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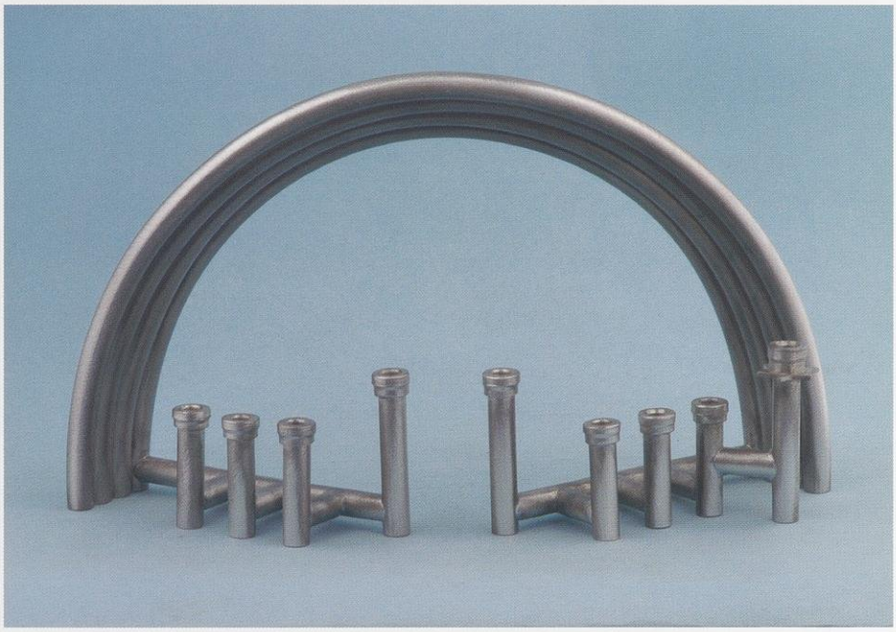

METALSMITHS AND MENTORS

Fred Fenster and Eleanor Moty at the University of Wisconsin-Madison

CHAZEN MUSEUM OF ART, UNIVERSITY OF WISCONSIN-MADISON

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Cover: *Kiddush Cup*, ca. 1975, Pewter, H. 9 1/4 in., Dia. 5 1/2 in. (Fenster cat. 13);
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Frontispiece: *Chanukah Menorah*, ca. 1986, Pewter, 6 1/2 x 11 x 3 in., (Fenster cat. 18);
p 6. *Crystal Brooch III,* 1980, Sterling silver, brass, smoky quartz crystal, 4 1/4 x 3 x 1 1/4 in., (Moty cat.11);
p.10 *Teapot*, 2002, Pewter, 9 x 12 x 8 in., (Fenster cat. 29)

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Metalsmiths and Mentors

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Foreword by the Director

Contemporary metalsmiths owe a great debt of gratitude to academic art programs such as the University of Wisconsin-Madison's metals program in the Department of Art. However, gratitude should really extend to the foundational leaders of these standout programs. Indeed, as one of a few beacon metalsmithing programs in the country, the reputation of UW's program rests primarily with Fred Fenster and Eleanor Moty.

Fenster came to the art department to join Arthur Vierthaler in 1962 and soon after began transforming the metals program by implementing his visionary plans. A decade later, Moty joined the department to form a synergistic teaching team with Fenster that launched many students into their own respectable metalsmithing careers. These two emeriti faculty, the focus of *Metalsmiths and Mentors*: *Fred Fenster and Eleanor Moty at the University of Wisconsin-Madison*, are also notably artists who helped forge new ground with their own work in the waning metalsmithing years after WWII. As principal architects of the UW metals program, they provided the technical innovation, clarity of vision and academic focus to create profoundly influential mentoring relationships with artists across the country. Both Fenster and Moty were not satisfied with mere competence—they challenged themselves and their students to constantly raise standards for craftsmanship as well as aesthetics. Design and technique are one and the same with these two and their ethic helped to draw hundreds to UW to learn the craft of metalsmithing. Their commitment to their students extended beyond their own educational background—both worked tirelessly to provide additional resources and new offerings to their students. Moty took it upon herself to learn Japanese chasing and repoussé in order to broaden the program's offerings. Fenster made sure that a forge was provided in the workshop to meet student needs. To this day, Moty keeps in contact with a wide network of former students and colleagues, and as always, shows continual interest in their careers.

Each of these educators also has a distinguished career. Highlights of some of their awards include the American Craft Council Gold Medal Award for Consummate Craftsmanship bestowed to Fenster in 2005; Moty is also a Fellow of the American Craft Council, elected in 1998. Moty has had additional fellowships from the National Endowment for the Arts Craftsmanship (1975, 1988) and the Vilas (1986) and H. I. Romnes (1980) Fellowships from the UW. Fenster has received numerous teaching awards, including the Distinguished Educators Award, James Renwick Alliance (2004), and the Hans Christensen Sterling Silversmiths Award, Society of American Silversmiths (2002). Fenster's capstone to his academic career is a financial gift he recently made to the UW Art Department that will fund graduate scholarships for the metals program, a deeply consequential act of commitment to metalsmithing education at UW and a generous precedent for this department.

This exhibition is not just a retrospective of Fenster's and Moty's work while at the UW, it is also an examination of the continuing inspiration from their teaching and leadership and a salute to the future of the program with new faculty who are continuing to edge out new explorations and manifest high levels of craftsmanship in an ancient art. We are extremely pleased to offer this exhibition in recognition of two of the country's finest metalsmiths and educators.

Every exhibition is the product of many people, each pursuing his or her specialty. However, in this exhibition I need to particularly acknowledge one person, our guest curator, Jody Clowes. Ms. Clowes is exceptionally talented and highly qualified to carry out a project such as this. Her scholarship is impeccable and her sensitivity to the subject and its makers is the key to our success. All of us at the museum are grateful for everything that she has done to make this exhibition and catalogue possible.

Much was accomplished through the laudable efforts of museum staff members. Work on the catalogue was begun by Editor Patricia Powell, who retired in the summer of 2005. Christine Javid, who replaced her, brought the publication to a timely and handsome conclusion. In regards to the exhibition itself, Registrar Ann Sinfield negotiated loan agreements and arranged shipping; Exhibition Designer Jerl Richmond and Preparator Steve Johanowicz have planned the best possible placement and lighting for each individual work in the exhibition; Curator of Education Anne Lambert organized programs and speakers for visitor enlightenment; Assistant Director for Administration Carol Fisher has overseen the budget and contracts; and Development Specialist Kathy Paul has pursued grants and funding for the project.

Thank you to the numerous lenders to this exhibition, who are individually listed elsewhere in this publication. We very much appreciate their willingness to part with their creations and/or their treasures for so many months for the benefit of our audience.

For their generous financial support we are grateful to the following organizations: the University of Wisconsin's Brittingham and Hilldale Funds, the Madison Arts Commission, the Wisconsin Arts Board with funds from the State of Wisconsin, and the Chazen Museum of Art Council.

And, of course, thank you to all of the artists, for being the creative individuals that you are.

Russell Panczenko
Director, Chazen Museum of Art

Curator's Acknowledgments

I am grateful to Eleanor Moty and Fred Fenster for so many reasons. Eleanor showered me with crucial information, research contacts, helpful nudges, and timely reminders. She worked as hard to make this exhibition happen as I did, probably harder, and I counted on her to maintain the complex web of communication necessary for a show involving so many artists. Almost every week for the last four years she's sent a friendly email, a warm telephone message, or a package addressed in her gracious hand—often all three. Fred has been equally kind and generous. He welcomed me into his home and studio, answered my endless questions with humor and wit, and never made me feel foolish as I tried to expand my rudimentary understanding of metals technique. Fred encouraged me to observe his beginning class—even opening the locked door for me when I was late—and the day I brought my slightly sniffly seven-year-old with me Fred gave him some copper, a soldering torch, and the biggest thrill of his life.

Dozens of people have wholeheartedly shared their memories and insights about the UW metals program. I'd like to particularly thank Merton Barry, Lynn Fieldhouse, Don Friedlich, Susie Ganch, Lisa Gralnick, and Bob Schroeder for their thoughts and perspective. At a crucial point Jan Yager sent me a transcript of her wonderful 2004 interview with Fred, and followed it up with a hard-to-get copy of a 1986 interview by Richard Polsky. David Null of the UW Archives helped me sort out the murky history of the program's earliest years. The hardworking staff at the Chazen have been exceptionally helpful, and I'd also like to thank the invited artists in this exhibition for their forbearance as the show's schedule changed, and then changed again. My partner David Driscoll reads everything I write and makes it better. He and our children Ronan and Eniya were extraordinarily patient as I stole away again and again to work on this project. Thanks, you three, for always being so glad to see me come home.

Jody Clowes

Metalsmiths and Mentors: Fred Fenster and Eleanor Moty at the University of Wisconsin-Madison

For centuries, metalsmithing skills were passed from hand to hand, master to apprentice. Aspiring smiths became privy to an unbroken chain of hard-earned knowledge and experience, covering everything from the proper way to hold a hammer to the nuances of polishing. But the industrial revolution changed all that. Small local shops could not compete with the flood of cheaper, mass-produced goods on the market and most fine metalwork was relegated to specialized divisions within giant firms like Gorham or Tiffany, which continued to offer limited production and custom pieces for wealthy clients. Although the Arts and Crafts revival of the late nineteenth- and early twentieth-century spawned many new metalsmithing shops, by the late 1940s virtually all of these had succumbed to a fatal combination of changing fashions, Depression era hardship, and the scarcity of metals during wartime. In the years following World War II, when Fred Fenster began to explore metalsmithing, there were few avenues for professional training in the U.S.

Since that time, academic programs have become the most fertile ground for the study of traditional metalsmithing and jewelry making, and nearly every significant artist working in metals today has trained at a university or art school. The reputation of the University of Wisconsin-Madison's metals program today is primarily the legacy of Fred Fenster, who began his career there in 1962 teaching alongside Arthur Vierthaler, and Eleanor Moty, who joined the art department in 1972. Dedicated to their own work, yet intensely engaged as teachers and mentors, they have instilled their students with a deep respect for craftsmanship, technical innovation, formal integrity, and intelligent content. Their students describe them as generous yet unsparing educators and as role models with an inspiring focus, discipline, and clarity of vision. Their work—especially Fenster's precise, fluent pewter holloware and Moty's brilliantly conceived crystal brooches—has been widely celebrated. Among their peers, they are also recognized for creating a university program that stands among the very best in its field.[1]

This exhibition commemorates Fenster and Moty's recent retirement from teaching, and its project is an examination of their profound influence on the UW metals program. Unlike a career retrospective, the works on view date primarily from the 28-year period (1972 to 2001) during which they taught in the studio together. To set the stage, this essay also considers the program's early years under William Harrison Varnum, Arthur Vierthaler, and the young Fred Fenster. In addition to the 60-some pieces chosen to represent Fenster's and Moty's own work, the exhibition includes pieces by 26 M.F.A. graduates, demonstrating the range and quality of the work that has been nurtured in the UW metals studio. With an eye to the program's continuing vitality, the show also presents work by new faculty Lisa Gralnick and Kim Cridler.[2]

Setting up shop: William Harrison Varnum and Arthur Vierthaler

At the turn of the twentieth century, American public schools expanded rapidly to accommodate the waves of new immigrants and rural citizens moving to the cities. Industrial arts training—popularly known as

shop class—was embraced by many educators as a way to prepare students for work in factories and the trades. Responding to this new demand, in 1910 the University of Wisconsin instituted a series of courses for aspiring industrial and manual arts teachers. Bench work in iron, pipefitting, forging, and lathe work were offered from the start, and when William Harrison Varnum joined the faculty in 1912, classes in drawing, watercolor, the history of design, "art metal," and ceramics were added.[3] An ambitious and disciplined man, by the mid-1920s Varnum had become chair of the Department for Industrial Education and Applied Arts.[4] Varnum published several industrial arts textbooks which reveal the evolution of his design interests from the Mission and Colonial Revival styles of the teens to a clean, functionalist Modernism by the 1930s. (fig. 1) In brisk, professional prose, he promoted an analytic approach to both design and technique.[5] Although Varnum also taught jewelry, the curriculum outlined in his books suggest that his own art metals courses centered on holloware production. *Pewter Design and Construction* (1926) is particularly intriguing in light of Fred Fenster's later interest in pewter. In 1943, Varnum described himself as having "led the revival of its use in the applied arts." Like Fenster, Varnum found the relative ease of working pewter encouraging to beginning students, and he strongly advocated its use in the schools.[6]

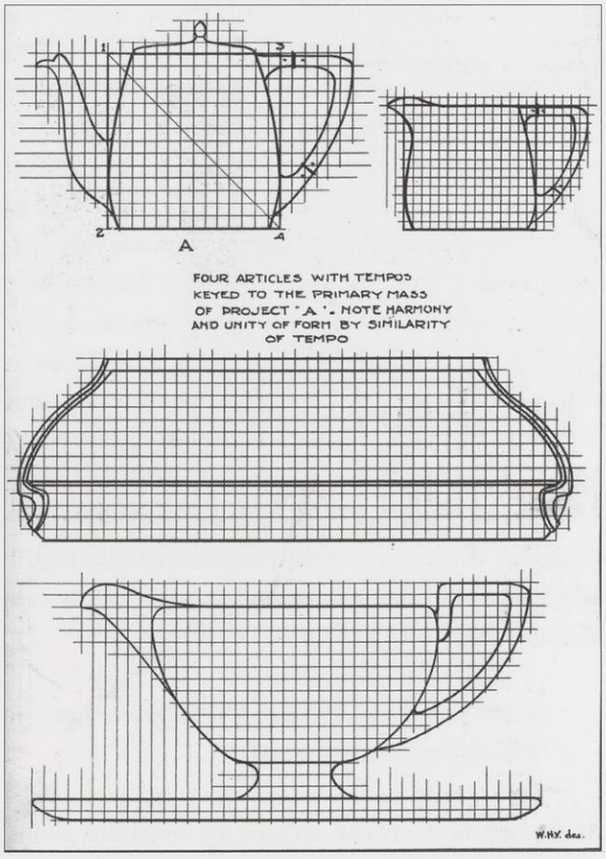


Figure 1. Holloware designs by William Harrison Varnum from his book *Pewter Design and Construction* (1926).

It's difficult to overstate the importance of such pioneering industrial arts programs for contemporary metalsmithing. Industrial arts teachers like Varnum forged a fragile yet vital bridge between the pre-industrial apprentice system, the scattered workshops of the Arts and Crafts revival, and the academic art departments that train metalsmiths today. Their programs created new roles for skilled craftspeople, became repositories of invaluable technical expertise, and inspired an outpouring of influential books and pamphlets on such topics as technique, setting up shop, and projects for beginning and advanced students. Fenster himself found his way to metalsmithing through a very similar program at New York's City College, and the industrial arts curriculum has had a profound influence on his own teaching.

By the time Fenster arrived at the UW in 1962, the metals studio had become the lively domain of Arthur Vierthaler. (fig. 2) Trained at Milwaukee State Teachers' College, Vierthaler also studied at the Milwaukee Art Institute, the Art Institute of Chicago, and the Gemological Institute of America, and supported himself for a time at a large jewelry firm in Milwaukee.[7] Vierthaler had just entered graduate school at the UW in 1946 when Varnum—under whom he expected to study—suddenly died. Recognizing Vierthaler's ability, the new department chair almost immediately entrusted him with Varnum's classes in drawing, design, and art metals. Two years later, Vierthaler received the first M.S. in Applied Arts with a focus in metalwork.[8]

Figure 2. Arthur Vierthaler. Photo courtesy of UW Archives and *The Capital Times.*

A powerful man with a magnetic personality, Vierthaler's metals studio attracted a steady stream of art and occupational therapy students, many of whom were veterans returning to school on the G.I. Bill.[9] Vierthaler taught engraving, inlay, and enameling as well as more unusual techniques like granulation and niello, encouraged students to make their own tools and do independent research, and—as a skilled lapidary artist—gave specialized instruction in gem-cutting and polishing.[10] In contrast to Varnum's precise, analytic approach, Vierthaler's teaching style was vigorous and dramatic. A "real stickler about craftsmanship," as former student Lynn Fieldhouse recalls, he was also passionate about modern jewelry design.[11] He insisted that every student learn to draw, and pushed them to look beyond metalwork to painting and sculpture for inspiration. Hired as a professor of art education, Vierthaler assumed that his students were artists first and educators second, and yet he himself was a dedicated teacher who clearly earned the respect of his early students. J. Fred Woell credits Vierthaler specifically for giving him room to work and to fail, never pushing him to be a "jack of all techniques."[12] Robert von Neumann, Vierthaler's first graduate student, described the studio as "an extremely flexible environment" where the "enthusiasm was quite infectious… We practically slept on the workbench."[13] Von Neumann later encouraged many of his own undergraduates to pursue their M.F.A.s at the UW, including Woell and—years later—Eleanor Moty.[14]

Although he favored jewelry and taught only the rudiments of holloware technique, Vierthaler's studio offerings were unusually comprehensive for the period. According to von Neumann, the books Vierthaler brought in comprised one of the best metalworking libraries in the country—which was a tacit acknowledgment of the sparse resources available in those years, as well as a tribute to Vierthaler's efforts. The scarcity of metals during the war had forced most industrial arts and art education programs to focus on other materials, and by the 1950s advanced metalworking was offered at only a few isolated schools. While Vierthaler was putting the UW's metals studio on the map, his eventual successor, Fred Fenster, was cutting his teeth at two of the best programs available during those years: Cranbrook Academy of Art in Michigan and the School for American Craftsmen at Rochester Institute of Technology (RIT) in New York.

Fred Fenster

Fenster's path was remarkably direct, considering that he had virtually no exposure to art or metals before college. As a young man from an immigrant family in the Bronx, Fenster was studious and painfully shy.[15] He grew up working alongside his father, a flooring contractor, learning discipline, hard work, and an appreciation of good craftsmanship. All of the kids in his neighborhood were expected to get an education and Fenster dutifully entered City College in 1952, despite little clarity about his own aspirations. He had a miserable first year, but eventually an observant guidance counselor steered him toward the industrial arts.

"I think everyone alive should take industrial arts," he says. "It changed my life. ...[W]hen I hit the metal class, all of a sudden it was like magic. .... I became fascinated by it. We used to break into the studio after hours so we could do our work."[16] Once he had learned the basics, Fenster created a small studio in the basement of the local weight-lifting club and started making silver earrings, cuff links, and belt buckles for sale, spending every spare hour honing his skills and developing designs. "I made some really ugly belt buckles," he says wryly; but his aesthetic of clean, modernist lines softened with texture and fluid gestures was already being formed. Although his industrial arts professor was not an artist, he encouraged his students to visit the Greenwich Village shops of pioneering studio jewelers like Paul Lobel, Ed Weiner, Art Smith, and Sam Kramer, and Fenster began to see his future clearly for the first time.

One of Fenster's best friends at City College was Al Pine, a marvelously inventive artist who later taught metalsmithing at the University of California-Long Beach. After graduation, Pine went on to Cranbrook while Fred became a shop teacher in the New York Public Schools. His first year was agonizing, "a loose stomach year," as he struggled to establish himself in a tough junior high in the Bronx.[17] But Fenster's quiet, gracious manner belies his own toughness and resilience. Living across the street from the school, and bolstered with enough high school Spanish to communicate with his mostly Cuban and Puerto Rican students, Fenster gradually gained the students' respect and attention. "I turned the corner on the discipline stuff by giving them better problems," he recalls. "In the beginning my projects were stupid."[18] He encouraged the kids to find ideas in the pages of *Popular Mechanics*—trains, model boats, even a bilge pump ("the most popular thing we made")[19]—and the combination of self-generated projects, high expectations, and Fenster's serious approach sparked a startling change. By his second year, however, he was ready for a fresh challenge. Keenly aware of the limits of his own ability and eager to learn from a master, he took Al Pine's advice. In 1958, Fenster pulled up stakes for Cranbrook, bringing his wife and young son with him.[20] It was the first time he'd been out of New York.

The painter and designer Richard Thomas had been teaching metals at Cranbrook for ten years when Fenster arrived in 1958. Providing little direct instruction, Thomas expected his students to research and develop their work independently in an open, experimental atmosphere. Although Fenster was extremely focused and productive at Cranbrook—his graduate show included an incredible 24 pieces of holloware and over 40 articles of jewelry—he was also frustrated by the lack of structure, the limited equipment, and Thomas himself, who was a designer rather than a master metalsmith. "I didn't realize how much metalworking background I had until I saw my teacher, Richard Thomas, who was writing a book on metalsmithing... I thought, I came out here to learn and this man doesn't know what my beginning metal students do. That was very discouraging to me."[21]

Several of Fenster's classmates, however, already had exceptional skills and experience, and he spent hours in the studio and the library soaking up information wherever he could find it. He learned a great deal from Don Haskin, Les Motz, and Stanley Lechtzin, but "Michael Jerry was by far the best of us, ... and I learned how to raise from him. ... I just couldn't believe you could take a flat piece of metal and make anything you wanted out of it."[22] (fig. 3) Fenster was equally enthralled by Jerry's description of his studies at RIT under Hans Christensen and John Prip, whose teaching was based on their traditional guild training in Denmark. In pursuit of a similar structure and discipline, Fenster hunkered down and designed his own progression of holloware projects, each more difficult than the last. "All of them had different problems involved ... If I was in Scandinavia, I would have to submit a drawing and the piece would have to be made exactly to the dimensions of the drawing... [The guild members] would stamp a piece of silver, they would

Figure 3. Stanley Lechtzin, Michael Jerry, Al Pine, Bernie Bernstein, and Fred Fenster, ca. 1985.

give it to me, I would do the work in front of them, and at the end they would check it to see that it was just like the drawings. So that's what I tried to do."[23] In 1960, Fenster made his way to RIT for a summer session with Christensen, craving the advanced technical instruction that Cranbrook did not provide. "They had marvelous facilities and the teaching level was terrific, but for some reason the students [at RIT] didn't do much after they got out. So somewhere in the philosophy of Cranbrook they really did something right, because they imbued their students with the kind of drive that keeps them going all their lives."[24]

After leaving Cranbrook, Fenster spent several intense months working for Roger Berlin, whose versatile metals shop produced custom work for architects and businesses in and around Detroit. "We did everything… tachometer boxes for General Motors, we did bank railings, we did display boards… I learned a lot about problem-solving from Roger."[25] But when Berlin tried to promote him, Fenster realized he had no desire to get more involved in the business. He spent the next year and a half as an assistant craft director for the Army, supervising the craft shops established on missile bases throughout the Detroit area, and busied himself with commission work and repairs for a local gallery.[26] In 1962, he received a surprise phone call from the ceramist and glass artist Harvey Littleton, who as chair of the UW art department had been charged with hiring another instructor for the increasingly popular metals classes.[27] Littleton recruited him for an interview, and Fenster has called Wisconsin home ever since.

It was not an easy beginning. Fenster taught "crafts" (which encompassed metals, woodworking, and textiles), design, and two intermediate metals courses, but his university salary wasn't enough to make ends meet. So he started showing at craft fairs and building up a commission business on the side. "I did anything. … as long as I could do it well, and I could design it—it was all interesting. It forced me to do things that I didn't know how to do."[28] And while at first Vierthaler took Fenster under his wing, the older man was fiercely territorial about his studio. As Fenster began to do things his own way, the friction between them rapidly increased. "He told me, … 'Don't change anything. This is my shop. …It runs the way I want it to run,'" Fenster recalls. "So of course I tried to change things, you know."[29] By Fenster's third year their uneasy relationship had definitely soured, and Vierthaler gradually disengaged himself from the metals program, focusing instead on his drawing classes and prospecting for ore and gems in the Great Lakes. He continued to teach graduate students and the beginning metals classes through 1972 when Eleanor Moty was hired, but Vierthaler's heart wasn't in the metals studio after the mid-1960s.

Quietly and patiently, Fenster set about re-shaping the studio. He built up the tool collection and library, added (over Vierthaler's emphatic objections) a buffing room and a forge, and broadened his instruction to include the full range of forging and fabrication techniques required for holloware.[30] Starting in 1965, he also spent part of every summer teaching at Penland School of Crafts in North Carolina. Finding himself in demand as a workshop leader gave Fenster increasing confidence as a teacher, and over the years Fenster has honed his methodical, problem-based teaching style into a precision instrument.[31] While this approach is a natural extension of his own logical, practical nature,

it also clearly derives from his background in industrial arts. "I teach in opposition to my experience at Cranbrook," he says. "Art classes in this country are so unstructured, and people just drift through them."[32] Fenster's technical demonstrations are incredibly comprehensive, and his undergraduate classes are centered on open-ended problems that force students to explore design and technique simultaneously. As his former student Susie Ganch puts it, "The program in Madison is rooted so strongly in tradition and problem-solving. Fred doesn't direct you aesthetically; all the discussions about design come in very quietly through the project you're working on."[33] In a sense, Fenster has made himself into the kind of teacher he wished for as a young man: a master of technique who demonstrates every step, an artist fully engaged with his work, and a role model dedicated to his students' advancement.

Fenster really came into his own after 1972, however, when Eleanor Moty was hired as a visiting lecturer. (fig. 4) Although they had met before, the circumstances made their first semester together rather awkward. Vierthaler, who was going on extended leave, had filled the position without bothering to consult Fenster; and Moty, fresh out of school herself, was thrust into teaching graduate-level classes simply because Vierthaler always had. Still, it didn't take long to see that Moty and Fenster would make a good team. Like-minded in many ways, by the mid-1970s they were both close friends and real colleagues.

Figure 4. Fred Fenster, 1972.
Photo: Eleanor Moty.

Eleanor Moty

Like Fenster, Eleanor Moty had had little exposure to art as a child. Raised on an isolated farm in Glen Ellyn, Illinois, she and her older sister Joyce had to invent their own amusements. They were also expected to pitch in with the farm work, gaining experience with machinery and tools that was unusual for girls in those years. As a high school student, Moty made and sold stained glass, but when her art teacher took her to visit nearby Northern Illinois University she found herself fascinated by the jewelry studios. After attending a "little sister weekend" with Joyce at the University of Illinois in Champaign-Urbana, Moty made up her mind to study jewelry there with Vierthaler's former student Robert von Neumann. Von Neumann had already moved from jewelry into ceramics when Moty started college in 1963, and although he continued to offer several jewelry classes, he discouraged most students from pursuing it. "He suggested I go into art education, because there wasn't much future in jewelry," Moty remembers. "He told me, 'It's so hard.'"[34] Once he realized how serious she was, however, von Neumann readily became her mentor. "He was such a dynamic teacher, interested in so many things, and he brought all this diverse information together. There were very few of us majoring, but the crafts course was very vital. We stayed in the studio all the time." Moty was also greatly influenced by her calligraphy professor, Doyle Moore, who taught his students about *ikebana* and the Japanese tea ceremony. "Illinois was isolated and we were always hungry for information from New York, but I had a very rich experience there," she recalls.

Von Neumann was generous with technical information for two semesters, but from that point on he expected his advanced students to follow their own interests. "He taught by encouraging. It was a blessing, really, because it made you very independent." The results, predictably, were mixed. A jeweler at heart, von Neumann didn't like raising metal, had never equipped the shop with proper stakes and hammers and Moty soon discovered that learning holloware technique from

a book is virtually impossible. When she wanted to explore enameling, he pointed her in the direction of the materials, but it was only after many failed attempts that Moty realized enamel required a fluxing agent. Ironically, while ancient processes like these eluded her, she soon became amazingly adept at several complex industrial techniques. With von Neumann's support and the help of an engineering technician, Moty set up a small lab to investigate electroplating and electroforming—and while still an undergraduate, she pioneered the use of photo-etching, photo-electroplating, and photo-electroforming processes in the studio environment, transferring photographic images onto metal to create surprising, evocative effects.[35]

Although her perseverance, drive, and ingenuity were all her own, Moty's technical wizardry didn't come out of thin air. Fenster's former classmate Stanley Lechtzin, who had gone on to teach at Tyler School of Art in Philadelphia, strongly believed that contemporary artists should be fluent in industrial techniques. In 1964 he met with Philip Fike, Ronald Pearson, Olaf Skoogfors, and Earl Krentzin for three legendary days of experimentation with electroforming, in which a thin layer of metal is deposited on a temporary matrix. First developed around 1810, electroforming was hardly new but the process had never been used by artists in a studio environment. While Lechtzin's published research and his own large, theatrical electroformed jewelry were widely influential during the 1960s, Moty was one of the few artists to actually add a new technique to his developing repertoire.[36]

Lechtzin himself was so impressed with her efforts that he personally recruited Moty for graduate study at Tyler in 1968. "I had applied to the UW, but in the meantime Lechtzin called to offer me a scholarship. That personal connection made all the difference. But I found myself in a very high pressure situation, and since most of the students had been undergraduates with Stanley and Olaf [Skoogfors], they had all the basic techniques down. I felt I didn't know what I was doing." While Tyler's undergraduates received intensive instruction, Lechtzin structured his graduate program much as Richard Thomas had at Cranbrook, leaving students to pursue their own goals. Moty pushed herself to catch up with her classmates, attending all the undergraduate classes and immersing herself in the techniques she hadn't mastered. Tyler students were encouraged to think beyond traditional metalsmithing and jewelry, and Moty struggled to find her own style amid all the art she was surrounded by in Philadelphia and New York. Like Fenster, she often challenged herself with new problems, adding hinges or mechanized elements, for example, to teach herself something new. She also continued to experiment with industrial processes, and her work from this period collages imagery, materials, and techniques in poetic, densely interwoven layers.

Her work received almost immediate acclaim and shortly after leaving Tyler, Moty began lecturing and leading workshops in the photo-fabrication techniques she had pioneered. It was during this heady period that she accepted the position at UW, and her first impulse was to recreate the intensity of her experience at Tyler. "I felt very self-assured, and I felt I had a lot to offer," she says now. "I wanted to offer them the same banquet of information and challenge I'd had at Tyler." But her first graduate students resisted her efforts to inculcate Tyler's competitive energy, and the atmosphere in the studio remained tense for several years. As one of just two women on the art faculty, she also faced a hostile climate in the department as a whole, and the combined pressures took a personal toll. After a few difficult years—and bolstered with the security of a tenure track position once Vierthaler formally retired—Moty began to find her way as an educator. She took some time off in 1976 and upon her return, she and Fred decided to re-work the program's structure.

A Shared Path

They began sharing responsibility for the graduate classes and alternating the beginning classes from year to year. "I enjoy the freshness and enthusiasm of

the new devotee," Fenster says with a smile. "And I think my interests lie too specifically in holloware for the grads."[37] Their styles and approaches were remarkably complementary. Moty's emphasis at the time was on surface treatments, while Fenster's had always been on form and structure. She focused her teaching on content and the ability to develop and articulate ideas, while he started with posture and respect for materials and tools. Yet in their own way they both led their students to a deeper understanding of working metal. Both insisted on the primacy of solid, basic technique and while their work looks radically different, at heart their aesthetic is remarkably similar. "The students could never play us against one another," as Moty explains. "We almost always had the same response to their work." Fenster and Moty's obvious respect for one another created an atmosphere of camaraderie in the studio and as she became a more relaxed and sensitive teacher, he found himself showing his work more often and taking his artistic career more seriously after Moty's arrival.[38]

Figure 5. Fred Fenster and Eleanor Moty, 1998.

As mature artists, Fenster and Moty share an incisive clarity about who they are and what they do. (fig. 5) While Fenster's work is more traditional and Moty's ventures farther into the realm of abstraction, neither poses questions about the relative value of jewelry, sculpture, or functional objects, or expects their students to follow a particular route. They speak with equal pride about former students such as Bruce LePage, who has become a highly respected gunsmith, and Carol Kumata, whose sculptural pursuits have taken her outside metals in recent years. Seen as a whole, the work nurtured at UW is remarkably diverse, encompassing work as divergent as Jack Route's exceptional pewter teapots, Megan Corwin's subtle narrative jewelry, Lynn Whitford's austere and poetic assemblages of raised forms, and Lucinda Borden's pointed commentaries in chased copper. It's perhaps most telling to note what is missing from the graduates' work seen here. There aren't a lot of alternative or highly specialized techniques (like woven metal or enameling), nontraditional materials, overt political or sexual content, or wildly theatrical jewelry forms, all of which might be considered an essential part of any survey of contemporary metalwork. And despite the diversity of the metalsmiths nurtured at the UW over the years, there is common ground: all of these artists share a deep respect for the craft process and a thoughtful, serious mien undergirded with sensitivity and wit. At heart, Fenster and Moty are traditionalists and romantics themselves, despite the formal precision and fluent command of Modernism that are hallmarks of their work. Each has spent decades mining artistic veins that are narrow yet impressively deep, honing a tightly defined range of expressive forms. This intense focus makes it all the more remarkable that there is no 'UW look,' as so often happens when a mentor's vision is clear and strong. Neither Moty nor Fenster parade their reputations in the classroom, and they have both made a point over the years of not working on their own pieces there either, feeling that technical demonstrations shouldn't become showcases for their

personal vocabulary. Far more than their own teachers, they have gone out of their way to become resources for their students. Moty learned Japanese chasing and repoussé, for example, not for her own work, but to enhance what she could offer; and Fenster added the forge in response to student interest and to facilitate tool-making, not because he had a personal desire to work iron. Moty carefully nurtures a wide network of professional connections with former students and colleagues, fostering their careers as well as their artistic pursuits. Fenster is known for his gifts of special tools and—the ultimate vote of confidence—buying work from his best students. In classic form, he has chosen to celebrate his retirement by funding a graduate scholarship for the metals program.[39]

May all of us find teachers of such selflessness, compassion, and integrity.

Notes

1. Fenster has received several awards for his teaching, including a Distinguished Educators Award from the Smithsonian Institution's James Renwick Alliance in 2004. The UW has honored both Moty and Fenster; in 1980 Moty was the first woman and the first humanities professor to receive the University's H. I. Romnes Faculty Fellowship for excellence in teaching. Wisconsin's program is informally acknowledged by metalsmiths and connoisseurs as one of the best in the country. Laurie A. Stein described Madison, Wisconsin (UW), Carbondale, Illinois (SIU), and New Paltz, New York (SUNY) as "regional strongholds concentrated around the academic bases of the artists," (167) in her essay "In Search of a History: The Evolution and Patronage of Contemporary Metalwork and Jewelry" in Taragin, Davira, et. al., *Contemporary Crafts and the Saxe Collection* (Ohio and New York: Toledo Museum of Art and Hudson Hills Press), 1993: 163-174. A 1984 poll singled out the UW, San Diego State, Purdue, and Southern Illinois University for the professional caliber of their graduates's work. Deborah Norton, "Metalsmithing as seen by Gallery Directors," *Metalsmith,* vol. 4, no. 1 (Winter 1984): 12–13. Many other talented artists have taught in the UW metals studio over the years, particularly after 1993, when Moty took an extended medical leave. They include: J. Fred Woell (1969–70); Mary Lee Hu (1976–77); Linda Threadgill (1979); Komelia Okim (1984-85); Lynn Whitford, Lynn Hull, and M. Avigail Upin (1985–86); Martha Glowacki (1987–88, 1989–90, 1993-95); Paulette Werger (1995–97); Ron Anderson (1996–97); and Susie Ganch, Mi Sook Hur, and Donald Friedlich (1999–2000).

2. The graduates included in this exhibition were selected from among those who received their M.F.A. degrees between 1972 and 2001. It was extremely difficult to limit the field in this way, and we regret that many excellent artists who studied at UW as undergraduates or completed their graduate studies before 1972 or after 2001 are not represented. Lisa Gralnick began teaching at the UW in 2001; Kim Cridler, in 2005.

3. The Department of Manual Arts, as it was first called, held its classes in the machine shops. Judith Mjaanes, "Women in the Art Department," Marian J. Swoboda, and Audrey J. Roberts, eds. *University Women: A Series of Essays, vol. 2: Wisconsin Women, Graduate School, and the Professions* (Madison: University of Wisconsin System, Office of Women, 1980): 79–87.

4. The department's name changes during this period are not well-documented. By 1930, when it joined the School of Education and moved to the former Engineering Building (now known as Old Education), it was called Industrial Education and Applied Arts. Varnum, a Cambridge native, studied at Massachusetts Normal School of Art and the Academie Julien, Paris. Department and Biographical Files, UW Archives.

5. William Harrison Varnum, *Industrial Arts Design: A Textbook of Practical Methods for Students, Teachers, and Craftsmen* (Chicago and New York: Scott, Foresman and Co., 1916), *Pewter Design and Construction* (Milwaukee: Bruce Publishing Co., 1926) *Creative Design in Furniture: Wood, Metal, Glass, and Plastics,* (Peoria, IL: Manual Arts Press, 1937).

6. It is intriguing yet entirely coincidental that both Varnum and Fenster have embraced pewter. The UW art department's well-deserved reputation for reviving interest in pewter is due to Fenster's influence. Biographical Files, University of Wisconsin Archives; Varnum, *Pewter Design and Construction*: 17.

7. Biographical Files, University of Wisconsin Archives; Academic Metals Directory, Tyler School of Art, 2005, compiled by Lori Kraus (www.temple.edu/crafts/public_html/mjcc/local/history/intro.html). Milwaukee Art Institute was formerly the Layton School of Art. According to Merton Barry, who studied with Vierthaler in the 1950s, Vierthaler apprenticed and worked at the Erfmeyer & Sons jewelry firm in Milwaukee. Personal conversation with the author, 2005.

8. Vierthaler's areas of study were design, art metals, and geology. Biographical Files, University of Wisconsin Archives.

9. Industrial Education and Applied Arts was renamed Art and Art Education in 1946; Vierthaler was hired as a professor of art education.

10. Biographical Files, University of Wisconsin Archives. Carol S. Fisher, "Robert von Neumann: Master Metalsmith," *Metalsmith* vol. 4, no. 3 (Summer 1984): 14–19. Philip Fike, who is celebrated for his exploration of niello, first learned the technique from Vierthaler at the UW.

11. Lynn Fieldhouse, personal conversation with the author, 2005.

12. Academic Metals Directory, Tyler School of Art, 2005, compiled by Lori Kraus (www.temple.edu/crafts/public_html/mjcc/local/history/intro.html). Other graduates from the 1950s and 1960s who have gained recognition for their work include Philip Fike (1951), William Handel (1954), and Lee Peck (1969).

13. Lois Moran, "American Metalworking in the 1940s and 1950s," *American Craft* vol. 43, no. 1 (Feb./March 1983): 87.

14. Eleanor Moty, interview with the author, 2004; Donna Gold, Oral History Interview with J. Fred Woell, Archives of American Art, Smithsonian Institution, 2001–'02 (www.aaa.si.edu): 2.

15. Fenster's father was from an Austrian village near the Czechoslovakian border; his mother, from Warsaw. They left for the U.S. before the onset of World War II. Richard Polsky, Oral History Interview with Fred Fenster, Oral History Research Office, Columbia University, (New York, 1986): 1.

16. Interview with the author, 2004; Jan Yager, Oral History Interview with Fred Fenster, Archives of American Art, Smithsonian Institution, 2004 (www.aaa.si.edu): 5.

17. Polsky, 9.

18. Yager, 9.

19. Yager, 9-11.

20. Fenster and his first wife, Josette Lemaire, were married from 1956 to 1972 and had three children: David, Mark, and Rachel. In 1974 Fred married his second wife, Valmai, who died in 1984.

21. Yager, 12; David J. Farmer, "Metalwork and Bookbinding," *Design in America: The Cranbrook Vision, 1925–1950* (New York: Abrams,

Detroit Institute of Arts, and the Metropolitan Museum of Art, 1983); Richard Thomas, *Metalsmithing for the Artist-Craftsman* (Philadelphia: Chilton Co., 1960).

22. Yager, 13.

23. Yager, 27. Michael Jerry returned to RIT shortly after arriving at Cranbrook, which he found too unstructured. William Baran-Mickle, "Michael John Jerry: Reflections on a Career in Metalsmithing," *Metalsmith* vol. 12, no. 1 (Winter 1992): 25.

24. Jack F. Hurley, "Fred Fenster: Function and Ceremony in Pewter and Silver," *Metalsmith* vol. 7, no. 4 (Fall 1986): 28. Polsky, 11.

25. Yager, 15–16.

26. Polsky, 19; Yager, 33–34.

27. Richard Mazur had been hired to teach alongside Vierthaler in the late 1950s, but remained for just a few years.

28. Polsky, 21–22.

29. Yager, 36.

30. Fenster first added a blacksmithing forge one summer in the early 1960s, but Vierthaler removed it in short order. Fenster built a second forge after Vierthaler's retirement. In 1970, the art department moved from the Old Education Building to its present home in Humanities. The metals studio was on the sixth floor until 1995, when extensive renovations occasioned its move to the seventh floor. That renovation was intended to improve serious problems with ventilation and heating, among other issues.

31. Fenster has presented a steady stream of workshops and demonstrations ever since. Among the many excellent students who trained with Vierthaler and Fenster during the 1960s are William Griffiths, Paul Mergen, and Fred "Skip" Hunter.

32. Interview with the author, 2004.

33. Susie Ganch, interview with the author, 2004.

34. All quotes from Eleanor Moty are from an interview with the author, 2004.

35. Eleanor Moty, "Workshop: Photofabrication," *Craft Horizons* vol. 31, no. 3 (June 1971): 12–17. In photo-etching, the image is etched onto a metal surface in an acid bath. Photo-electroplating is a chemical process that deposits the image on a surface as a thin layer of metal. These techniques were used in industry primarily for the production of metal printing plates and printed circuitry. Photo-electroforming combines photofabrication with electroforming, in which metal is deposited on a transient matrix to create a hollow, lightweight element.

36. Thomas Gentille, "Media Panel Reports: Metals—Surface Enrichment," *Craft Horizons* vol. 24, no. 5 (Sept./Oct. 1964): 16–17; Stanley Lechtzin, "Workshop: Electro-fabrication of Metals," *Craft Horizons* vol. 24, no. 6 (Nov./Dec. 1964): 40–43; James Lenor Larsen, and Stanley Lechtzin, *Technology and the Artist-Craftsman* (Ames, Iowa: Octagon Art Center, 1973): 6.

37. Fred Fenster, interview with the author, 2004.

38. Bob Schroeder, interview with the author, 2004.

39. In 2005 Fenster established the Valmai Fenster Memorial Scholarship in his wife's name to assist out-of-state graduate students focused on metalsmithing.

Fred Fenster

Fred Fenster: Honoring the Metal

"There's nothing sophisticated about the techniques I'm using. I'm working with the time-honored techniques of hammering, hammering, hammering, and then fabricating the parts that are hammered to shape. But sometimes the results are a little unusual."[1]

Fred Fenster makes very few claims for his own work. Outwardly modest, he is deeply uncomfortable with the many accolades and awards he's received in recent years. Yet he has a clear sense of his achievement as well. Take the small pewter cream pitcher he made for his wife in 1974, for instance: "That's a really nice piece," he'll say in his understated fashion. "I did a good job on that one." A classic example of his work, it still graces a cabinet in his own living room (fig. 1; cat. no. 3). Fenster's kept it for sentimental reasons, but also because he recognizes that it's one of his best. "That was the first thing I made for her after we got married," he says. "I didn't spend a lot of time designing it. Valmai thought we could use a cream pitcher and it just came out, I just made it. I don't think of myself as an artist," Fenster explains. "I think of myself as a craftsman. There's a need, you have some skills, so you sit down and you fill the need, you know. Every once in a while, something is better than you expect it to be and that pitcher was one of those things. Nothing earthshaking, just a nice plain piece that does the job."[2]

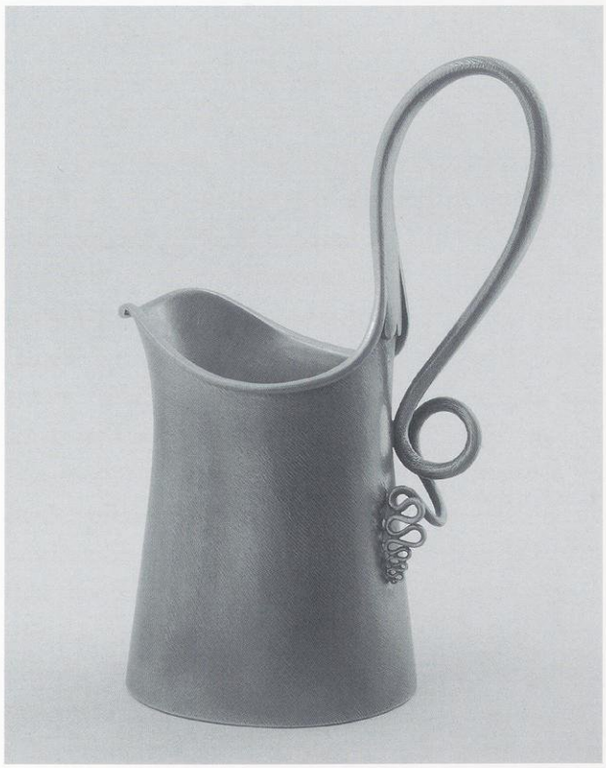


Figure 1. *Cream pitcher*, pewter, 1974 (cat. no. 3).

Nothing earthshaking, perhaps. But this fine little pitcher epitomizes the clarity, eloquence, and warmth of Fenster's holloware forms. The body is a gently flared cylinder with a generous opening that unfurls into a rounded rim and subtly defined spout. The handle begins with a heart shape, rushes swiftly up and then down, extending the curve of the rim into a long ribbon and ending in a torrent of loops at the pitcher's waist. The restrained exuberance, the sense of easy movement, and the seamless integration of elements bear witness to Fenster's virtuosity, his embrace of modern Scandinavian design, and his respect for traditional holloware forms. But to my mind, one of this pitcher's finest virtues is its friendly, unassuming air. The soft, brushed texture, playful loops and heart, and familiar proportions welcome touch and encourage regular use. Surely more than just a nice plain piece, it isn't precious either, which is unusual in contemporary metalwork. Fenster's best work—especially his best work in pewter—strikes a rare balance between formality and ease, discipline and humor, clean line and quirky detail.

Fenster holds himself to extremely high standards, but he is not a conventionally ambitious man. His desire to make things is fundamentally a drive to learn and to push the boundaries of his ability. "The process for me is what's important in metalwork. The end result I try to make as good as possible, but what stays in my head is what I learned when I was doing it," he says. "[When] you've broken new ground... There's nothing like that."[3]

Innately curious—and by his own admission, somewhat compulsive—Fenster loves settling into the studio with a new problem to solve. He's also a perfectionist, exploring some designs seven or eight times before he is satisfied with the result. These personal qualities are the basis of Fenster's ongoing fascination with functional forms, which offer infinite room for expression within the parameters of clearly defined problems. Teapots must pour, ladles must be balanced, and chalices and Kiddush cups must evoke poise and dignity, but the possibilities that remain are endless and endlessly fascinating. Many of Fenster's favorite forms and motifs recur so often that they represent cycles, rather than periods, in his work: Tracing the subtle evolution of his stellate Kiddush cups, gracious basket-twist stems, or cheerfully animated salt and pepper shakers is more like riding a wave than following a line. Returning to these designs over the years, Fenster pushes himself to take each just a little farther and see what more he can learn.

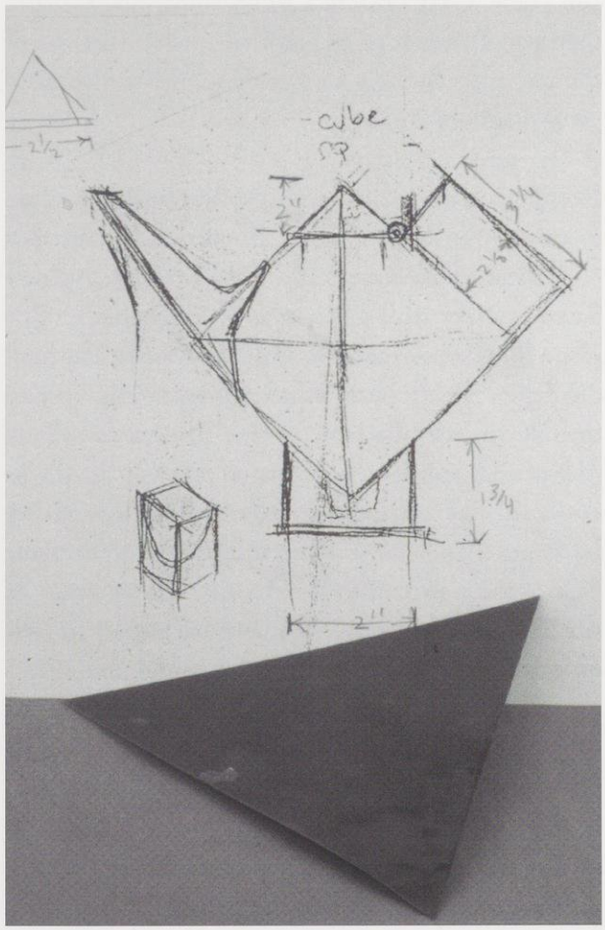


Figure 2. Sketch for a teapot based on equilateral triangles, ca. 2000. (See cat. no. 29.)

Picking up a Hammer

Fenster had virtually no experience making things when he began to study industrial arts at City College in 1952. As a teenager, he worked alongside his father laying floors and built some Adirondack chairs for their tiny vacation bungalow, but his mother hated it when anyone "made dust" at home.[4] And while City College—along with his own dogged regimen of self-study—gave him a thorough grounding in basic metalworking technique, Fenster received no formal art training there beyond an elementary course in design. He felt this lack keenly as he began his graduate studies at Cranbook Academy of Art and for awhile, he was convinced he'd made a mistake. Still, he had already absorbed the best of current Scandinavian design and the work of many leading studio jewelers in New York, and he quickly made up for lost time by devouring Cranbrook's collections of books and metal objects. He remembers avidly reading *Craft Horizons* and the Walker Art Center's publication *Design Quarterly*, along with anything he could find about historical metalwork. Tools and everyday objects from other cultures captivated him, whether metal or not (and still do–Fenster recounts his ecstatic response to an exhibition of aboriginal stone knives he saw in New Zealand in the 1970s with palpable emotion).[2] He particularly admired early American

silver and pewter, and the influence of American baroque and classical revival metalwork is evident in his exquisite sense of proportion as well as subtle details like the arch of a ladle or the angle of a spout. Among the pioneering studio metalsmiths of the 1950s, the precision and technical mastery of artists such as John Prip, Hans Christensen, Ronald Hayes Pearson, Art Smith, and Paul Lobel made an especially powerful impression. He was less interested in the brilliantly eccentric Surrealist jeweler Sam Kramer's work, for example, which he found entertaining but technically sloppy. "I tended to go for the more tailored pieces," he recalls, "clean design and clean execution."[3]

When he first arrived at Cranbook, Fenster was taken by the work of Donald Wright, a recent graduate whose offbeat, tactile approach to pewter reminded him of ceramics. As his classmate Gudmund Jon Elvestad, an experienced goldsmith from Oslo, began experimenting with pewter, Fenster watched him with fascination and soon decided his thesis research would consist of learning everything he could about this malleable alloy. Compared to silver, pewter is a spontaneous and forgiving metal. "It's really fast," Fenster explains. "You can work on ideas really, really quickly. Anything you do works. ... [Elvestad] treated it like silver, but I didn't. I treated it like clay when I began. I cut it, I slashed it...with acid, you know, nitric acid. I was brush painting like... a Japanese brush painter. I was very excited by it. I remember my hands were all yellow from acid burns, but it was so—everything was so immediate with this stuff. You didn't have to wait for it to etch, you know. You just, 'Pow!,' and it etched right there. It smoked while it was etching. It was like God. You felt like you were writing the Ten Commandments on it."[4] His enthusiasm for the material is still obvious, and infectious. Over the course of 40 years of teaching and workshop presentations, Fenster has been a primary force in the renewed interest in pewter among contemporary metalsmiths. Although the evidence is scattered and anecdotal, it is fair to assume that the vast majority of people working in pewter today have studied with Fenster at some point.[5]

Figure 3. *Vase,* pewter, ca. 1972 (cat. no. 5). Collection of David Henne.

Becoming a Pewtersmith

Once he'd begun working in pewter, Fenster's personal aesthetic emerged very quickly. He himself credits the influence of John Prip, whose innovative early work in pewter had its own organic character, rather than parroting silver forms or silver surfaces. Fenster continued to experiment with cast forms, amorphous shapes, and rich textures in his jewelry, and texture remains an important element of his work. But he never aspired to the convoluted forms and dense organic textures that were so prevalent in metalwork—especially jewelry—of the 1950s and early 1960s. From the beginning, clean design and clean execution were his hallmarks. Criticized for the "machine-made" look of the holloware (in bronze, brass, copper, and silver as well as pewter) in his graduate exhibition, his characteristically matter-of-fact response was, "No, I

just did things right."[6] Over the years, Fenster's fluency in pewter and his ongoing exploration of its potential has resulted in a body of work that is unpretentious, gently humorous, and deeply satisfying. While clearly rooted in the traditions of early American and Scandinavian modern design, his personal vocabulary spans a remarkable range of whimsical and inventive motifs, from buckled sine curves to mushroom-shaped caps and jaunty pyramids. And while he has continued to work in silver, gold, and (very occasionally) copper, the tactility and directness of pewter has made an indelible impression on his approach to design.

Fenster has an almost devotional relationship to his material. During his last year of teaching he made the following pronouncement to his beginning students, almost but not quite tongue in cheek: "I want to court the metal, to bring out its inner beauty. I want to honor it and treat it with respect."[7] For Fenster, honoring the metal means keeping his designs quite spare, removing whatever seems extraneous to the form in order to focus on shape, texture, and gesture. Fenster's attention to proportion and gesture, in particular, is legendary among his students, whose work he critiques gently but uncompromisingly. He is intensely critical of his own work as well, and flushes with embarrassment to recall certain pieces that he feels "violated [his] ideals." It's visibly painful for him to describe the Kiddush cup (fig. 4) he made for *Objects USA*, the groundbreaking 1969 exhibition organized by Lee Nordness, for example. "Too ornate, too showy, too much of everything," he mutters uncomfortably, although the cup seems positively decorous in comparison to many of the objects assembled for that show.[8]

Fenster's favorite designs are those in which the decorative elements are integral to the form. While he loves to forge whiplash handles and sinuous, twisting chokers—he's the first to acknowledge the influence of the blacksmith's art—you won't find applied or engraved decoration on his work. (Although, just for fun, he might put an image of his own face inside a cup or beneath a foot.) His covered boxes are often enlivened by

Figure 4. *Kiddush cup*, sterling silver and gold plate, 1969. H. 7 in.

roller-printing, but the patterns are subtle and placed to emphasize the forms' lines and intervals. Several clients commissioning Kiddush cups have asked him to incorporate the traditional Hebrew letters, but Fenster finds these too literal. Instead, he prefers to design Kiddush cups that physically embody the Star of David. He's made bases that form six-pointed stars, stems with a stellate cross-section, or—in his most celebrated design—cups that are brilliantly scored and folded to create a complex star-shape within and without (fig. 5, cat. no. 13).

"There's Magic in These Things"

Fenster's Jewish ceremonial objects have become central to his reputation, but it wasn't until the 1980s that he began to explore Judaica seriously. During the 1960s and '70s, he accepted commissions for ritual

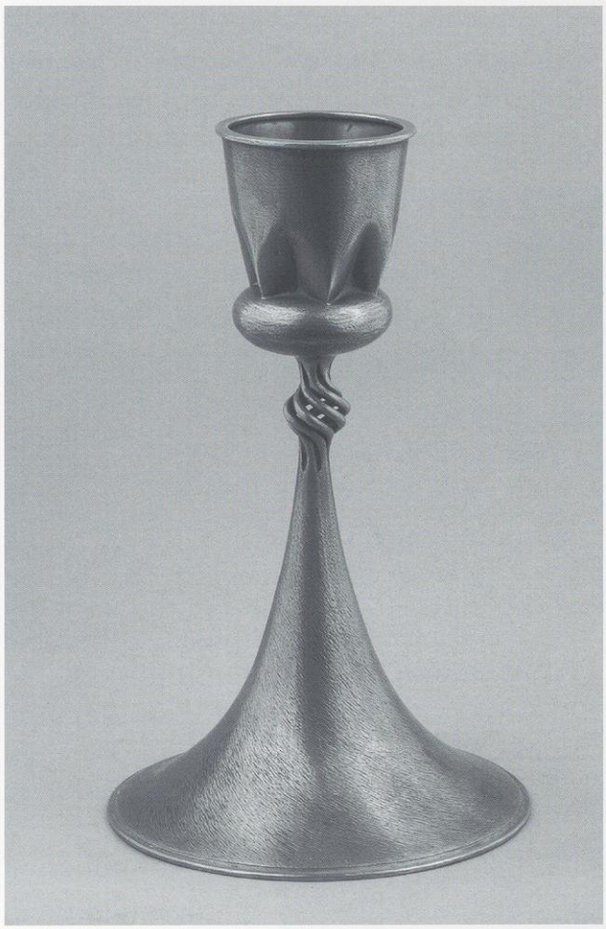


Figure 5. *Kiddush cup,* pewter, ca. 1975 (cat. no. 13). Collection of Herbert Kliebard

objects from as many Christians as Jews. Although Fenster's family sent him to Hebrew school, they were not religious people. In graduate school he made a fine Kiddush cup intended as a gift to his father, knowing full well it would probably never be used. (fig. 6) Still, as a boy, he admired the religious Jews he knew in the Bronx, and many of his best friends are observant Jews with an active ceremonial life. There are dozens of objects connected with Jewish ceremony, and as Fenster describes it, "there's magic in these things. ...[They] are loaded with sentiment and history."[9] In the mid-1980s, he began to explore some of these traditional forms—Kiddush cups, torah pointers, tzedakah (charity) boxes, Sabbath candlesticks, and menorahs—"to see if I could make a contribution."[10]

Fenster's ongoing investigation of Judaica is fed by a rich stew of Jewish tradition and traditional forms, technical challenges, and the pleasure of making objects so profoundly imbued with meaning. Knowing that these pieces will become an intimate part of a Jewish family's life moves him deeply. "When you make [a piece of Judaica] it's an instant heirloom," Fenster says. "You know that it's going to be handed down in the family, you know that it's going to become a beloved part of their family life. I gave my friend Herb [Kliebard] one of those Kiddush cups with the star and the twisted stem, and it always graced his table. We always sat at their Passover table and the cup was the centerpiece. I loved that."[11] (fig. 5, cat. no. 13)

He may not be a religious man, but Fenster is as devoted to his craft as any celebrant. His best work carries the palpable charge of his deeply felt love and commitment. "I believe that ... the fact that I do these things

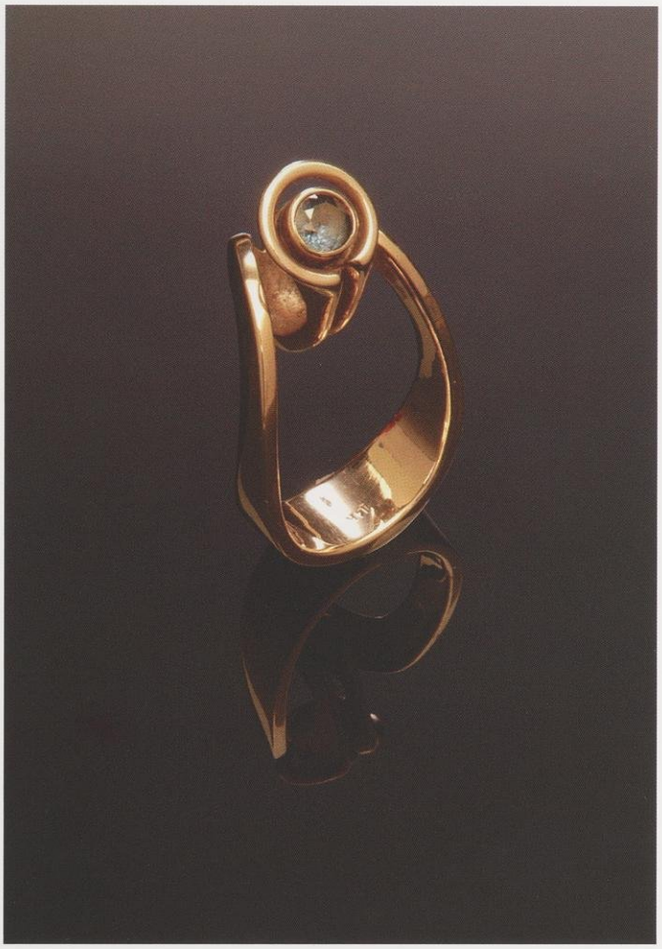
Figure 6. *Kiddush cup,* sterling silver, ca. 1959. H. 5.625 in. Minnesota Museum of American Art, St. Paul (60.09.06).

lovingly by hand is my social commentary. It's my attempt to place a value on doing this work. ... When you really reach into yourself and you put out the best kind of effort, the most refined, sensitive effort that you can put out," he says. "I don't think anything can be more spiritual than that."[12] For Fenster, honoring the metal is not just his vocation, but a moral obligation. He has remained profoundly true to his calling.

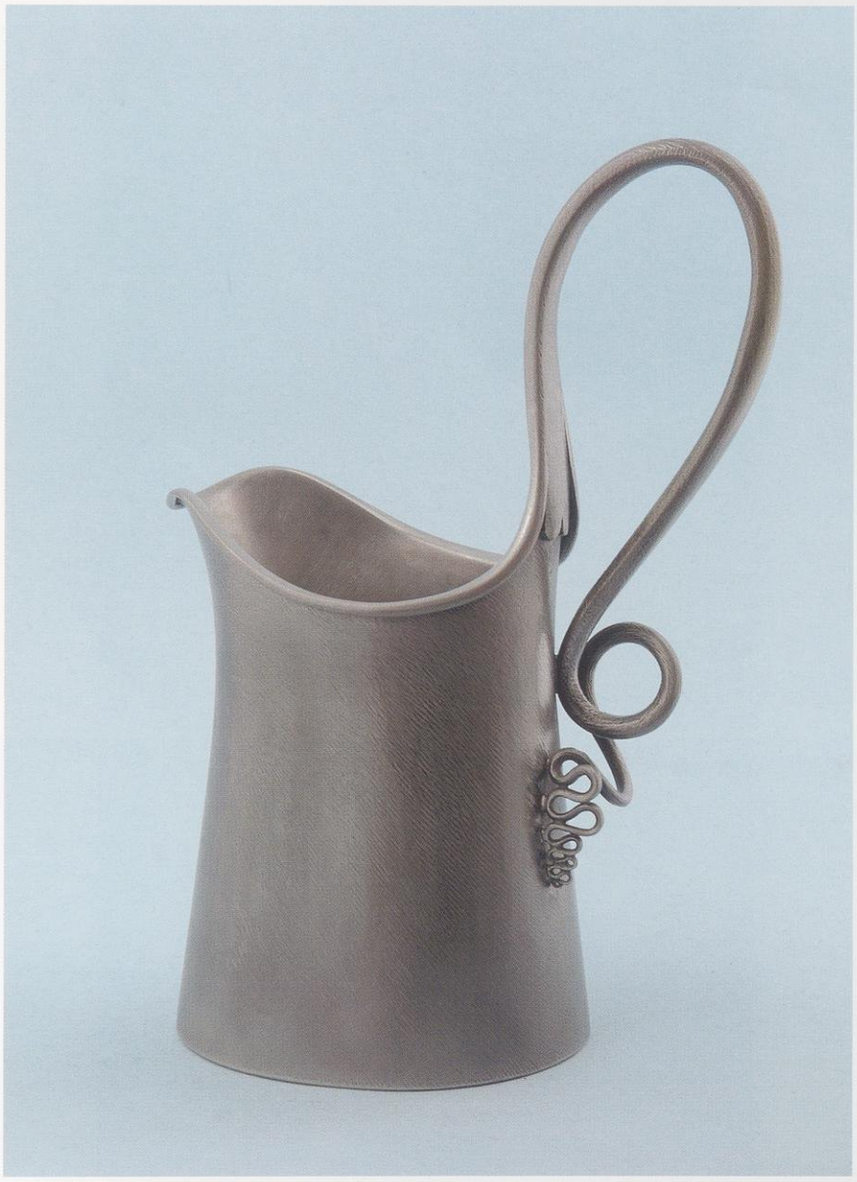
Notes

1. Jan Yager, Oral History Interview with Fred Fenster, Archives of American Art, Smithsonian Institution, 2004 (www.aaa.si.edu): 86.
2. Yager, 83; Interview with the author, 2004.
3. Yager, 49.
4. Richard Polsky, Oral History Interview with Fred Fenster, Oral History Research Office, (Columbia University, New York: 1986):16 –17.
5. Even Fenster's former classmate and mentor, Michael Jerry, credits Fenster with awakening his own interest in pewter during a workshop at the metals program Jerry headed at Syracuse University. William Baran-Mickle, "Michael John Jerry: Reflections on a Career in Metalsmithing," *Metalsmith* vol. 12, no. 1 (Winter 1992): 14-29; 27.
6. Interview with the author, 2004.
7. Recorded by the author, 2004.
8. Interview with the author, 2004. The Kiddush cup is published in Lee Nordness, *Objects U.S.A.* (New York: Viking Press, 1970): 177.
9. Yager, 63.
10. Interview with the author, 2004.
11. Ibid.
12. Yager, 98; 100.

1. *Ring*, ca. 1970
14K gold, synthetic rubies
H. 1 1/4 in., Dia. 1/2 in.
Lent by Ruth Neubauer, Chevy Chase, Maryland



2. *Ring*, ca. 1971
14K gold, blue sapphire
H. 1 1/2 in., Dia. 3/4 in.
Lent by Ruth Neubauer, Chevy Chase, Maryland



3. *Cream Pitcher*
Pewter
7 1/2 in. x 4 x 2 1/2 in.
Lent by the artist

4. *Two Lidded Pots*, ca. 1972
Copper
Large: 10 x 10 x 7 1/2 in.
Small: 7 1/2 x 12 x 9 in.
Lent by the artist

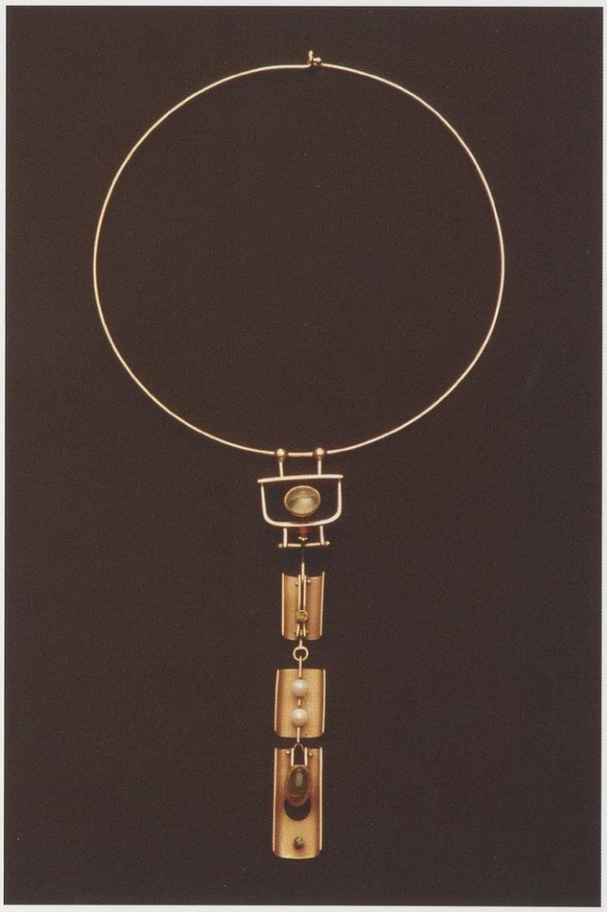
5. *Vase*, ca. 1972
Pewter
H. 7 in., Dia. 6 in.
Lent by David Henne, Sun Prairie, Wisconsin

6. *Teapot and Cup*, ca. 1972
Pewter
Teapot: H. 13 in., Dia. 4 1/2 in.
Cup: 2 1/2 x 2 1/2 x 2 in.
Lent by the artist

7. *Salt and Pepper Shakers*, ca. 1972
Pewter
Pepper 4 x 2 x 1 1/2 in.; salt 3 x 2 1/2 x 1 1/2 in.
Lent by the artist

8. *Choker and Pendant*, 1972
14K gold, diamonds
Choker: Dia. 5 in.; Pendant: L. 12 in.
Lent by Ruth Neubauer, Chevy Chase, Maryland

9. *Choker and Pendant*, 1972
14K gold, moonstones, tourmaline, pearls
Choker: Dia. 5 in.; Pendant: L. 9 in.
Lent by Ruth Neubauer, Chevy Chase, Maryland



10. *Ladle*, ca. 1973
Sterling silver
L. 12 in., W. 3 in.
Lent by the artist

11. *Pair of Sabbath Candlesticks*, ca. 1974
Sterling silver
H. 8 in., Dia. 3 in.
Lent by the artist

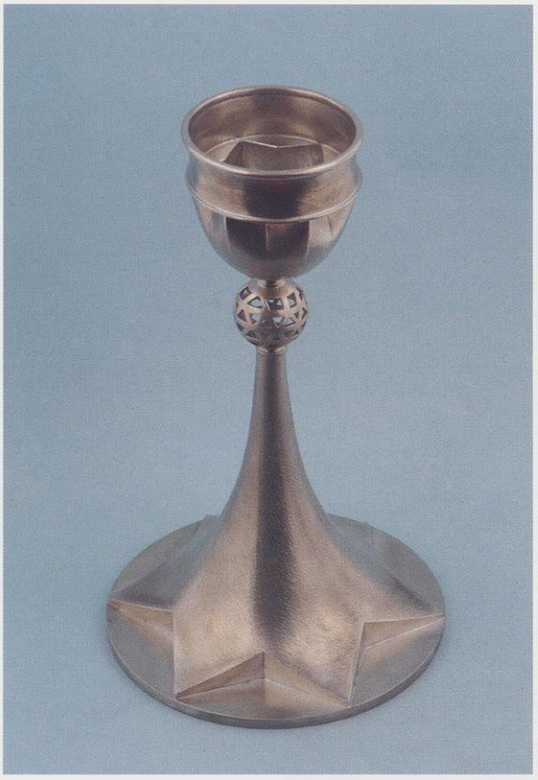
12. *Pair of Sabbath Candlesticks*, ca. 1974
Sterling silver
H. 8 1/2 in., Dia. 2 1/2 in.
Lent by Ruth Neubauer, Chevy Chase, Maryland

13. *Kiddush Cup*, ca. 1975
Pewter
H. 9 1/4 in., Dia. 5 1/2 in.
Lent by Herbert Kliebard, Madison, Wisconsin

14. *Torah Pointer*, ca. 1975
Sterling silver, matrix turquoise, turquoise
L. 11 in., Dia. 2 in.
Lent by the artist

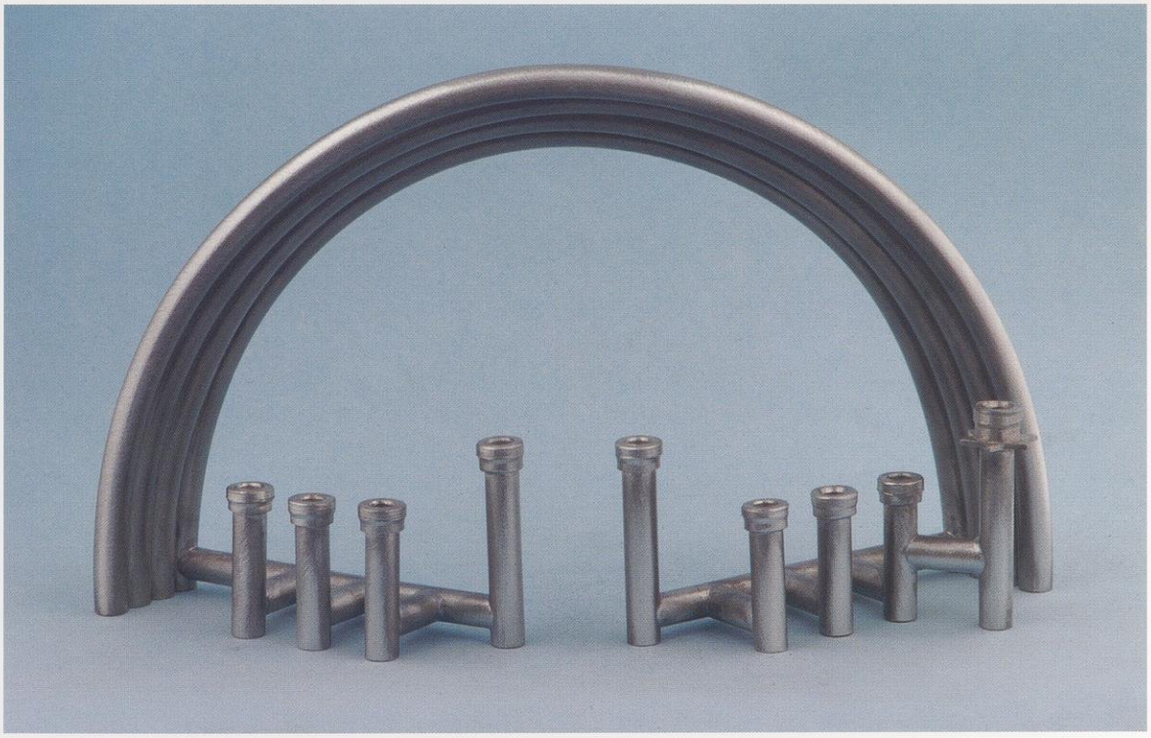
15. *Torah Pointer*, ca. 1975
Sterling silver, amethyst, matrix turquoise
L. 11 in., Dia. 1 1/2 in.
Lent by Herbert Kliebard, Madison, Wisconsin

16. *Ring*, ca. 1978
14K gold, pink tourmaline
H. 1 1/2 in., Dia. 1 in.
Lent by the artist



17. *Kiddush Cup*, ca. 1986
Pewter
H. 9 1/2 in., Dia. 5 3/4 in.
Lent by Stanley Lechtzin and Daniella Kerner, Philadelphia, Pennsylvania

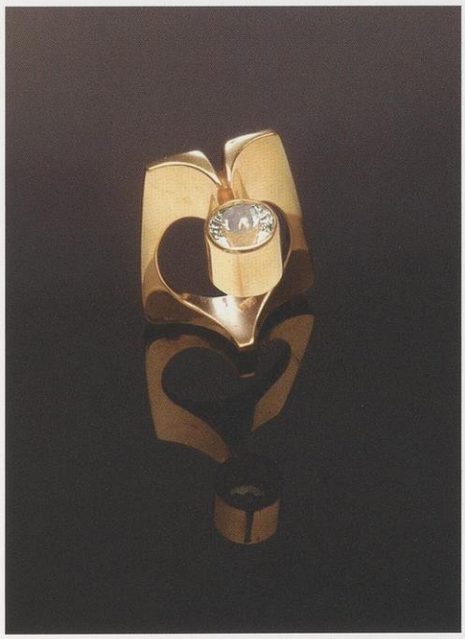
18. *Chanukah Menorah*, ca. 1986
Pewter
6 1/2 x 11 x 3 in.
Lent by the artist



19. *Choker*, ca. 1986
Sterling silver
Dia. 6 in.
Lent by Ruth Neubauer, Chevy Chase, Maryland

20. *Choker*, ca. 1986
Sterling silver
Dia. 5 1/2 in.
Lent by Ruth Neubauer,
Chevy Chase, Maryland

21. *Ladle*, ca. 1990
Pewter
L. 10 1/2 in., Dia. 2 1/2 in.
Lent by the artist

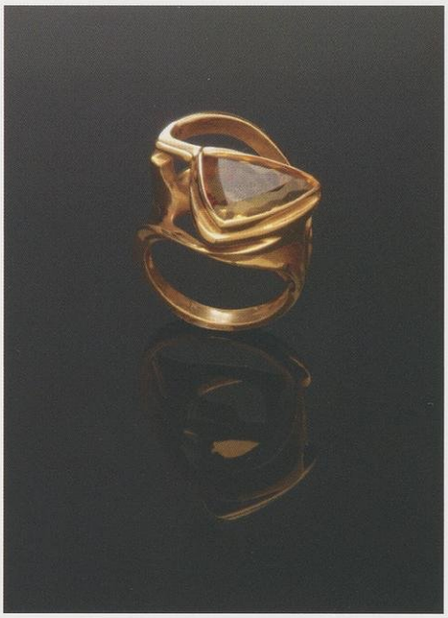


22. *Choker*, ca. 1990
Sterling silver
5 1/4 x 5 1/2 x 1/2 in.
Lent by Eleanor Moty, Tucson, Arizona

23. *Ring*, ca. 1990
14K gold, aquamarine
H. 1 1/4 in., Dia. 3/4 in.
Lent by Ruth Neubauer, Chevy Chase, Maryland

24. *Tzedakah Box*, ca. 1992
Pewter
H. 5 in., Dia. 7 in.
Lent by the artist

25. *Vase*, ca. 1998
Pewter
12 x 12 x 4 in.
Lent by Susan Doane, Madison, Wisconsin



26. *Ring*, ca. 1998
14K gold, citrine
H. 1 1/4 in., Dia. 1 in.
Lent by the artist

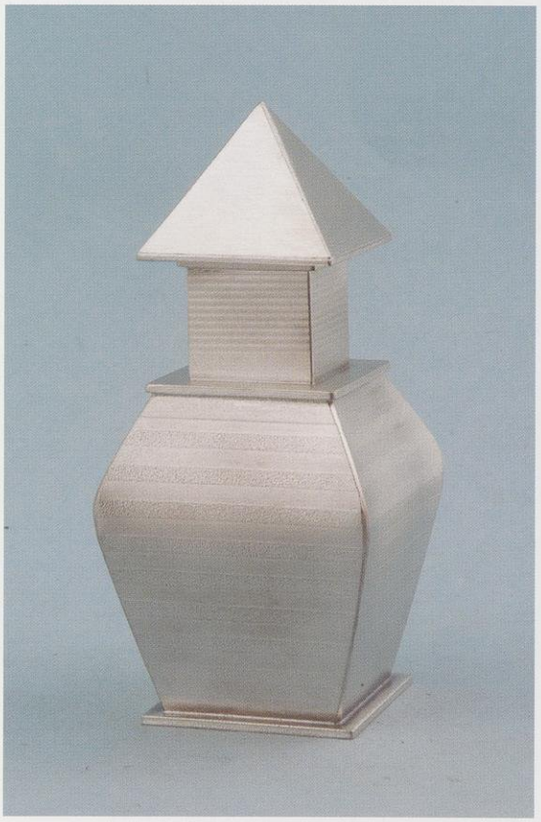
27. *Kiddush Cup*, ca. 1999
Sterling silver, gold plate
H. 7 1/2 in., Dia. 3 in.
Lent by the artist

28. *Salt and Pepper Shakers*, 2000
Pewter
4 1/2 x 4 1/2 x 2 1/2 in. (measured together)
Lent by the artist

29. *Teapot*, 2002
Pewter
9 x 12 x 8 in.
Lent by the artist

30. *Covered Box*, 2002–'03
Pewter
H. 5 1/2 in., Dia. 2 1/2 in.
Lent by the artist

31. *Covered Box*, 2002–'03
Pewter
5 1/2 x 2 1/2 x 2 1/2 in.
Lent by the artist



32. *Salt and Pepper Shakers*, 2004
Pewter
4 3/4 x 4 x 2 1/2 in. (together)
Lent by the artist

33. *Pitcher and Three Cups*, 2002–'05
Sterling silver, teak
Pitcher: 7 1/2 x 9 x 4 in.
Cups: H. 3 3/4 in., Dia. 3 1/4 in.
Lent by the artist

34. *Teapot*, 2005
Pewter
H. 10 1/2 in., W. 9 3/4 in., D. 4 in.,
Lent by the artist

35. *Covered Box*, 2005
Pewter
5 1/2 x 3 x 3 in.
Lent by the artist

36. *Covered Box*, 2005
Pewter
H. 5 in., Dia. 4 in.
Lent by the artist

Eleanor Moty

Eleanor Moty: Stone and Setting

"My work has evolved from materials that seem to belong together... These kinds of relationships are not always obvious, but they are what I think about." [1]

Eleanor Moty has an exquisite eye for detail. Acutely sensitive to texture, pattern, and light, she is a connoisseur of materials who delights in nuance, from the milky transparency of a quartz crystal to the muted sheen of brushed silver. She is also gifted with a patient, analytical mind, and takes deep pleasure in discovering the subtle similarities and differences between disparate things. As a jeweler, Moty creates objects that invite just this kind of slow, thoughtful attention. To fully appreciate her work requires time and intimacy, turning the pieces over in the mind and the hand, unwrapping and digesting their many layers.

Moty has often traced her artistic vision to the landscape of rural Illinois where she grew up. The flat terrain and featureless cornfields of the Midwest farm belt can seem painfully monotonous to someone passing through, but living on that land trains the eye to see its diversity. The color palette is limited yet rich — each blade of grass has its own particularity, and the open sky and broad fields change aspect with every gust of wind. Without the distracting grandeur of mountains or shorelines, small things take center stage: the glow of sunlight through leaves, or bubbles of air trapped in dirty ice. Moty has taken these small things to heart. Through her work, she makes them grand indeed.

Challenge and Experimentation

Moty's artistic sensitivity is matched by a powerful tenacity. Leaving the farm for college was an enormous leap, and the decision to study art was unusual in her insular community. "People think you are stupid to go into art," she remembers. "When the odds are against you and someone says you'll never amount to anything, you take on an 'I'll show you' attitude."[2] In the jewelry studio at the University of Illinois, Champaign-Urbana, Moty's 'I'll show you' translated into an intrepid drive to master her materials and experiment with new techniques. Once she'd learned the basics in Robert von Neumann's jewelry classes, she took it upon herself to tackle things von Neumann didn't teach, such as enameling and raising. Undaunted when she failed at these pursuits, Moty turned her attention to setting up a small electroforming and electroplating lab, where she became completely absorbed by her experiments. Remarkably, Moty's dedicated undergraduate research led to the adaptation of the industrial techniques of photo-etching and photo-electroplating for studio use, as well as the development of photo-electroforming. These processes gave jewelers and metalsmiths access to the photographic imagery that was so central to the art and political culture of the 1960s. [3]

American metalsmithing had become a rich and fertile field by the mid-1960s, abuzz with new expressive possibilities and an expanded sense of what jewelry could be. Over the previous decade, numerous educational programs had sprung up, once-scarce technical information had become widely available, and the tight parameters of postwar 'good design' no longer seemed terribly relevant. In addition to new techniques, metalsmiths reveled in fresh concepts, from sexy full-body ornaments to mordant political statements, and nontraditional materials like plastics, found objects, and metals knitted like yarn. Moty's own work from the years 1969–1972 reflects this open, experimental approach. As a graduate student at Tyler School

of Art, Moty used photo-fabrication to embellish complex mirrors, boxes, purses, and jewelry, experimenting with projection-printing to apply images to three-dimensional forms. Her bold neckpieces (cat. nos. 2 and 3) showcase large, uncut quartz crystals set in organic curves of sterling and gold-plate augmented with Plexiglas. The baroque drama of these pieces shows the influence of Stanley Lechtzin, her mentor at Tyler, although on a more modest scale. The most complex and technically ambitious piece Moty ever made dates from her years at Tyler: the wild, swaggering *Dodge City Cowboy Band* (fig. 1), a belt bursting with kitschy humor and Pop-inspired storytelling. A heady assemblage held in balance by Moty's keen sense of proportion, *Dodge City Cowboy Band* incorporates copper, brass, silver, garnet crystal, and photo-etched copper cowboys lit up by tiny fiber-optic lights, with a switch housed in a spent bullet cartridge and a belt of vinyl tubing.

Virtuoso Harmonies

After she graduated in 1971, Moty was invited to present photo-fabrication workshops across the country, and her name soon became synonymous with the techniques she had developed. But despite the significance of her technical innovations and her immersion in the art world currents of Pop and Funk, photo imagery was a central element in her work for just a few short years. The exuberant Pop imagery of *Dodge City Cowboy Band* was atypical as well. With their dreamy, soft-focus images, many of her early photo-etched pieces, like *Portrait Mirror* (1969; fig. 2, cat. no. 1), evoke a quiet, nostalgic mood. As the novelty wore off, Moty began using photo imagery more subtly: "as a focal point, as one might use a stone," she says.[4] Her narrative concerns became increasingly abstract and her materials more integrated, woven into a tight fabric through her repetitive, rhythmic approach to design.

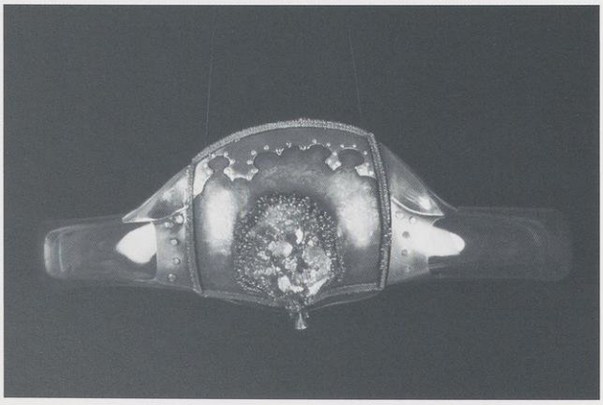


Figure 1. *Dodge City Cowboy Band Belt,* 1972. Location unknown.

Figure 2. *Portrait Mirror,* 1969 (cat. no. 1). Collection of Racine Art Museum.

Collage is clearly a touchstone for Moty's work, and she cites the early influence of jeweler Miye Matsukata's heady combinations of beads, coins, and glass with precious materials. Unlike much of the found object jewelry made during the 1960s and '70s, Matsukata's work did not celebrate cast-off goods, invoke shamanic tradition, or make sly pop-culture references. The materials and objects she assembled were carefully selected

for their visual or tactile relationships, then subsumed into a larger whole. In the early 1970s, Moty seamlessly combined stones, metal, leather, and silk in a series of stunning, seductively detailed small objects, tying her materials together with repeated motifs and precise color harmonies. *Lightning* Box (1972; cat. no. 4) carries its central motif through the stormy figure of the agate lid, zigzag cutouts, sinuous metal inlays, and photo-printed leather, all in an atmospheric palette of blacks and greys. The trees and undulating horizon of *Landscape* Handbag (1973; fig. 3) are expressed in agate and photo-electroplated metal on one side, photo-printed leather on the reverse, and trapunto stitching and seed beads on the silk interior.[5] These complex pieces reveal their secrets only upon close examination: Moty often rewards the observant owner of her work with whispered confidences, little surprises tucked in unexpected areas.

While these time-consuming pieces—most often in the form of personal items like boxes, purses, and mirrors—were a substantial part of her repertoire for several years, by 1975 Moty had narrowed her focus almost exclusively to the brooch, an intimate and flexible form she continues to engage today. Her work was widely admired, exhibited, and published, and she had the security of a tenure-track position at the University of Wisconsin. Yet despite her success, Moty felt restless, and worried about being pigeonholed by her technical virtuosity. Within a few years, however, a series of seemingly unrelated events conspired to spark a radical change in her work.

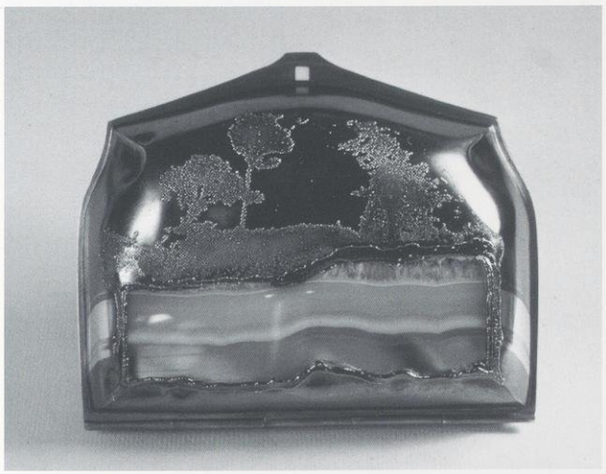


Figure 3. *Landscape Handbag,* 1973. Location unknown.

At the Society of North American Goldsmiths' 1977 conference, the ceramist Howard Kottler greeted her outside an exhibition. The gallery was filled with highly embellished, beautifully constructed pieces made with every material and technique imaginable, offering a brilliant reflection of the current emphasis on eclecticism and virtuosity. As Moty recalls, Kottler said: "'Well, Eleanor, I see you've got the technique down. Now, what are you going to do with it?' I've never forgotten that," she says. "It was so on the button. I just decided 'That's it, I'm moving away from the photo-etching.' And anyway, the chemicals were bothering me; I had done so many workshops in non-ventilated areas."[6] While she continued to teach photo-fabrication at the UW—her students Martha Glowacki, Holly Cohn, and Carole Cassalia Stern were particularly influenced by Moty's use of photo-etching—after the early 1980s it no longer appeared in her own work.

A Call and Response Between Stone and Setting

Moty had become aware of the jeweler Margaret de Patta's work as an undergraduate, but her first opportunity to see de Patta's work in person was at a retrospective exhibition organized by the Oakland Museum of Art in 1976—one year before that memorable conversation with Kottler.[7] Moty found de Patta's use of transparent crystals and minimal, geometric settings captivating and refreshing, and Kottler's remark made her wonder whether her own work could be so clear and simple. De Patta had studied with the Constructivist artist Laszlo Moholy-Nagy, and her interest in transparency was allied to Moholy-Nagy's concept that structures made of light could depict the intersection of space and time.[8] Moty, however, was unconcerned with the metaphysics of Constructivism: She simply fell in love with the visual effects de Patta

achieved in collaboration with the lapidarist Francis Sperisen. Their innovative stone-cutting was designed not only to enhance light refraction—the 'sparkle' in a faceted gem—but also to set up distortions in perspective and magnification, mirror-images, and the illusion of multiplication. De Patta especially favored rutilated crystal, and used her specialized cuts to manipulate the appearance of its striking rod-like inclusions. Fascinated with gems and crystals since she was a young woman, Moty had often incorporated clear and rutilated crystals in her own work. After seeing de Patta's jewelry, she was inspired to start taking her cues from the stones.

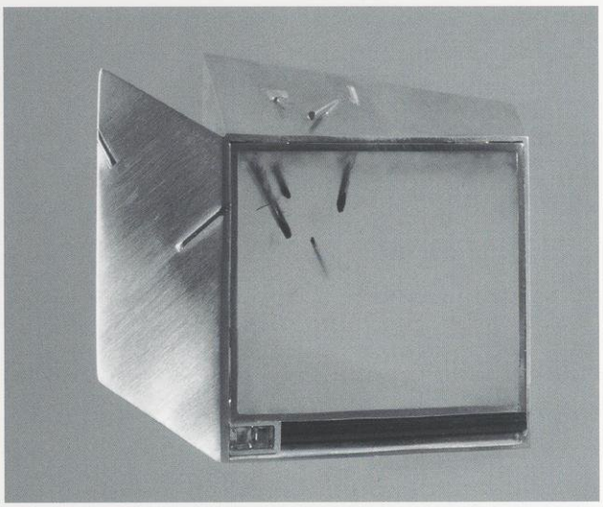


Figure 4. *Tourmaline Brooch*, 1980 (cat. no. 12). Collection of Karen Johnson Boyd.

Moty began strenuously paring down her designs, striving to work with what the stones offered. It was a slow process, and the first pieces she made in response to de Patta—*Crystal Brooch II* and *III* (cat. nos. 10 and 11)—didn't emerge until 1979 and 1980. Moty soon shed the somewhat fussy surrounds of these transitional pieces in favor of broad, frame-like settings, and within a very short time the essential form of her mature work began to come into view. Unlike de Patta's light, airy pieces, Moty's developed into monumental presences, with weighty frames that extend the stones' expressive power. In *Tourmaline* (fig. 4, cat. no. 12), also made in 1980, the stone is undeniably the focus, and Moty's response is driven by its formal qualities. The brooch incorporates tourmaline in all its aspects—cut, polished, unpolished, and as tourmalinated quartz—and the inclusions' linear thrust is mirrored by thin gold rods on the brushed silver frame. Despite the purist abstraction and limited materials of this new work, Moty's core concern was essentially the same as it has always been. Her project is to tease out relationships, isolate patterns, and underline rhythms, urging a call and response between stone and setting.

Figure 5. *Sunlit Brooch*, 1995 (cat. no. 23). Collection of the artist.

Over the years Moty has gone back and forth in her approach to cutting stones. Initially she simply shaped and polished them; *Rutilated Quartz* (1981; cat. no. 13) was the first for which she did her own cutting as well, emphasizing the ripple of a conchoidal fracture on

faceted stones, and for several years she worked with Madison stonecutters Raoul Reiser and Nevin Franke to compose shapes that emphasized and altered the inclusions in the stones. When she moved to Arizona in the 1990s, she began using ready-cuts, smaller stones that seemed to require larger settings. Today she often masks the form of the ready-cut stones behind the setting, giving her compositions more flexibility.

It's more than a little ironic that after all those years of being in the vanguard, Moty has become engaged with one of the most ancient traditions in Western jewelry: setting a stone. While she still sees landscape in grass-like inclusions and icy quartz, and the tapered profiles of her more recent pieces have a distinctly figurative cast (fig. 4, cat. no. 23), her work since 1980 has been rigorously exclusive. Training her eye on the refinements of polish, the placement of an inclusion, the harmony between yellow gold and limonited topaz, or the contrast of pale silver against dense black Micarta, Moty is in her element.[9] Her meticulous handling of these minutia has a powerful cumulative effect.

In choosing to work with natural stones, Moty is also explicitly choosing an intimate scale. "People have often asked me if I wanted to make sculpture," Moty says, "but it would have to be in different materials. That's not what [my work is] about. I like the natural formations; using a big chunk of glass wouldn't be the same."[10] In her choice of scale, in her loving attention to her materials, and in the precision of her compositions, Moty's work embodies her own caring and gracious nature. She offers us her brooches as ambassadors for the details, for the small beauties so often overlooked in the rush of our lives.

Notes

1. Quoted in Carolyn L.E. Benesh, "Eleanor Moty," *Ornament* vol. 7, no. 2 (1983): 41.

2. Ibid, 32.

3. These photo-fabrication techniques allowed the transfer of photographic images onto metal, either etched into the surface or deposited ('plated') as a thin layer. In photo-electroforming, the metal is deposited on a transient matrix, creating hollow, lightweight elements. In "A Decade of Metalsmithing in the United States," Robert Cardinale described Moty's research as "a major contribution, both technically and expressively." *Metalsmith* vol. 1, no. 3 (Fall 1980): 30. See Eleanor Moty, "Workshop: Photofabrication," *Craft Horizons* vol. 31, no. 6 (June 1971): 12-17.

4. Interview with the author, 2004.

5. I'm indebted to Anika Smulovitz's thoughtful analysis of Moty's early work in an unpublished 2001 paper titled "Eleanor Moty: An Exploration of the Artistic Potential Existing in the Subtle Inclusions, Fractures, and Imperfections of Crystals and Minerals."

6. Interview with the author, 2004.

7. Moty first saw de Patta's work in Yoshiko Uchida's review of her memorial exhibition at the Museum of Contemporary Crafts, "Jewelry by Margaret De Patta," *Craft Horizons* vol. 25, no. 1 (March/April 1965): 22-23.

8. Toni Greenbaum, "Constructivism and American Studio Jewelry, 1940 to the Present," *Studies in the Decorative Arts*, vol. 6, no. 1 (Fall/Winter 1998-99): 74-76.

9. Micarta is cloth or paper impregnated with phenol resin, and most often used in industry for circuit boards, knife handles, and marine applications.

10. Interview with the author, 2004.

1. *Portrait Mirror*, 1969
Sterling silver, fine silver electroplate, rosewood
12 x 5 x 1 1/4 in.
Lent by Racine Art Museum, Wisconsin

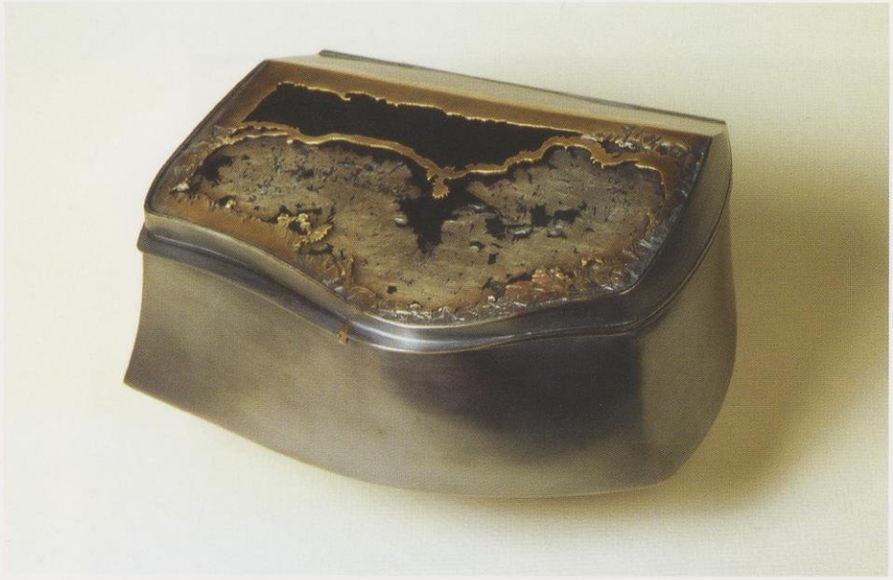
2. *Neckpiece*, 1971
Gold-plated sterling silver, Plexiglas, rutilated quartz
7 x 7 x 1 in.
Lent by Robert Pfannebecker, Lancaster, Pennsylvania

3. *Neckpiece*, 1972
Sterling silver, photo-etched silver, silver electroplate, quartz crystals, Plexiglas
7 x 7 x 2 in.
Lent by Robert Pfannebecker, Lancaster, Pennsylvania

4. *Lightning Box*, 1972
Sterling silver, brass, copper, bronze, fine silver electro-deposition, agate, photo-printed leather
5 1/4 x 3 1/2 x 2 in.
Lent by Robert Pfannebecker, Lancaster, Pennsylvania

5. *Dual Image Brooch*, 1974
Photo-etched sterling silver, quartz crystal, obsidian star
3 x 2 3/4 x 1/2 in.
Lent by Robert Pfannebecker, Lancaster, Pennsylvania

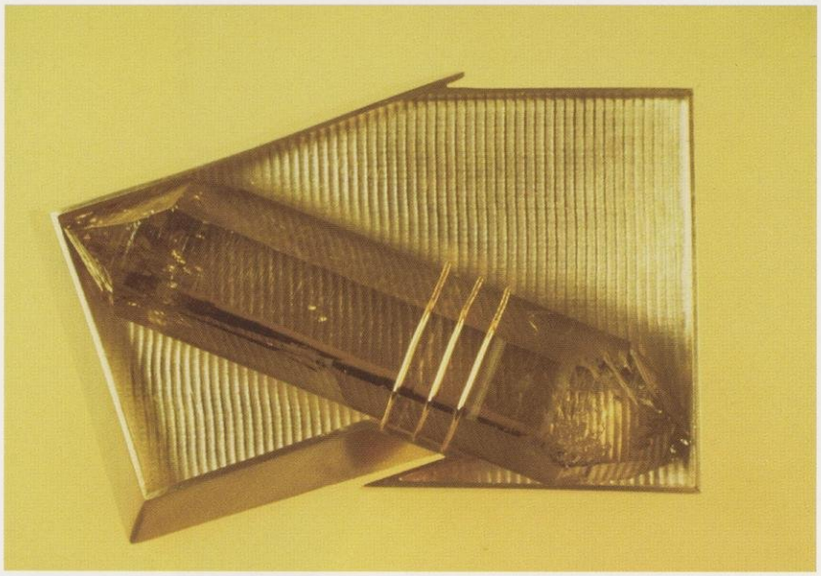
6. *Mirror Image*, 1974
Sterling silver, brass, amethyst, leather, mirror
2 1/2 x 3 1/4 x 1/2 in.
Lent by Barbara Wenders, Seattle, Washington



7. *Jade Box*, 1976
Sterling silver, brass, gold-plated black jade
5 x 3 1/2 x 2 1/4 in.
Lent by John and Shirley Wilde, Evansville, Wisconsin

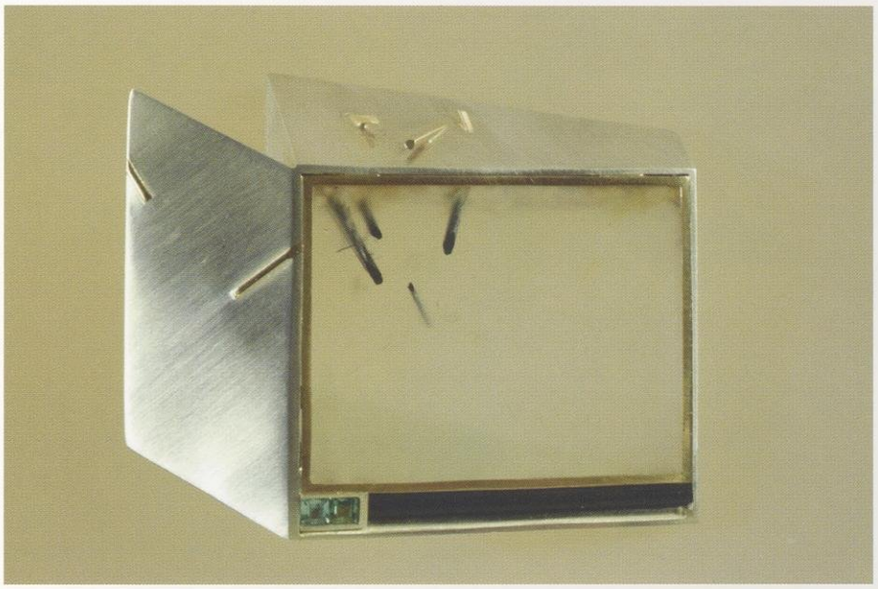
8. *Reflections Brooch*, 1977
Photo-etched sterling silver, abalone shell, leather, silk thread
3 x 3 x 3/4 in.
Lent by Robert Pfannebecker, Lancaster, Pennsylvania

9. *Purse,* 1978
Sterling silver, brass, moonstone, leather, satin
4 x 5 x 1 3/4 in.
Lent by Robert Pfannebecker, Lancaster, Pennsylvania



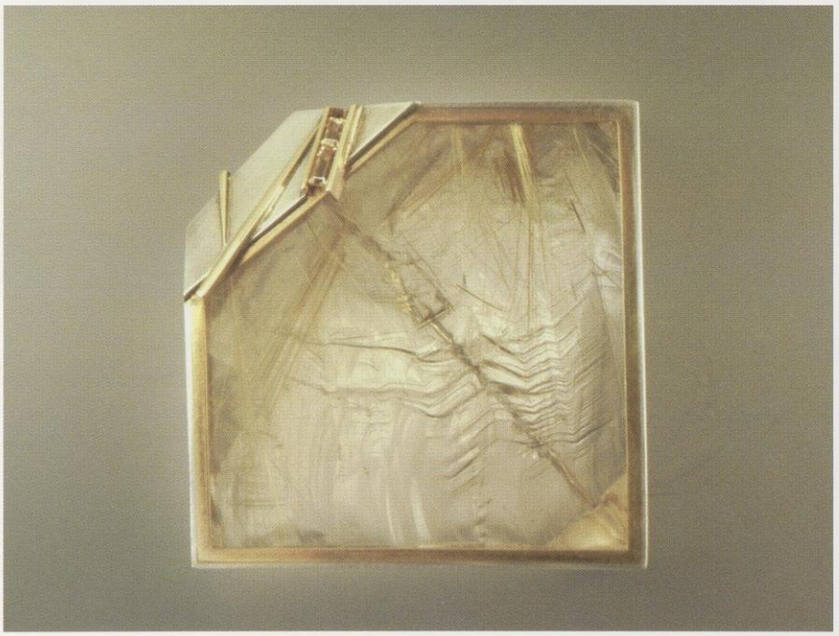
10. *Crystal Brooch II*, 1979
Sterling silver, 14K gold, smoky quartz crystal
2 3/4 x 2 x 3/4 in.
Lent by Karen Johnson Boyd, Racine, Wisconsin

11. *Crystal Brooch III*, 1980
Sterling silver, brass, smoky quartz crystal
4 1/4 x 3 x 1 1/4 in.
Lent by Birmingham Museum of Art, Alabama

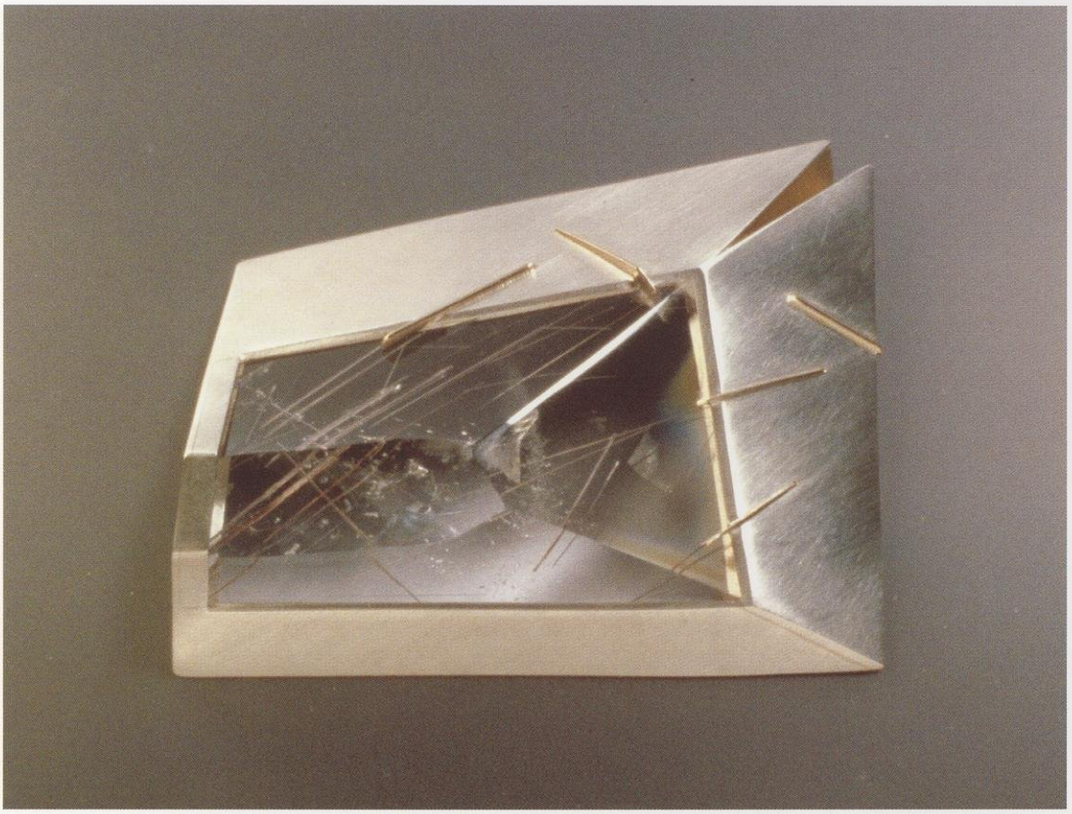


12. *Tourmaline Brooch*, 1980
Sterling silver, 14K gold, tourmalinated quartz, tourmaline crystal, tourmalines
2 3/4 x 2 1/2 x 3/4 in.
Lent by Karen Johnson Boyd, Racine, Wisconsin

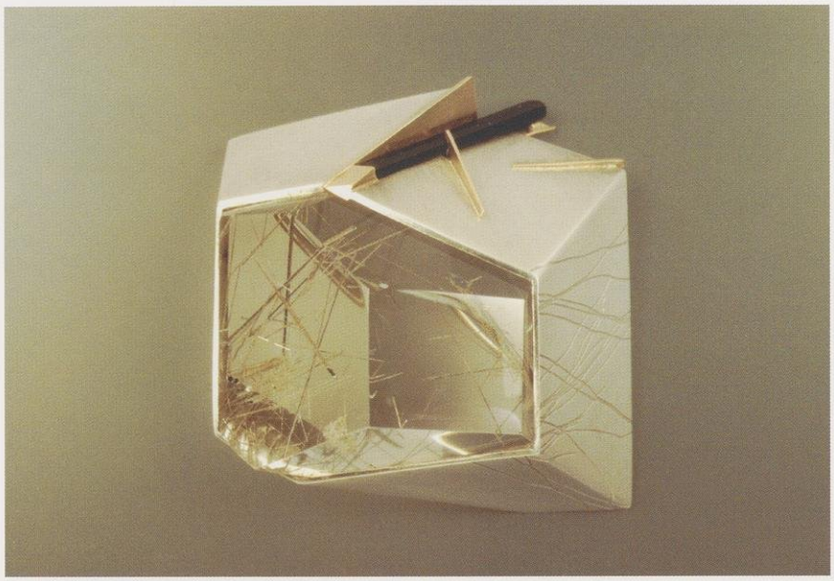
13. *Rutilated Quartz Brooch*, 1981
Sterling silver, 14K gold, rutilated quartz, topaz
2 1/4 x 2 1/4 x 3/4 in.
Lent by the artist



14. *Fan Brooch*, 1981
Photo-etched sterling silver, abalone shell, silk thread
4 x 3 x 1/2 in.
Lent by the artist

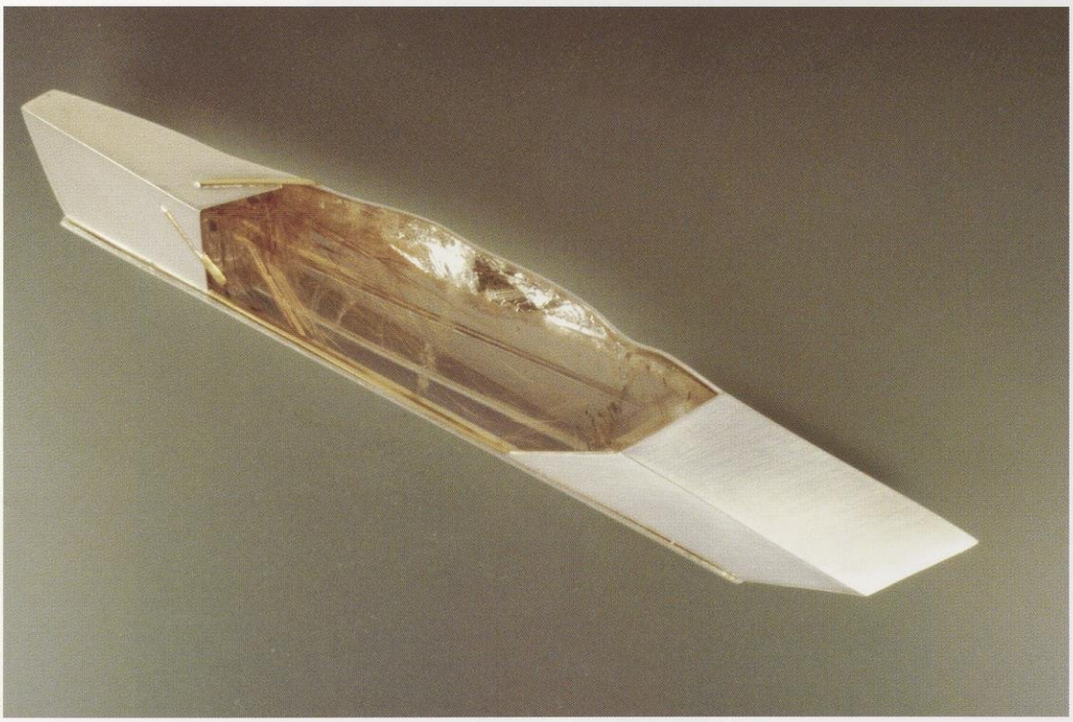


15. *Warped Perspective Brooch*, 1983
Sterling silver, 14K gold, rutilated quartz
2 3/4 x 2 x 3/4 in.
Lent by the artist

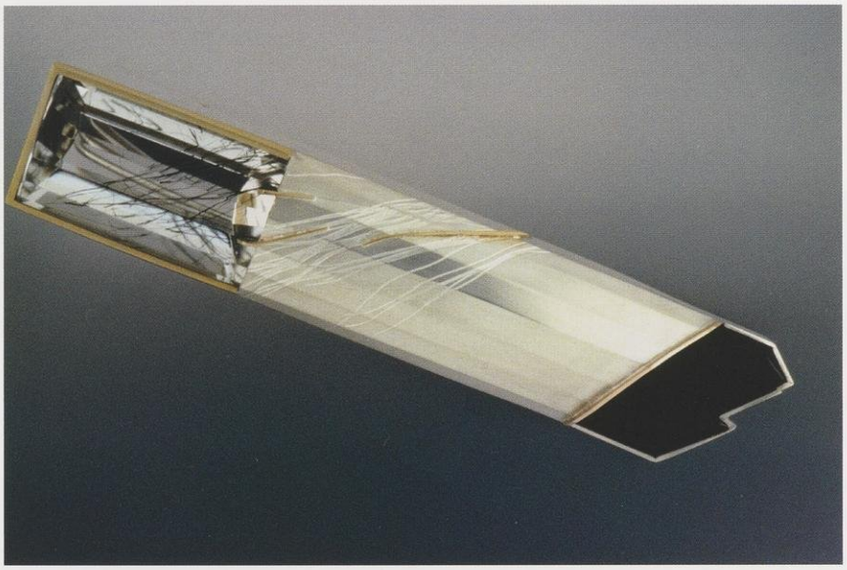


16. *Faceted Brooch*, 1983
Sterling silver, 14K gold, tourmalinated quartz, tourmaline crystal
2 x 2 x 1 in.
Lent by Karen Johnson Boyd, Racine, Wisconsin

17. *Triangle Brooch*, 1984
Sterling silver, 18K gold, rutilated quartz, topaz
3 1/2 x 2 3/4 x 1/2 in.
Lent by Karen Johnson Boyd, Racine, Wisconsin

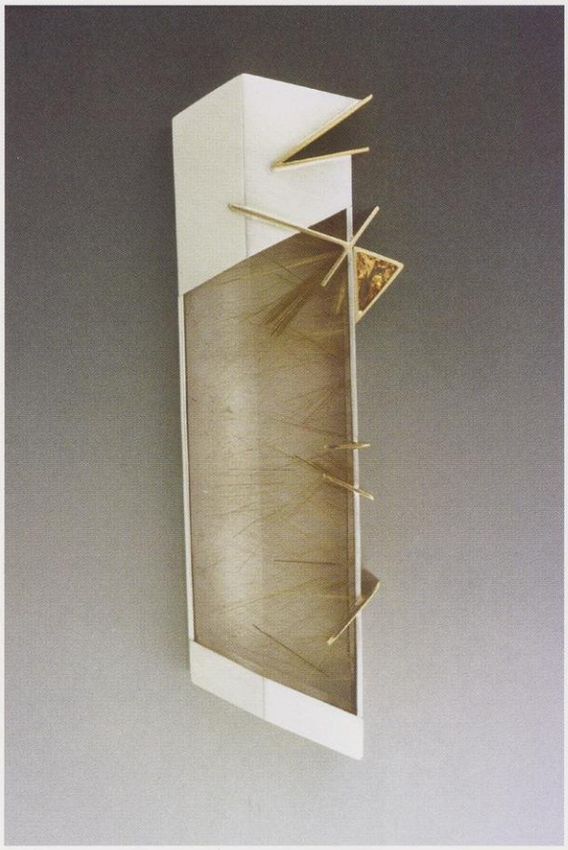


18. *Icicle Brooch*, 1987
Sterling silver, 18K gold, rutilated quartz
5 5/8 x 1 x 3/4 in.
Lent by Robert Pfannebecker, Lancaster, Pennsylvania



19. *Columnar Brooch*, 1988
Sterling silver, 18K gold, tourmalinated quartz, black paper Micarta
5 1/4 x 1 x 1 in.
Lent by Peggy Meyer, Madison, Wisconsin

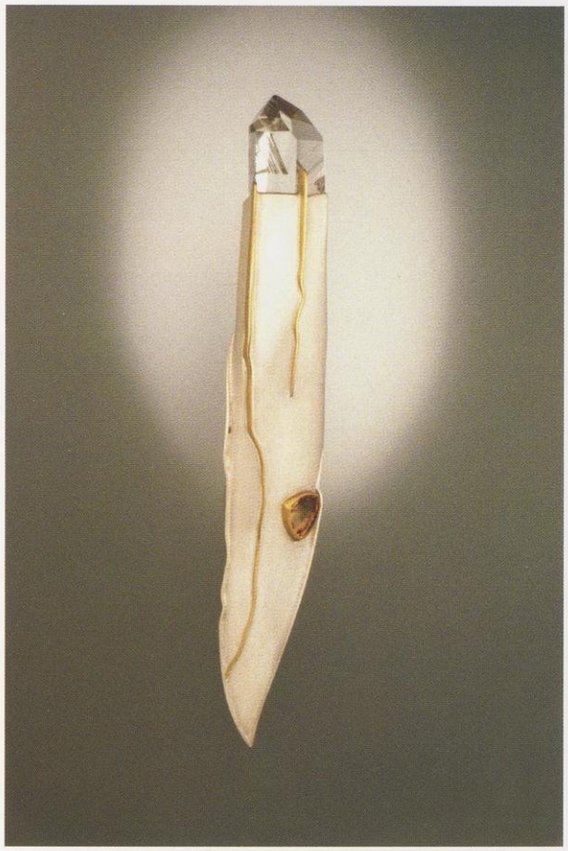
20. *Falling Block Brooch*, 1988
Sterling silver, 24K and 18K gold, rutilated quartz
2 3/4 x 2 x 1 in.
Lent by Roxana Keland, Salinas, California



21. *Interrupted Vertical Brooch*, 1990
Sterling silver, 27K and 18K gold, topaz, rutilated quartz
4 x 1 3/8 x 1/2 in.
Lent by the Museum of Fine Arts, Houston, Texas

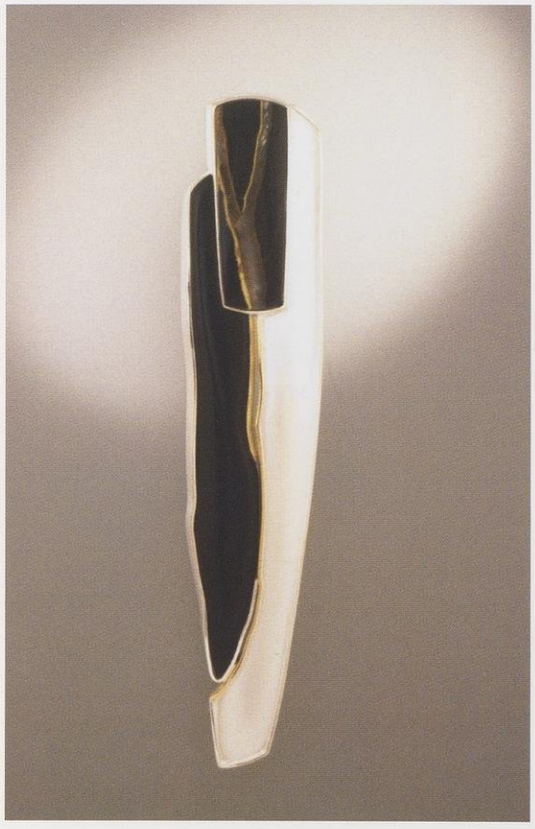
22. *Contrasts Brooch*, 1994
Sterling silver, 22K and 18K gold, tourmalinated quartz, black paper Micarta
3 1/8 x 1 1/2 x 1/2 in.
Lent by Karen Johnson Boyd, Racine, Wisconsin

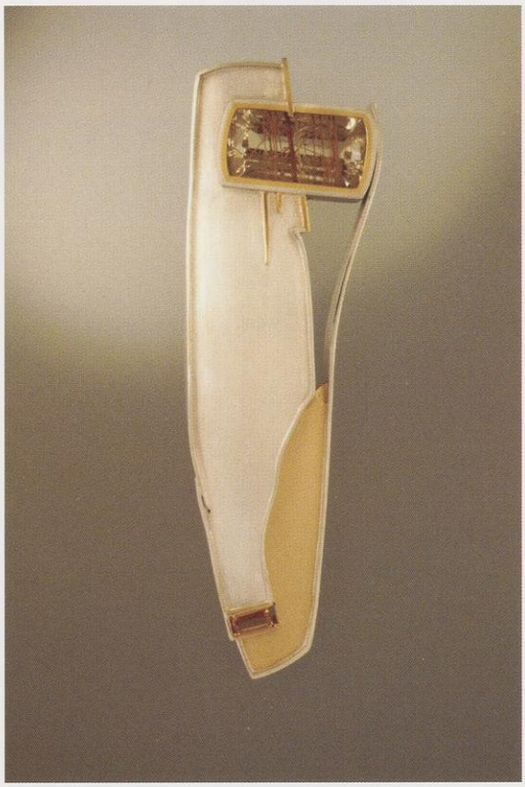
23. *Sunlit Brooch*, 1995
Sterling silver, 22K, 18K and 14K gold, limonited topaz, citrine
5 x 1 x 5/8 in.
Lent by the artist



24. *Ice Flow Brooch*, 1996
Sterling silver, 22K and 18K gold, rutilated quartz, sapphire
5 x 3/4 x 5/8 in.
Lent by Catherine Mouly, Chicago, Illinois

25. *Breciated Brooch*, 1996
Sterling silver, 18K gold, breciated jasper, black paper Micarta
4 3/4 x 1 x 3/8 in.
Lent by the artist

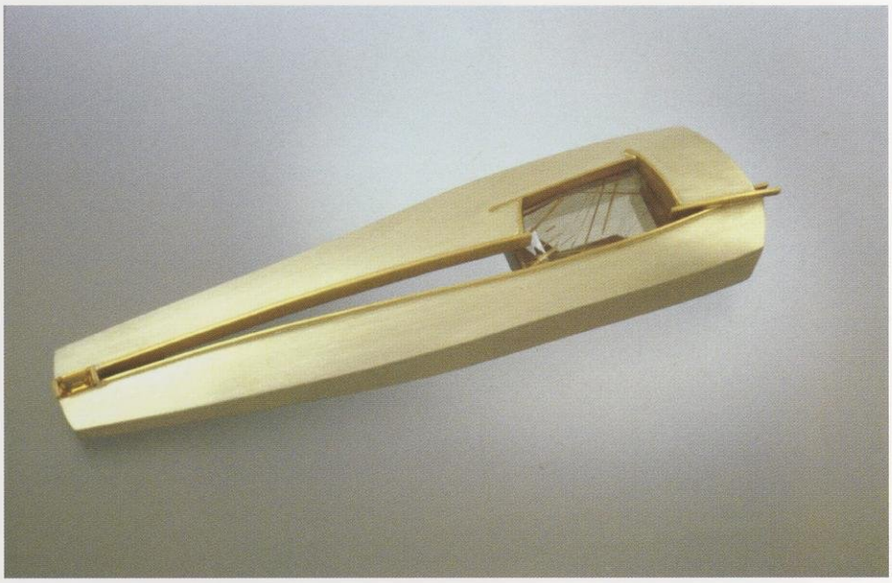




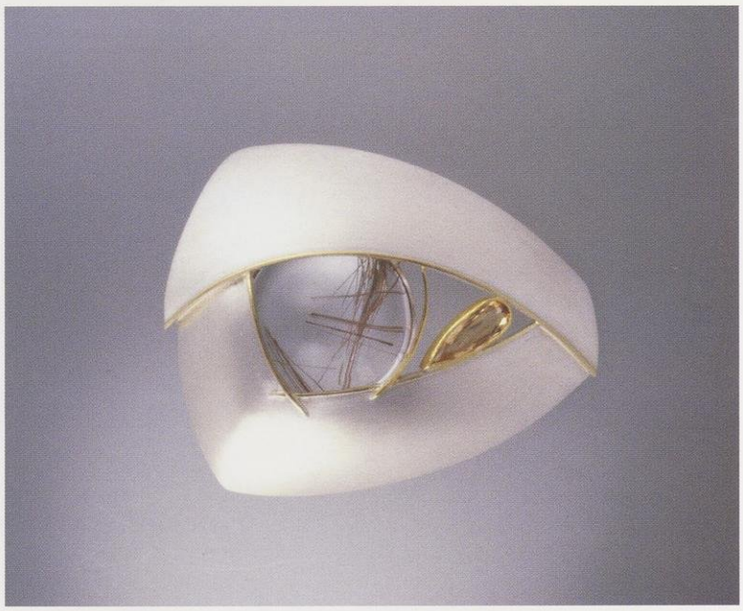
26. *Echo Brooch*, 1997
Sterling silver, 22K and 18K gold, rutilated quartz, topaz
3 1/2 x 1 x 1/2 in.
Lent by the artist

27. *Petrified Palm Brooch*, 1998
Sterling silver, 18K and 14K gold, petrified palm, black paper Micarta, biwa pearls
4 3/8 x 1 x 1/2 in.
Lent by the artist

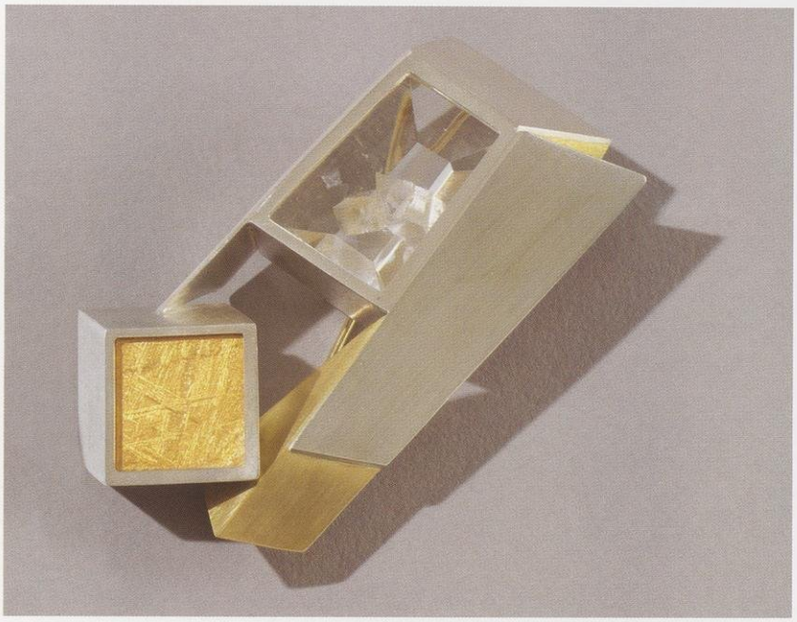
28. *Noko Brooch*, 1999
Sterling silver, 18K gold, tourmalinated quartz, black paper Micarta
$3\frac{3}{4}$ x $1\frac{3}{8}$ x $\frac{1}{2}$ in.
Lent by the artist



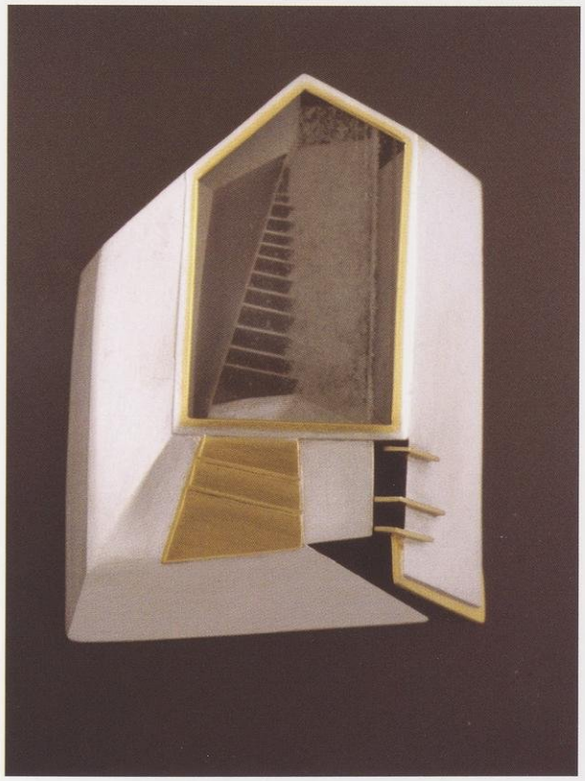
29. *Arroyo Brooch*, 2000
Sterling silver, 18K gold, rutilated quartz, sapphire
4 x 1 x 1/2 in.
Lent by the artist



30. *Trine*, 2002
Sterling silver, 18K and 22K gold, rutilated quartz, topaz
2 x 2 1/2 x 1/2 in.
Lent by the artist



31. *Portal Brooch*, 2004
Sterling silver, 18K gold, quartz crystal, gibeon meteorite, gold plating
2 1/2 x 1 1/2 x 1/2 in.
Lapidary artist: Tom Munsteiner
Lent by Robert Pfannebecker, Lancaster, Pennsylvania



32. *Interior Brooch*, 2004
Sterling silver, 22K and 18K gold, phantom quartz
2 3/8 x 1 3/4 x 3/8 in.
Lapidary artist: Tom Munsteiner
Lent by the artist

Work by Program Graduates and Current Faculty

Vickie Sedman (M.F.A. 1974)

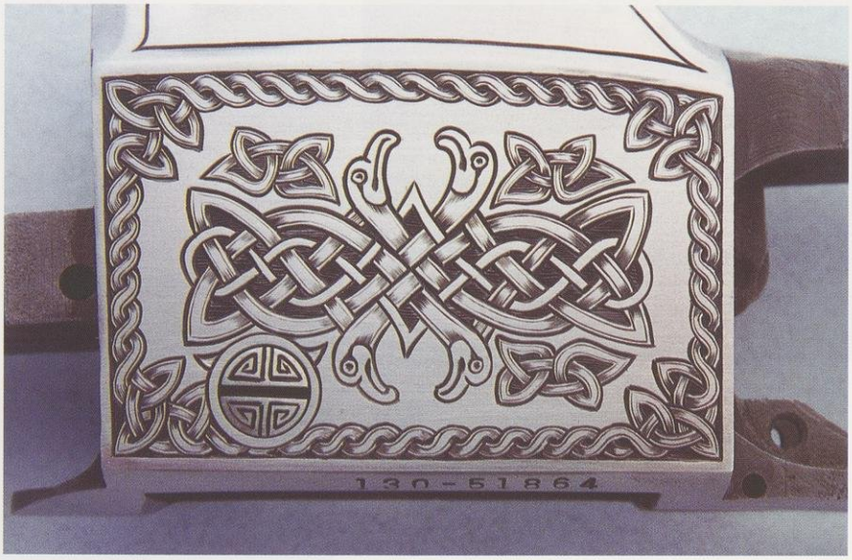
Sedman is intrigued by (as she puts it) "the psychology of wearing unconventional objects," and her jewelry is often dramatically scaled.

Hand Mirror with Timepiece, 1974
Acrylic, silver, mirror, glass beads
7 x 1 x 1 in.
Lent by the artist

Neckpiece #3, 2002
Silicone rubber, sterling silver
Length 6 ft.; finials 7 x 1 x 1/2 in.
Lent by the artist

Bruce LePage (M.F.A. 1975)

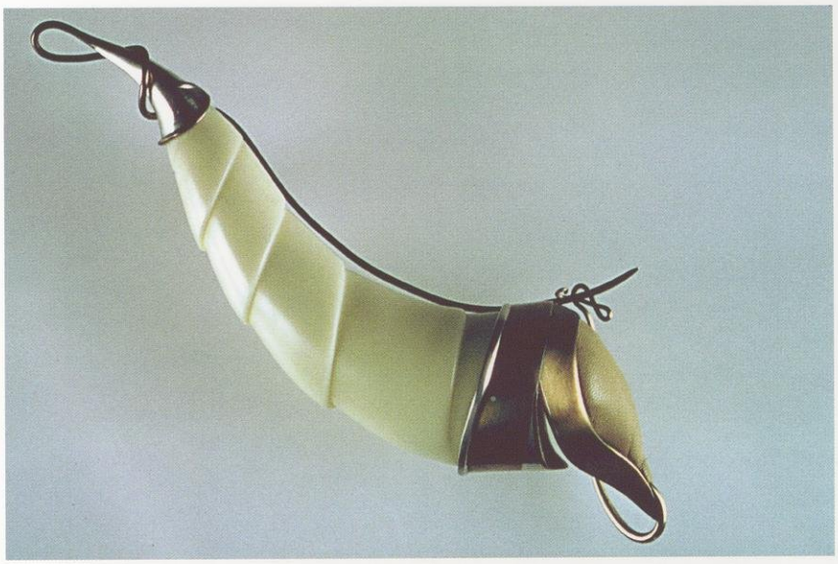
Among the first students to use the blacksmithing forge that Fenster added to the studio, LePage has worked extensively in wrought iron and steel. He is now one of the nation's premier gunsmiths and engravers.



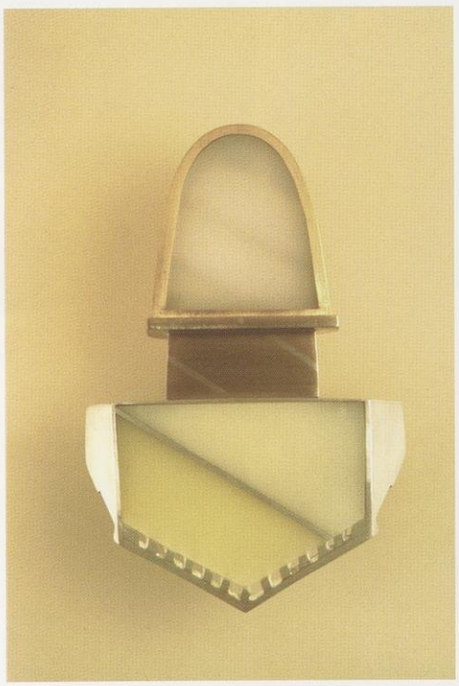
Single-shot Rifle, 2005 (detail of the engraving on the rifle stock)
Steel, California walnut (claro), ebony
L. 45 in.
Lent by Barrett Browning, Blanchardville, Wisconsin

Clarinda Grimm (M.F.A. 1976)

Grimm's inventive, toylike early pieces often incorporated the acrylic and polyester resins that intrigued so many jewelers during the early 1970s.



Neck Fibula, 1975
Sterling silver, copper, brass, bronze, polyester resin, leather
6 1/2 x 2 1/2 x 1 1/2 in.
Lent by the artist



Amulet, 1976
(front and back)
Brass, sterling silver, acrylic, polyester resin
3 1/2 x 2 1/2 x 1/2 in.
Lent by the artist

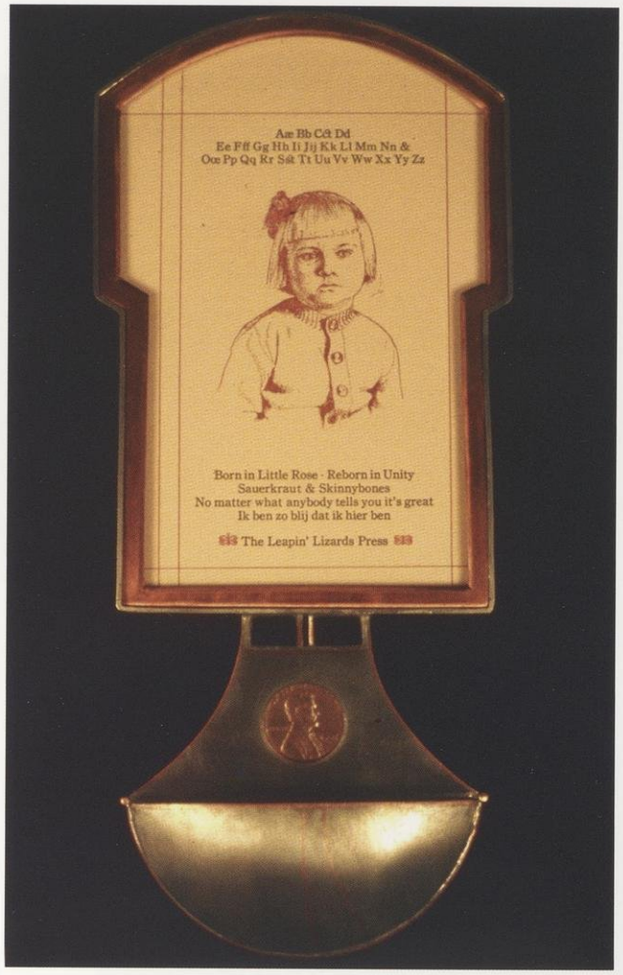
Jane Weintraub (M.F.A. 1977)

Weintraub's recent work is centered on ritual and mythic themes, particularly in relation to the Jewish mystical tradition of Kabbalah.

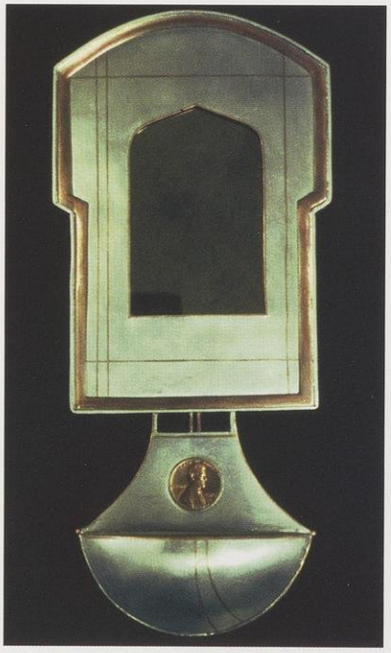
Seraphim/Hanukkah, 1999
Sterling silver, rosewood
10 x 9 x 6 in.
Lent by the artist

Anita Wesler (M.F.A. 1977)

Hornbooks are handheld primers, formerly used to teach children to read. This piece conflates the hornbook form with a traditional hand mirror.

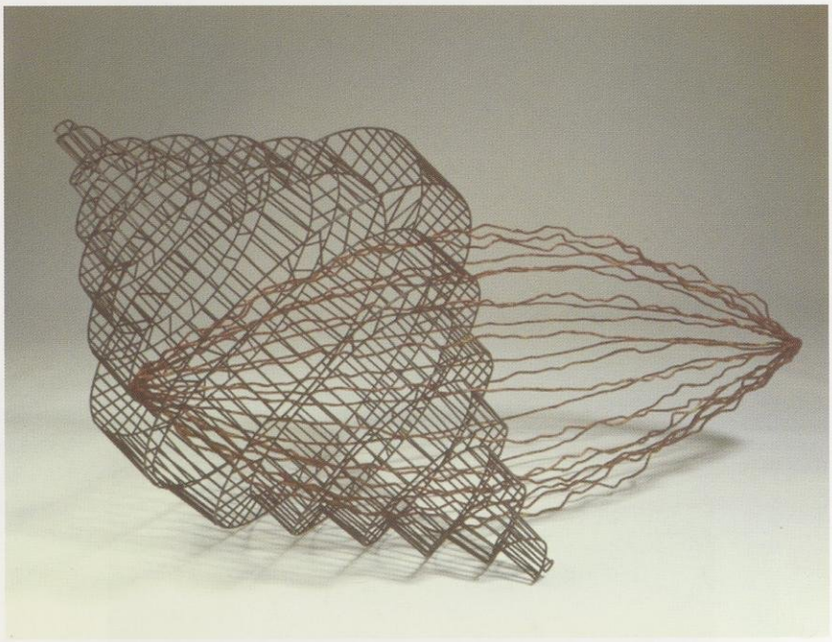


Hornbook, 1976 (front and back)
Pewter, copper, paper broadside, mica, bronze mirror
$8\frac{3}{4} \times 3\frac{3}{4} \times \frac{1}{2}$ in.
Lent by the artist



Carol Kumata (M.F.A. 1979)

Kumata's ambitious installations push the boundaries between traditional metalsmithing and sculpture. In recent years she has moved away from metals to explore other media.

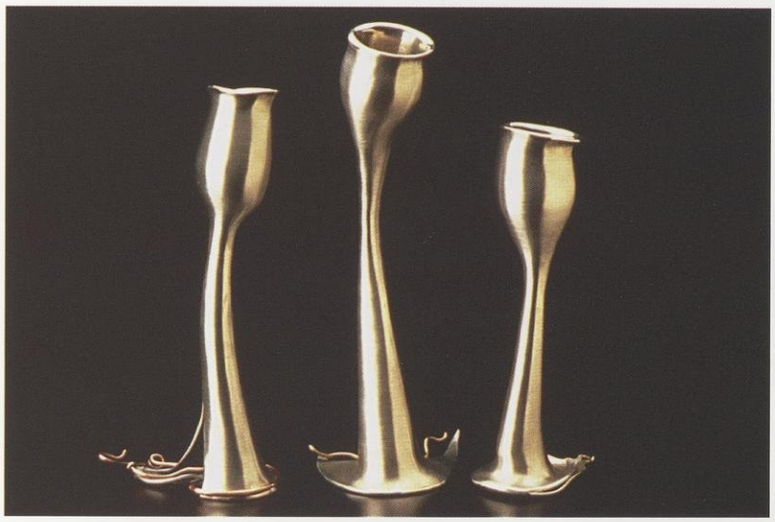


The Possibility of Order, 1987
Steel, dyed raffia
32 x 50 x 72 in.
Lent by the artist

Veritas, 2001
24K gold leaf, fake gold leaf, fine silver leaf, aluminum leaf
51 x 72 in.
Lent by the artist

Jon Michael Route (M.F.A. 1979)

Route continues to work in pewter, and is one of the few UW graduates to support himself solely through his metalwork.

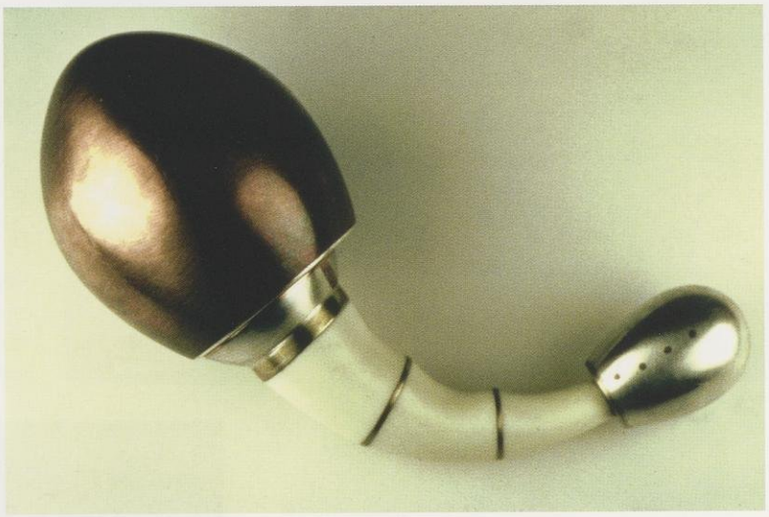


Three Goblets, 1979
Pewter, brass, copper
12 x 2 x 2 in. each
Lent by the artist

Teapot, 1999
Pewter, copper, brass
15 x 14 x 4 in.
Lent by Paula Bebej, Lamont, Illinois

Robert F. Schroeder (M.F.A. 1980)

Schroeder's small objects are made to be held. He is intrigued by the way each person's body chemistry interacts with the metal, affecting its color and patina.



Connected Shapes, Object #4, 1976
Copper, sterling silver, polyester
3 x 3 x 6 1/2 in.
Lent by the artist

Oath of the Horatii, 1979
Painted copper
9 x 7 x 13 in.
Lent by the artist

Dana Bussell (M.F.A. 1980)

This intimate theatrical piece also functions as a door-pull.

Andando por el Teatro Vacio, 1980
Vitreous enamel on copper, bronze
7 x 7 x 1 1/2 in.
Lent by the artist

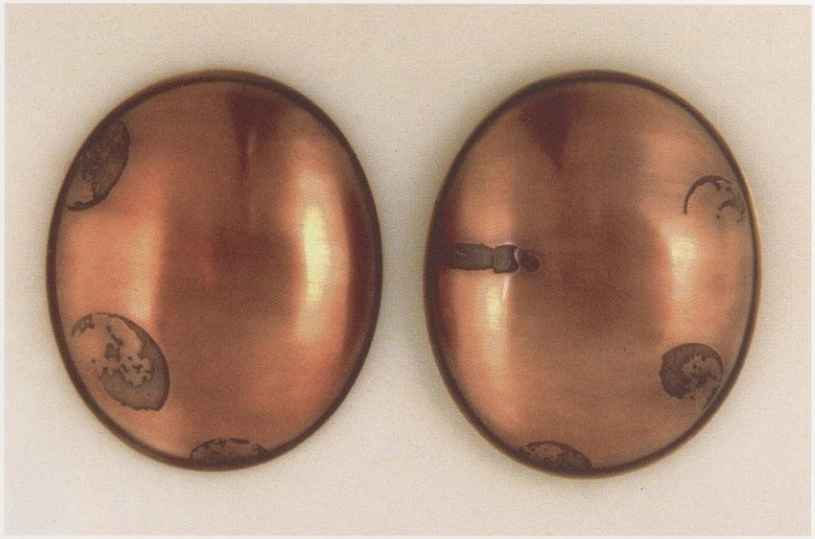
Carole Cassalia Stern (M.F.A. 1981)

Stern's graduate work incorporated photo-etched imagery as backdrops for moody narrative sculptures.

Excursions 1...Through a Closed Door, ca. 1981
(front and back)
Copper, brass, silver
8 x 6 1/2 x 9 in.
Lent by the artist

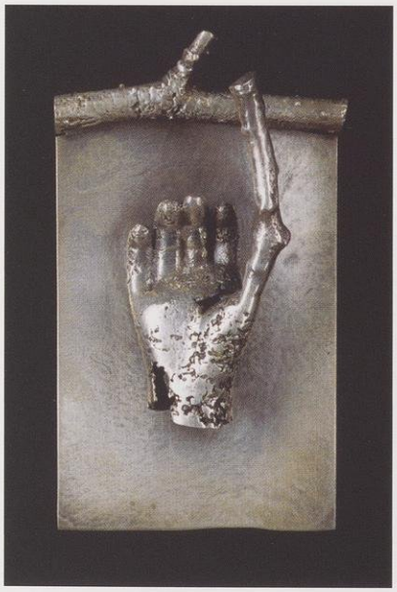
Holly Cohn (M.F.A. 1981)

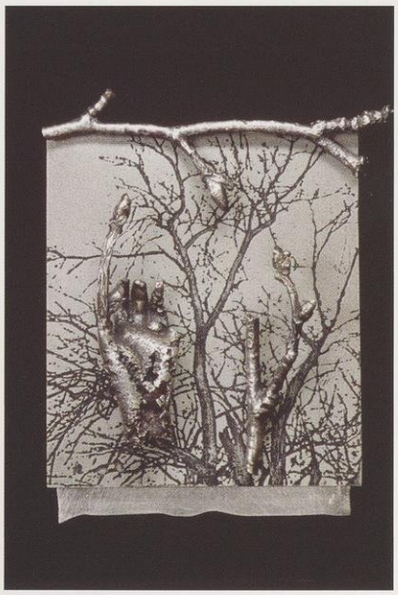
Cohn explored photoetching extensively as a graduate student; in Deep Secrets, *photoetched images track the movements of the moon.*



Deep Secrets, 1980
Copper, bronze
3 ½ x 4 x 1 ½ in.
Lent by the artist

*Trunk, Bud, and Palm (*Triptych), 2000, 2005
Silver, painted nickel
Trunk: 2 ¾ x 2 ½ x ½ in.
Bud: 2 ⅞ x 2 ¼ x ¾ in.
Palm: 2 ¼ x 1 ½ x ½ in.
Lent by the artist





Janice Kluge (M.F.A. 1982)

In her recent work, Kluge has been shaping constellations of found objects into large-scale installations. This smaller piece recalls the scale of her earlier work.

Time, 1998
Brass, cast iron, glass, titanium
12 x 6 x 6 in.
Lent by the artist

Megan Corwin (M.F.A. 1983)

"Three Markers" is both a representation of the artist's family and a sculpture that houses pins and a hair brooch.

Menorah for Samuel, 2000
Sterling silver, copper
13 x 5 in.
Lent by the artist

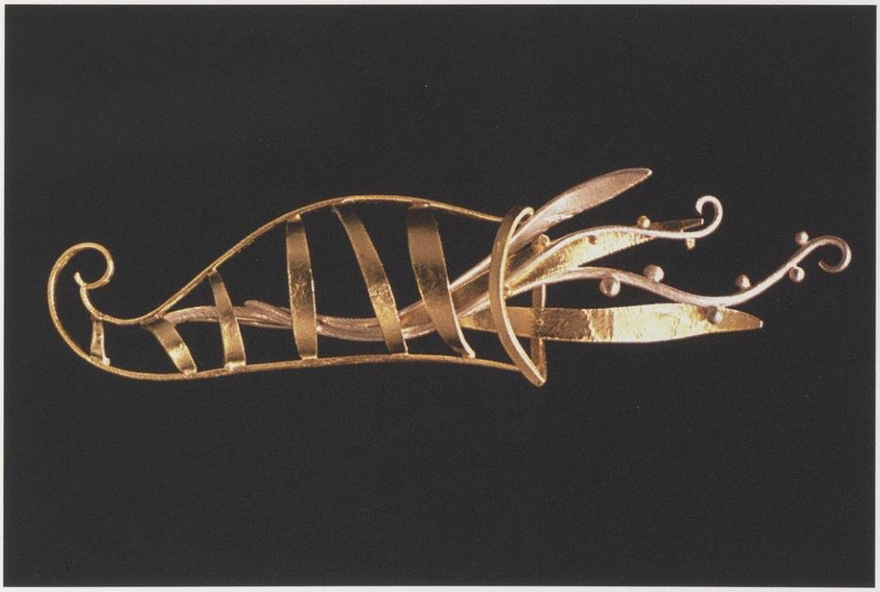
Three Markers, Untold Narratives, 2003
Fine silver, 24K and 18K gold, resin, shibuichi, shakudo, enamel, steel
5 1/2 x 7 1/2 x 4 1/2 in.
Lent by Tacoma Art Museum, Washington

Paulette J. Werger (M.F.A. 1984)

Werger's delicate, body-conscious jewelry invokes the pantheon of ancient Greece.

Collar for Urania, 2000-'01
Sterling silver, pewter
Collar: Dia. 5 3/4 in.; neckpiece: 4 x 1 x 1/4 in.
Lent by the artist

Pomona's Cornucopia, 2000-'01
18K gold, fine silver
4 x 1 x 1/2 in.
Lent by the artist



Sara Krempel (M.F.A. 1985)

The hand-held sculptures Krempel made as a student utilized chasing, repoussé, and Japanese Uchidashi, a technique of high-relief chasing that Moty began teaching after 1980.

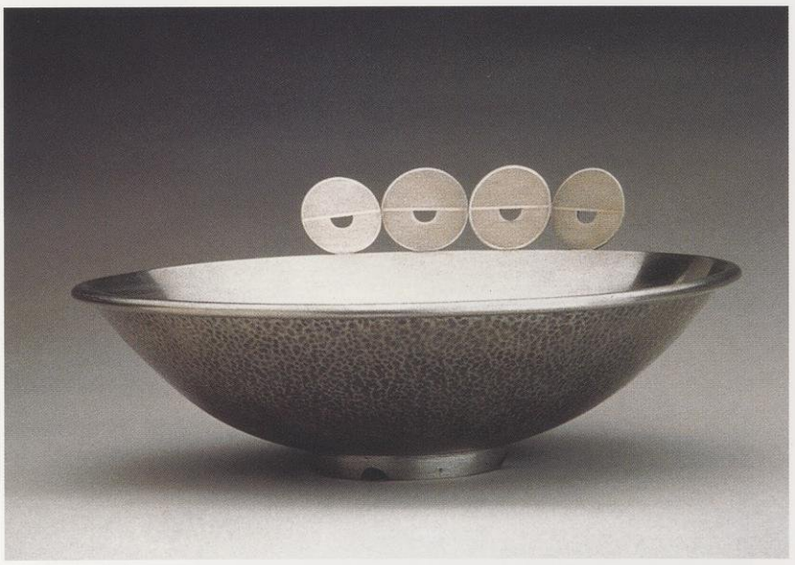
Split Rock, 1984
Pewter, brass, bones
2 1/2 x 3 1/4 x 2 1/2 in.
Lent by the artist

Agnes Chwae (M.F.A. 1986)

Chwae began experimenting with patination as a graduate student, at a time when the palette of color available to metalsmiths was expanding rapidly.

Twilight Glyph, 1995
Pewter, silver
H. 7 in., Dia. 11 in.
Collection of Robert Pfannebecker, Lancaster, Pennsylvania

Night, 1992
Pewter, silver
H. 4 1/2 in., Dia. 11 in.
Collection of Ruthanne Bessman, Madison, Wisconsin



Lucinda Brogden (M.F.A. 1987)

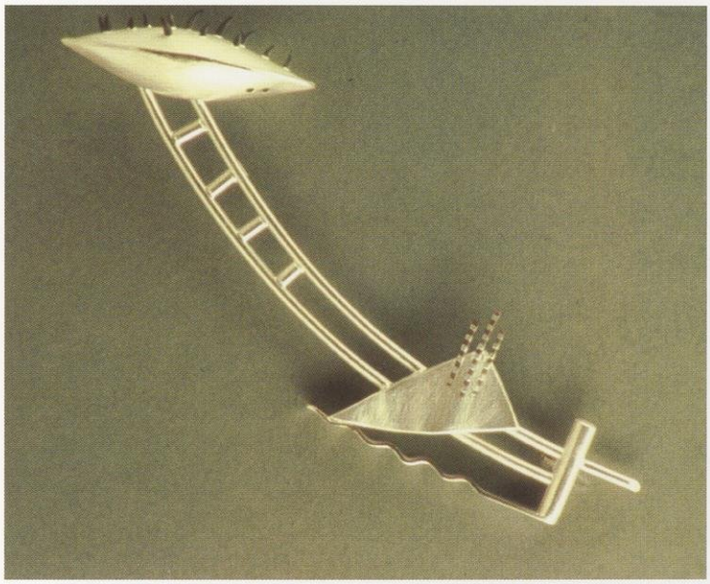
Brogden's masterfully controlled reliefs combine chasing, repoussé, and Japanese Uchidashi.

Relay of Fear 2, 1992
Bronze, faux marble, steel
12 x 12 x 3/4 in.
Lent by the artist

Tea for Two, 1994
Bronze, pewter, faux marble, pencil
12 x 12 x 1 in.
Lent by the artist

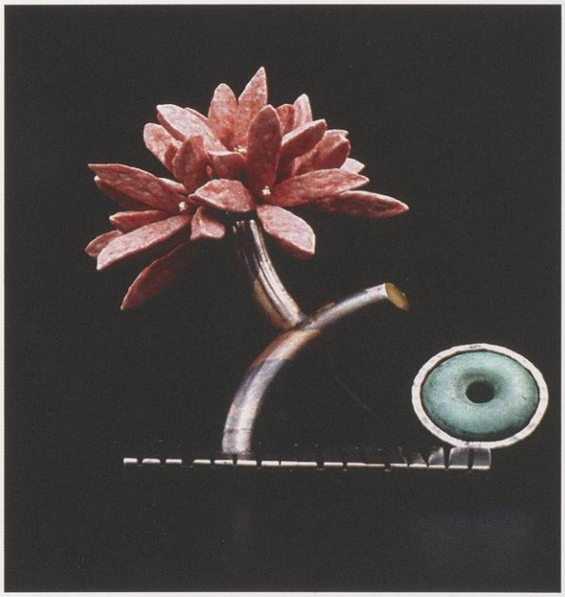
Eun-Mee Chung (M.F.A. 1988)

Chung was one of several Korean students who came from Seoul's Hong-Ik University for graduate study at the UW. Her work often addresses the status of women in Korean culture.



Rising Rain, 1988
Sterling silver, nu-gold, copper
5 x 1 ½ x .8 in.
Lent by the artist

Maturity, 1999
18K gold, sterling silver, diamond, cotton, jade
2 ½ x 2 ½ x 1 ½ in.
Lent by the artist



Lynn Whitford (M.F.A. 1988)

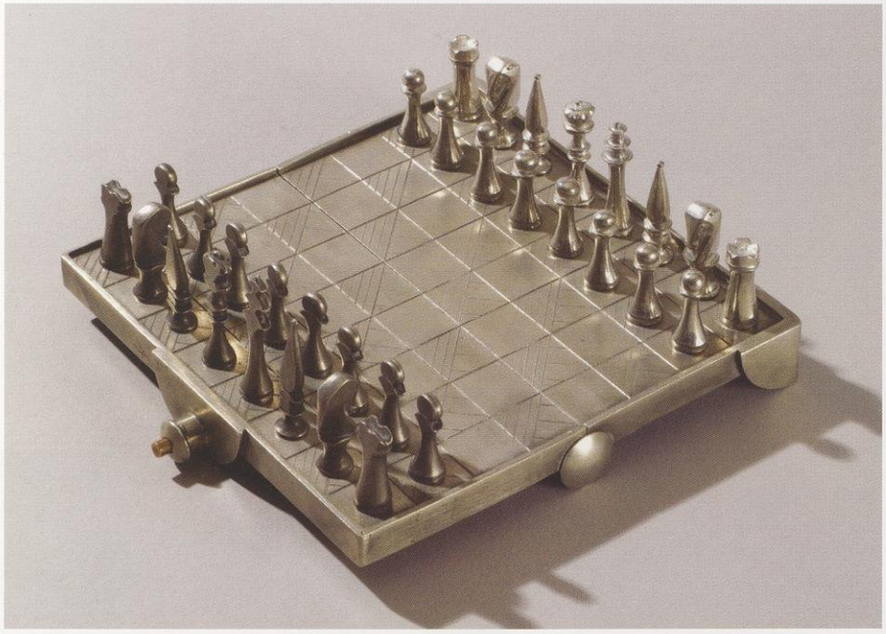
Arranged as if for a still life painting, Whitford's elegantly simple forms take on an iconic, timeless quality.

Effects of Good Chemistry III, 1997
Copper, brass, wood
36 x 15 1/2 x 9 1/2 in.
Lent by the artist

If Time Were an Object/Milano, 2003
Copper, brass, found glass bottles, wood, found mirror and glass
30 1/2 x 25 1/2 x 7 3/4 in.
Lent by the artist

Eric Olson (M.F.A. 1992)

Olson focused on pewtersmithing as a graduate student, but in recent years he has turned his attention to jewelry.

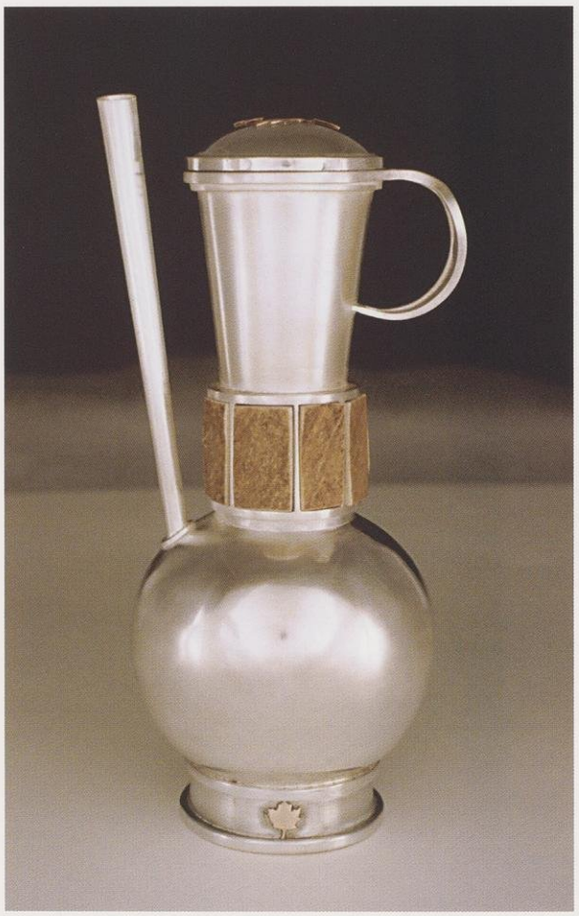


Chess Set, 1996
Pewter
5 x 24 x 24 in.
Lent by Fred Fenster

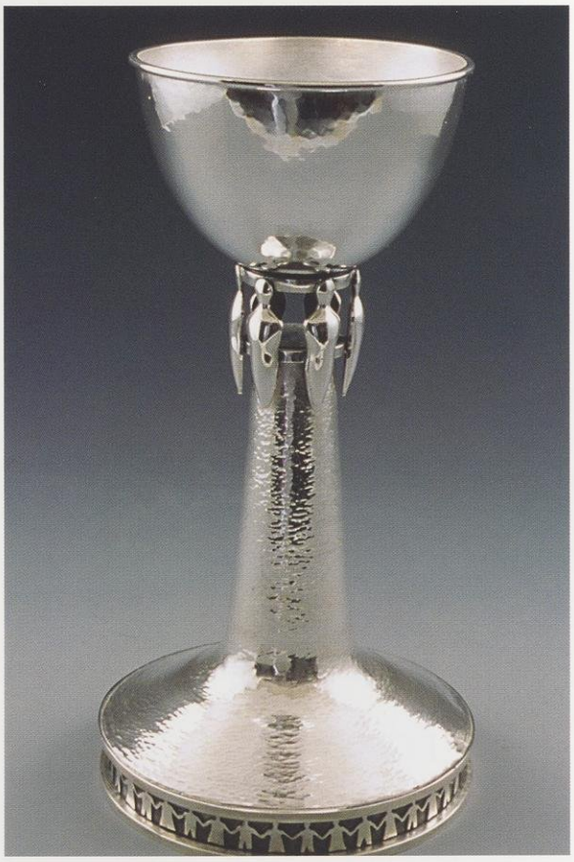
Ring, 2004
14K gold, emerald, diamond, platinum
W. 3/8 in.
Lent by the artist

Ron Anderson (M.F.A. 1993)

Ron and his wife Linda Lou Metoxen often collaborate on their pieces; as a graduate student in sculpture, Linda spent much of her time creating holloware in the metals studio.



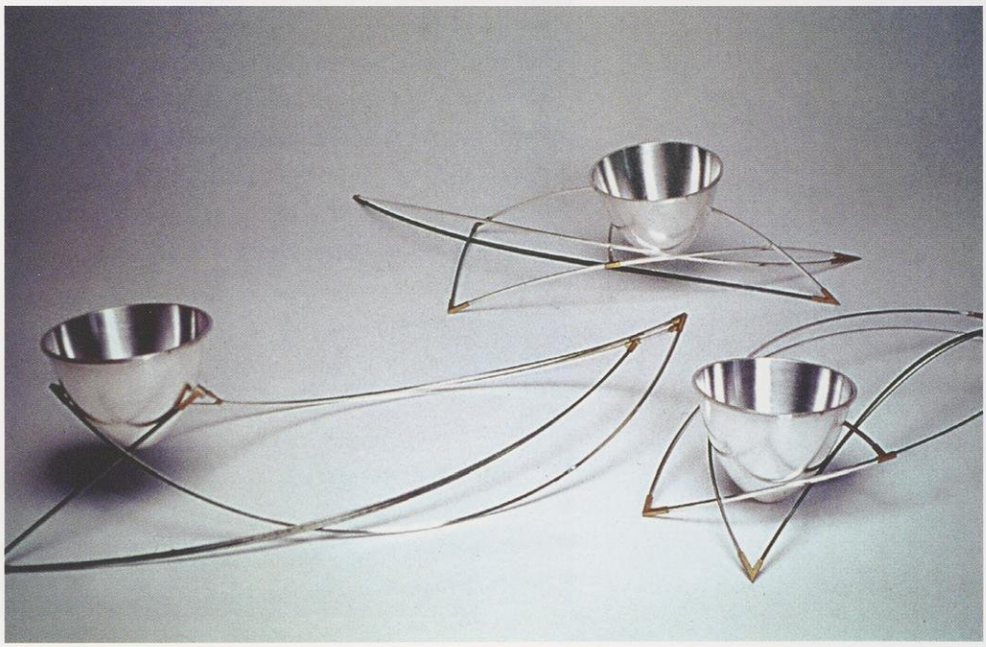
Pitcher, 2005
Sterling silver, antler inlay
8 1/4 x 4 1/4 x 2 1/2 in.
Lent by the artist

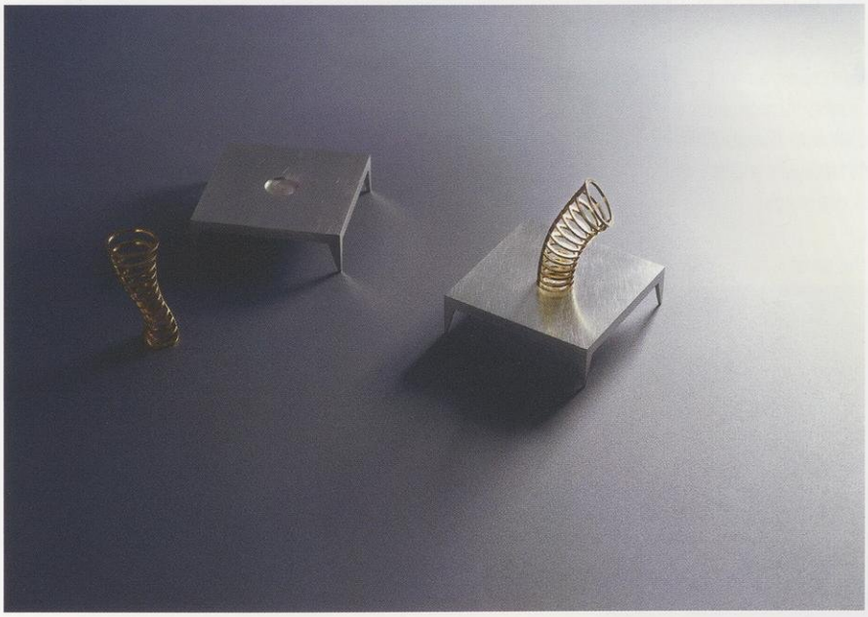


Ron Anderson and Linda Lou Metoxen
Chalice, 2005
Sterling silver
10 1/2 x 5 1/2 x 5 1/2 in.
Lent by the artists

Yong Jin Chung (M.F.A. 1993)

Chung's austere, linear designs explore the territory where function and purely sculptural form intersect.



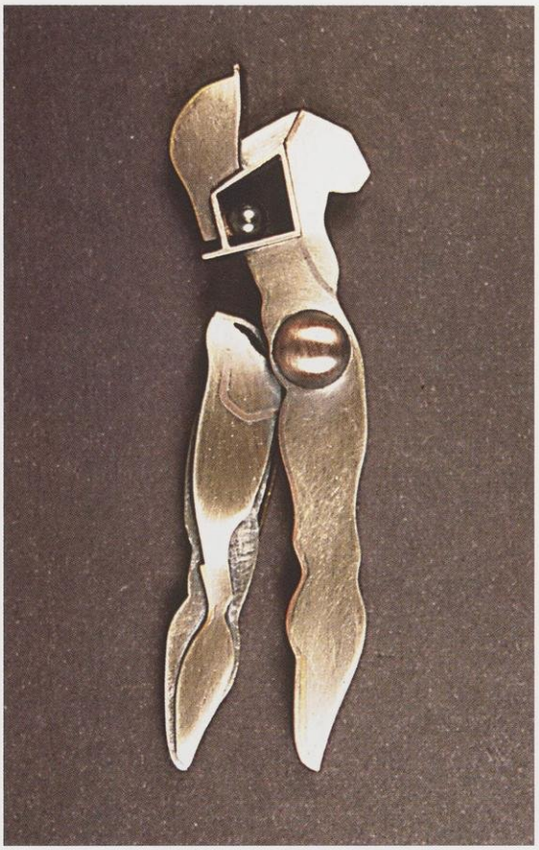


Rest and Tension 1, 2, 3, 1993
Sterling silver, brass, steel wire
400 x 200 x 100 mm. each
Lent by the artist

Still Life Vase, 2004
Sterling silver, 18K gold
50 x 50 x 50 mm.
Lent by the artist

Lillian Gordley (M.F.A. 1995)

As a graduate student, Gordley focused on a series of figurative brooches made with holloware techniques.

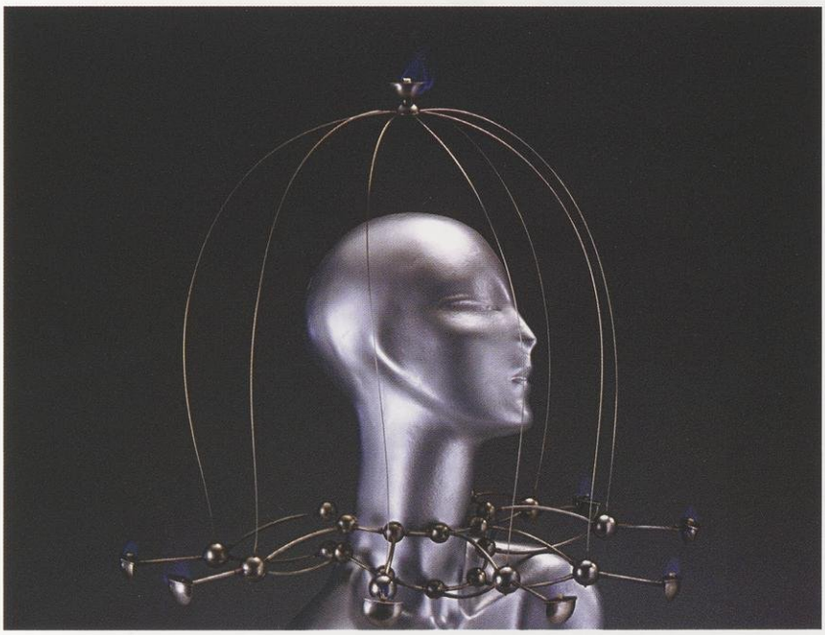


Figurative Brooch, 1995
Silver, gold, black pearl
4 1/4 x 1 in.
Lent by the artist

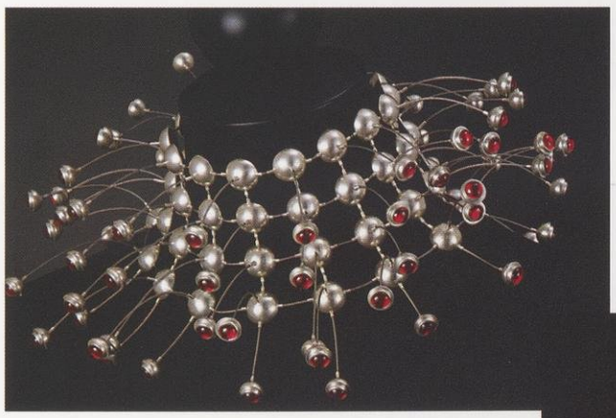
Hidden Diamond (Ring), 2004
18K white and yellow gold, white and black diamonds
Dia. 1 in.
Lent by the artist

Susie Ganch (M.F.A. 1997)

Ganch's startlingly original jewelry explores unexpected avenues for altering, protecting, and enhancing the body.



Static Orbital Model #4 (Menorah), 1998
Sterling silver, copper, stainless steel
19 x 19 x 15 in.
Lent by Lois Boardman, South Pasadena, California

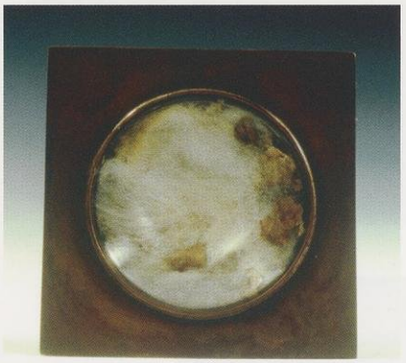


Untitled (Necklace and Bracelet), 2005
Sterling silver, stainless steel, lab-grown rubies, and magnets (necklace only)
Necklace 11 x 11 x 4 in.; bracelet 7 x 1 1/5 x 2 1/2 in.
Lent by the artist

Teresa Faris (M.F.A. 1998)

While inspired by Victorian mourning jewelry, Faris's Saving Time *brooches encapsulate memories of particular times and places rather than individuals.*

Saving Time (Triptych), 1997-'98
Silver, copper, butterfly wings, locust leaves, milkweed seeds
4 1/2 x 8 x 1 1/2 in. (framed)
Lent by the artist



Neckpiece #1, 2004
Latex, sterling silver
11 x 6 1/4 x 1 in.
Lent by the artist

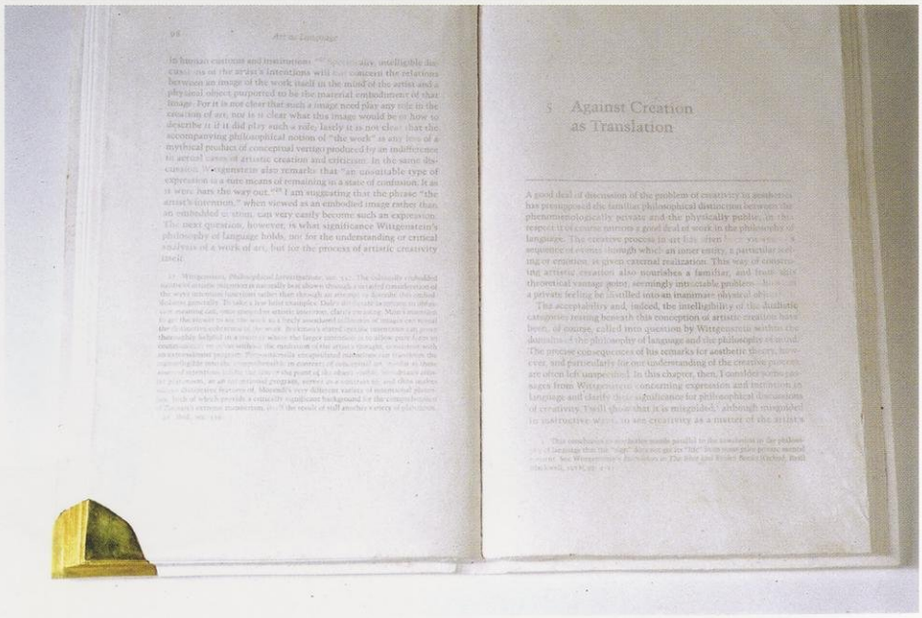
Mi-Sook Hur (M.F.A. 1998)

For Hur, beans and sprouts represent the pure energy of natural regeneration, as well as the womb and the newborn baby.

My Garden #1, 1998
Sterling silver, pewter, copper
3 3/4 x 3 3/4 x 3 3/4 in.
Lent by the artist

Lisa Gralnick

Hired in 2001 after Moty's retirement, Lisa Gralnick has already made her mark on the program. Like her predecessors, she believes strong technique and a solid grasp of materials are fundamental, and brings the excellent training she received at the State University of New York, New Paltz to her teaching. Gralnick's own work reveals her incisive scholarly approach to the field. "I see metalsmithing today as an academic field of study, and use its processes as a way to comment on and investigate our own history," she says.



The Gold Standard #2, 2003
Plaster, 18K gold
Life-size
Lent by the artist

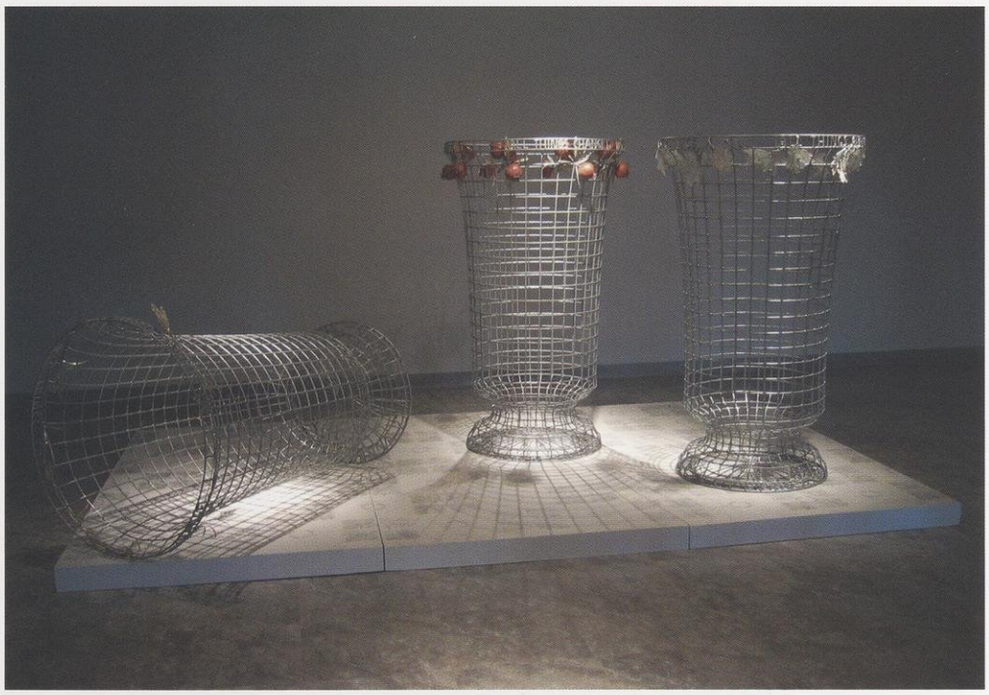
The Gold Standard #5, 2003
Plaster, 18K gold
Life-size
Lent by the artist

The Gold Standard #16, 2003
Plaster, 18K gold
Life-size
Lent by the artist

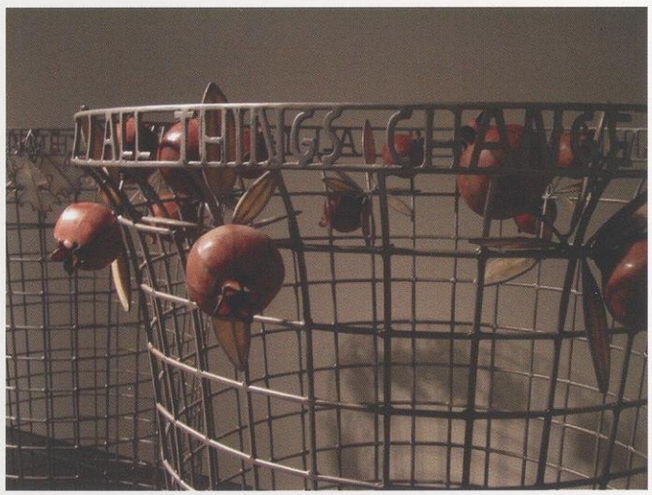
The Gold Standard #15, 2003
Plaster, 18K gold
Life-size
Lent by the artist

Kim Cridler

Kim Cridler joined the UW faculty in 2005 after Fenster's retirement. Trained—like Lisa Gralnick—at the State University of New York, New Paltz, she brings a strong background in holloware to the program. Cridler's large, diagrammatic sculptures investigate the emotional power of traditional vessel forms.



providence, 2004
Steel, brass, beeswax, gut
H. 62 in.
Lent by the artist



Fred Fenster

EDUCATION

1960	M.F.A., Cranbrook Academy of Art
1956	B.S., City College of New York

POSITIONS HELD

1961–2001	Professor, Department of Art, University of Wisconsin, Madison
1986	Teaching part-time at Montgomery College, Rockville, MD; on leave from UW, Madison
1985	Exchange Professor, Montgomery College, Rockville, MD
1961	Assistant Craft Director, 28th Missile Battalion, Fort Wayne, Detroit, MI
1956–'58	Industrial Arts Teacher, Herman Ridder Junior High School, Bronx, NY

AWARDS AND HONORS

2005	American Craft Council Gold Medal for Consummate Craftsmanship
2004	Distinguished Educators Award, James Renwick Alliance
2002	Hans Christensen Sterling Silversmiths Award, Society of American Silversmiths
1999	Alliant Energy Underkofler Excellence in Teaching Award, University of Wisconsin System
1995	College of Fellows, American Craft Council
1994, 1984	Award of Excellence, American Pewter Guild
1984–'86	Vilas Associate Award, University of Wisconsin, Madison
1977, 1971	National Endowment for the Arts Fellowship
1969	Purchase Awards, Michigan Designer Craftsmen (also in 1965, 1962, 1960)
1969	Purchase Award, Mississippi River Craftsmen
1962–'69	Purchase Awards, Wisconsin Designer Craftsmen
1966	Purchase Award, "Craftsmen U.S.A. '66," Museum of Contemporary Crafts, New York
1963	Purchase Award, Jewelry International
1963	Purchase Award, "American Jewelry," Museum of Contemporary Crafts, New York
1960	Purchase Award, "Fiber, Clay, Metal," St. Paul Art Center, MN

SELECTED EXHIBITIONS

2003	"Craft Transformed: Boston University's Program in Artisanry, 1975-1985," Fuller Museum of Art, Brockton, MA
2003	"The Nature of Craft and the Penland Experience," Mint Museum of Craft + Design, Charlotte, NC
2002	"Objects for Use: Handmade by Design," American Craft Museum, New York
2002	Zazen Gallery, Belleville, WI

2002 "Encountering the Second Commandment," Leventhal-Sidman Jewish Community Center, Newton Center, MA

2002 "Makers in Contemporary Metal," Samuel Dorsky Museum of Art, State University of New York, New Paltz

2002 Artspace Gallery, Kohler, WI

2002 "Contemporary Judaica," Aaron Faber Gallery, NY

2001 "Objects for Use: Handmade by Design," American Craft Museum, NY

2000 "Current Views," Pratt Fine Arts Center, Seattle, WA

2000 "The Fine Art of Metal," Montgomery College, Rockville, MD

1999 "Making Change: 100 Artists Interpret the Tzedakah Box," Contemporary Jewish Museum, San Francisco, CA

1998 "Raised from Tradition: Holloware Past and Present," Seafirst Gallery, Seattle, WA

1998 "Contemporary Judaica," Ohio Craft Museum, Columbus

1997 "American Masters of Holloware of the Late 20th Century," Georgia Museum of Art, Athens

1997 "Food, Glorious Food," Wustum Museum of Art, Racine, WI

1997 "Selections from the Permanent Collection," Milwaukee Art Museum, WI

1997 "Centennial Metals," Society of Arts and Crafts, Boston, MA

1997 S.O.F.A. Exhibit, Mobilia Gallery, Cambridge, MA

1997 "Work from the Permanent Collection," Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, D.C.

1996 "Just Add Water: Artists and the Aqueous World," Wustum Art Museum, Racine, WI

1996 "Wisconsin Metalsmiths '96," Villa Terrace Museum of Decorative Art, Milwaukee, WI

1995 "Artisans in Silver: The Vase," National Ornamental Metal Museum, Memphis, TN

1994 "Artisans in Silver '94," National Ornamental Metal Museum, Memphis, TN

1994 "Wisconsin Artists: A Celebration of Jewish Presence," Haggerty Museum of Art, Marquette University, Milwaukee, WI

1993 National Museum of American Jewish History, Philadelphia, PA

1993 Smithsonian Crafts Show, Washington, D.C.

1993 "Artisans in Silver," Tesoro Gallery, Los Angeles; Worcester Center for Crafts, MA; National Ornamental Metal Museum, Memphis, TN; and the Society of Arts and Crafts, Boston, MA

1992 "Born with a Silver Spoon," National Ornamental Metal Museum, Memphis, TN

1992 Society of American Silversmiths, Worcester Center for Crafts, MA

1991 "Mastery of Materials," Milwaukee Art Museum, WI

1991 "Contemporary Artifacts," Museum of American Jewish History, Philadelphia, PA

1991 Alma College Collection, Detroit Institute of Arts, MI

1991 National Invitational Drawing Exhibition (tour dates 1989-'91), organized by Emporia State University, KS; Breckenridge Fine Arts Center, TX; Kansas State University, Manhattan; Kirkpatrick Center, Oklahoma City, OK; South Bend Art Center, IN; West Bend Gallery of Fine Arts, WI; Adams State College Museum, Alamosa, CO; and Bixby Gallery, Washington University, St. Louis, MO

1990 "Tradition Today," Flagler Museum of Art, Palm Beach, FL

1990 "Contemporary Artifacts," National Museum of American Jewish History, Philadelphia, PA
1990 "American Crafts at the Armory," New York, NY
1989 "Ten Years After," Yuma Art Center, AZ
1988 "Reflections: Fine Metalwork," Southern Illinois University, Carbondale
1988 "Fred Fenster: One Man Show of Jewelry and Holloware," Plum Gallery, Kensington, MD
1988 "Contemporary Artifacts," National Museum of American Jewish History, Philadelphia, PA
1987 "Masters Show," Wisconsin Academy of Arts & Sciences, Madison
1987 "Pewter Invitational," Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, D.C.
1987 "Metalsmiths of the Midwest," Pennsylvania State University, University Park
1986 "All That Glitters," Milwaukee Art Museum, WI
1985 "Contemporary Liturgical Arts," West Bend Museum, WI
1984 "The Transformed Image," Elvehjem Museum of Art, Madison, WI
1983 "Silver Today in Wisconsin," Milwaukee Art Museum, WI
1982 "UW–Madison Department of Art Faculty Quadrennial," Elvehjem Museum of Art, Madison, WI (also 1987, 1991, 1994, 1999, and 2003)
1982 "The Decorative Arts in Dane County," Madison Art Center, WI
1981 "Metalsmith '81," Society of North American Craftsmen, University of Kansas, Lawrence
1980 Visual Arts Center of Alaska, Anchorage
1979 "Jewelry and Metal Objects from the Society of North American Goldsmiths," Schmuckmuseum, Pforzheim, Germany; additional venues in Germany, Switzerland, Belgium, Holland and Norway
1978 "Goldsmith '78," Minnesota Museum of American Art (formerly St. Paul Art Center), St. Paul
1976 "American Metalwork '76," Sheldon Memorial Art Gallery, Lincoln, NE
1976 "Goldsmith '76," Phoenix Art Museum, AZ
1975 "Forms in Metal," Museum of Contemporary Crafts, NY
1975 Solo Exhibition, John Michael Kohler Art Center, Sheboygan, WI
1975 "Silver and Goldsmithing in America," Lowe Art Museum, Coral Gables, FL
1975 Pewter Holloware Invitational, St. Cloud State University, MN
1972 Jewelry and Holloware Invitational, Iowa State University, Ames
1970 "Contemporary Jewish Art," Wustum Art Museum, Racine, WI
1969 "Objects U.S.A.," National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

COLLECTIONS

Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, D.C.
Racine Art Museum, Racine, WI
Milwaukee Art Museum, WI
Detroit Institute of Art, MI
Minnesota Museum of American Art, St. Paul

Georgia State University, Atlanta
Johnson Wax Collection, Racine, WI
University of Wisconsin, La Crosse
State University of Illinois, Normal
Warren Gilson, Madison, WI
Cranbrook Art Museum, Bloomfield Hills, MI
National Museum of Contemporary Art, Seoul, South Korea
Yale University Art Museum, New Haven, CT
Skirball Museum of Judaica, Cincinnati, OH

BIBLIOGRAPHY

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Cardinale, Richard. "A Decade of Metalsmithing in the United States." *Metalsmith* vol. 1, no. 3 (Fall 1980): 22–33.

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Friedlich, Donald. "Studio: Fred Fenster," *Metalsmith* vol. 25, no. 1 (Winter 2005): 16–17.

Hall, Julie. *Tradition and Change: The New American Craftsman*. New York: E.P. Dutton, 1977.

Herman, Lloyd E. *Art that Works: The Decorative Arts of the Eighties*. Seattle: University of Washington Press, 1990.

Hughes, Graham. *Modern Silver Throughout the World, 1880-1967*. New York: Crown Publishers, 1967.

Hurley, Jack F. "Fred Fenster: Function and Ceremony in Pewter and Silver," *Metalsmith* vol. 6, no. 4 (Fall 1986): 27–31.

Lewin, Susan Grant. *One of a Kind: American Art Jewelry Today*. New York: H.N. Abrams, 1994.

McLaughlin, Jean W., ed. *The Nature of Craft and the Penland Experience.* Asheville, NC: Lark Books, 2004.

Morton, Kathryn. *Judaic Artisans Today.* Gaithersburg, MD: Flower Valley Press, 2002.

Morton, Philip. *Contemporary Jewelry: A Studio Handbook*. New York: Holt, Rinehart, and Winston, 1970.

Newman, Thelma and Newman, James Hartley. *The Container Book*. New York: Crown Publishers, 1977.

Seavey, James. "Pewter: North America." *American Craft* vol. 44, no. 2 (April/May 1984): 18–21.

Smith, Paul J. *Objects for Use: Handmade by Design*. New York: American Craft Museum, 2001.

Trapp, Kenneth R. and Risatti, Howard. *Skilled Work: American Craft in the Renwick Gallery* Washington, D.C.: Smithsonian Institution Press, 1998.

WORKSHOPS

Since 1966, over 120 workshops on pewter and forging at organizations such as:

Haystack School of Crafts, Deer Isle, ME
Penland School of Crafts, Penland, NC
San Diego State University, CA
California College of the Arts (formerly California College of Arts and Crafts), Oakland
Oregon College of Art and Crafts, Portland
Miami University, Oxford, Ohio
University of Arizona, Tucson
Pennsylvania State University, State College
Indiana State University, Terra Haute
Hong Ik University, Seoul, South Korea
Maryland Institute of Art, Baltimore
Tyler School of Art, Philadelphia, PA
University of Georgia, Atlanta
University of Montana, Missoula

Eleanor H. Moty

EDUCATION

1971	M.F.A., Tyler School of Art, Temple University, Philadelphia
1968	B.F.A., University of Illinois, Champaign/Urbana

PROFESSIONAL APPOINTMENTS

2001–	Professor Emerita, University of Wisconsin, Madison
1981–2001	Professor, University of Wisconsin, Madison
1978–'81	Associate Professor, University of Wisconsin, Madison
1975–'78	Assistant Professor, University of Wisconsin, Madison
1972–'75	Visiting Lecturer, University of Wisconsin, Madison
1970–'72	Instructor, Chair of Jewelry Department, Moore College of Art, Philadelphia

HONORS AND AWARDS

1998	College of Fellows, American Craft Council, New York
1993	Distinguished Alumna Award, University of Illinois, Champaign/Urbana
1986	Vilas Fellowship, University of Wisconsin, Madison
1980	H. I. Romnes Fellowship, University of Wisconsin, Madison
1975, 1988	National Endowment for the Arts Craftsman Fellowship

EXHIBITIONS

2005	".925 + Ingenuity + Art Jewelry," Society of Arts and Crafts, Boston
2004	"The Korean & American Metalsmithing Exhibition," Kepco Plaza Gallery, Seoul, South Korea
2003	"Jewels and Gems," Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, DC
1999	"Seoul International Metal Arts Invitational Exhibition," Seoul Arts Center, South Korea
1999	"The Art of Adornment," Evansville Museum of Arts and Science, IN
1998	"Gold and Silver," American Craft Museum, New York
1997	Perimeter Gallery, Chicago
1997	"Formulations: Metalwork Since 1950," Reece Museum, East Tennessee State University, Johnson City
1997	"Centennial Metals," Society of Arts and Crafts, Boston
1995	"Gold and Silver," American Craft Museum, New York
1995	First International Metal Art Workshop/Seminar Exhibition, Museum of Art, Won Kwang University, Ik San, South Korea
1993	"Gold Jewelry," American Craft Museum, New York

1993–'94 "Contemporary Jewelry, 1964-1993: Selected Works" (The Helen Williams Drutt Collection), Arkansas Art Center Decorative Arts Museum, Little Rock; Museum Bellerive, Zurich, Switzerland

1993 "Sculptural Concerns: Contemporary American Metalworking," Contemporary Arts Center, Cincinnati, OH; Fort Wayne Museum of Art, IN; American Craft Museum, NY; Tampa Museum of Art, FL

1991 Perimeter Gallery, Chicago, IL

1991 "Expressions: Jewelry in the 1990s," Contemporary Arts Center, Cincinnati, OH

1991 "Hidden Spaces," The National Ornamental Metal Museum, Memphis, TN

1990 "Silver: New Forms and Expressions II," Fortunoff, New York; Schick Art Gallery, Skidmore College, Saratoga Springs, NY; The National Ornamental Museum, Memphis, TN; Atlanta Museum of Art and Design, GA

1989–'93 "Craft Today USA," Musee des Arts Decoratifs, Paris; Museum of Applied Arts, Helsinki; Museum fur Kuntshandwerks, Frankfurt, West Germany; Zacheta Gallery, Warsaw, Poland; Musee des Arts Decoratifs, Lausanne, Switzerland; Museum of Applied Arts, Moscow, Russia; Ataturk Cultural Center, Ankara, Turkey; National Gallery, Prague, Czechoslovakia; St. Peter's Abbey, Ghent, Belgium; America Haus, Berlin, Germany; The Zappeion, Athens, Greece; Slovak National Gallery, Bratislava, Czechoslovakia; The Grassi Museum, Leipzig, Germany; Sala Saint Jaume De La Fundacio, "LA CAIXA", Barcelona, Spain; The Gulbenkian, Lisbon, Portugal

1989 "Eloquent Resolutions: Works by Four Jewelry Artists," National Ornamental Metal Museum, Memphis, TN

1988 "Korean-American Metalworks International Exhibition," Walker Hill Art Center Museum, Seoul, South Korea

1988 "100 Years of Wisconsin Art," Milwaukee Art Museum, WI

1988 Perimeter Gallery, Chicago, IL

1987 "Innovations/Applications: Technological Pioneers in Metalsmithing," Tyler School of Art, Philadelphia, PA

1986 "Craft Today: Poetry of the Physical," American Craft Museum, New York, NY

1985 "Jewelry 1900-1985," Electrum Gallery, London, England

1985 Contemporary Artists Jewelry Exhibition, Philbrook Art Center, Tulsa, OK

1984 "Contemporary Jewelry-The Americas, Australia, Europe, and Japan," Museum of Modern Art, Kyoto, and Museum of Modern Art, Tokyo, Japan

1984 "Jewelry USA," American Craft Museum, NY

1984 Society of North American Goldsmiths Exhibition, Mitchell Museum, Mt. Vernon, IL, and Fashion Institute of Technology, New York, NY

1984 "The Transformed Image," Elvehjem Museum of Art, Madison, WI

1984 Solo Exhibition, Perimeter Gallery, Chicago, IL

1981 Solo Exhibition, Birmingham Art Museum, AL

1981 "Moty2 - New Perspectives," John Michael Kohler Arts Center, Sheboygan, WI

1979 "Jewelry and Metal Objects from the Society of North American Goldsmiths," Schmuckmuseum, Pforzheim, Germany; additional venues in Germany, Switzerland, Belgium, Holland and Norway

1978 "The Goldsmith," Society of North American Goldsmiths, Minnesota Museum of American Art, St. Paul
1978 "Landscape - New Views," Herbert F. Johnson Museum of Art, Ithaca, NY
1977 "Twelve Master Craftsmen," Museum of Fine Arts, Boston, MA
1977 Philadelphia Craft Show, Philadelphia Museum of Art, PA
1977 "The Metalsmith," Society of North American Goldsmiths, Phoenix Art Museum, AZ
1976 International Jewelry Art Exhibition, Nihon Keizai Shimbun, Tokyo, Japan
1976 "Six Contemporary American Jewelers," Electrum Gallery, London, England
1976 "American Crafts 1976: An Aesthetic View," Museum of Contemporary Art, Chicago, IL
1975 "A History of Silver and Goldsmithing in America," Lowe Art Museum, University of Miami, Coral Gables, FL
1975 "Forms in Metal," Museum of Contemporary Crafts, New York, NY
1974 "A Touch of Gold," Philadelphia Museum of Art, PA
1974 "Photographs Unlimited," Fogg Art Museum, Harvard University, Cambridge, MA
1974 "Goldsmith '74," Minnesota Museum of American Art, St. Paul, and the Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, DC
1974 "Baroque '74," Museum of Contemporary Crafts, New York, NY
1974 University of Wisconsin Faculty Exhibitions, Elvehjem Museum of Art, Madison, WI (also in 1978, 1982, 1986, 1990, 1994, 1999, 2003)
1972 "The Expanded Photograph," Philadelphia Museum of Art, PA
1971 "Photo Media," Museum of Contemporary Crafts, New York, NY
1970, 1972 International Invitational Jewelry Exhibition, Munich, Germany
1970 "Goldsmith '70," Minnesota Museum of American Art, St. Paul
1969 "Young Americans," Museum of Contemporary Crafts, New York, NY

COLLECTIONS

Arrowmont School, Gatlinburg, TN
Birmingham Art Museum, AL
Georgia State University, Atlanta
The Lannan Foundation, Palm Beach, FL
Museum of Fine Arts, Houston, TX (Gift of Helen Drutt English)
Minnesota Museum of American Art, St. Paul
Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, D.C.
Tyler School of Art, Temple University, Philadelphia, PA
Racine Art Museum, WI
Karen Johnson Boyd, Racine, WI
Jan Marshall Fox, Madison, WI
Walter and Anna Hamady, Mt. Horeb, WI
Robert Pfannebecker, Lancaster, PA
John and Shirley Wilde, Evansville, WI

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Cardinale, Richard, "A Decade of Metalsmithing in the United States," *Metalsmith* vol. 1, no. 3 (Fall 1980): 22–33.

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Drutt English, Helen W., and Peter Dormer. *Jewelry of Our Time: Art, Ornament and Obsession*. New York: Rizzoli, 1995.

Foley, Suzanne, "Eleanor Moty," *American Craft* vol. 47, no. 3 (June/July 1987): 34–39.

Greenbaum, Toni, "Constructivism and American Studio Jewelry, 1940 to the Present," *Studies in the Decorative Arts,* vol. 6, no. 1 (Fall/Winter 1998-99): 68–94.

Lewin, Susan Grant. *One of a Kind: American Art Jewelry Today*. New York: H.N. Abrams, 1994.

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Moehl, Karl J. "Eleanor Moty" (exhibition review), *Metalsmith* vol. 8, no. 3 (Summer 1988): 42–3.

Moty, Eleanor. "Workshop: Photofabrication," *Craft Horizons* vol. 31, no. 6 (June 1971): 12–17.

Smith, Paul J. *Craft Today: Poetry of the Physical.* New York: American Craft Museum and Weidenfeld & Nicolson, 1986.

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Von Neumann, Robert. *The Design and Creation of Jewelry*. Philadelphia: Chilton Book Co., 1972, 1982.

Wolf, Toni Lesser, "The Intimate Art," *ARTnews* vol. 88, no. 9 (November 1989): 122–7.

PROFESSIONAL ACTIVITIES

2003–	Selection Committee, American Craft Council Awards, New York
1996–'99	Honorary Board Member, The James Renwick Alliance, Smithsonian Institution, Washington, D.C.
1995	Panelist, "Conversation with Seven Masters of the Media", Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, D.C.
1989–'91	Vice President, Board of Trustees, Haystack Mountain School of Crafts, Deer Isle, ME
1984	Panelist, National Endowment for the Arts Craftsman Fellowship Selection
1982–'91	Board of Trustees, Haystack Mountain School of Crafts, Deer Isle, ME

List of Lenders

Lenders to the Metalsmiths and Mentors Exhibition

Ron Anderson
Paula Bebej
Ruthanne Bessman
Birmingham Museum of Art
Lois Boardman
Karen Johnson Boyd
Lucinda Brogden
Barrett Browning
Dana Bussell
Eun-Mee Chung
Yong Jin Chung
Holly Cohn
Megan Corwin
Kim Cridler
Susan Doane
Teresa Faris
Fred Fenster
Susie Ganch
Lillian Gordley
Lisa Gralnick
Clarinda Grimm
David Henne
Mi-Sook Hur
Roxana Keland
Herb Kliebard
Janice Kluge
Sara Krempel
Carol Kumata
Stanley Lechtzin & Daniella Kerner
Anonymous
Museum of Fine Arts, Houston
Eleanor Moty
Anonymous
Ruth Neubauer
Anthony S. Olin
Eric Olson
Robert Pfannebecker
Racine Art Museum
Jon Michael Route
Vickie Sedman
Carol Cassalia Stern
Tacoma Art Museum
Jane Weintraub
Barbara Wenders
PJ Werger
Anita K. Wesler
Lynn Whitford
John and Shirley Wilde

Jody Clowes

Independent curator and writer Jody Clowes has a particular interest in the craft revivals of the nineteenth and twentieth centuries. Currently directing the University of Wisconsin's Design Gallery, she previously served as associate curator of decorative arts for Milwaukee Art Museum and director of exhibitions for Detroit's Pewabic Pottery. Clowes received her master's degree from the Winterthur Program in Early American Culture at the University of Delaware and her bachelor's from Rutgers University.

EXHIBITION CATALOGUE

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Chazen Museum of Art

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