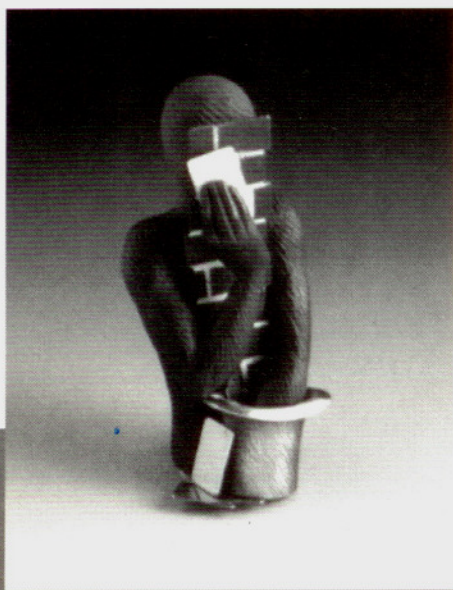


AJF Awards First **Emerging Artist Award**

The Art Jewelry Forum acknowledged promise, innovation and individuality in the work of a young artist by granting its first Emerging Artist Award of \$1000 to **Yeon-Mi Kang**.

The award, presented at the spring gathering of the Society of North American Goldsmiths (SNAG) in Boston, is just one way in which AJF membership advances the field of contemporary art jewelry.



GOOD LUCK

BROOCH, 1999

3 7/8 x 2 5/8 x 1 1/8"

COPPER,

STERLING SILVER,

24K KEUMBOO

Applications were open to makers of art jewelry who have not been a featured artist in a commercial gallery; who have or will finish school between May 1998 and August 2000; and who view themselves as **"emerging"** or who have recently entered or will shortly enter the professional jewelry world.

The jurors for this year's award were **Bob Ebendorf**, Belk Professor of Art at East Carolina University, past president of SNAG, and an

artist and educator; **Judy Bloomfield**, VP and a founding member of AJF, a collector and an ACC trustee; and **Gail M. Brown**, independent curator and enthusiast.

Yeon-Mi is a MFA candidate in 2000 at the University of Illinois, Champaign-Urbana campus. She received an MFA in 1993 at Seoul National University in Korea and was the 1999 recipient of a SNAG Endowment Scholarship.

Her work addresses the human condition. The **irony** of being human at a moment in time and eternity. The lightness and

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BEYOND THE OBVIOUS:

A PANEL DISCUSSION

In conjunction with the opening of "Beyond the Obvious: Rethinking Jewelry", curated by Susan Cummins at the San Francisco Craft & Folk Art Museum, four of the six featured artists spoke about why they became artists, using the medium of jewelry, and what kept them working in the field.

Keith Lewis's concerns were primarily gender, being gay in today's society, and the impact of AIDS, with its inevitable issues of memory, loss, commitment and commemoration. He likes the jewelry medium's potential for subverting traditional societal values, its intimacy and portability. Lewis's work delights in its shock value, yet he said he was "pleased by the eagerness of collectors to talk of these issues and wear his work."

Before **Jaime Bennett** became an enamelist, he was a fugitive from Young & Rubicam advertising agency and had a degree in business administration. After taking art classes with Bob Ebendorf, he was fired up both by his instructor/mentor's enthusiasm for jewelry and the artistic potential of enamel. "Jewelry is and always has been an object of desire," he said, "and all cultures need to ornament themselves." He added: "jewelry is also a hanging bar—but on the body, not on the wall."

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during and after the Fall Art Jewelry Forum event, our reporter, Jennifer Cross Gans, had an opportunity to talk with three collectors about what motivated them, their relations with metal artists, and what they learned from their travels in the Bay Area. They were **Susan Beech** and **Sylvia Eisessor**, who both opened their homes to AJF members during the trip, and **Dorothy Saxe**, co-owner with her husband, George, of the magnificent collection of contemporary crafts recently on display at San Francisco's deYoung Museum, and which has been promised to the museum as a future bequest.

CONVERSATIONS WITH COLLECTORS

WHAT MOTIVATES YOU AS A COLLECTOR OF ART JEWELRY?

I don't say I collect any artist in depth. I want a mix of jewelry which is interesting and unusual—something I don't have that's new and different.

I value diversity, including beads, and work which is unconventional. Things I don't wear, I like to display as art. I also have a big craft collection.

Jewelry is very personal to me. I don't buy just to collect. I buy it for a purpose and it must be wearable. I also buy it because I love it and feel it would give me great pleasure to wear it proudly. My husband also buys lapel pins, for example by Earl Pardon and Zack Peabody, and enjoys wearing them and encourages his male friends to do the same.

WHERE DO YOU GET YOUR INFORMATION OF WHAT TO BUY?

SOFA is fascinating because there are so many dealers and artists to talk to. I enjoy certain galleries, such as Susan Cummins. I read magazines such as *American Craft* and *Metalsmith*. I also went to SNAG's 1998 conference in Seattle, where I got interested in West Coast narrative jewelry, for example by Ron Ho and Laurie Hall. I also like the European jewelry that Charon Kransen represents.

October will be here before you blink. **Karen Lorene** of **Facere Jewelry Art Gallery**, is planning a **Seattle** event for the 11th–14th of that month for AJF members to experience several different art jewelry venues, including: The Metals Guild Symposium, private lectures and more.

Joanne Rapp in Phoenix has been joined by **Sara Liberman**, a new AJF member, in planning a **Phoenix** trip in March of 2001.

EVENTS YOU WON'T WANT TO MISS

SOFA/New York is just around the corner in June and many AJF members will be attending. While there, don't miss the session by **Giovanni Corvaja**, sponsored in part by the Art Jewelry Forum. Corvaja is coming from Italy for this event which represents a wonderful opportunity to hear from one of the leading goldsmiths of our times. **"My work involves a great respect for the materials I use and a fascination for techniques, both ancient and contemporary."**

We're a bit isolated here on the West Coast. I'm not looking for specific things, but work which is extraordinary. So, I enjoy SOFA and top level galleries. Since I'm an interior designer, I also read lots of magazines.

I seek art jewelry wherever I find it, for example at galleries such as deNovo, Tercera, (both in Palo Alto, CA) Aaron Faber (NY), the Smithsonian, Art Options, and the Pilchuk School. I also go to craft shows like SOFA and ACC.

HOW IMPORTANT IS CONTACT WITH THE ARTIST?

It's nice to meet the artist. Rapport is very important: it gives me a good feeling about wearing an artist's work and I may buy more pieces if I have met and liked the person.

I love contact with the artist, especially if I like the person—it enriches the experience. For example, I like Marilyn da Silva and have several of her pieces.

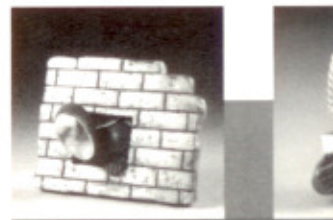
I keep a file on every metal and other craft artist whose work we have. I save bios and other print material, even postcards about upcoming shows.

WHAT ADVICE DO YOU HAVE FOR ARTISTS TO BECOME MORE ACCESSIBLE TO COLLECTORS?

It's very important to me to be able to see and touch their work. But written materials are important, such as well written artists' statements and bios and well produced brochures.

I agree that written documentation is very important. Brochures are particularly important. Not every artist or museum can afford this without help, so I have personally contributed to several. I also like to support artists who do major work but aren't big names.

Metal artists should affiliate with groups like AJF. How about an informal affiliation among artists who like each other's work to promote such events as open studios? ●



LIVING IN TWO WORLDS
BROOCH, 1999
3 x 2 1/4 x 1"
STERLING SILVER,
COPPER,
24K KEUMBOO,
ENAMEL

AJF Awards First **Emerging Artist Award**

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heaviness of existence. The contradictions. **The inevitable.** The everyday journeys. She uses **symbolism** of representative images to tell stories with many layers of personal meaning.

Yeon-Mi focuses on casting, the feel of wax says freedom to her. She creates both cast and electroformed brooches which interact with the wearer in an intimate way.

The jurors, noted Gail Brown, found passion in her work along with **maturity.** Some of the judges comments: "There is a consistency of ideas and implementation with care given to detail." "There is a nice balance between workmanship and presentation." "This is a personal visual language that is both **lyrical** and magical." "Yeon-Mi has something to say. There is a purpose to her work and metaphors. You sense the pleasure she takes in modeling and building the layers of **storytelling.**"

Of her experience at **SNAG**, she said modestly, "I didn't expect that much exposure."

Like many artists, Yeon-Mi was encouraged early on by a teacher. "I started in the University of Korea with sculpture, ceramics and metal. It was good a three dimensional work and my teacher recommended working in metal as I was good at small delicate things."

"When you work in a very small scale you need a lot of technique. It is very challenging to put all this information into a small scale. My work is very narrative and very **intimate** in the way it comes into contact with the body.

I try to convey thoughts about life. Sometimes it is so stressful; at others joyous. As a human, you have to hold both sides so I talk about those kinds of situations to make people **think** about life."

Next for Yeon-Mi is a move to Korea, where her family and husband live, and preparations for her first one-woman show there in October.

"I try to convey thoughts about life. Sometimes it is so stressful; at others joyous. As a human, you have to hold both sides so I talk about those kinds of situations to make people think about life."



YEON-MI,

IN THE STUDIO AT THE UNIVERSITY OF ILLINOIS, URBANA, IS ALREADY AT WORK ON JEWELRY TO BE FEATURED IN HER FIRST ONE PERSON SHOW IN SEOUL, KOREA LATER THIS YEAR.

The AJF wants to thank **Libby and Joanne Cooper** for the lively evening they provided to kick off the SNAG conference. Members were treated to a tour of Leslie Gould and Simeon Bruner's home, originally owned by Bartlett of Bartlett's Quotations. While there they viewed Leslie's jewelry collection in addition to Simeon's which several members compared to William Harper's. Dinner was served at Mobilia Gallery with the artists from the current show in attendance. The perfect prelude to the four-day stimulation of SNAG. ●

BEYOND THE OBVIOUS:

A PANEL DISCUSSION

continued from page one

Sondra Sherman

switched to and from painting before becoming invested as a jeweler. She described her "great concern for the consciousness and values of the individual—those of our consumer society." She also relished the interaction of jewelry with the human body, and its ability to share its beauty and portability with others.

Lisa Gralnick said she derived much of her inspiration from looking at small things, and the thrill of turning them into ideas which could be expressed in a small space. She liked particle physics for the same reason, as well as the slow and painstaking steps needed to create masterworks in metal. "I naturally think fast", she said, "but in a way I'm a bit of a klutz, yet need to work like a surgeon, striving for perfection that won't leave scars on the metal." She added, "To make something that people want to wear is the ultimate conceit. And I'd like to be immortal, doesn't everybody?"

Despite their different approaches, all these artists had much in common. They all had full time careers as college or university teachers. They all had strong, deeply felt messages which either emphasized or challenged the values of today's society. They enjoyed the physicality of the jewelry medium, while feeling very ambiguous about the fine art world and the place of their own work within it. Somewhat surprisingly, only two of them were wearing jewelry themselves, and picked pieces that were very modest in scale. ●

"Beyond the Obvious" travels next to the Toledo Museum of Art (July 1–October 1). A show catalog is available from the San Francisco Craft & Folk Art Museum, price \$12.95.



HOPE	HOW LUCKY I AM...	UNTITLED
BROOCH, 1999	BROOCH, 1999	BROOCH, 1999
2 1/4 x 2 1/2 x 1 1/2"	2 1/2 x 2 1/4 x 1"	3 7/8 x 2 3/4 x 1"
COPPER,	COPPER,	COPPER,
STERLING SILVER,	STERLING SILVER,	STERLING SILVER,
GOLD LEAF	GOLD LEAF,	GOLD LEAF
	ENAMEL	

GALLERIES

Susan Cummins Gallery

12 Miller Avenue
Mill Valley, CA 94941
415.383.0244

May 2-June 3: **Jacqueline I. Lillie** "The Bead Goes On"

June 6-July 1: **June Schwartz**
"Stitching Metal: Enameled Vessels"

August 1-September 2: **Heidi Nasher** "Cultivating Layers"

De Novo

250 University Avenue
Palo Alto, CA 94301
650.327.1256

May 13 - June 10: **Mikki Lippe**

June 17-July 29: **Jeff and Susan Wise**

August 5-September 9:
Pat Flynn

Helen Drutt Gallery

1721 Walnut St., 2nd. Fl.
Philadelphia, PA 19103
215.735.1625

May 6-June 10: **Ramon Puig Cuyas**

June 17-August 19:
Commemorative Medals/Objects:
The Politics of History

Facere Jewelry Art Gallery

1420 Fifth Avenue
Seattle, WA 98101
206.624.6768

July 7-26: "Different Voices" and
featured artists **Kevin Crane** and
Lee Phillips

August 10-31: **Andy Cooperman** and **Nadine Kariya**

Jewelers' Werk Galerie

2000 Pennsylvania Ave.
Washington D.C. 20006
202.293.0249

June 8-29: **Rachelle Thiewes**

Mobilia Gallery

358 Huron Ave.
Cambridge, MA 02138
617.876.2109

May 9-June 6: **Axel Russmeyer**: Beaded Beads

May 9-June 6: **Linda Threadgill**: New Work

June 7-July 22: "The Missing Link"
(invitational outlink show)

Obsidian Gallery

4340 North Campbell
St. Philip's Plaza
Tucson, AZ 85718
520.577.3598

July 1-September 9:
"Tucson on Space", featuring
Talya Baharal/Gene Gnida
and **Brooke Battles**

OXOXO Gallery

1617 Sulgrave Avenue
Baltimore, MD 21209
410.466.9696

May 13-June 14: "Ringmasters:
12 jewelers, Masters of the ring
format and their work"

Linda Richman Jewelry

241 North Broadway
Milwaukee, WI 53202
414.289.0886

April 14-May 30: "Enamelworks
2000" featuring **Joan Parcher**,
Sarah Perkins, **Maria Phillips**
and 7 other enamelists

Velvet da Vinci

508 Hayes Street
San Francisco, Ca 94102
415.626.7478

May 3-31: **Katy Hackney**
(first U.S. exhibition of this British
jeweler)

July 12-August 18: **Scott Andrae** and **Karen Lee**
(mobiles and kinetic sculpture)

OTHER
VENUES

**The Atrium Gallery
School of Jewelry**

University of Central England
Birmingham, England

July 10-August 4:
"Attitude & Action! North
American Figurative Jewelry",
curated by Gail M. Brown

**The Jewellery Gallery
at DESIGNyard**

Temple Bar
Dublin, Ireland

September 7-October 21

**Northwest Jewelry/
Metals Symposium**

sponsored by the Seattle Metals
Guild and Pratt Fine Arts Center;
held at the University of Washington
Information & registration: **Susanne
Osborn** at 206.283.8025

October 14

**The Society of Arts
and Crafts**

175 Newbury Street
Boston, MA 02116
617.266.1810

July 8-August 31:
SAC 2000 Artist Awards

July 11-August 31:
Susan Wilson & Kim Wintje

Brooching it Diplomatically:

A Tribute to Madelane Albright

May 12-August 12
Villa Croce, Genoa, Italy

August 26-November 26
Kunstgewerbemuseum, Berlin



AJF Art Jewelry Forum
38 Miller Avenue, Ste. 214
Mill Valley, CA 94941

The deadline for receiving
material for the next issue of
our newsletter is August 1 for
publication in September.

- Please send your contributions directly to **Pat Rodimer**,
59 Webster Street, San Francisco, CA 94117.
- Calendar contributions should be directed to **Bruce Metcalf** at:
610.771.0289 Fax or **metcalf-LEFOLL@worldnet.att.net**
- If you have any questions about this publication, please call
Pat at **415.626.7755**.