



Seven Contemporary American Metalsmiths

April 12 - May 22, 1992

Johnson County Community College • Gallery of Art

Chunghi Choo

Iowa City, Iowa

Born: Incheon, Korea, 1938

Education: Bachelor of Fine Arts degree, Ewha Women's University, Seoul, Korea, 1961; Master of Fine Arts degree, Cranbrook Academy of Art, Bloomfield Hills, Mich., 1965

Award/Honor: National Endowment for the Arts Fellowship, 1981

Exhibitions: *The Mettle of Metal: An Overview of Contemporary American Metalsmithing*, The Society of Arts and Crafts, Boston, 1990; *Craft Today USA*, European traveling exhibition, organized by the American Craft Museum, New York City, 1989-1992; *Craft Today: Poetry of the Physical*, traveling exhibition, organized by the American Craft Museum, New York City, 1986-1988

Collections: Art Institute of Chicago; Musée des Arts Décoratifs au Louvre, Paris, France; Museum of Modern Art, New York City; Metropolitan Museum of Art, New York City

Professional Experience: Professor and head of jewelry and metalsmithing area, University of Iowa, Iowa City, Iowa, 1968-present



Peace Lily, Chunghi Choo, 1982, silver-plated copper, 23", Collection Mr. and Mrs. Milton H. Blakemore

"I believe that the sweeping movements of the brush in calligraphy have influenced my work and give it a flowing line of energy. I like to see qualities of simplicity and grace in my holloware. I like for each piece to be used and thus to add pleasure to daily life through heightened sensuousness and a feeling of celebration."

—Chunghi Choo



Doors, Gary S. Griffin, 1989, steel, 81" x 66" x 2 1/2", Courtesy of the artist

Gary S. Griffin

Bloomfield Hills, Mich.

Born: Wichita Falls, Texas, 1945

Education: Bachelor of Arts degree, California State University, Long Beach, 1968; Master of Fine Arts degree, Tyler School of Art, Temple University, Philadelphia, Penn., 1974

Awards/Honors: National Endowment for the Arts grant, 1976; National Endowment for the Arts Fellowship, 1977

Exhibitions: *Explorations II, The New Furniture*, American Craft Museum, New York City, 1991; *Art That Works*, traveling exhibition, 1990-1993; *Craft Today USA*, European traveling exhibition, organized by the American Craft Museum, 1989-1992; *Craft Today: Poetry of the Physical*, traveling exhibition, organized by the American Craft Museum, New York City, 1986-1988; *Gary S. Griffin: Recent Works in Steel*, Cranbrook Academy of Art Museum, Bloomfield Hills, Mich., 1985

Collections: New Mexico State University, Las Cruces, N.M.; Robert L. Pfannebecker Collection, Lancaster, Penn.; Alfred and Mary Shands, Louisville, Ky.; Tyler School of Art, Temple University, Philadelphia

Professional Experience: Artist-in-residence, head of metalsmithing, Cranbrook Academy of Art, Bloomfield Hills, Mich., 1984-present

"The field of metalsmithing is currently extremely diverse. It encompasses people who are working from the holloware tradition that deals with the vessel or an orientation toward volume, to those who are dealing with architectural or environmental situations. I include myself in the latter group."

"The qualities in my work that I view as uniquely American are extremely important to me. Not only do I include the American landscape as subject matter, but the work embraces the notion of fantasy, of the tall tale, of playfulness. Though work is designed, it is not an expression of design concept. Rather, it reflects a less rational approach, a more fundamental sensibility such as, 'Hey, let's go build a gate!'"

—Gary Griffin

William Harper

Tallahassee, Fla.

Born: Bucyrus, Ohio, 1944

Education: Bachelor of Arts degree, Master of Science degree, Western Reserve University, Cleveland, 1966, 1967

Awards/Honors: National Endowment for the Arts grant, 1974, 1978, 1979, 1980, 1990

Exhibitions: *William Harper: Artist as Alchemist*, traveling retrospective exhibition, organized by the Orlando Museum of Art, Orlando, Fla., 1989-1991; *Craft Today: Poetry of the Physical*, traveling exhibition, organized by the American Craft Museum, New York City, 1986-1988; *Masterworks of Contemporary American Jewelry: Sources and Concepts*, Victoria and Albert Museum, London, England, 1985

Collections: Museum of Fine Arts, Boston; The Cleveland Museum of Art, Cleveland; The Metropolitan Museum of Art, New York City; The Vatican Museum, Vatican City, Italy; The Victoria and Albert Museum, London, England

Professional Experience: Professor, Florida State University, Tallahassee, Fla., 1974-1991

"I hope to make techniques unimportant, unnoticed. I have to use them, but I don't wish the viewer to wonder how. I hope that then the idea, the conception,



Choker #78, Mary Lee Hu, 1991, 18-karat and 22-karat gold, 1 1/2" x 8 7/8" x 6 3/8",
Courtesy The Merrin Gallery, New York City

can become fully realized, exposing a part of my inner mystery and spirit. I am an assimilator. I borrow and change and learn from past civilizations. I draw from the intimacy of Persian miniatures and the complexity of their rugs, the power and magic of African assemblage sculpture, the delicacy of a Schwitters collage or cast-offs of a Cornell construction, and the unnerving achievements in gold and silver from countless past cultures. This is my heritage, and I build on it. I want to give the viewer so much to see that he becomes trapped by his fascination with the object. The more you look, the more you see; the more you see, the greater the desire to penetrate further the trapped mysteries of the piece – a labyrinth, a great complexity."

—William Harper

Mary Lee Hu
Seattle, Wash.

Born: Lakewood, Ohio, 1943

Education: Bachelor of Fine Arts degree, Cranbrook Academy of Art, Bloomfield Hills, Mich., 1965; Master of Fine Arts degree, Southern Illinois University, Carbondale, Ill., 1967

Awards/Honors: National Endowment for the Arts Fellowship, 1976, 1984

Exhibitions: *Craft Today USA*, European traveling exhibition, organized by the American Craft Museum, 1989-1992; *Craft Today: Poetry of the Physical*, traveling exhibition, organized by the American Craft Museum, New York City, 1986-1988;

Masterworks of Contemporary American Jewelry: Sources and Concepts, Victoria and Albert Museum, London, England, 1985; *Jewelry International 1900-1980*, House of Artists, Vienna, Austria, 1980; *Two-person Exhibition*, Columbus Museum of Fine Arts, Ohio, 1977

Collections: American Craft Museum, New York City; Art Institute of Chicago; Columbus Museum of Fine Arts, Ohio; Renwick Gallery, Smithsonian Institution, Washington, D.C.; Worshipful Company of Goldsmiths, London, England

Professional Experience: President, Society of North American Goldsmiths, 1977-1980; faculty, University of Washington, Seattle, 1980-present

"For 25 years, I have been interested in the use of wires in processes usually associated with the fibers field. Early on, I was enthralled with metal as a material, but also liked small repetitive linear detail – drawing with pen and ink rather than painting – and engraving or etching in printmaking. I loved metal, but not necessarily the smooth Scandinavian design which was still popular when I started studying metal. When I took a fiber art course for the first time in graduate school, it occurred to me to do the intricate interlacing processes with wire. I could achieve an even more crisp linear pattern with the hard-edge line of the wire than with yarns. I was not interested in color, just pattern, and the play of light off the reflective surface."

—Mary Lee Hu

Lisa Norton

Mesilla, N.M.

Born: Cleveland, Ohio, 1962

Education: Bachelor of Fine Arts degree, Cleveland Institute of Art, Cleveland, 1985; Master of Fine Arts degree, Cranbrook Academy of Art, Bloomfield Hills, Mich., 1987

Awards/Honors: Research Council Grant, New Mexico State University, 1990, 1991; Third Prize, *Young Americans 1988*, American Craft Museum, New York City

Exhibitions: *Talentborse Handwerk*, International Handwerksmesse, Munich, Germany, 1992; *Lisa Norton: Sculpture*, Southeastern Center for Contemporary Art, Winston-Salem, N.C., 1991; *Silver: New Forms and Expressions III*, Fortunoff, New York City, 1991; *Ohio Perspectives*, Akron Art Museum, Akron, Ohio, 1988

Collections: American Craft Museum, New York City; Robert L. Pfannebecker Collection, Lancaster, Penn.

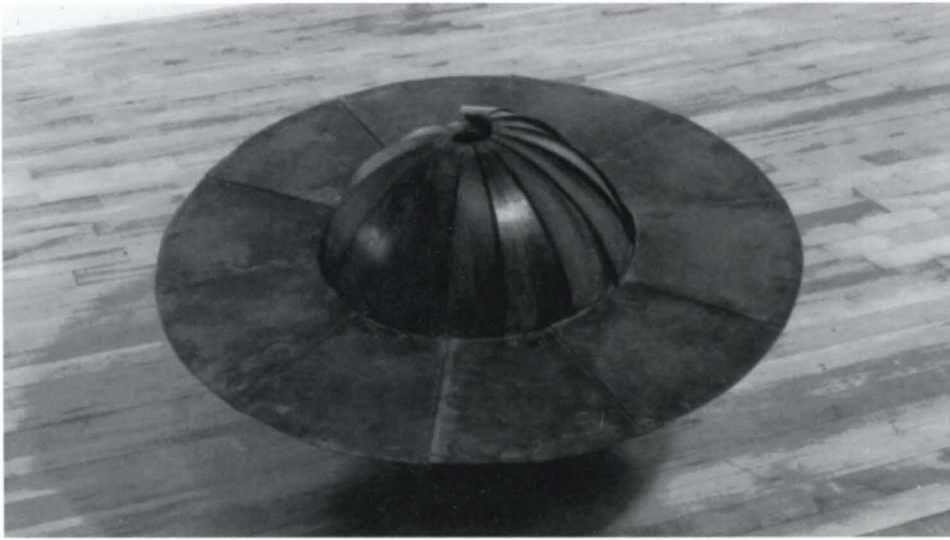
Professional Experience: Faculty, New Mexico State University, 1989-present



Pray for Rain, Lisa Norton, 1989, blueprints, copper (41" x 55" x 55 1/2") Courtesy of the artist

"My works involve the parody of ordinary utilitarian objects. These familiar memory triggers, artifacts of the low cultural experience, are assigned a value disproportionate to their intrinsic worth, due to scarcity or impracticality. They embody generic features which can allude to collective or commonly held belief systems and assumptions. Their ability to prompt nostalgic associations, the simultaneous recognition of and disassociation from our collective past and present, interests me most about these products."

—Lisa Norton



Untitled, Sandra Osip, 1991, steel, 26" x 48" x 26", Courtesy of the Hill Gallery, Birmingham, Mich.

Sandra Jo Osip
Brooklyn, N.Y.

Born: Detroit, Mich., 1948

Education: Bachelor of Fine Arts degree, Wayne State University, Detroit, Mich., 1972; Master of Fine Arts degree, Cranbrook Academy of Art, Bloomfield Hills, Mich., 1983

Awards/Honors: Creative Artist Grant, Michigan Council of the Arts, 1986, 1989; Gold Medal, International Art Competition, Los Angeles, Calif., 1984

Exhibitions: *Sandra Osip: Sculpture*, The Hill Gallery, Birmingham, Mich., 1991; Carl Hammer Gallery, Chicago, Ill, 1991; Rosa Esman Gallery, New York City, 1991; *Grounded Off the Floor*, University of Michigan Museum of Art, Ann Arbor, Mich., 1990; *All But Oil*, Detroit Institute of Arts, Detroit, Mich., 1986

Collections: City of Detroit, Mich.; Cranbrook Academy of Art Museum, Bloomfield Hills, Mich.; First National Bank of Chicago, Ill; Ray-O-Vac collection

Professional Experience: Independent artist, Brooklyn, N.Y., 1990-present; art teacher, Detroit Public Schools, 1974-1989

"My father and I have been surrounded by the automobile factory and steel industry all of our lives, both where we lived and worked. I feel this industrial environment has been a direct influence in molding my sensitivities and in structuring my work as a metalsmith-sculptor. In addition, I have studied the armor collection at the Detroit Institute of Arts – particularly the helmets – trying to understand how they could take thick plates of

metal and form it. I used to sew when I was a child, and the idea of piecing it together, using rivets to hold the parts, seemed right. So I got a little bit more industrial with the organic."

—Sandra Osip

William Underhill
Alfred, N.Y.

Born: Berkeley, Calif., 1933

Education: Bachelor of Arts degree, Master of Arts degree, University of California, Berkeley, 1960, 1961

Awards/Honors: New York Foundation for the Arts Fellowship, 1988; National Endowment for the Arts Fellowship, 1986; Tiffany Foundation grant, 1964

Exhibitions: *Craft Today USA*, European traveling exhibition, organized by the American Craft Museum, New York City, 1989-1992; *Craft Today: Poetry of the Physical*, traveling exhibition, organized by the American Craft Museum, New York City, 1986-1988; *The Vessel: Studies in Form and Material*, The Craft and Folk Art Museum, Los Angeles, Calif., 1989; *Beyond Function*, Tower Fine Arts Gallery, SUNY Brockport, N.Y.

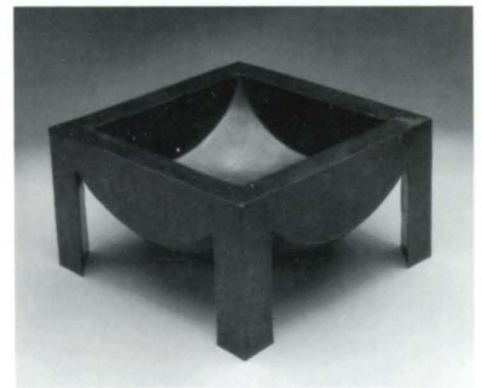
Collections: American Craft Museum, New York City; Carnegie-Mellon Museum, Pittsburgh, Penn.; Cooper-Hewitt Museum, New York City; Los Angeles County Museum of Art, Calif.; Oakland Museum of Art, Oakland, Calif.

Professional Experience: Faculty, New York State College of Ceramics at Alfred University, N.Y., 1969-present

"I attempt small essays in form. I look at a bowl the way an architect looks at a

house; in terms of mass and void, plane and volume, of open, welcoming shapes and of closed, protective ones. I think about the transitions from inside to outside, about the shaping and enclosure of space itself. A good bowl and a good house are both grounded in function, of the rightness and flow of appropriate form. The reasoned arrangement of parts, the proportions tuned to the proper balance, harmonious range of sizes within one composition, a related variousness, change and growth combine with stability and poise. A good house tells a story of time and space, and so does a good bowl or pot or vessel or container or whatever we call these small essays in form and formalism that I present to you."

—William Underhill



Big Bengali, William Underhill, 1986, bronze, 6" x 10 1/2" x 10 1/2", Courtesy of the Garth Clark Gallery, New York City and Kansas City

Acknowledgment

We are deeply appreciative of the enthusiastic cooperation of all the artists included in the exhibition. In addition, we are indebted to Jack Lenor Larsen, New York City; The Franklin Parrasch Gallery, New York City; The Merrin Gallery, New York City; The Hill Gallery, Birmingham, Mich.; and The Garth Clark Gallery, New York City and Kansas City, for their respective assistance.

Finally, we wish to acknowledge the generous support of the Barton P. and Mary D. Cohen Endowment for the Performing and Visual Arts.

*Bruce Hartman, director
Gallery of Art*

Cover: *February Fragment*, William Harper, 1991, gold cloisonné enamel on fine gold and fine silver with 24-karat gold, 14-karat gold, sterling silver, rubelite, pearl, 4 1/4" x 3", courtesy Franklin Parrasch Gallery, New York City

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