



**Clockwise from top left:** Sam Farmer, *Serpentine Moon Dream, Ichthy Form Series*, sterling silver, moonstone, 4 1/2 x 1 1/2"; Anne Krohn Graham, *Metro Specs* pendant and wall piece, anodized aluminum, sterling silver, rubber; Sam Farmer, *Drifting Along the Tepid Water, Deep within the Jungle* neckpiece, sterling silver, nickel, copper, lapis lazuli, citrine, 10 x 10"; Sam Farmer, *Shield* pin/object, sterling silver, nickel, moonstone, 3 x 3"; **opposite, left to right:** Barbara Bronstein, *Ceremonial Cup*, silver, 1987. Photo: Stanley Seligsen; Barbara Stanger, *Mezuzah*, silver, copper, jade, 1985. Photo: Barbara Stanger; Zelig Segal, *Yahrzeit Candleholder*, gold plate on brass, 1984. Photo: Bob Hanson

sheer beauty and mystique of the fine presentation. So, we too are allowed to dream and respond to the symbolic timelessness.

### Anne Krohn Graham: Light and Movement

Perkins Student Center Gallery  
University of Delaware, Newark, DE  
September 10-25, 1987  
by Jan Peters

The University of Delaware Fine Arts and Exhibitions Committee invited Anne Krohn Graham to have this solo exhibit as part of the inaugural ceremonies for the new university president. The design and execution of the entire show of 43 pieces from invitational artwork to installation were hers.

There were three small freestanding cases in the center of the gallery, but most of the work was worn by gray mannequins, contrasting body form with the geometric format of the jewelry. Large (16 x 20) black-and-white photographs mounted on the walls totally integrated the gallery space. They showed the same jewelry from an alternate view or orientation, thereby enhancing understanding of form and function and inviting the viewer to try on each piece. Thus, one could feel the ease with which a rather stiff-looking piece could be comfortably worn, well-balanced and almost weightless. The photos, as artful as her jewelry, and also for sale, were color-enhanced by Graham to give a strikingly accurate representation.

Many pieces had multiple functions. Linear emphasis characterized the body—sculpture group of neck-waist, wrist/ankle and calf/arm sets fabricated in aluminum rod. Each functions equally well around the

designated body parts. Graham says the calf piece *Circus* could be worn jogging; leg muscles conform to the bent perpendicular shape. It is secured in place by slight tension and is, in fact, extraordinarily comfortable. Some pieces were designed to interrelate off the body and do succeed in standing alone as table sculpture. On a monumental scale one can visualize these maquettes as outdoor sculpture. A group of framed pendants included *Safari Metro*, consisting of two textured squares set on the diagonal and connected by a bead blasted sterling silver bar, which receives through tubes triple strands of rubber to circle the neck. All were housed in a square frame for wall presentation. Some of Graham's newest work is a series of "earplates": large, textured shieldlike forms fitted with rotating french wires which can also be worn over a fabric edge. She creates interest though the inventive use of multiple colors in a muted cross-hatched pattern, reminiscent of the architectural patterns and urban structures that inspire her.

Earlier pieces relied primarily on form for their visual impact. Now her work is also about color and detail. Experiments with the aluminum dying process led Graham to develop techniques using stencils, airbrush and a variety of dyes. She creates geometric patterns in color on patterns of negative space or patterns photoetched into the metal, integrating color with surface and form. She can use colors ordinarily not associated with aluminum, such as white, because of her special technique of application. Graham plans her geometric forms from inception using paper model construction. The dying process, however, is a dynamic one in which she responds to the cannnotative quality of each color before adding

another. Thus, her work is vital, spontaneous and fresh. Even the initiate wonders how Graham has achieved her color effects. Some are very soft and subtle, contrasting with hard geometric edges, while others are jarring and trendy. Some new pectorals, however, are achromatic, the gray, black and/or white giving them simplicity and elegance.

"My wearable pieces respond to a deep instinct best described by the Japanese word 'basara' . . . analogous to the sense of beauty that compels a person to surprise people with a showy, lively attire." Indeed Graham's pieces are exuberant and energetic, surprising and delightful, not unlike the artist herself.

### Masters of Ceremony: Designers of New Judaica

B'nai B'rith Klutznick Museum, Washington, DC  
October 6, 1987-January 31, 1988  
by Renee Goldin

This was a momentous show for those involved with any aspect of contemporary Judaica. Numerous media were represented: wood, glass, fiber, clay, metal and even cut paper, but metals dominated the show.

The glory of "Masters of Ceremony," in addition to its clever title, is that it demonstrates that the Jewish ritual object is being more widely considered in terms of contemporary techniques and aesthetics. Also encouraging was the participation of metalsmiths who became known for their jewelry and holloware and have now begun seriously to address the specialized area of Jewish ceremonial art. To see traditional ritual objects interpreted with the diverse