

Grove Gallery presents "Jewelry '87/National Invitational"

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UCSD'S GROVE GALLERY PRESENTS JEWELRY '87/NATIONAL INVITATIONAL

Ten of the country's outstanding contemporary jewelers will display their works of silver and gold for the "Jewelry '87/National Invitational," exhibit from Dec. 1-20 and from Jan. 4-9, at the University of California, San Diego's Grove Gallery. A reception for the artists will take place at the gallery from 6-8 p.m. on Dec. 4.

The artists are Arline Fisch of San Diego; Thomas Gentile of New York City; David LaPlantz of Bayside, California; Leslie Leupp of Lubbock, Texas; Tim McCreight of Boylston, Massachusetts; Eleanor Moty of Tucson, Arizona; J. B. Rea of Makawao, Maui; Lynn Susholtz of Solana Beach, California; Linda Threadgill of East Troy, Wisconsin; and Jay Whaley of San Diego.

Fisch knits metal, using machine, spool and hand methods. She then stretches and pulls the interlaced mesh to form supple, lacelike works: collars, cuffs, neckpieces and earrings.

Fisch is a professor of art at San Diego State University, and is the recipient of several grants and scholarships, including Fulbright study grants, National Endowment for the Arts Craftsman, Apprenticeship, and Research grants. Ten years ago, Fisch designed Reed and Barton's "Signature V" jewelry collection. A graduate of Skidmore College in Saratoga Springs, New York, the college last year awarded Fisch a distinguished alumni achievement award.

LaPlantz is a teacher, as well as a committed studio artist. A limited production jeweler, his current work is with tinted and anodized aluminum. He first began with tinted and painted sheet aluminum, with the pieces looking much like metallic sketches emphasizing linear, two-dimensional qualities. His newer work is more three-dimensional, and is also anodized. A professor of art at Humboldt State University, Arcata, in 1981 he received the school's outstanding professor award.

LaPlantz' jewelry and metalsmithing are represented in several permanent collections including the Schmuckmuseum in Pforzheim, Germany; the American Craft Museum, New York City; the National Museum of American Art, Smithsonian Museum, Washington, D.C.; the Crocker Art Museum in Sacramento, and the National Museum of Modern Art in Kyoto. In 1985, he received a Fulbright Grant to travel to New Zealand to conduct production jewelry workshops.

Leupp is currently an associate professor at Texas Technical University. An active exhibitor and lecturer, he is a member of the Society of North American Goldsmiths, and has had his work reviewed by numerous publications. Ornament Magazine recently featured the artist for a cover story.

Leupp's work is of anodized aluminum, some of which is colored or multi-colored. The work is primarily geometric in shape, solid forms constructed out of sheet aluminum. Some of his linear works will be represented in the Grove Gallery exhibit.

McCreight is a metal smith, teacher and author. He has written four books on metalsmithing: "Metalworking for Jewelry," "The Complete Metalsmith," "Custom Knifemaking," and "Practical Casting." The head of the metals department at the Portland School of Art in Maine, he regularly teaches workshops in the United States and Canada. McCreight calls his work traditional, saying, "It has an heirloom quality about it--the opposite of avant-garde." Using conventional methods of goldsmithing, he creates objects in sterling silver and 18-karat gold, with a predominance of surface techniques.

The Renaissance era is fascinating to McCreight, and he has most recently created a body of work which refers to that period. Consisting of approximately 40 pieces, the collection contains works in gold and sterling, some with cabochons or-ivory, and painted for accent.

Moty's recent work is a series of brooches, incorporating natural minerals-- rutilated and tourmalinated quartz-- as the focal point and design emphasis. The variously colored inclusions within the stones become the focal points for her designs, she says. She polishes or facets the stones to enhance the beauty of the mineral, as well as taking advantage of their inherent qualities. Silver, gold and other metals are used in a geometric format to enhance the dominant feature of the stones.

A professor of art at the University of Wisconsin at Madison, Moty has received several graduate school research grants from that institution, as well as receiving a National Endowment for the Arts Craftsman Fellowship, and a Vilas Fellowship from UWM. Moty received her master's degree from Tyler School of Art. This year Moty held a successful show at the Wita Gardiner Gallery in San Diego.

Rea was trained and educated in the tradition of European silversmiths, and now teaches jewelry construction and design at the Hui Noeou Visual Arts Center in Makawao, Maui. His work is fashioned in silver and in gold. He received his Bachelor of Fine Arts in Industrial Design at the University of Illinois, and later taught at Colorado State University in Fort Collins and at Loretto Heights College of Denver. He has also taught at California Polytechnic State University in San Luis Obispo, California.

Susholtz for the past year has been artist-in-residence in Carlsbad, California, under the California Arts Council Grants program. For the past four years she has also been an instructor at the UCSD Crafts Center. An independent jewelry designer, she also has her own business in San Diego.

Along with creating metal jewelry, Susholtz works with ceramics. "It's a meditative process...to me, the balance between working with clay and metal is really important. There's also a balance between working in the studio and working with the public. I'm almost there in terms of best dividing my time. Now it's just a matter of how to best define my skills in my work."

Threadgill divides her time between wearable one-of-a-kind jewelry and small-scale sculpture and wall reliefs. The jewelry, she says, often incorporates imagery similar to that in the sculptural work, but in more abstract form. Her emphasis in jewelry is on surface pattern and form. She uses non-ferrous and precious metals in the work, often combining them with stones and enamel.

A graduate of the master's program at Tyler School of Art, Threadgill received an outstanding research award from the University of Wisconsin at Whitewater, Wisconsin Faculty Research Grants from 1982-87, and an NEA visual arts fellowship in 1984. Currently an associate professor of metalsmithing and jewelry at UWW, Threadgill is an active workshop teacher and an avid exhibitor.

Gentile works with several media, including anodized aluminum, Colorcore (a product by Formica), titanium, fiber, ebony, ivory, acrylic, wood, eggshell and brass. His contemporary designs are award winning, and were featured recently by Ornament Magazine. Gentile's pieces are usually geometric in shape, and may often be multicolored. For the past three years he has received grants from the Formica corporation to continue his work with Colorcore. In 1984, he won first prize in Ornament's invitational jewelry competition, and was invited to teach at Portugal's top design school, ARCO, in Lisbon.

Gentile is currently an instructor at the Parsons School of Design in New York City, and the director of the jewelry department at the 92nd Street YM/YWHA in New York City, where he designed the art studios. Gentile has also written a book called "Step-by-Step Jewelry," and co-authored "Encyclopedia of Crafts."

Whaley's jewelry is strongly geometric. He creates necklaces, earrings, belt buckles and bracelets, and also manufactures a line of tools for jewelers. His jewelry is often textured with a perforated design which is reminiscent of a metal strainer or cheese grater. His work also displays high-gloss and textured finishes.

A graduate of Arizona State University with a degree in art, Whaley taught jewelry classes in Scottsdale for two years and a silversmithing course in Phoenix. He moved to Maui in the late 1970s, and while working full time as a goldsmith, he taught jewelry classes at the Wailea Arts Center.

In 1980, Whaley moved to San Diego where he became the Gaslamp Jeweler, demonstrating jewelry making in the lobby of the Jeweler's Exchange Building. He now works exclusively out of his studio in San Diego, designing and manufacturing original jewelry and limited edition prototypes.

The Grove Gallery is open from 10 a.m. to 5 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m. on Saturday. The gallery will be closed Dec. 20-Jan 4. Parking on weekends is free.

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