

Jewelry that's just marvelous

From Page B-1

enced by kimono.

"Not many people are going to have the body or the courage to put these on," Graham says, as she playfully slips one on.

"You might wear it this way," she says and slips it around the neck and the arm. "Or this way," and wraps it instead around the hip and the waist.

These works and more will be on exhibit at "Through Glass and Water," Sunday through Nov. 26 at the Hawaii Loa College Marinda Lee Gallery. Graham will be at the opening reception Sunday from 5 to 7 p.m., and there's never been a show like it in Hawaii.

Graham is a slender, petite 45, full of the energy and enthusiasm that packs her classes in metals at the University of Delaware.

She heads the university's metals program in the art department, a program that used to be called jewelry, until she found that if you renamed the program "metals," more students signed up.

A student can get a graduate degree in jewelry, "but their



parents would say, 'A boy taking jewelry?'" Graham pans a look of alarm, then adds, "but if they say they're taking metals . . ." She flexes biceps. "It's OK."

Graham teaches students what she's pioneered: the use of sterling silver and aluminum, the process of anodizing the aluminum so that it will absorb dyes, the use of airbrush, painting and printing on metal, and even giving the smooth surface texture.

Her brooches, necklaces, earrings and cuff bracelets are



Above left, Anne Krohn Graham. Right, model wears "Underwater Lights" earplates of anodized aluminum, "Sea Beacon" cuff of anodized aluminum and sterling silver, and "Golden Goatfish" pectoral (necklace) of anodized aluminum and rubber.

works of art. Ingenious in pattern, design and the way they can be mounted in frames so that when they're not being worn, they can hang on the living room wall. And they're functional, so they fit the body.

"I can fit into all my pieces so I end up making them so I can wear them," she says, slipping a cuff onto her wrist.

In an hour and a half, Graham unpacks two large hard-cover suitcases, demonstrating how to wear more than four dozen pieces of wearable art she's brought with her.

When she shows her work in places like San Francisco, the critics go nuts. When she wears them on a plane on her way to a conference, "I meet the most interesting people."

She slips on a headpiece, a three-inch-wide silver headband with a piece of screen-like aluminum bent like a wing. "Beam me up Scotty," she quips, with a giggle.

"Men can wear these if they have the right confidence for this," she says about pieces she calls pectorals that are like metal crescents worn across the chest.

And then she takes out the most subtly colored necklaces: silver and aluminum pieces that are what the Japanese call *shibui*. Subtle shades of a silver green, or earth colors. Each can be worn around the neck or mounted in a frame that's sort of a metal painting.

In Delaware, Graham has a house full of equipment for metalworking, anodizing and dying. She's in Hawaii for six weeks as part of a sabbatical, but she hasn't slowed down.

In fact, the high-energy Graham faced a problem: "What am I gonna do? I want to make stuff."

Not to worry, she's found the medium.

"Wood," she says. "I've made wood jewelry. I've got a little saw."

"I wanted something I could make light, I could make big. I could do that with wood. It's very contemporary looking and it's a natural material for this island."

Wanna bet there's another exhibit in the making? Something wearable, something wild, something Graham.