



Call for Entries

Wharton Esherick Museum 30th Annual Juried Woodworking Exhibition

Theme: Rhythms

Submission Deadline: January 5, 2024

Learn More and Apply at:

<https://whartonesherickmuseum.org/30th-annual-juried-woodworking-open-call/>

Malvern, PA – Submissions are now being accepted to the Wharton Esherick Museum (WEM) 30th Annual Juried Woodworking Exhibition!

THE CHALLENGE

Often defined as a strong, regular, repeated pattern of movement or sound, rhythm is a significant theme in Wharton Esherick's life and career in numerous guises. *Rhythms* and *Rhythms II* are tall, flowing abstract forms that Esherick made from cottonwood in the 1960s which have the word as their title. Four decades prior in the print *Rhythms, Opening* (1923), Esherick composed a tangle of figures in ecstatic motion, building the energy of the image through strong contrast and abstracted form. This print was used as the cover illustration for a brochure for the Ruth Doing Camp for Rhythmics, where instructors used dance to bring bodies depleted by urban life closer to the pace and patterns of the natural world.



A tour through WEM is an exercise in spotting rhythms. Visual rhythms also echo throughout the Studio. The iconic *Spiral Staircase* (1930) is made through a repetition of sculptured stair treads, each with slight variation from the next. The curly oak surface of the *Cabinet Desk* (1958) is subtly adorned through the natural rhythms of wood grain. Visitors also learn about what Esherick valued by seeing how the building and expansion of his home and studio supported the rhythms of his changing creative life. Likewise, our lives are made of daily, weekly, monthly rhythms. Some of our rhythms are instinctual, like the drawing of breath, in and out, over and over. We exist within patterns, and when we've stepped outside of them and the rhythm changes, we notice.

For the Wharton Esherick Museum's 30th Annual Juried Woodworking Exhibition, we invite you to think about the rhythms that shape *your* creative practice. How do the rhythms of life – whether the daily movements, from waking to sleep, or the larger rhythms of shifting seasons or other cycles – show up in your work? Does making artwork help you capture rhythms, or keep you “on time”? Are there specific rhythms that you center in your creative work? What visual or material rhythms speak loudest through the works you create? We encourage applicants to think about this idea broadly, and hope you'll submit entries across the spectrum of approaches to this theme, from literal to interpretive. We look forward to seeing it all.

SELECTION

Jurors Jennifer-Navva Milliken, Executive Director and Chief Curator of the Museum for Art in Wood, and Kimberly Winkle, a maker who creates furniture and objects using wood and paint as well as Professor and Director of the School of Art, Craft & Design at Tennessee Technological University, along with Emily Zilber, WEM's Director of Curatorial Affairs and Strategic Partnerships, will select the finalists for the exhibition from the images submitted using a blind jury process. It is strongly recommended that you submit high-quality images to ensure the jury sees your piece at its best.

The competition is open to both emerging and established makers across all artistic disciplines, so long as wood is part of the finished piece. Entered works should be available for the duration of the exhibition. Jurors will evaluate the submissions based on inventive approaches to the prompt, craftsmanship and technical proficiency, aesthetics, and other considerations as determined by the jury.

A complete description of the Juried Woodworking Open Call can be found at:

<https://whartonesherickmuseum.org/30th-annual-juried-woodworking-open-call/>

About the Wharton Esherick Museum: The Wharton Esherick Museum, located just outside of Valley Forge Park in Malvern, PA is the handcrafted home and studio of Wharton Esherick (1887-1970), an internationally significant artist and leader of the Studio Furniture Movement. 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. A National Historic Landmark for Architecture, his hilltop studio/residence has been preserved much as it was when the artist lived and worked there.

Wharton Esherick Museum
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