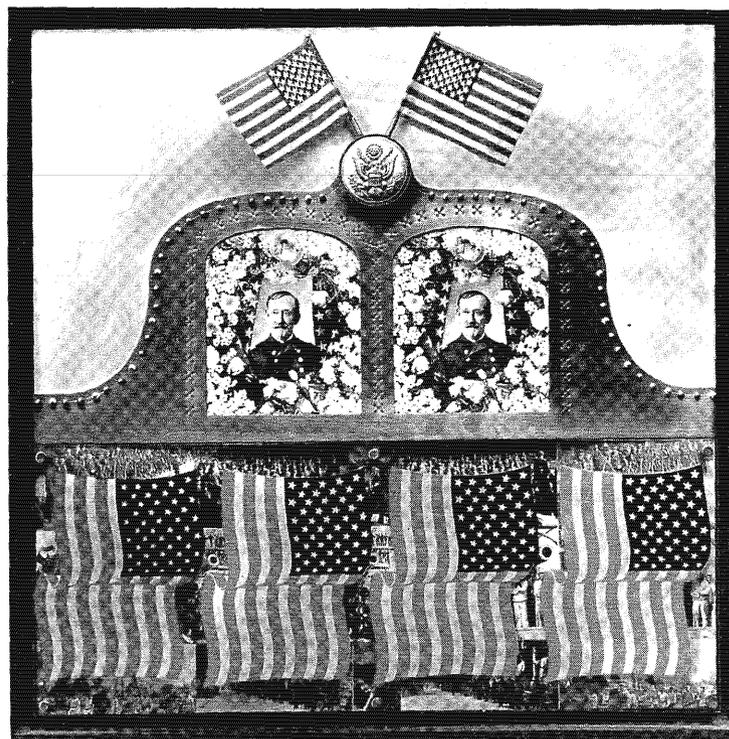


Metalsmithing

Syracuse University
Lubin House
11 East 61 Street
New York, New York
April 17-May 18, 1973

Eberndorf
Jerry
Markusen

Syracuse University Art Galleries



Dig It, Bigot.

Syracuse University Art Galleries

It is not often that one has the opportunity to gather together the work of three such diverse and outstanding artist craftsmen. Their records of past achievements speak for themselves. They are that rare combination of master technician and superb artist. Truly this exhibit displays the often unrealized depth and breadth of metalsmithing as a creative medium. The work ranges from the diminutive to the massive with all the ease and authority that identifies the mature artist.

August L. Freundlich
Dean, College of Visual and Performing Arts
Syracuse University

Ebendorf

Robert Ebendorf, an associate professor in gold and silversmithing at the State University College at New Paltz, New York, is currently conducting research on surface enrichment techniques as employed in medieval arms and armor. A member of the American Craftsmen's Council and the World Craftsmen's Council, Mr. Ebendorf's sculptures have been exhibited both nationally and internationally.

Robert Ebendorf earned his B.F.A. and M.F.A. from the University of Kansas. He was the recipient of a National Endowment for the Arts grant at Penland School where he participated in a two-week symposium with 50 other outstanding American craftsmen. He is currently serving as the vice president of the Society of North American Goldsmiths.

"I am happy to present my work, both past and present, in this exhibition. I feel the work itself is my best statement.

I find the rich and creative work of my two friends and colleagues, Michael Jerry and Tom Markusen, a very personal statement and I thank them for sharing it with me."

Robert Ebendorf

Selected Exhibitions

- 1972 Contemporary American Silversmith and Goldsmith Exhibition, Fairtree Gallery, New York, New York.
Invitational Show, University Art Gallery, State University of New York, Albany, New York.
Metal Plus '72, Fine Arts Gallery, State University College at Brockport, New York.
Objects for Preparing Food, Museum of Contemporary Crafts, New York, New York.
One-Man Exhibition, Craft Alliance, St. Louis, Missouri.
- 1971 Invitational Show, Contemporary American Metal-smiths, Museum of Fine Arts, St. Paul, Minnesota.
One-Man Exhibition, Fantasy Metal Forms, Design Corner, Cleveland, Ohio.
- 1970 Invitational 1970, International Light Industries and Handicrafts, Munich, Germany.
Invitational 1970, Wichita National Biennial Exhibition for American Craftsmen, Wichita, Kansas.
Invitational Goldsmith '70, Museum of Fine Arts, St. Paul, Minnesota.
Smithsonian Arts and Crafts from the State of Georgia, Smithsonian Institute, Washington, D.C.

Awards

National Endowment for the Arts Award
Louis Comfort Tiffany Award
Fulbright Grant to study at the University of Oslo and the State School for Applied Arts and Crafts

Selected Collections

Leonard Baskin
Clemson University, Clemson, South Carolina
R. Phillip Hanes
Illinois State University, Normal, Illinois
Museum of Art, Charlotte, North Carolina
St. Paul Museum of Art, St. Paul, Minnesota
University of Georgia, Athens, Georgia
University of Western Illinois, Macomb, Illinois

Art

Belt Buckle, multi-material, engraved decor.
Belt Buckle, silver and copper.
Baby Rattle, silver and rosewood.
Berry Spoon, silver and rosewood.
Bone Container, silver, gold, engraved with scrimshaw decor.
Box, Those Were the Days, multi-material.
Canned Heat.
Coffee Pot, silver.
Dig It, Bigot.
Dish, silver with engraved decor.
Drinking Vessel, bone, silver, gold, with scrimshaw decor.
Every Morning's Regular Grind.
Kaleidoscope, multi-material.
It's Only an Hour Out of Boston.
Musical Instrument, Kazoo, silver, gold with engraved decor.
Necklace, amber and goldwash.
Necklace, multi-material.
Pin, Mr. IBM, multi-material.
Pin, Man with his Bee, multi-material.
Pin, multi-material, silver with engraved decor.
Pin, Reverend Elijah Jones, multi-material.
Pin, silver, multi-material.
Pin, The Brothers, multi-material.
Pin, The Sisters, multi-material.
Pin, The Two of Us, multi-material.
Population Explosion.

Robert Ebendorf

Portable Soul, Crystal Blue Persuasion.
Portable Soul, God, Mother, Apple Pie, multi-material.
Portable Soul, You're in the Pepsi Generation, multi-material.
Round Container, silver with small stones.
Round Container, The Lord is My ?, multi-material.
Small Bone Container, scrimshaw decor.
Small Drinking Vessel, copper and multi-material.
Somebody Called While You Were Out.
Stairway to Stardom, cloisonne enamel, copper, glass, silver, and plexiglass, enamel by Jamie Benneft.
Sunday Morning, Liberty Maine.
Three Wheeler, multi-material.
Swagger Stick, silver and rosewood.
Your Great Uncle Herbert Once Removed.

Jerry

Michael Jerry, currently an assistant professor of art at Syracuse University, has exhibited widely since 1961. His work has been selected to represent outstanding young designer craftsmen in this country, and it has been included in exhibitions of American craftsmen circulating in eight European countries. He is well known for metalsmithing and silversmithing workshops he has conducted.

Mr. Jerry received his A.A.S., B.F.A., and M.F.A. from the School for American Craftsmen at the Rochester Institute of Technology. He is a charter member of the Society of North American Goldsmiths and a member of the American Craftsmen's Council.

Syracuse University Art Collection

"I have been seriously involved in this media for about fourteen years. My peers and I have experienced an unusual phenomena in the art world. To use an astrological metaphor, all the moons were in the right phase. The great resurgence of interest in this craft was beginning. Deeply involved people met and interacted at institutions where outstanding craftsmen worked and taught. There was no American tradition of metalsmithing to draw upon; that vision is now only fifteen years old. Then, the Scandinavian approach to design was held up as the ideal. The level of craftsmanship we strove for was high and many of us produced a slightly Americanized version of Danish silversmithing. Our work was clean, purist, minimally decorated, with our greatest attention paid to functionalism and clarity. An extremely disciplined hand and mind was required to turn out work of this nature. We were restrained, planned for every contingency on paper and the actual production of an object was almost a matter of following carefully plotted plans. This rigidity has almost completely disappeared from the metalsmithing scene now. Interest in classic hollow forms, particularly ware, has diminished, partly because of the rejection of the demanding training one must have to execute such objects. People are rejecting exclusive forms of discipline in most facets of their lives. A desire to experiment freely and spontaneously has contributed to the demise of Danish methods of execution.

Working in iron and steel has radically altered my own design processes. First, forged steel rod is decidedly linear and complex. Basic ideas can be sketched on paper, but the material itself changes rapidly while hot and most design decisions must be extemporaneously made. The intense heat needed to make the material workable with a hammer also makes it temporarily soft and flexible. The appearance of unexpected forms is constant.

Since my involvement with blacksmithing began, I can see my new attitudes reflected in my jewelry and holloware. I am aware of the plastic and spontaneous nature of metal as never before."

Michael Jerry

Selected Exhibitions

- 1972 Contemporary Jewelry, The Third Spring Gallery, Georgetown, Washington, D.C.
International Trade Fair Invitational, Kersnikova, Yugoslavia.
- 1971 Arts U.S.A. II, Northern Illinois University, Dekalb, Illinois.
International Trade Fair, Jewelry Exhibition, Munich, Germany.
- 1970 Goldsmith '70, Minnesota Museum of Art, St. Paul, Minnesota.
- 1969 International Trade Fair, Form and Quality, Munich, Germany.
Objects U.S.A., the Johnson Collection of Contemporary Crafts, National Collection of Fine Arts, Smithsonian Institute, Washington, D.C.



- 1968 International Trade Fair, Form and Quality, Munich, Germany.
- 1967 International Jewelry Exhibition, Purdue University, Lafayette, Indiana.
One-Man Show, Tennessee University, Johnson City, Tennessee.
- 1966 Craftsmen '66, National Exhibition, Museum of Contemporary Crafts, New York, New York.
Craftsmen U.S.A. '66, Regional Exhibit, Memorial Art Center, Milwaukee, Wisconsin.
- 1964 Jewelry U.S.A., Everhart Museum, Scranton, Pennsylvania.
- 1963 Emergence, Museum of Contemporary Crafts, New York, New York.
Fiber-Clay-Metal National Exhibition, St. Paul, Minnesota.
- 1961 Finger Lakes Exhibition, Rochester Memorial Art Gallery, Rochester, New York.

Publications

- "American Jewelry." *Design Quarterly*, Walker Art Center, 1959.
Nordness, Lee, *Objects U.S.A.* Viking Press.

Art

- Candle Holder, iron, 4½ feet high.
Candle Holder, iron and porcelain, photograph.
Candle Stick, iron, 4½ feet high.
Cooking Pot, copper and iron with pewter liner.
Food Chopper, iron.
Food Chopper, iron and brass.
Frying Pan, copper and iron, photograph.
Hanging Pot and Wall Bracket, iron.
Hanging Pot, iron, photograph.
Iron Chopper.
Lidded Vessel, iron.
Lidded Vessel, iron and brass, 8½ inches high.
Music Stand, iron, 3 feet high.
Neck Piece, copper and plastic.
Neck Piece, silver.
Neck Piece, silver and alexandrite.
Neck Piece, silver and ivory.
Neck Piece, silver and mother of pearl.
Neck Piece, silver, moonstone, agate, and pearls.
Shoulder Piece, silver.
Vessel, brass, 10 inches high.
Vessel, bronze, 11½ inches high.
Vessel, copper, 3½ inches high.

Neck Piece, silver, moonstone, agate, and pearls.

Markusen

Thomas Markusen, an assistant professor of art at the State University College at Brockport, New York, has his work included in many exhibitions across the country. His sculptures are also included in two slide shows; Media Metal produced by the University of Wisconsin in Milwaukee and "Goldsmith '70" produced by the American Craftsmen's Council in New York City.

Markusen is a member of the American Craftsmen's Council, the World Craft's Council and the Silvermine Art Guild in New Canaan, Connecticut. He received his B.S. and M.S. from the University of Wisconsin in Madison, Wisconsin.

Syracuse Univers



Lamp III, copper and brass, hot forged and fabricated.

"The semi-molten state of the metal and the need to shape it immediately while this condition lasts has caused a new visual language for the metalsmith. This need to respond quickly has also caused a more spontaneous approach to metal, an element which the metal craftsman has not enjoyed for some time.

Smithing will have great ramifications in this decade if craftsmen can go beyond the apparent strong influences of Art Nouveau iconography that is already present.

One possible solution would be to use these linear forged elements in combination with other forming techniques. Integrating volumetric forms with these forged elements is one rationale. This concept developed out of my research this past summer. As a result, I plan to work with forged elements relating to an imposed aesthetic order, while taking advantage of the spontaneity of this technique. Then I will allow the volumetric forms to grow from these elements.

I prefer not to work in precious metals for two reasons: first, because of the intrinsic value which this imposes on a piece of jewelry or holloware and second, because of the imposition it presents to me. I sketch almost totally in the material itself, altering and changing the piece as I work. By working this way, I can search for forms and technical fabrications which I find inhibiting on paper. This provides my motivation for smithing. Because of the state of copper and mild steel when red hot, smithing enables me to select forms spontaneously as I work.

Literally hundreds of linear forms pass by as the bending process takes place. Refining the form continues until the desired visual relationships are achieved. Within moments, the material has transformed from a fluid plastic state to a stable permanent statement of form."

Thomas Markusen

Selected Exhibitions

- 1972 Finger Lakes Exhibition, Memorial Art Gallery, Rochester, New York.
Group Show, Fairtree Gallery, New York, New York.
Jewelry Invitational, Fairtree Gallery, New York, New York.
- 1971 Forms National Invitational, State University College at Oneonta, New York.
Radial 80 Invitational, Xerox Exhibition Center, Rochester, New York.
- 1970 Goldsmith '70, St. Paul, Minnesota.
- 1968 One-Man Show, Metalsmithing and Woodworking, Ft. Eustis, Virginia.
- 1966 One-Man Show, Penland School of Crafts, North Carolina.

Awards

S.U.N.Y. Research Foundation Award

Selected Collections

Hand Work Shop, Richmond, Virginia
Dr. and Mrs. D.W. Horton
Mr. and Mrs. John W. Horton
Dr. and Mrs. Simon Russi
Virginia National Bank

Art

- Covered Jar with forged elements, copper, raised and forged.
- Forged Pendant #101, copper, nickel, silver, and sterling silver, forged and fabricated.
- Forged Pendant #102, copper, nickel, silver, brass, forged and fabricated.
- Holloware Form VI, copper and brass, raised and formed.
- Holloware Form VII, copper and brass, raised and formed.
- Holloware Form VIII, copper, raised and formed and fabricated.
- Lamp I, copper and brass, hot forged and formed.
- Lamp II, copper, hot forged and formed.
- Lamp III, copper and brass, hot forged and fabricated.
- Mirror and Candle Holder, copper and brass, hot forged with chased and repouse back.
- Shoulder Chain, sterling silver, brass, nickel, silver and beads, cast and fabricated.
- Standing Candle Holder, mild steel, hot forged.
- Unit Pendant #103, copper, brass, nickel, silver, sterling silver, Baroque Pearls, and Peacock eyes.
- Unit Pendant #102, copper, brass, nickel, silver and sterling silver, fabricated.
- Unit Pendant #104, brass, copper, bronze, nickel, silver, sterling silver, and Baroque Pearls.
- Unit Pendant #105, brass, nickel, silver, sterling silver, and bronze.
- Weather Vane, copper, hot forged and wire wrapped.

Syracuse University Art Galleries