

CONTEMPORARY JEWELLERY

1964-1993
SELECTED WORKS
HELEN WILLIAMS DRUTT COLLECTION



8 OCTOBER-21 NOVEMBER 1993

THE ARKANSAS ARTS CENTER
DECORATIVE ARTS MUSEUM

CONTEMPORARY JEWELLERY

1964-1993

ESSAY BY

PETER DORMER

Contemporary jewellery is conceptually among the most interesting of mid- to late twentieth-century applied arts. Looked at internationally, jewellery exhibits the full spectrum of contemporary fine art's ideas and practices, but it has engaged with these on its own terms.

Helen W. Drutt English (a.k.a. Helen Drutt) was one of a small international group of people to perceive the quality of thinking that was emerging in contemporary jewellery. The select band of far-sighted individuals included Barbara Cartlidge, Ida Boelen van Gelder and Inge Asenbaum. Since the mid-1960s, Helen Drutt has amassed numerous objects, as she has passionately explored the field, expressing her interest in the individual works and the ideas of their creators. This exhibition reveals a selection of work produced in the last thirty years, ranging from formal gold and silver to avant-garde works in alternative materials as well as metals.

Inventive, unconventional jewellery is not a new phenomenon, but during the period covered by this collection we have seen the rapid rise and expansion of a field of art that has now reached its first flush of adulthood. This collection is especially strong in the period of the late 1960s to late 1980s, when innovations in jewellery came rapidly throughout Western Europe and North America and, latterly, in Australia, New Zealand and Japan. Over the years, several major artists have been investigated in depth. These include Stanley Lechtzin, Gijs Bakker, Olaf Skoogfors, Breon O'Casey, David Watkins, Elizabeth Garrison and Toni Goessler-Snyder.

Although this collection is contemporary, it offers an important piece of history. There are many works by deceased artists and several by artists who no longer make jewellery. Albert Paley and Claus Bury, for instance, are among several contemporary artists who have used jewellery as a springboard for architectural projects and sculpture.

The accumulation of work shown here does more than survey the discipline: it defines the spirit of what has become known as "the new jewellery." The plurality present in the visual arts is also shown here: there are ornaments whose imagery displays a variety of cultural roots; there are small sculptures in which the wearability of jewellery has been yoked to the narrative or formal possibilities of twentieth century sculpture; and there are allusions to surrealism and performance art. There is also a catholicity of material and technique.

Contemporary Jewellery: 1964-1993 is an opportunity for us to learn directly from a connoisseur. We rely too much on photographs, captions, and the hearsay of critics—this inflationary growth in information about art is less revealing than we think. We observe at second hand, and often we are seeing through other people's words. But, provided we pay attention and think about what we look at, a survey such as this will inform us. We are able to compare objects, see their different aesthetics, and trace the evolution of styles and fashions. We can also see how

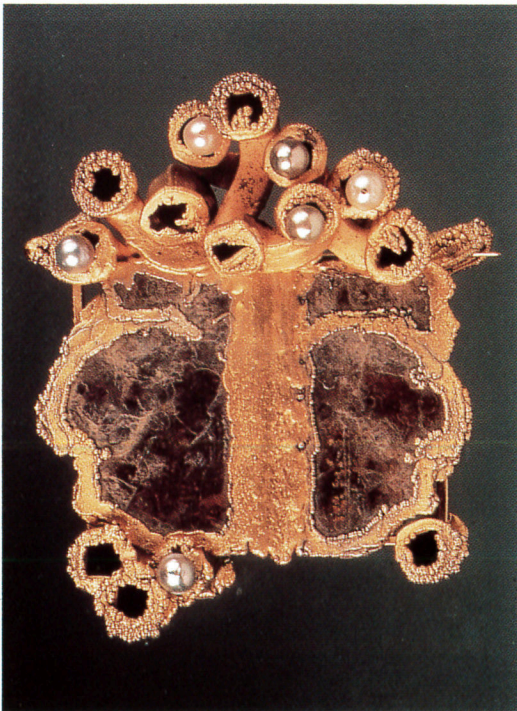
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different countries yield distinct national characteristics.

In Holland, for example, beginning in the early 1960s with the pioneering work of Emmy van Leersum and her husband Gijs Bakker, we see an attitude towards jewellery that takes its cue from the Dutch modern tradition as seen in painters such as Piet Mondrian and designers such as Gerrit Rietveld. The Dutch attitude is rational, cool and witty. Although the ideas are individualistic, the work is almost impersonal. This is not to say it is inhuman, far from it, but it is work that springs from a designer's process rather than a craft-artist's. In Dutch work the craft is separate from the ideas: the jeweller thinks, then makes that which she or he has thought.

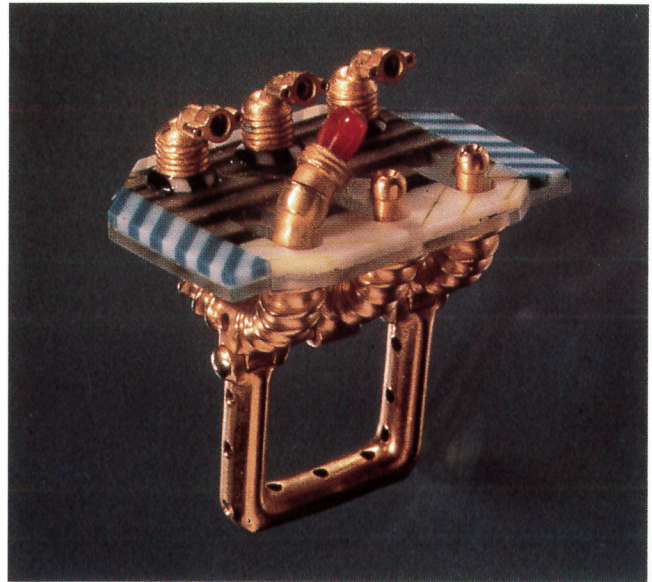
By contrast, in some North American work—I am thinking of artists as different as Stanley Lechtzin and Richard Mawdsley—we see work that, although not irrational, suggests that the design evolves through the process of making. Discovering ideas through the craft of making is an evolutionary approach—it allows a single work to grow and emerge beyond the artist's original conception.

And here I admit a prejudice. One of the things that appeals to me about this collection is its tolerance with regard to craft—men and women making intricate work to high standards with great knowledge. I am weary of the modern intellectual tyranny in the plastic arts that sees craft knowledge as inferior to design and to intellectualising about art. It is sad that the word "craft" is more or less taboo in discussions about contemporary art. But, because one must have regard to other people's sensibilities (political correctness in the arts), I have fallen in line and referred to all the jewellers as artists.



Stanley Lechtzin, *Brooch 64-B3*, 1969

National characteristics persist in the choice of materials. Contrary to the popular conception of the British as conservative, there is a history among British designers of seizing upon new materials. In Britain and Holland, the new plastics, papers and adhesives that became widely available in the 1970s were adopted as materials by intelligent and fashionable jewellers. In part, this also fitted in with a left-wing antagonism toward anything connected with middle-class conservative values. Precious materials were associated with political reactionism, as were the skills needed to work them. Skill implies rules, rules imply limitations on freedom. Philosophically, this was nonsense, but some interesting work emerged—not all of it good. I notice that Helen Drutt has been careful in her selection of work of this kind and has included the work of Emmy van Leersum, a leading experimenter in the 1960s and 1970s.



Claus Bury, *Ring*, 1972

Also from this period, and still innovative today, are two British jewellers, Wendy Ramshaw and David Watkins. These two have worked in most materials and have not allowed ideological dogma to get in the way of innovation. Their experiments with everything from diamonds to feathers have benefited from the fact that both jewellers (they are husband and wife) are immensely knowledgeable about their craft.

In Germany, the disciplines of working precious metals were and remain valued and especially well taught. However, there is in Germany an honourable culture of *gravitas*, which persists even in German humour and irony. This culture has provided a subject matter for one of the most internationally famous avant-garde jewellers, Otto Künzli. Künzli, who is Swiss but resides in Germany, was a pupil of Hermann Jünger, the renowned goldsmith at the Munich Academy of Fine Art. Künzli has succeeded Jünger in his professorship, but Künzli's career as a jeweller has been that of the Fool dancing wry attendance upon Jünger as King. Lest you (or they) think I am being rude, I must explain that it is the traditional Fool of Shakespearean

drama I invoke, a highly intelligent character whose sharp humour is used to make shrewd social, political or even moral comment. Thus Künzli uses humour. With materials such as plastic foam and wallpaper, he has created improbable brooches that are worn by middle-aged, prosperous professional men and women. The interaction of a serious "model" and the tongue-in-cheek jewellery is playful, good-natured, and often thought-provoking about the role of social conventions and our expectations of how people of a given class should look.

In general, and compared with mainstream jewellery, much of the work in the collection has turned convention on its head, but the world of twentieth-century jewellery is no stranger to the unconventional. For example, in the 1930s, the famous fashion designers Coco Chanel and Eva Schiaparelli were among the first this century to turn the conventions of jewellery upside down. Chanel worked with the jeweller Fulco de Verdura to create elaborate costume jewellery using fake and semi-precious stones. Chanel said, "It doesn't matter if the jewels are real as long as they look like fakes." Schiaparelli went further, anticipating by nearly forty years the European avant-garde in jewellery which mixed radical ornament with radical clothing. She worked with Salvador Dali to produce hats in the form of shoes, ice cream cones and lamb cutlets. She designed a clear plastic necklace crawling with metal-coloured bugs, and developed a range of phosphorescent brooches and buttons that also functioned as paperweights.

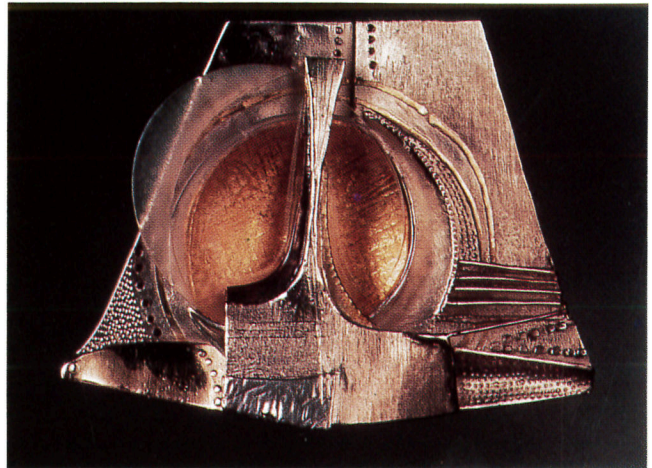
Such work was amusing, shocking, attention-grabbing and, obviously, convention-breaking. But Chanel and Schiaparelli recognised that the very subject matter of jewellery is convention. Jewellery in a variety of forms is a part of national, religious, and personal rites of passage. It is a vehicle for stating a position: it can indicate a person's status, class, wealth, sexual orientation, emotional state, or even provide an indicator of his psychology. Equally, of course, being part of dress, it can be used for misinformation.

From the early 1960s onwards, certain jewellers, among them J. Fred Woell (USA) and, more recently, Manfred Bischoff (Germany), have taken contemporary forms of making art, such as assemblage, collage, and montage and, through their jeweller's craft, used these to create politically interesting or subversive jewellery. These works are concerned with politics and with existential questions.

Assemblage, as exemplified by Pierre Cavalan (Australia) and Judy Onofrio (USA), and mixed media are important strategies in contemporary jewellery, although, of course, assemblage and fabrication represent a centuries-old tradition in the metalsmith's constructing of complex objects. Mixed media is not a twentieth-century invention, either, although the extended range of new materials and adhesives, taken together with the exponential growth in imagery generated by the advertising, fashion and popular consumer culture, has greatly enriched the mixed media artist's vocabulary.

Conceptually, some of the most interesting mixed-media jewellery is produced in the USA, as illustrated by the work of Robin Kranitzky and Kim Overstreet. And of special interest is the narrative jewellery of Bruce Metcalf, an artist whose small sculptures support a singular vision and are consummate demonstrations of the craft of assemblage and fabrication.

Much has been made in this essay of the role that contemporary jewellery plays in "challenging conventions." This stance, popular throughout the visual arts, can easily descend into an adolescent cliché. The art is to challenge with aesthetic grace and intelligence. It is the merits of the intelligent combination of making comment with making art that are brought to our attention in this exhibition.



Tohi Goessler-Snyder, *Brooch/Pendant*, 1974

Some contemporary jewellers, especially the more intellectually self-conscious of them, such as Gijis Bakker, are ambivalent about jewellery and its roles. In 1989, Bakker said, "if jewellery is mere adornment . . . it totally fails to interest me. On the other hand, I like jewellery because it is never functional *a priori*. I like jewellery because it is close to the body and says something about the wearer."

How does jewellery combine these roles? The best account of the idea that Bakker is alluding to is provided by the American novelist and travel writer Paul Theroux. In his novel *The London Embassy*, which is about goings-on at the American embassy in London, there is a minor personnel problem: one of the male officers working in the Intelligence section is wearing—an earring. And one of the senior diplomats in the embassy, a man called Horton, is livid with anger.

"It's unthinkable for a man to turn up to work wearing an earring," says Horton. And he sends one of his deputies to tell the officer to get rid of it. But this deputy, the novel's narrator, remarks, "I was surprised to find it a lovely earring. . . . It was the sort of detail that makes some paintings remarkable; it gave his face position and focus—an undeniable beauty. It was the size, and had the charm, of Shakespeare's raffish earring in the National Portrait Gallery."

What I like about this passage is that it both perfectly describes what a piece of lovely jewellery can do positively for the wearer and gives an almost palpable or physical reality to the concept of "convention." Conventions are real. They are not easily challenged. Moreover, although the relationship between the jewellery and the wearer is aesthetically important, jewellery's extended subject matter is the relationship of the jewellery, the wearer—and other people.

This is why it is important to see jewellery in the flesh, preferably being worn—you need to be able to react to it rather than a photograph of it. Helen Drutt is alert to the fact that jewellery needs to be worn. She wears what she collects. She says, "I remember the first time I wore a Stanley Lechtzin, I was quite self-conscious—it almost wore me—but it was simply a matter of minutes before I became quite comfortable with it." Other people were comfortable, too, but Helen also found that wearing the work incited questions about it, and about the craft in general.

Yet, to some extent, the new jewellery movement has centered around photographs of people rather than people themselves. One wonders if some jewellery in the last decade was produced only to be photographed. After all, if you have a good portrait photographer and a good-looking model, then, as a jeweller, you can create an ideal world that is unencumbered by function and which avoids the incongruity of an extreme piece of work on an unattractive body. I dare say there is a Master's thesis lurking in here: the influence of photography upon elitist assumptions in the new jewellery.



Gijs Bakker, *Bouquet Brooch*, 1988

Yet the photographer does provide a jeweller with a means of showing his or her work in its best light for all time. One of the problems for jewellers is that sometimes their work does not look to be of much consequence until it is worn. As a result, it does not look good in museums or on the shelf at home. What can the artist do? The answer is to provide the

jewellery with a dual existence—as independent sculpture as well as body ornament.

Marjorie Schick, an American jeweller, has made much of the theme of "body sculpture" in her work. Schick says, "My work is a sculptural statement which is complete when off the human body yet is constructed and exists because of the human body." Arguably, however, her work is no longer jewellery as such but sculpture with its roots in jewellery.

But alongside these very modern, even self-consciously artistic concerns, there is the more spontaneous and idiosyncratic imagery of an artist such as Breon O'Casey. His work, although modern, is also very old: it is made from the heart, and in the teeth of contemporary technology. It appears to be one man's rebuttal of rationalism, agnosticism, and skepticism and is instead about myth, nature, spirit and the emotions.

Overall, what one might infer from this collection is that jewellery, unlike most of the craft arts, has developed its own avant-garde—it has not, like ceramics, followed in the wake of the trends set by artists in painting or sculpture. For, although there are plenty of links between jewellery and the other visual arts of its time, there remains a strength of exploration that derives from its own subject matter: the conventions surrounding the wearing of ornament. This subject matter gives jewellery its own vocabulary and content. In the other art-crafts such as glass or ceramics, the special characteristics of these disciplines come from the material rather than the content. In jewellery, it is the power of the content—the tension between artefact and person—that has driven the craft along.

Moreover, the new jewellery is an avant-garde that sometimes yields objects that are genuinely witty—an attitude inherited from Chanel and Schiaparelli. There is an intelligent playfulness at work in the thinking of certain artists which comes as a welcome, human relief from some of the serious, possibly pretentious games that other artists feel they must enact. There is wit (or playfulness), for example, in the work by Breon O'Casey, Esther Knobel, Otto Künzli, Ruudt Peters, and Deganit Schocken.

When Helen Drutt began exploring jewellery and its ideas in the 1960s, she relied upon her own eyes and research and the integrity and enthusiasm of the artists to build up a representative "portrait" of the artists of our time. When she started, there were no NEA programs for the crafts and no courses in the history of modern crafts. She is herself one of the pioneer art historians of contemporary studio crafts (or applied arts). This exhibition is thus the creation of one mind—it is an original resource and not a secondary comment. Therein lies its great value.

EXHIBITION CHECKLIST

The Helen Williams Drutt Collection now consists of 350 works. Because of space limitations, 145 works are displayed.

GIAMPAOLO BABETTO

(Italian, b. 1947)
Brooch, 1982
18k gold, red epoxy

GIAMPAOLO BABETTO

(Italian, b. 1947)
Brooch, 1984
nickel silver, black epoxy

GIJS BAKKER

(Dutch, b. 1942)
Moses brooch, 1987
plastic, photograph, gold

GIJS BAKKER

(Dutch, b. 1942)
Bouquet Brooch, 1988
plastic, photograph, yellow sapphires, gold

GIJS BAKKER

(Dutch, b. 1942)
Adam neckpiece, 1988
plastic, photograph, gilded brass; limited edition

GIJS BAKKER

(Dutch, b. 1942)
Comb, 1989
plastic, photograph, gilded brass; limited edition

GIJS BAKKER

(Dutch, b. 1942)
The Tongue brooch, 1989
plastic; photograph by Hans V. Manen, diamond; 2/2

MICHAEL BECKER

(German, b. 1958)
Barcelona brooch, 1988
750 gold, hematite

JAMIE BENNETT

(American, b. 1948)
Pattern Fragment brooch, 1978
silver, enamel

JAMIE BENNETT

(American, b. 1948)
Petrossa brooch, 1991
enamel on copper, 20k gold

MANFRED BISCHOFF

(German, b. 1947)
Brooch, ca. 1982
sheet metal, paint

MANFRED BISCHOFF

(German, b. 1947)
Il Mio Casa brooch, 1986
gold, silver, coral, bone

MARTA BREIS

(Spanish, b. 1953)
Brooch, 1989
plastic, metal, bamboo

CLAUS BURY

(German, b. 1946)
Ring, 1972
gold, acrylic

CLAUS BURY

- (German, b. 1946)
- a) *Brooch*, 1974
silver, brass, copper, gold alloys
 - b) *Drawings* (2), studies for brooch, 1974
watercolor, pen and ink
 - c) *Metal research for brooch*, 1974
Degussa Factory, Hanau, West Germany

PIERRE CAVALAN

(Active in Australia, b. 1954)
Canberra brooch, 1990
silver, imitation stones, enamel, found objects

ANTON CEPKA

(Slovak, b. Czechoslovakia, 1936)
Brooch, ca. 1975
metal, slate, plastic, glass

PETER CHANG

(British, b. 1944)
Bracelet, 1989
acrylic

PETER CHANG

(British, b. 1944)
Brooch, 1991
acrylic, polyester

EDWARD DE LARGE

(British, b. 1949; active in U.S.)
Brooch, 1982
silver, titanium

PAUL DERREZ

(Dutch, b. 1950)
Collar, 1983
plastic, steel; limited edition

PETER DE WIT

(Dutch, b. 1952; active in Sweden)
Brooch, 1987
18k gold, rock crystal

LAM DE WOLF

(Dutch, b. 1949)
Necklace, 1983
silk, paint; commissioned

GEORG DOBLER

(German, b. 1952)
Salvadore brooch, 1985
steel wire, acrylic lacquer, paint

GEORG DOBLER

(German, b. 1952)
Neckpiece, 1985
steel, acrylic lacquer, paint

GRY EIDE

(Norwegian, b. 1956)
Neckpiece, 1989
painted wood

EVA EISLER

(Czech, b. Czechoslovakia, 1952; active in U.S.)
Brooch, 1988
silver, steel wire, slate

ELIZABETH GARRISON

(American, b. 1952)
Brooch, 1982
silver, bronze, copper, mother-of-pearl, cloisonné enamel, found object

ELIZABETH GARRISON

(American, b. 1952)
Volcano Dream #1 brooch, 1985
fine and sterling silver, copper, cloisonné enamel, found object

ELIZABETH GARRISON

(American, b. 1952)
Swimmer brooch, 1988
fine and sterling silver, cloisonné enamel

THOMAS GENTILLE

(American, b. 1936)
Brooch, 1991
eggshell inlay, wood

TONI GOESSLER-SNYDER

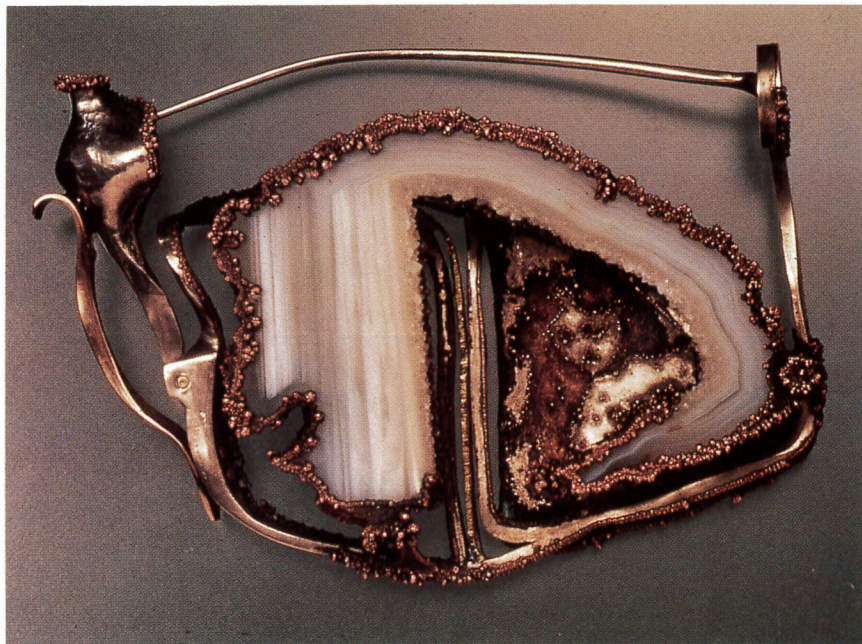
(German, 1942-1982; active in U.S.)
Brooch/pendant, 1974
gold, silver, Lucite

TONI GOESSLER-SNYDER

(German, 1942-1982, active in U.S.)
Bracelet, 1975
24k gold leaf, Lucite

TONI GOESSLER-SNYDER

(German, 1942-1982, active in U.S.)
Brooch/pendant, 1975
24k gold, silver, amine-catalyzed resin



Eleanor Moty, *Cameo brooch*, 1970

EVA EISLER

(Czech, b. Czechoslovakia, 1952; active in U.S.)
Brooch, 1988
silver

ARLINE FISCH

(American, b. 1931)
Collar, 1985
copper wire

WARWICK FREEMAN

(New Zealand, b. 1953)
Necklace, ca. 1989
abalone

WARWICK FREEMAN

(New Zealand, b. 1953)
Brooch, ca. 1989
abalone, stone, plastic

MAX FRÖHLICH

(Swiss, b. 1908)
Belt Buckle (no. 137), 1979-1980
silver

TONI GOESSLER-SNYDER

(German, 1942-1982, active in U.S.)
Bracelet, 1979
24k gold, silver, chalcedony, garnet

LISA GRALNICK

(American, b. 1956)
Brooch, ca. 1989-90
acrylic

GARY S. GRIFFIN

(American, b. 1945)
Necklace, 1976
aluminum, brass, acrylic, nylon

SUSAN HAMLET

(American, b. 1954)
Shim Bracelet #1, 1983
stainless steel, plastic, rubber, silver

SUSAN HAMLET

(American, b. 1954)
Shim Neckpiece, 1985
stainless steel, sterling silver, plastic, rubber

WILLIAM HARPER

(American, b. 1944)

Pagan Baby #3: The Serpent brooch, 1977

14 and 18k gold, silver, fresh- and salt-water pearls, snake rattle, shell, cloisonné enamel, copper

WILLIAM HARPER

(American, b. 1944)

Pagan Baby #6: The Scarab brooch, 1977

14, 18 and 24k gold, silver, shell, freshwater pearl, cloisonné enamel, fine silver

WILLIAM HARPER

(American, b. 1944)

Barbarian Bracelet #1, 1980

gold, silver, cloisonné enamel on copper, 24k gold-plated silver, copper electroplate

THERESE HILBERT

(Swiss; b. 1948, active in Germany)

Pendant, 1985

silver, cord

THERESE HILBERT

(Swiss; b. 1948, active in Germany)

Brooch, 1987

chromed brass

HERMANN JÜNGER

(German, b. 1928)

Necklace with Four Pendants #40, 1992

gold, lapis lazuli, pyrite

BETSY KING

(American, b. 1953)

Raised on Promises brooch, 1990

copper, silver, brass, photograph

ALICE H. KLEIN

(American, b. 1956)

Haru neckpiece, 1984

acrylic, gold-filled wire, silver, mother-of-pearl, cultured pearl

ESTHER KNOBEL

(Israeli, b. Poland, 1949)

Necklace, 1983

tin, plastic, paint, elastic

FRIEDRICK KNUPPER

(German, 1947-1987)

Brooch, 1985

steel, paint

FRIEDRICK KNUPPER

(German, 1947-1987)

Brooch, 1985

steel, paint

ROBIN KRANITZKY

(American, b. 1956)

KIM OVERSTREET

(American, b. 1955)

Notions brooch #1560, 1990

wood, mixed media

ROBIN KRANITZKY

(American, b. 1956)

KIM OVERSTREET

(American, b. 1955)

Roots brooch, 1990

copper, brass, Micarta, Plexiglas, polymer clay, postcard fragments, found objects

ROBIN KRANITZKY

(American, b. 1956)

KIM OVERSTREET

(American, b. 1955)

Starmaker brooch, 1993

nickel silver, Plexiglas, brass, sea shell, egg shell, leaf, postcard fragments

OTTO KÜNZLI

(Swiss, b. 1948; active in Germany)

Bracelet, 1980

rubber, gold; limited edition

OTTO KÜNZLI

(Swiss, b. 1948; active in Germany)

Brooch, 1982

wood, wallpaper

OTTO KÜNZLI

(Swiss, b. 1948; active in Germany)

Brooch, 1983

wood, wallpaper

OTTO KÜNZLI

(Swiss, b. 1948; active in Germany)

Fragment neckpiece, 1986

PVC, gold leaf, steel

BRIGIT LACKEN

(Dutch, b. 1948)

Brooch, 1990

steel, gold

STANLEY LECHTZIN

(American, b. 1936)

Brooch 63-D, 1966

silver, tourmaline crystal, pearl

STANLEY LECHTZIN

(American, b. 1936)

Brooch 90-B, 1967

14k gold, quartz crystal, 6 blue baroque pearls

STANLEY LECHTZIN

(American, b. 1936)

Bracelet 39-C, 1968

gold-plated silver, amethyst quartz crystal

STANLEY LECHTZIN

(American, b. 1936)

Brooch 57-C, 1969

gold-plated silver, quartz, watermelon tourmaline

STANLEY LECHTZIN

(American, b. 1936)

Brooch 64-B3, 1969

gold-plated silver, mica, 6 baroque pearls

STANLEY LECHTZIN

(American, b. 1936)

Torque 22-D, 1971

silver, polyester resin

FRITZ MAIERHOFER

(Austrian, b. 1941)

Brooch, 1972

aluminum, plastic, paint; 5/30

FRITZ MAIERHOFER

(Austrian, b. 1941)

Crumblestone Farm brooch, 1976

aluminum, Plexiglas, photograph; 9/20

CARLIER MAKIGAWA

(Australian, b. 1952)

Burning Building brooch, 1989

stainless steel, papier mâché, lacquer, gold leaf, fine silver

CARLIER MAKIGAWA

(Australian, b. 1952)

Brooch, 1983

steel, pebble, brass, lacquered copper wire

BRUNO MARTINAZZI

(Italian, b. 1923)

Eye brooch, ca. 1971

silver, lapis lazuli

FALKO MARX

(German, b. 1941)

Brooch, 1988

sapphires, diamonds, found object

RICHARD MAWDSLEY

(American, b. 1945)

Camera pendant, 1971

silver, amethyst, pearl

RICHARD MAWDSLEY

(American, b. 1945)

The Pequod pendant, 1972

silver, green onyx, carnelian

BRUCE METCALF

(American, b. 1949)

Self Portrait with Structure and Straight Jacket brooch, 1976

brass, copper, acrylic, Delrin, enamel, Plexiglas, paint

BRUCE METCALF

(American, b. 1949)

Don't Go Out at Night brooch (with stand), 1977

silver, Plexiglas, brass, pen and ink, paint, commercial chain

BRUCE METCALF

(American, b. 1949)

Brooch, 1987

wood, gold leaf

WALTER KELLY MORRIS

(American, b. 1945)

Flasher brooch, 1975-76

acrylic, copper, silver, agate

ELEANOR MOTY

(American, b. 1945)

Box Bracelet, 1969

14k gold, silver, phantom quartz

ELEANOR MOTY

(American, b. 1945)

Cameo brooch, 1970

silver, 14k gold, copper, agate

ELEANOR MOTY

(American, b. 1945)

Brooch, 1987

silver, 18k gold, rutilated quartz

LOUIS MUELLER

(American, b. 1943)

Brooch, 1985

14k gold-plated silver, onyx

LOUIS MUELLER

(American, b. 1943)

Brooch, 1985

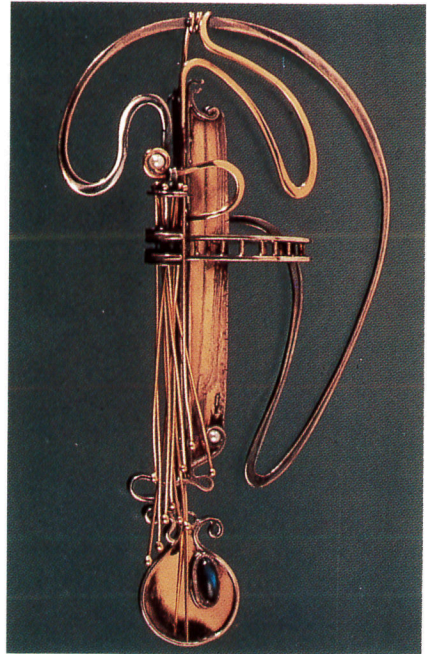
24k gold-plated silver, jade, rose quartz, crystal

BREON O'CASEY

(British, b. 1928)

Bracelet, 1981

silver

Albert Paley, *Fibula*, 1969**BREON O'CASEY**

(British, b. 1928)

Necklace, ca. 1982

silver, velvet cord

BREON O'CASEY

(British, b. 1928)

Necklace, ca. 1982-1983

stones; hand shaped

JUDY ONOFRIO

(American, b. 1939)

Brooch, 1989

costume jewelry, found objects

JUDY ONOFRIO

(American, b. 1939)

Bracelets, 1993

set of two beads, peyote stitch; each unique

PAVEL OPOČENSKÝ

(Czech, b. Czechoslovakia, 1954, active in U.S. 1981-1990)

Brooch, 1990

Colorcore

ALBERT PALEY

(American, b. 1944)

Double Fibula, 1968

gold, silver, bronze, pearls, moonstones, labradorite

ALBERT PALEY

(American, b. 1944)

Fibula, 1969

gold, silver, pearls, labradorite

ALBERT PALEY

(American, b. 1944)

Brooch, 1969

14k gold, silver, freshwater and baroque pearls

EARL PARDON

(American, 1926-1991)

Brooch #1353, 1988

silver, 14k gold

EARL PARDON

(American, 1926-1991)

Brooch #1365, 1988

silver, 14k gold

FRANCESCO PAVAN

(Italian, b. 1937)
Brooch, 1988
 gold, silver, alpaka

FRANCESCO PAVAN

(Italian, b. 1937)
Brooch, 1988
 gold, silver, alpaka

RUUDT PETERS

(Dutch, b. 1957)
Bracelet, 1983
 acrylic; limited edition

RUUDT PETERS

(Dutch, b. 1957)
Pin, 1983
 acrylic, wire; limited edition

HIROKO SATO PIJANOWSKI

(Japanese, b. 1942; active in U.S.)

EUGENE PIJANOWSKI

(American, b. 1938)
Neckpiece, 1987
 gold color paper cord; limited edition

RAMON PUIG CUYAS

(Spanish, b. 1953)
Mermaid brooch, 1989
 silver, paint

ROBIN QUIGLEY

(American, b. 1947)
Fringe Bracelet, 1983
 pewter, copper, brass alloys

ROBIN QUIGLEY

(American, b. 1947)
Triangular Pin/Pendant #1, 1978
 14k gold, silver, acrylic, epoxy resin, gold leaf

WENDY RAMSHAW

(British, b. 1939)
Ring Set with stand and base (9 rings), 1977
 18k yellow gold, garnets, pink sapphires, rubies, brass, resin, gold-plated

WENDY RAMSHAW

(British, b. 1939)
Brooch, 1974
 gold, silver, ivory

WENDY RAMSHAW

(British, b. 1939)
Ring Set with stand (6 rings), 1976
 silver, amethyst, peridot, serpentine, acrylic

RICHARD R. REINHARDT

(American, b. 1921)
Torque, 1980
 silver

SUZAN REZAC

(Swiss, b. Czechoslovakia, 1958; active in U.S.)
Bracelet, 1983
 silver, 18k gold, nickel silver, copper

SUZAN REZAC

(Swiss, b. Czechoslovakia, 1958; active in U.S.)
Brooch, 1983
 18k gold, silver

GERD ROTHMANN

(German, b. 1941)
Bracelet/pendant, 1970-71
 steel, acrylic, paper; 2/30

MARJORIE SCHICK

(American, b. 1941)
Brooch, 1984
 wood, nickel silver, paint

MARJORIE SCHICK

(American, b. 1941)
Bracelet, 1985
 wood, rubber, paint

BERNHARD SCHOBINGER

(Swiss, b. 1946)
Necklace, ca. 1985
 crystal beads, Swiss Coke bottle shards

DEGANIT SCHOCKEN

(Israeli, b. 1947)
Brooch, 1982
 silver, gold, nylon

DEGANIT SCHOCKEN

(Israeli, b. 1947)
Necklace, 1984
 gold, porcelain, pearl

HELEN SHIRK

(American, b. 1941)
Brooch, 1978
 silver, onyx

HELEN SHIRK

(American, b. 1942)
Brooch TB4, 1981
 silver, titanium

HELEN SHIRK

(American, b. 1942)
Brooch, 1982
 titanium, silver, gold

OLAF SKOOGFORS

(American, b. Sweden, 1930-1975)
Brooch, 1966
 gold-plated silver, round pearls, Biwa pearls

OLAF SKOOGFORS

(American, b. Sweden, 1930-1975)
Dimsdale Machine brooch, 1969
 gold-plated silver, moonstone

OLAF SKOOGFORS

(American, b. Sweden, 1930-1975)
Brooch, 1970
 gold-plated silver, ivory

EMMY VAN LEERSUM

(Dutch, 1930-1984)
Bracelets (3), 1983; designed 1977
 plastic, paper, PVC; limited edition

JOKE VAN OMMEN

(Dutch, 1948-1988; active in U.S.)
Necklace, ca. 1979-80
 colored steel, rubber, Velcro

JOKE VAN OMMEN

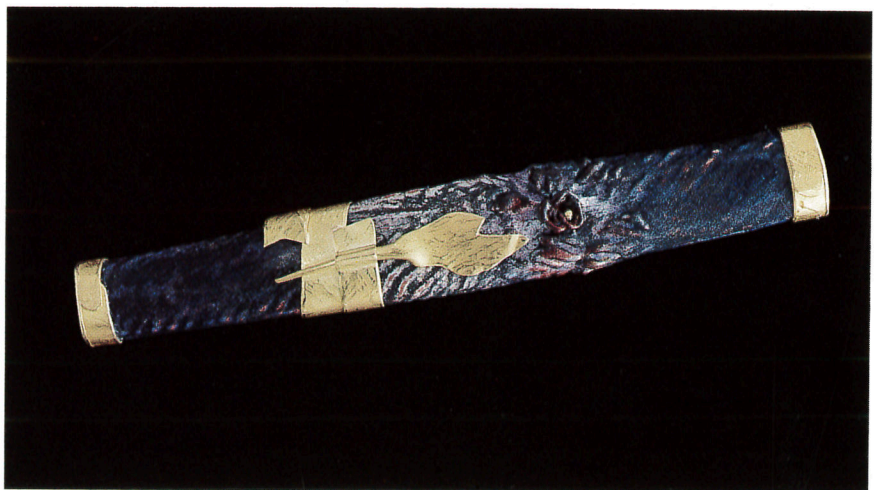
(Dutch, 1948-1988; active in U.S.)
Necklace, 1981
 silver; 1/2

TONE VIGELAND

(Norwegian, b. 1938)
Necklace, ca. 1982
 steel, 14k gold, mother-of-pearl

TONE VIGELAND

(Norwegian, b. 1938)
Necklace, ca. 1988
 iron, silver, gold



Jamie Bennett, *Petrossa*, 1991

OLAF SKOOGFORS

(American, b. Sweden, 1930-1975)
Necklace, 1972
 silver, brass, copper, ivory

OLAF SKOOGFORS

(American, b. Sweden, 1930-1975)
Belt Buckle, 1972
 gold-plated silver, copper, brass

OLAF SKOOGFORS

(American, b. Sweden, 1930-1975)
Brooch, 1973
 gold-plated silver, blue baroque pearl

ROBERT SMIT

(Dutch, b. 1941)
Square pendant, 1989
 gold

DAVID TISDALE

(American, b. 1956)
Necklace, 1981
 anodized aluminum, silver, diamonds

DAVID TISDALE

(American, b. 1956)
Bracelet, 1984
 anodized aluminum, silver, 24k gold, onyx, tiger's eye

EMMY VAN LEERSUM

(Dutch, 1930-1984)
Bracelet, 1974
 aluminum; series, each unique

EMMY VAN LEERSUM

(Dutch, 1930-1984)
Neckpiece, 1981
 nylon; limited edition

EMMY VAN LEERSUM

(Dutch, 1930-1984)
Neckpiece, 1981
 nylon; limited edition

EMMY VAN LEERSUM

(Dutch, 1930-1984)
Bracelet, 1982
 steel, paint; limited edition

DAVID WATKINS

(British, b. 1940)
Necklace, ca. 1974
 acrylic, silver

DAVID WATKINS

(British, b. 1940)
Gyro Bangle bracelet, 1976
 aluminum; 14/250

DAVID WATKINS

(British, b. 1940)
Neckpiece, 1976
 mild steel and gold inlay

DAVID WATKINS

(British, b. 1940)
Voyager, 1984/85
 neoprene coated steel and wood; limited edition

MARGARET WEST

(Australian, b. 1936)
Equation: Disc with Three Reflections
 necklace, ca. 1987
 granite, stainless steel

J. FRED WOELL

(American, b. 1934)
Love Object brooch, 1968
 steel, glass, gold leaf, screws, copper, silver, photograph

J. FRED WOELL

(American, b. 1934)
Requiem for a President brooch, 1973
 copper

Cover:

Olaf Skoogfors, *Brooch*, 1970

Photo Credit:

Peter Olsen: Gijs Bakker, *Bouquet Brooch*

All others by Bobby Hansson

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