

NEWSLETTER

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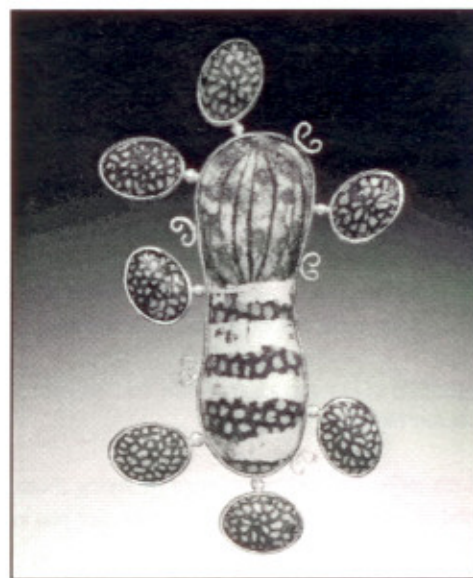
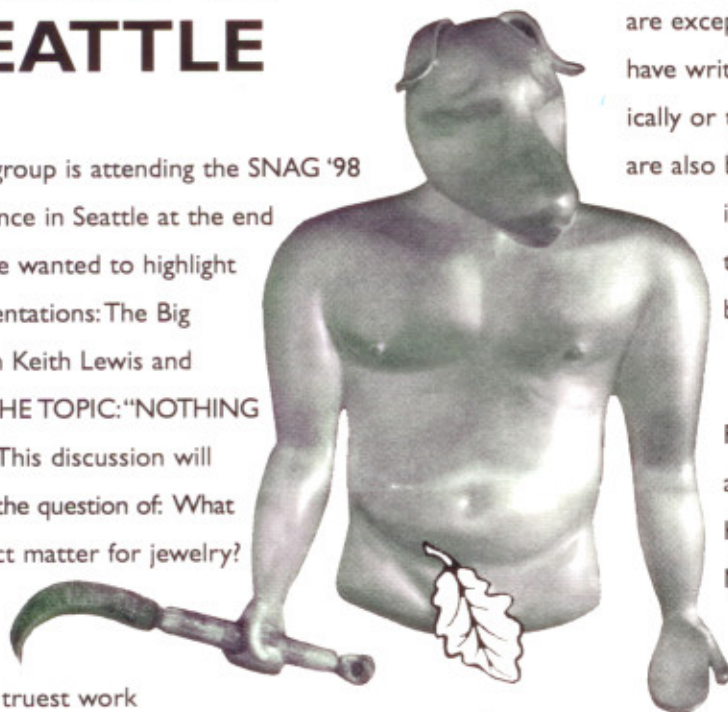
HOT TOPIC
AT SNAG '98
IN SEATTLE

The AJF group is attending the SNAG '98 conference in Seattle at the end of March, and we wanted to highlight one of the presentations: The Big Debate between Keith Lewis and Jamie Bennett. THE TOPIC: "NOTHING PERSONAL(?)" This discussion will revolve around the question of: What is suitable subject matter for jewelry? Because it is a decorative art form would the truest work lie in the decorative and ornamental realm? Is the language of jewelry purely decorative? Or can feelings, emotions, and stories, i.e., personal viewpoints, bring a richness to a wearable object that goes beyond the decorative? Or does it detract from an honest use of the medium? Keith comes to this question from his own perspective as a jeweler who uses narrative, specifically the figure, as the topic for his work. As a gay man, Keith has expressed his worries and fears, his elegiac memories, and his own bad boy takes on life as he knows it. On the other hand, Jamie Bennett has spent his time thoroughly investigating the decorative elements of jewelry making. He has just finished a series of highly patterned brooches

that were inspired by his readings on ornamentation written by a philosopher of language named al Jurjani. Both Keith and Jamie are artists and teachers who are exceptionally bright and articulate and have written numerous articles dealing specifically or tangentially with this subject. They are also both very opinionated and their interchange should be lively and thought-provoking. The debate will be moderated by Kate Wagle.

The debate will take place on Friday, March 27th at 4:15pm at the Madison Renaissance Hotel at 6th Avenue at Madison in downtown Seattle.

"Well, Doug, It's 36 Now... (Self Portrait in Memory of Doug DiSimone)" pin by Keith Lewis. 1994. Collection of Don and Heidi Endemann.



"Jurjani Series" brooch by Jamie Bennett. 1997.

A LETTER FROM OUR CHAIRPERSON

As I sat down to write this addition for the newsletter, I asked myself, "How did I get here?" People keep saying to me, "I hear that you are the head of the AJF... or are you President of the Committee? My response has been, "No, No-- I'm a co-", as I was apprehensive about such a formidable title. But after spending several months arranging events for the Seattle trip and many more hours brain-storming with jewelry enthusiasts about how to expand our group, I can now say I am one of the co-creators committed to the development and expansion of the Art Jewelry Forum.

At our last committee meeting, there was an ever so silent "click" that occurred, and everyone felt, "Yes, we are on the right track." The committee came together with a dedication and desire to see the forum grow into a strong national organization.

Our concepts and goals will be discussed in length at our business meeting (to be held in Seattle during the SNAG Conference — see note below). On the agenda will be:

- **Committee location:** Having the committee transfer to different regions of the country for set intervals. This will take a commitment of the gallery owners and collector in the various regions to take the ball and run with it.

- **Membership Growth:** Reaching those that would benefit and complement simultaneously. While I was "reaching out" and spreading the word about AJF, a synchronistic moment occurred: I sent a fax to a gallery owner to inform her of AJF, and while the fax was being transmitted, the gallery owner was having a conversation with a museum curator who was talking about SNAG, and that the curator was attending. The fax was passed on to the museum curator at just the right moment, and she is joining us for lunch at our meeting.

- **Annual events:** Are SOFA and SNAG our primary events and do we augment our calendar with local events that include museum and gallery shows? (eg: The Ken Cory Show at CCAC where the collectors in the Bay Area went as a group to see the show, then into SF to tour all the galleries during their First Thursday openings.) As members, what do you want included and how many events do you have the time to attend?

- **Clarification** of our association with the San Francisco Craft and Folk Art Museum.

And much more. I'm looking forward to seeing those of you I know and to meeting all whom I don't know. See you in Seattle!

P.S. Let me take few lines here to introduce the committee to you:

Chair: Sharon Campbell is an interior designer who works with clients that want artists' original work and commissions as an integral part of their projects.

Vice Chair: Susan Beech is a philanthropist, collector of jewelry and art, and student of art history. She has an exquisite palate, and has arranged all of our menus for the Seattle trip.

Secretary: Barbara Waldman is a member of many prestigious art boards. She contributes her background and knowledge of how others have successfully managed their organizations.

Treasurer: Donna Briskin is a management consultant who specializes in operations improvements. And has she ever improved operations! We are now smoothly affiliated with the SFCFAM thanks to Donna.

Trip Coordinator: Judy Bloomfield represents all of you outside of Northern CA. She is an avid collector of jewelry and art, has lead trips for art awareness and offers a bi-coastal perspective.

Newsletter Liaison: Susan Cummins and Bruce Metcalf. Susan owns and manages a gallery in Mill Valley, CA that represents some of the top contemporary jewelers. Bruce, an artist and writer, lives and works in Philadelphia, PA.

But where would the AJF be without the diligent and zealous effort that Sylvia Elsesser put forth at the incipient stage of our organization? Many thanks from all of us for the paramount undertaking that she successfully set in motion.

ART JEWELRY FORUM BUSINESS MEETING

Thursday, March 26th @ 12:30
Palace Kitchen, 2030 Fifth Avenue
Downtown Seattle

It's not too late to join us!

Send your check for \$35 to:
AJF, 38 Miller Avenue, Suite 214
Mill Valley, CA 94941

Bring your ideas and suggestions for
ways to expand the Art Jewelry Forum.

FORUM: OLAF SKOOGFORS

Olaf Skoogfors, one of the deans of international goldsmithing and a founding member of SNAG, was central to the modern craft movement which flourished throughout the US after the Second World War. He was part of the proliferation of craftsmen who matured during the 50's and 60's, and brought public recognition to his field. On December 20, 1975, he died at the height of his career during the time of a long-awaited solo exhibition in Philadelphia.

Born Gustav Olaf Janssen on June 27, 1930 in Bredsjö, Sweden, he immigrated with his family at the age of four. (In 1934, name anglicized to *Johnson*; in 1945 to *Skoogfors*.) He attended the Philadelphia College of Art in 1949 where he studied with Virginia Cote Curtain and Richard Reinhardt whose retrospective will occur at the University of the Arts this year on March 20. From 1955-57, Olaf studied with Hans Christensen at the School for the American Craftsmen. It was there in Rochester, NY that he formed life-long friendships with Svetzolar and Ruth Radokovich, Ronald Pearson and Jack Prip. Olaf drew inspirations for those with whom he studied as well as befriended. His relationship with Hans Christensen, Pearson and Prip lead him into an appreciation for the execution of holloware; discussions with Prip explored sculpture and gave rise to Skoogfors' commitment to constructivism. The radical approach of the Radokoviches led Olaf to balancing and creating movement within the objects. Through discussions with his wife, Judy (as fashion illustrator), his interest in the "play" on color was revealed as brass, copper, silver, and gold formed decorative surfaces. Returning to Philadelphia in 1957, he established an independent studio in a house which was a cultural



BY HELEN W. DRUTT ENGLISH

and political meeting place. In 1959, Skoogfors joined the faculty at Philadelphia College of Art. Teaching was essential to his work -- he strongly believed that it expanded him as an artist. Upon his death, Richard Reinhardt, his former teacher, resumed his former position.

Recognized internationally, Skoogfors had exhibited in over

eighty national, regional and local craft exhibitions since 1951 and beginning in 1962, his work was shown internationally. Among his many achievements and honors were the Louise Comfort Tiffany Grant in 1967 and a one-man show at the Museum of Contemporary Crafts in New York in 1968. He represented the United States with Stanley Lechtzin and Miye Matsukata as one of "Three American Jewelers" in Tokyo in 1968 and exhibited as one of two American in "Gold and Silber, Schmuck and Gerat", Nuremberg in 1971. His work was also included in "Objects: USA" and "Philadelphia: Three Centuries of American Art" at the Philadelphia Museum of Art.

In addition to a long chronology of exhibitions, publication and awards, Olaf's work is in numerous private collections and the permanent collections of museums throughout the United States and Europe. During the last six years of his life, his work revealed an incredible sense of organization. He was concerned with the durability of his work, its functional attitudes, whether it be holloware or jewelry. Revealed through his pieces are the constant explorations of ideas and techniques and the vast intellectual resources of his inquiring mind. Olaf gave to his work an artistic integrity that raised it beyond the jeweler's art.

CALENDAR

GALLERIES

Susan Cummins Gallery 415-383-1512
12 Miller Avenue, Mill Valley, CA 94941

Alyssa Dee Krauss, "Memorandum" March 3 - April 4
Kent Raible, "Cities and Temples" April 6 - May 2
Roberta Williamson, "I Kiss Your Back Each Night in My Mind" May 4 - May 30, Pat Flynn "New Work" June 1 - July 3

Helen Drutt Gallery 215-735-1625
1721 Walnut Street, 2nd Floor, Philadelphia, PA 19103
Gijs Bakker, March 14 - April 11
Breon O' Casey (in honor of his 70th birthday) April 25 - June 2
"Selected Works: 1965 - 1998" May 2 - June 25

Aaron Faber 212-586-8411
666 Fifth Avenue, New York, NY 10013
"Postmodern and Beyond", Featuring Boris Bally, Anne Krohn Graham, Susan Sloan, Nicole Jaquard, Lydia Gerbig and others.
Feb. 12 - Mar. 28, "Ceremonial Jewelry and Objects" June 2 - 20

Facere Jewelry Art 206-624-6768
1420 Fifth Avenue #108, Seattle, WA 98101
"The Best of the British" March 26 - April 16

Mobilia Gallery 617-876-2109
358 Huron Avenue, Cambridge, MA 02138
Dan Jocz, "A Dozen Cherries and Half a Pack of Cigarettes" February 3 - 28,
Pier-Vouklos, and Jeff & Susan Wise, March 7 - April 4

Joanne Rapp Gallery/The Hand and the Spirit
602-949-1262 4222 N. Marshall Way, Scottsdale, AZ 85251
"The River's Edge: Artists of the Hudson Valley" including Jamie Bennett and Myra Mimitsch-Gray, Opening March 5
Atsilar Jariyee: New Jewelry, Opening March 5
Jeff and Susan Wise, Opening April 2

The Sybaris Gallery 248-544-3388
202 East Third Street, Royal Oak, MI 48076
Micki Lippe, March 7 - April 18

The Works Gallery 215-922-7775
303 Cherry Street, Philadelphia, PA 19106
Cloisonne enamel jewelry by Ginny Whitney, Feb. 6 - March 15
Jewelry by Lisa Fidler, Eleni Prieston, DX Ross, Apr. 3 - May 15
Jewelry and serving pieces by Mardi Jo Cohen, June 1 - June 30

MUSEUMS

Cincinnati Art Museum 513-381-2128
953 Eden Park Drive, Cincinnati, OH 45202
"Designed for Delight: Alternative Aspects of Twentieth Century Decorative Arts" March 15 - May 26

The Cooper-Hewitt National Design Museum
212-860-6868, Two East 91st Street, NY, NY 10128
"The Jewels of Lalique" February 3 - April 12
(also appearing at the Smithsonian International Gallery, Washington, DC, May 15 - August 15)

Museum of Fine Arts, Boston 617-267-9300
465 Huntington Avenue, Boston, MA 02115
"A Grand Design: The Art of Victoria and Albert Museum" February 23 - May 17

Smart Museum, Chicago, IL
"Archibold Knox", February 12 - April 19

The University of the Arts, Rosenwald-Wolf Gallery 215-875-1116, 333 South Broad Street, Philadelphia, PA 19102, "Richard Reinhardt: Full Circle" March 20 - May 8

Yes! I am eager to join the Art Jewelry Forum.

NAME _____ STREET _____

CITY, STATE, ZIP _____

PHONE (Day) _____ (Evening) _____ (Fax) _____

All membership categories include both Art Jewelry Forum and the San Francisco Craft & Folk Art Museum annual dues and are fully tax deductible.

_____ \$135 Single _____ \$175 Dual/Family Member _____ Renewal _____ New Membership

There are two additional categories for those of you who want to join the SFCFAM at the Sponsor level of \$100 (includes dual/family membership). Museum sponsors are able to participate in approximately 10 special lectures and tours of artist studios and private collections each year in the SF Bay Area.

_____ \$200 Single Sponsor (includes Sponsor level to SFCFAM) _____ \$225 Dual Sponsor (includes Sponsor level to SFCFAM)

_____ Send me all AJF Mailings and **only** the SFCFAM newsletter/reports **OR** _____ Send me all AJF mailings and **all** SFCFAM mailings

Make checks payable to: AJF of the SFCFAM. Mail to Art Jewelry Forum, 38 Miller Avenue, Suite 214, Mill Valley, CA 94941.

Please charge my ___ Visa ___ Mastercard Account # _____ Exp. Date _____

Cardholder's Signature _____

I am most interested in ___ Travel and Tours ___ Studio Visits ___ Collections Visits ___ Seminars ___ Other _____

Thank you for your participation in the Art Jewelry Forum.

**ART
JEWELRY
FORUM**



38 Miller Avenue, Ste. 214
Mill Valley, CA 94941

COMING SOON:

OUR EXCITING &
ADVENTURESOME

2 YEAR

CALENDAR OF
EVENTS.

WATCH FOR IT!

Art Jewelry Forum, an affiliate of the San Francisco Craft & Folk Art Museum, Landmark Building A, Fort Mason, San Francisco, CA