

# news

## COLLECT Debuts in London

### New Art Fair For Contemporary Objects by Maria Phillips

The Art Jewelry Forum asked jewelry artist Maria Phillips to give us her personal perspectives on this new event.

This past February I took the opportunity to attend Collect: the first annual art fair for contemporary objects organized by the British Crafts Council at the Victorian and Albert Museum. A venue much like SOFA, forty-one juried international galleries exhibited fine crafts alongside nine solo-exhibitions of Britain's most prominent artists exploring sculptural and installation work. Additional events included a series of lectures by various artists such as the ceramicist Grayson Perry, winner of the 2003 Turner Prize, and writer/curator Janice Blackburn who discussed craft as a dynamic art form and how it is being collected. The viewing options at Collect were plentiful.

The opening night preview, invitation only, was buzzing. There is nothing quite like entering the grandness of the V&A on a quiet evening, walking through centuries of artifacts without hundreds of people milling about. It was an experience I will relish; being alone in this place of grandeur before stepping into the burst of activity that exuded from the exhibition hall of Collect. After

taking my first loop through the show, I determined that the jewelry galleries are by far the most interesting and active. Unfortunately, the exhibition layout divided the galleries into three large rooms; the first leading into the second, while the third room was off the beaten path. Much to the dismay of several important galleries, this location caused a great deal of exciting work to be overlooked.

Overall, I felt the other craft media, wood, ceramic, metal and glass were rather formal and less engaging than what I have viewed in the American craft exhibitions. Much to my relief, the exhibition was far less glass-centric than those in the U.S. Considering exhibitions such as this, where space constrictions dictate a gallery's choice of presentation, I personally found the minimal approach more successful, accessible and inviting. I found many of the European jewelry galleries to be the most compelling. Each one taking a slightly different approach, displaying the work of individual artists in sparse and sophisticated environments. Galerie Marzee from Holland and Galerie Tactile from

Geneva exhibited work openly, allowing viewers to handle and inspect closely. Galerie Tactile presented several pieces of each artist including an assortment of Otto Kunzli's pendants, Sophie



GALEWE MARZEE

Hangarth's rusted reptile-like neckpieces and brooches and Sonia Morel's gold wire-sketch bracelets, while Galerie Marzee highlighted single pieces of twenty different artists including Rhudt Peters resin and gold brooches, Iris Bodemer's mixed media work and Manuel Vilhena's coral neckpieces. If a viewer was interested in seeing more work by a specific artist, they were directed to a handsome, blackened steel bureau of drawers that housed additional pieces. Galerie Helene Poree from Paris and Louise Smit from Amsterdam

In this issue we hear from Dr. Elizabeth Goring about how she has created the collection at the National Museum of Scotland (NMS). Starting on page 3, we have the first part of a series prepared for us by Sharon Campbell, a founding member of the Art Jewelry Forum, which may surprise readers. Sharon has taken on the task of documenting the institutions in this country that are making a concerted effort to collect and show contemporary art jewelry. The results are encouraging.

### The Museum by Elizabeth Goring AS COLLECTOR

In May 2003, I had the honor of addressing the Society of North American Goldsmiths annual conference in San Francisco, where I was delighted to meet a number of AJF members. It was suggested to me afterwards that the substance of my talk—dealing with the way I have collected jewelry for the publicly-funded museum where I have worked for more than twenty years—had relevance to AJF members. This is a distilled account of the criteria I use and the

issues I consider when collecting for my Museum. I hope it may be of some interest. To set this in context, the Museum's modern jewelry collection consists of about 350 items of post-war studio or artists' jewelry by 180 makers from 21 countries. It is comparable in size with that of the Victoria and Albert Museum in London. More than 90%

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**New Art Fair For Contemporary Objects**

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presented work in very clean environments, each display case spotlighting a single artist. Louise Smit's architectural presentation complimented the work of Iris Eichenberg and Christine Forrster's inventive layered resin, gold and mother of pearl brooches, while Helene Poree's stark white display allowed Bettina Dittleman and Annamaria Zanella's enamel work to pop. The Lesley Craze Gallery from London, and Velvet da Vinci employed both the walls and glass cases to present their artists. Lesley Craze's presentation was fairly straight forward, and highlighted several artists from their



**GALERIE  
HELENE POREE**

current exhibition Looking: Forward, including Martin Drury's resin and gold bee-hive pieces and Kayo Saito's delicate polyester fiber and pearl neckpieces. Velvet da Vinci's presentation was dense yet playful; the entrance adorned with images of abstracted plant forms created by the Scottish jewelry artist Katy Hackney. Large colorful neckpieces of Inger Blix Kvammen decorated the walls, along side Hillary

Pheifer's mixed media sculptural objects and Thomas Hill's humorous critters. Their special exhibition, Anti-War Medals filled an entire case, while additional European and American artists including April Higashi, Heidi Nahser and Jane Adam were displayed in a wall of glass cases.

Each and every time I returned to Collect, the line for the exhibition was twenty to thirty people deep, and the show itself was always bustling. Red dots blazoned the British galleries, and through the various conversations I had I discovered that although the collecting clientele was very international, they primarily collected work from their own countries, and work that was fairly conservative. It was the Americans who seemed to be enthusiastic about buying the edgier international work.

What I responded to in the Europeans' work, was their inventive grasp of materials and formal pursuits. Whether simply using metal in repetitive, elegant forms or in combination with unusual materials, the work was refreshing. The work was technically precise. Transcending any specific "technique", the work proved to be more adventuresome. Of course, this does not apply to all of the work. There was plenty of work I have seen that has not grown or freed itself from traditional and often times, rigid concerns.

Collect had an amazing first year out of the gate. I applaud Velvet da Vinci for venturing into the unknown and introducing several American artists to



**GALERIE  
HELENE POREE**

a new audience. I also understand that it can take a great deal of time to develop client interest and valuable relationships. Are venues like Collect one way of establishing these relationships and exposing American artwork? If so, should organizations like the American Crafts Council, the American Museum of Art and Design and various galleries be representing American artists at such exhibitions? Can connections between American artists and European galleries and collectors be established through these avenues? Can American collectors enhance these relationships and those of the artists they collect? How can the artist's participation further enhance these connections? I hope next year there will many more exhibitors representing U.S. artists and taking advantage of the opportunity to introduce the extraordinary work that is being generated by artists in this country. ●

# MUSEUMS THAT COLLECT ART JEWELRY

• • • PART ONE by Sharon Campbell

When you look back on your life and find those pivotal moments—the ones that change your course—they seem so simple at the time. I bought a pair of earrings,



a door opened and a shift occurred. Jewelry went from adornment to ART. It became wearable art—small sculptures that I put on my body. By viewing it as art I became aware

that it would have a greater importance after its life with me. The search began for museums that were not only collecting jewelry, but also exhibiting art jewelry: honoring jewelry the way ceramics, fiber, glass and wood were honored.

Collectors are starting to think about where to place their collections and museums are looking for pieces that fit their particular collecting statement, filling any gaps or adding depth. AJF is the collector's group that is in place to facilitate and assist all sides of this collecting opportunity. This article is the starting point for a resource that AJF will develop into a tool to be used by artists, curators and collectors.

The institutions listed below all collect jewelry and show exhibitions of jewelry. Some have documented shows with a catalog and some have provided funding for a show to travel. Each has their own mission statement, artistic vision, jewelry statement, collection policy and goals. Some of this is shared below.

“honoring  
jewelry the way  
ceramics, fiber,  
glass and wood  
were honored”

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## **ANCHORAGE MUSEUM OF HISTORY AND ART**

121 W. Seventh Avenue  
Anchorage, AK 99501  
[www.anchoragemuseum.org](http://www.anchoragemuseum.org)

### *Past exhibition:*

Three Jewelers: Rika Mouw/Jo Pedersen/Turid Senungetuk  
November 23, 2003–January 4, 2004

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## **ARKANSAS CENTER FOR THE ARTS:**

9th & Commerce / MacArthur Park  
Little Rock, AR 72203-2137  
T: 501.372.4000  
[www.arkarts.com](http://www.arkarts.com)

### *Current exhibition:*

The Art of Gold, A program of ExhibitsUSA, a national division of Mid-America Arts Alliance and organized in conjunction with the Society of American Goldsmiths.

### *Past exhibitions:*

The Jewelry of Robert Ebendorf, A Retrospective of Forty Years  
May 18–June 22, 2003 curated by Ruth Summers and Bruce Pepich

Contemporary Jewelry May 18–June 22, 2003 from a local private collection curated by Alan DuBois.



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**COOPER-HEWITT  
SMITHSONIAN DESIGN MUSEUM**

Fifth Avenue @ 91st  
New York, NY T212.849.8155  
<http://ndm.si.edu>

**Past exhibitions:**

Aluminum By Design: Jewelry to Jets  
March 20–July 15, 2001

The Jewels of Lalique  
February 7–April 12, 1998

The Jewelry of Tone Vigland  
June 17–August 24, 1997

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**THE MINT MUSEUM**

220 N. Tyson St.  
Charlotte, NC 28202  
T: 704.337.2000  
<http://www.mintmuseum.org>

**Future exhibition:**

The Art of Gold, A program of ExhibitsUSA, a national division of Mid-America Arts Alliance and organized in conjunction with the Society of American Goldsmiths.  
April 3–August 4, 2004

**Past exhibitions:**

Sculpture Radiance: The Jewelry and Objects of Linda MacNeil  
August 8–November 3, 2003

**MMCD Jewelry Collection Statement:** The Mint Museum of Craft + Design is dedicated to building a 21st century jewelry collection, an artistic culmination of excellence, innovation, originality, and distinction in jewelry design. This collection will be international in scope. They seek not to duplicate existing museum collections but rather to assemble a collection which will chronicle innovative conceptual and technical developments. The museum aspires to combine important achievements by senior artists with those of mid-career practitioners working in all sectors of the medium. Additionally, we will be aggressive in acquiring multiple pieces by individual artists to illustrate creative growth across specific artistic careers. They intend to seek the widest audience possible for this collection through exhibition, permanent display, electronic and printed media.

**MMCD Goals for 2007:**

- publish a book on the jewelry collection
- host an exhibition, that can travel to 4 venues across the United States



Tone Vigland



Lilly Fitzgerald



Tom Herman

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**MUSEUM OF ART AND DESIGN**

40 W 53rd Avenue  
NY, NY 10019  
T: 212.956.3535  
<http://www.americancraftmuseum.org>

**Current exhibition:**

Corporal Identity—Body Language. A mixed medium show that includes jewelry.  
November 14, 2003–May 16, 2004.

**Past exhibitions:**

Elegant Fantasy: The Jewelry of Arlene Fisch  
October 1, 2002–January 5, 2003

Zero Carat—The Donna Schneier Gift to the Museum of Art and Design  
May 31–September 22, 2002

Radiant Geometries: Fifteen International Jewelers  
May 18–September 2, 2001

"Peter Chang: A Visionary"  
Dates Unknown

**Vision:**

The Museum of Art and Design has long been committed to the display and interpretation of contemporary jewelry. When they acquired the Zero Carat Collection, it affirmed the Museum's commitment to collect contemporary jewelry and chronicle the history of this vital art form as it unfolds. The museum is determined to be a center for the study of twentieth- and twenty-first-century jewelry.

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**MUSEUM OF FINE ARTS, HOUSTON**

1001 Bissonnet Street  
Houston, TX  
T: 713.639.7300  
<http://www.mfah.org>

**Current exhibition:**

Beyond Ornament: Contemporary Jewelry from the Helen Williams Drutt Collection (Part II) on view through June 27, 2004. Selected pieces from the Drutt collection placed on view with other pieces from the museums collection.

**Past exhibitions:**

The Passionate Adventure of the Real: Collage, Assemblage and the Object in 20th Century Art—Closed March 7, 2004

Beyond Ornament: Contemporary Jewelry from the Helen Williams Drutt Collection (Part I)

**Future exhibitions:**

An Exhibition of the complete Helen Williams Drutt collection with catalogue that will travel—late 2006.

**Future Goals for Collection:**

To look for works that will enhance the collection by filling a gap or adding depth. Condition and aesthetics will play an important role. The curatorial staff is working on a list of jewelry artists that they would like to add to the collection. MFAH is planning to do a series of jewelry exhibitions over the next few years. The exhibitions will be thematic or single artist shows and will be on a rotating basis.





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### OAKLAND MUSEUM OF CALIFORNIA

1000 Oak Street  
Oakland, CA 94607  
T: 510.238.2200  
<http://www.museumca.org>

**Current exhibition:**

Gallery of California Art—Jewelry from the Permanent Collection. Open ended. Jewelry of Margaret De Patta in one case—multiple artists in another: 71 pieces in total.

**Past exhibitions:**

Jewels and Gems: Collecting California's Jewelry—1995

**Current collecting position:**

They have received donations from private collectors in recent years and have purchased items. They have a strong representation of contemporary jewelry, assembled primarily by Kenneth Trapp for his popular 1995 exhibition, Jewels and Gems: Collecting California's Jewelry.

New talent continues to emerge that they want represented in the collection. They seek more pieces by the mature artists, whose work are already part of our collection; works that will mark different phases of their careers. Additionally, there are artists like Ken Cory, who worked in California at a critical time in the development of contemporary jewelry and in his own development, whom they want represented.

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### RACINE MUSEUM OF ART

441 Main Street  
Racine, WI 53401-0187  
T: 262.638.8300  
<http://www.ramart.org>

**Current exhibition:**

The Jewelry of Robert Ebendorf, A Retrospective of Forty Years. Accompanied by a show of works from the collection by artists with whom he has worked, taught, or influenced. February 15–May 9, 2004

**Past exhibitions:**

Introducing RAM: The Building and Collections. Inaugural show in the new building with 40 pieces of jewelry prominently displayed. May 11, 2003–February 11, 2004

**Future exhibitions:** RAM has been selected by the American Association of Museums (AAM) for the International Partnerships Among Museums (IPAM) program cycle 2003–2005 to engage in an exchange with the Israel Museum in Jerusalem. A grant funded by the U.S. Department of State Bureau of Educational and Cultural Affairs will enable the museums' curators to travel within the upcoming year to each other's respective countries to investigate the possibility of co-organizing an exhibition of contemporary Israeli jewelry.

**Permanent Collection:**

The Racine Art Museum houses one of the most significant collections of contemporary crafts in North America. In that is one of the largest collections of artist-made jewelry of any museum. They will continue collecting artists in depth and accept gifts from collectors and artists. They are working on group and individual artist shows of jewelry. There is a wish list for the addition of artists to the collection.

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### RENWICK GALLERY

(of the Smithsonian American Art Museum)  
1661 Pennsylvania Avenue @ 17th Street N.W.  
Washington, D.C.  
T: 202.633.2850  
<http://americanart.si.edu/renwick/index.cfm>

**Past exhibitions:**

Jewels and Gems. A show curated from the permanent collection and recent acquisitions to accompany. The Jewelry of Robert Ebendorf, A Retrospective of Forty Years Closed February 2004

Good As Gold—Alternative Materials in American Jewelry Curated by Lloyd Herman, 1981

The Goldsmith—A national competition sponsored by the Renwick and the St. Paul Art Center 1974

**Permanent Collection:**

At the time of this article, the Renwick was still interviewing to fill their curatorial position. The existing collection is American and was started with the museum under Lloyd Herman. The Renwick actively collects jewelry.

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### TACOMA ART MUSEUM

1701 Pacific Avenue  
Tacoma, WA 98402  
T: 253.272.4258  
<http://www.TacomaArtMuseum.org>

**Current exhibition:**

Building Traditions—Third Installation of Gifts to the Museum in honor of the New Building. March 27–September, 2004.

**Past exhibitions:**

Building Traditions—I & II Installations. May 2003–March 2004

Under the Influence—September 2000. It featured the work of 17 contemporary Northwest artists juxtaposed with a selection of ethnographic objects from Northwest collections curated by Mia McEldowney.

Torch Songs: Fifty Years of Northwest Jewelry which was shown at the same time as a traveling show: Messengers of Modernism: American Studio Jewelry 1940–1960.

The Jewelry of Ken Cory: Play Disguised–1997

**Future exhibitions:**

Building Traditions—Fourth Installation of Gifts to the Museum in honor of the New Building 4th installation will open July 24, 2004 and be installed until December 5, 2004.

Zero Carat—The Donna Schneier Gift to the Museum of Art and Design, May 15–September 12, 2005. Accompanied by a show of works from NW artists that are using non-precious materials in the jewelry idiom to address issues related to the body.

When this show closes, TAM will have had jewelry continually displayed for 30 months.



Nel Linssen



Jana Syvänoja



*Collection Policy:*

The Tacoma Art Museum connects people through art by serving the diverse communities of the Northwest through its collection, exhibitions, and learning programs, emphasizing art and artists of the Northwest. Studio Art Jewelry: This collection emphasizes the contemporary period and includes a major repository of works by Ken Cory. While the collection concentrates on Northwest jewelry artists, important representative works by national artists deemed important to establishing the milieu in which regional artists work will be encouraged.

The three institutions listed below all collect jewelry, but have not been actively showing jewelry. As I conducted the interviews for this article, artists, gallery owners or collectors mentioned that these institutions had recently asked for slides or discussed an exhibition. We will keep you updated as they become more active.

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**TOLEDO MUSEUM OF ART:**

<http://www.toledomuseum.org/>

Past exhibition: Beyond the obvious/Rethinking Jewelry 2000

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**MUSEUM OF FINE ARTS, PHILADELPHIA:**

<http://www.philamuseum.org>

Past exhibitions: Showing pieces from the collection of **Helen Drutt**.

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**MUSEUM OF FINE ARTS, BOSTON:**

<http://www.mfa.org>

As I started the research for this article, it became apparent quite quickly that it had to be at least two parts (and possibly three). There are museums that are having exhibitions that do not collect. The Thought of Things Jewelry by Kiff Slemmons was curated by Signe Mayfield at the Palo Alto Cultural Center. This show traveled and the catalog that documented the show is beautiful. The instructors at several university campuses curated shows recently, and there are universities that collect work from each class, but I have yet to discover what happens to the pieces after they are collected. In the fall issue of the AJF newsletter, I will continue the list—and I ask for your help. If you know of an institution that is collecting or showing art jewelry, please let me know at: [sharon@scid.com](mailto:sharon@scid.com). •

*Sharon Campbell was a founding member of the Art Jewelry Forum. She presently sits on the Jewelry Acquisition Committee and the Collection Committee at the Tacoma Art Museum, and is a trustee on the board of Pratt Fine Arts Center. She lives in Seattle, WA.*

## 2004 Trip Registrations Coming in Daily— Do We Have Yours?

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This year we've planned a trip to Wisconsin where we visit four cities filled with varied art venues, architecture and artists we know you will appreciate. The trip is designed and timed for November 1-4, to segue right into the SOFA Expo in Chicago, which opens the evening of November 4.

We will make three separate day trips from our Milwaukee base: Madison, Sheboygan/Kohler and Racine. Each city experience will be quite different and will include two museums, four studio visits, a collector's home, university metals program, the Kohler Art Center and Design Center, architecture and some wonderful dining. On the final day, we will be departing in the afternoon by ground transportation to Chicago, ending our trip there for those who want to stay on for SOFA.

The renowned Pfister Hotel, an historical landmark centrally located in Milwaukee, is our base. If you haven't already called to make your reservation, do so soon and mention the Art Jewelry Forum to get the special \$149/night rate. The trip cost is \$560.

If you have misplaced your registration package or would like us to send one to a friend, please contact the Art Jewelry Forum as soon as possible: **415.522.2929** or [info@artjewelryforum.org](mailto:info@artjewelryforum.org) •



of the collection is on permanent display in its own gallery. Items are acquired for perpetuity, at least in theory. Most are purchased, though we are receiving an increasing number of very welcome gifts. Everything coming into the collection (bought or donated) has to meet the terms of a written acquisition policy.

The aim of the NMS modern jewelry collection is to illustrate the significance, function, production and development of contemporary jewelry. When considering an acquisition, one of the most important

questions in the back of my mind is: does it speak of its time? It may only be several years later that it finds its true place in cultural history and that question can be answered.

To enter the collection, a piece must meet at least two of the following criteria:

- technical and aesthetic excellence
- new materials or new use of materials
- innovation in technique, design or form
- the maker has demonstrable influence on others, for example, through teaching or exhibitions
- the work reflects cultural trends or preoccupations, for example, fashion, gender politics, environmental concerns

- the work illuminates specific themes (these change, but have included textile techniques in jewelry, political jewelry, and timepieces)
- the work supports collecting in other areas of the museum's collections

Wearability is not a stated criterion, but it is an important unstated one.

For me, if it doesn't work as a piece of wearable jewelry, I won't acquire it for NMS.

There is also a regularly-reviewed statement of collecting priorities.

When selecting pieces, I think carefully about the maker's career and whether the piece fairly represents them. I may

only ever be able to acquire a single example of their work.

Is this a piece they will always be proud of? A further consideration is how it will look in a display case—there is no point acquiring the most wonderful jewel if it can never be shown to advantage behind glass. For museums, conservation issues also need to be considered. Many of the materials jewelers use today may cause significant problems to future curators and conservators. Mixed materials may eventually react badly with each other. Different materials need different long-term display or storage environments. Light levels and fluctuating humidity are concerns for

organic materials; certain paints, fabric dyes, glues or fiberboard may affect silver. However, I have concluded that the potential for deterioration should not preclude the acquisition of a piece important enough to be in the collection: the key is to record it fully. One day the record may have to take the place of the actual piece.

Within the last year, NMS, under the leadership of a new director, has been developing new priorities in all areas of its work. A new Museum collecting policy may impact on the future development of the contemporary jewelry collection. Whatever direction it takes, there will remain an important and evocative permanent collection of international post-war jewelry, systematically assembled over more than twenty years, to inform, inspire and delight future generations. This legacy will always be a source of great pleasure for me. ●

*Elizabeth Goring  
National Museums of Scotland,  
Edinburgh*

## New Grant Creates New Opportunities

The Exhibition and Catalog Award for Contemporary Art Jewelry was created this year by Rotasa Foundation to offer financial support to institutions staging exhibitions of the work of art jewelry artists and producing related catalogs. The Foundation believes that such exhibitions and catalogs will enhance the reputation and public understanding of the fields of art jewelry and related metalsmithing.

The Award is intended to encourage and support the production of either a) retrospective exhibitions or mid-career surveys of the work of single artists who have contributed to the contemporary development of jewelry and related metalsmithing in innovative and thoughtful ways since 1960 or b) theme shows that stimulate new ways of thinking about jewelry as an art form. Rotasa Foundation seeks to support exhibitions with a rigor and a discipline in their choice of work as well as in their theme. The Foundation is also interested in supporting traveling exhibitions.

The Rotasa Foundation may provide grants to one or more recipients every calendar year. Although more than one grant may be made within a calendar year, no more than \$50,000 will be awarded annually.

All applications for the current year must be received by July 31, 2004. Notification of applicants will occur no later than October 30, 2004.

For more information call: 415.435.4649 or email: [info@rotasa.org](mailto:info@rotasa.org). ●



**DeNovo Fine Contemporary Jewelry**

250 University Avenue  
Palo Alto, CA 94301  
650.327.1256  
www.denovo.com

**Barbara Hienrich.** Barbara will be in the gallery on May 1st for the opening of her show. [May 1-31]

**Sarah Graham.** Sarah will be in the gallery for the opening on August 14. [August 14-September 18]

**Michael Zobel.** This is a special four-day show with the artist in the gallery with an extensive collection of his newest work. [October 30-November 2]

**Facere Jewelry Art Gallery**

1420 5th Avenue  
Seattle, WA 98101  
206-624-6768  
facereart@aol.com

Element 79: A Show of Contemporary Jewelry Art, featuring the work of:

**Jana Brevick, Jude Clark, Hannelore Gaboriel, Nadine Kariya, Jim Kelso, Ray Lipovsky, Patricia McAleer, Eleanor Moty, Ben Neubauer** among others. Artist Lecture May 5 at 4 p.m. [May 5-22]

**Mobilia Gallery**

358 Huron Ave.  
Cambridge, MA 02138  
617.876.2019  
mobiliaart@aol.com

**Michael Boyd,** sculptural jewelry combining unique forms with stones and metal. [Through April 30]

**Hanne Behrens,** textile techniques in silver and gold [June 12-July 31]

**David Chatt,** installation of breakfast wearables (beaded jewelry) [June 12-July 31]

Exhibition of new techniques and materials by emerging and established international jewelry artists. Concurrent with contactT, listed in fourth column. [June 12-July 31]

**Obsidian Gallery**

4320 N. Campbell Ave. #130  
Tucson, AZ  
520.577.3598  
www.obsidian-gallery.com

**Todd Reed [Through May 8]**

Jewelry from found materials, truly "art" to wear; **Cindy and Wendy Sumner:** Sister Bloc. **Kristin Diener and Judith Hoyt.** [May 15-July 3]

**Sculpture To Wear**

808 11th Street  
(cross street Montana Ave.)  
Santa Monica, CA 90403  
310.260.1957  
www.sculpturetowear.com

Grand Salon Opening at this new address, 7-9 p.m. [May 6th]

**Snyderman-Works Gallery**

303 Cherry Street  
Philadelphia, PA 19106  
215.922.7775

Exhibition of **Joyce Scott** necklaces along with beaded jewelry by **Amy Karash** [April]

Gold and silver jewelry by **Marguerite Chiang** [May]

Fresh Air from Korea: 18 Korean jewelers - curated by **Kiwon Wang** [June] Opening at SOFA, N. Y. [June 2-6] Opening in Phila. [June 11-30]. This is a travelling exhibition which will then be shown at these galleries: Sam Shaw (summer), Sculpture to Wear, Velvet di Vinci, Yaw, Facere, and RISD.

**OTHER EVENTS**

Contact: International jewelry workshops and conference. Massachusetts College of Art. For information: [www.massart.edu/contact](http://www.massart.edu/contact) [June 13-19]

Craft Boston: **Charon Kransen** presentation of books and craft titles. [May 20-23]

Northwest Jewelry/Metals Symposium at the Seattle Asian Art Museum. Speakers: **Norman Cherry, Bob Ebendorf, Sheila Klein and June Schwarcz.** [October 9] Information: [Symposium@SeattleMetalsGuild.org](mailto:Symposium@SeattleMetalsGuild.org) or 425.391.5045. Registration forms available after August 15.

SOFA New York. The Art Jewelry Forum is sponsoring **Vera Siemund** who will be speaking on Friday morning. Her jewelry, not seen here before, will be shown at SOFA by Jeweler's Werk Galerie. [June 3-6]

SOFA Chicago. The Art Jewelry Forum is sponsoring **Felieke van der Leest** who will address the influences in her work. This Dutch jewelry artist has created a veritable menagerie—all made possible by a combination of interesting textile and metal techniques. [November 5-7]



AJF Art Jewelry Forum  
P.O. Box 590216  
San Francisco, CA 94059

The deadline for receiving material for the next issue of our newsletter is August 15, 2004 for publication in September.

- Please send your contributions directly to **Pat Rodimer**, 59 Webster Street, San Francisco, CA 94117.
- Calendar contributions should be emailed to [info@artjewelryforum.org](mailto:info@artjewelryforum.org)
- If you have any questions about this publication, please call Pat at **415.522.2924**
- Visit us at [www.ajf.echapters.com](http://www.ajf.echapters.com)