come.

No art fan—regardless of their city—will want to miss it.

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