

YUYEN CHANG'S jewelry—both beautiful and unsettling—Earns AJF's 4th Emerging Artist Award

Yuyen Chang's winning work comes from two series that she says express her interest in the differences between the social rules governing a person's physical traits and those governing body adornment. In both the Orifice and Chi-pa Series, the viewers are expected to experience uncertainty and ambivalence as they try to interact appropriately with the wearer of the jewelry. "I intend for these pieces to be at once beautiful and unsettling," she explains.

Yuyen recently spoke with us about her background and what this award means to her.

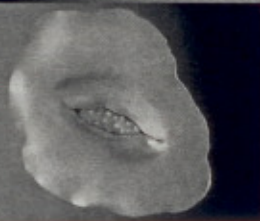
Q What were the major influences on you during your student days at the University Of Wisconsin?

A I was exposed to some really beautiful ethnic jewelry in my early 20's, when I started doing Greek folk dance. When we performed, we would put on antique Greek jewelry with delicate filigree and chasing/repoussé work. That's how I became interested in jewelry and took my first class in art metals.

My professor, Fred Fentster, has been a major influence and inspiration from the time I took his beginning class until this day, not so much in terms of styles and approaches, but definitely in terms of my attitude towards and the affinity I feel with the metals. I love moving metal, and Fred was the person who

gave me a holistic view of my materials, so I wouldn't always think of them as merely separate pieces in the shapes of sheets or wires. Once when Fred was talking about how the Mexican coppersmiths from Santa Clara de Cobre would pull out handles from the body of the pot they were raising, I suddenly realized and saw the whole mass of the metal. I remember how I was moved at that moment by the beauty of this craft.

YUYEN DESCRIBES HER WORK: "THE ORIFICE SERIES REQUIRE A LOT MORE STEPS: CHASING, PRESSING SOLDERING, DIE-FORMING, AND WITH THE PENDANTS, SOME RAISING. THE CHIPA SERIES IS ENTIRELY CHASED AND REPOUSSED FROM ONE PIECE OF FLAT SHEET. THE PRESSING IN THE ORIFICE SERIES INTRODUCES SOME CHANCE FACTORS, BUT WITH THE PIECES IN THE CHIPA SERIES, I HAVE TOTAL CONTROL AT EVERY STEP."



Another important point was being exposed to Japanese chasing and repoussé through Professor Eleanor

Moty. She introduced me to the high-relief chasing techniques, and I was absolutely fascinated and intrigued by how much you would ask the metal to do. Later on that year, I met a chasing/repoussé master from Japan. I was very impressed by his work, even though the imagery was extremely traditional.

Steve Cabella: Thoughts from a Collector in his own Words

Steve Cabella was the AJF sponsored speaker at the SNAG conference in San Francisco this year. Here he shares a condensed version of that presentation.

I own The Modern I (eye) 1950's Shop, in San Anselmo, California, one of the oldest mid-century vintage design shops in America. I have been collecting the work of mid-century American studio jewelers for over 25 years and it is a facet of what I collect and share through design retrospectives and exhibitions that I curate.

I am a collector, but true collecting is not about owning, it is about preservation and sharing. A lot of what I do concerns the preservation of a person's creative life and saving the long lost facts about their creative life.

I recently spoke at the SNAG conference on my 25 years of dealing and collecting in studio jewelry. In my mind, you are a confirmed collector if you own more than three pieces of jewelry that you really care about and would freak if you lost any of them.

Based on my collecting, I had particular advice for jewelers concerned about their place in history and in collections. Purchase on looks alone is fine, but all collectors, for one reason or another, flip that piece of jewelry over to see who made it. It's the first step in learning the history associated with a particular design. Sadly, lots of wonderful designs and important pieces are never signed, for one reason or another.

Maybe beyond a student work, clean execution, it is stamped sterling, the careful use of school sterling stamp shows "stamp awareness." But after all this effort, they left it unsigned. Why? Sadly, without a name on it, it will most likely lose its place in future design collections and art histories.

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AJF Helps Tacoma Build Collection

There aren't yet many museums in this country that have made a dedicated commitment to building a collection of contemporary art jewelry and making sure that the collection is available to see. The Tacoma Museum is one that has made significant progress in this area.

The AJF Board recently authorized a donation to the museum to help in the acquisition of a significant piece by Mary Lee Hu. "Her Choker #83 will become a cornerstone of the Northwest jewelry in the permanent collection," says Rock Hushka, Associate Curator.

"Building Traditions: Gifts in Honor of the Northwest Art Collection" are four separate 6-month exhibitions at TAM where recent gifts to the museum, in honor of the new building, will be mounted. In each of these shows, there are 12-18 pieces of studio art jewelry. A catalog for Building Traditions will be unveiled on October 13, with the opening of the second exhibition. Choker #83 is included in the catalog and the Art Jewelry Forum will be listed with the other donors that made this gift possible.

The Jewelry Acquisitions Committee at TAM includes AJF members Mia McEldowney and Sharon Campbell. The committee is successfully building the awareness and the collection for TAM. TAM has committed to be the repository for Northwest and American jewelry. The lobby of the museum has a small case where jewelry will always be on display, and they will sponsor exhibitions with jewelry every other year.

This donation marks the second time AJF has helped the Tacoma Museum acquire an important piece. Earlier, the Board contributed to the acquisition of work by Ron Ho. ●



MARY HU (U.S., BORN 1943),
CHOKER #83, 2000, 22-KARAT
AND 18-KARAT GOLD,
6 1/8 X 6 1/4 X 1 IN.

Steve Cabella: Thoughts from a Collector in his own Words

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There is no good reason not to sign the work. It will have little or no value in the future to collectors or dealers. Museums, given the choice of two identical works, one signed, one unsigned, will always buy the signed one.



**MARGARET DEPATTA GALLERY
ANNOUNCEMENT, CIRCA 1947**

The problem is that most historians start using the collectors' books as primary historical reference, and this leaves a lot of jewelers out of the notice of a lot of collectors and curators for decades longer than they had to be.

Steve Cabella can be reached at: modern@mindspring.com ●

I encourage writers and collectors alike to please pay attention to the tens of thousands of other jewelers out there awaiting written notice and collector interest. To constantly write about the thirty best know jewelers is a dangerous thing when it comes to getting a balanced picture of people's creative contributions. Most content of current jewelry books is driven by the collectors' market, used to identify marketable jewelry, thereby making selected heroes.

BOARD MEETING NOTES

We will regularly use this newsletter to brief members on items discussed by the AJF Board. The Board meets quarterly in a virtual meeting via conference call. The most recent meeting was October 1.

● ● ● THE MAIN TOPIC OF CONVERSATION AT THIS MEETING WAS AJF TRIPS.

Members will be delighted to know that trip plans for 2004 and 2005 are well underway. In 2004, we will be going to Wisconsin where we will visit, among other sites, the Racine Art Museum, the Koehler Museum, studios and factory, and the University of Wisconsin and artists' studios, ending in Chicago on November 6 in time to participate in the opening night benefit for SOFA Chicago. Specific dates and itinerary will be available later next year. Rika Mouw and Jo Lauria are co-chairs for that trip.

● ● ●
IN 2005, WE'RE PLANNING TO BE IN THE NORTHEAST WITH A TRIP that will take us to Dia Beacon and New Paltz, New York for the school's program, museum and studio visits, and then on into Massachusetts where we will make several stops including Lenox for gallery visits. Susan Cummins and Leslie Ferrin are co-chairs for this one in mid-September, 2005, timed to also take advantage of the legendary fall foliage.

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Smithsonian American Art

Museum, Renwick Gallery
Pennsylvania Avenue at 17th
Street N.W.
Washington, DC

"The Jewelry of Robert
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of Forty Years"
[through January 19]

"Jewels and Gems" highlights
the spirit, wit and ingenuity of
American studio jewelry artists,
contains 131 objects by 97
artists including brooches,
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in enamels, precious metals
and organic elements.
[through February 8]

**Houston Center for
Contemporary Craft**

4848 Main Street
Houston, TX
713.529.4848

RISDI on the Road: Jewelry
Celebrates the achievements of
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School of Design's jewelry
and metalsmithing program.
The show will features 92
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work by recent graduates.
[November 22-January 4]

AQUISITIONS

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AJF sponsored speaker at
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of glass, 18k gold and 14k
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The piece was also featured in
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AWARDS

Jan Yager, a highlight of the AJF
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**Anchorage Museum
of History and Art**

121 West Seventh Avenue
Anchorage, Alaska 99501
907.343.4326

Invitation Show. Curated by the
exhibitions director, this show
features the recent work of three
jewelry makers working in
Alaska: **Turid Senungetuk**,
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of Rika's pieces for the show
is pictured here, a necklace
using mussel shells she
gathered from the beach in front
of her house in Homer, Alaska.
[November 23-January 4]



AJF Art Jewelry Forum
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San Francisco, CA 94059

The deadline for receiving
material for the next issue of our
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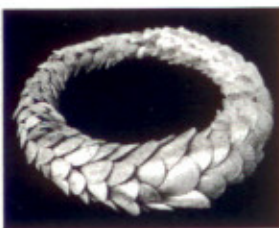
- Please send your contributions directly to **Pat Rodimer**,
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- if you have any questions about this publication, please call
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- Visit us at **www.ajf.echapters.com**

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