L. Brent Kington: The Lyrical Gesture in Iron

Jeannine Falino

Brent Kington's visual legacy in silver and iron is a sophisticated vocabulary that embodies sinuous form, graceful movement and spirited play. His elegant designs have emerged far from the metropolitan citadels of art in the bucolic landscape of Southern Illinois, where he has lived and worked since 1961 (Fig. 1).

Fig. 1

Historically Kington's contribution has been in the realm of blacksmithing, singlehandedly re-introducing this ancient craft to the modern world. Beyond the technical mastery that he achieved through years of study, inquiry, and experimentation, Kington has produced a body of work that charts the trajectory of an artist in a personal search for meaningful form in sculpture.

Kington's early schooling did not suggest that he would enjoy a long career within a university setting. From the start, he was unable to sit quietly in class and found school difficult; yet, when left to his own devices, he could sit for hours drawing cartoons. Fortunately, a number of teachers who recognized his artistic potential but feared for him academically guided him into pathways that allowed him to grow into his artistic talent. Looking back, Kington acknowledges that he probably suffered from some form of attention deficit disorder, undiagnosed in those days. Art classes offered a means of channeling his energy and talent, and, in progressive-minded Kansas, where art education was a well-established discipline, he blossomed under the care of several mentoring teachers. [1]

[1] Many biographical details in this essay are drawn from the oral history conducted by Mary Douglas with L. Brent Kington at the artist's home and studio in Makanda, Illinois, May 3 and 4, 2001, as part of the Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America, Archives of American Art, Smithsonian Institution, and in conversations between the author and the artist at the same location, March 18-20, 2008. Childhood mentors play a significant role in guiding youth, and this was especially true for Kington. Mary French was Kington's eighth-and ninth-grade art teacher. French

Kington grew up in a loving home that occasionally saw lean times, but the lack of funds only honed his desire to succeed. His father became ill and unable to work during the artist's late teens and early twenties; his mother became a beautician, working out of the home. When the time came to attend Kansas University (KU) in Lawrence, Kansas, the chief responsibility for paying tuition fell upon Kington who worked as a laborer in the summer and fashioned earrings and other items for sale in a local shop during the school year. Necessity being the mother of invention, Kington learned his craft the practical way, even as he was gaining new skills at the university.

College and graduate school

At KU, he studied under Carlisle Smith (1912-2004) and Robert Montgomery (1924-1988). Smith, an important link between the arts and crafts movement and the modern era, had studied at the Rhode Island School of Design with Augustus Rose, taught manual art in the Providence Public School system, and attended one of the influential silversmithing conferences held by precious metals refiner Handy and Harman in the late 1940s. Smith's primary focus was on technical training, but he was open-minded about his students' artistic inclinations. Montgomery, a veteran who suffered injuries in World War II, took an interest in the students' personal and artistic development. Montgomery introduced theater and opera to Kington, opening his mind to a wider world. It was Montgomery who encouraged him to get his M.F.A. at the prestigious Cranbrook Academy of Art – a leading art school that was unknown to Kington. Upon his acceptance, Montgomery gave him a hefty package of silver and hand tools left by former students to use in his new classes.

The years at Kansas University were important ones in which Kington absorbed the technical aspects of metalsmithing and began to reach out for new challenges. His competence and confidence were evident when, as a senior, he was sought out by incoming freshman, Robert Ebendorf (b. 1938). He was already accepted at Cranbrook for the M.F. A. program and looking forward to moving on, but, when the time came to leave, Kington gave Ebendorf a parting gift of metal files, telling him to "use them well." [2] Clearly the seeds of teaching – a legacy of Montgomery and other teachers – had been sown in him.

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took him to art exhibitions and encouraged him to participate in the Scholastic Student Art Competitions that brought him several prizes. He also attended a summer art program for children at Washburn University in Topeka, Kansas. There his teacher was the painter Rex Hall, who later taught in the Wichita, Kansas, high school system and at Kansas State Teachers' College, Emporia. The Topeka High School had a thriving art department, and Kington, like Robert Ebendorf who followed him, studied two-dimensional art under Harry Nelson and a variety of crafts, including jewelry, enameling, weaving, and ceramics, with Fabian Wolf.

[2] Letter from Robert Ebendorf to Brent Kington, September 2003, L. Brent Kington papers, Archives of American Art, Smithsonian Institution.

At Cranbrook, fellow classmate, Michael John Jerry (b. 1937) observed that Brent was a skilled metalsmith, capable of "experimental stuff, one thing or another. . . He had come from a good program…[and was] a very disciplined guy."[3] Many of Cranbrook's students were high achievers who would lead important careers in academe; they included Michael Jerry, Fred Fenster, Stanley Lechtzin, and Heikki Seppä.[4]

Thomas was process-oriented and gave assignments to introduce new techniques to his students, but he remained flexible on the outcomes as long as they could demonstrate mastery of a particular skill. For Kington, who had learned raising as an undergraduate and previously fashioned a coffee set on commission, it meant that he could do something that interested him – a series of masks in bronze and copper. This interest in the ethnographic and the psychological effects of ritual objects would reappear later in his career, particularly in the *Icarus* series.

Thomas thrust his students into professional situations at an early stage in their careers, handing out commissions for liturgical and presentation silver that came from local churches and civic organizations. These were valuable opportunities as Cranbrook students were forbidden to hold outside jobs. The lucky students learned to make silver for clients and gained business skills while earning extra income.

In addition to the commissions, Thomas initiated projects that he matched to appropriate students. Through his contact with local manufacturer Roger Berlin, he learned of a design competition held by automotive manufacturers and encouraged Kington to create a prototype that could be built by Berlin's shop. The model was accepted for the 1960 Automotive Show in Detroit and continued on to the Chicago auto show that year. Kington was gratified by the success he achieved and credited Thomas for giving him such challenging opportunities for personal growth.

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[3] Michael John Jerry, oral history, Nanette L. Laitman Documentation Project For Craft and Decorative Arts in America, Archives of American Art, Smithsonian Institution. Interview conducted by Jan Yager at the artist's home and studio in Santa Fe, New Mexico, November 15 and 16, 2004.

[4] Michael John Jerry taught at Syracuse University; Fred Fenster taught at the University of Wisconsin, Madison; Lechtztin teaches at the Tyler School of Art at Temple University in Philadelphia; Seppä was at Washington University in St. Louis.

The students found other opportunities in which to flex their design muscles. Michael Jerry, Kington, and their classmate, Fred Fenster, worked part-time for designer and Cranbrook graduate Hugh Acton.[5] One of their projects, led by Kington, involved a prototype couch in the Eames style that employed aluminum bars as structural elements. The young artist also collaborated briefly with fellow Cranbrook design student Cooper C. Woodring on chairs that they hoped would give them "one upmanship on [Harry] Bertoia and [Charles and Ray] Eames."[6]

Given the influences of such modernist designers and surrounded, as they were, by Eliel Saarinen's architecture throughout campus, Kington briefly considered industrial design as a career option, interviewing after graduation with Oneida Silver and Raymond Loewy Associates. But Thomas saw his student as a teacher and, largely through his intercession, found him a position in Carbondale, Illinois, at Southern Illinois University [SIU], where he arrived in 1961.

Toys

Fig. 2

Once settled into his teaching schedule, Kington recalled the small silver birds that he had cast for his own enjoyment while at Cranbrook (Fig. 2). He didn't show them to his classmates, although a sculpture student who did see them suggested their affinity to Ashanti gold weights. Their conversations led Kington toward a new avenue of thought about these African lost-wax cast works and the folk tales, both sober and amusing, that these small figures often personified (Fig. 3). With the births of his son, Tod, in 1962, and his daughter, Brooke, in 1964, he began to make silver

Fig. 3

[5] Dan Obermeier, "Hugh Acton, Still working after all these years," *Modernism*, Vol. 11, no. 1 (Spring 2008): 98-100.

[6] Cooper C. Woodring received a master's in design from Cranbrook Academy of Art, and was president of the Industrial Designers Society of America from 1985-86. Quotation from Kington interview, AAA, SI.

toys that followed in the footsteps of his little Cranbrook birds. In so doing, Kington drew upon his imaginative life that he first experienced as a child who endlessly drew and doodled on paper.

The toys were simple at first, resembling traditional soldiers with swords and cannons imbued with an animated and humorous character (Fig. 4). As with his drawings, however, the forms grew increasingly complex, with figures piled atop figures, comedy their stock in trade.

Fig. 4

Using flexible brown sculptor's wax, Kington was able to achieve some of the gestural immediacy of his drawings, creating sculptures in a cartoon-like style. Soft and pliable, the wax allowed the creation of fluid lines and rich textures for these playful sculptures. The pairing of sophistication and fun that characterizes this early work forecasts the linear elegance and malleability of red-hot iron in the large-scale work to come.

In addition to the toys, he created whistles, bells, and candlesticks before advancing to more ambitious forms with moving parts such as miniature tricycles, roadsters, air machines and other delightful push-toy contraptions. He bestowed them upon his children as vehicles for their personal fantasies. Kington was at the joyful heart of these fanciful whimsies as both maker and eccentric passenger. His presence is felt in the guise of the little bird that had first captured his imagination at Cranbrook, as a wild-eyed caricature of a man with a pointed nose – or a combination of the two -- fully engaged in play (Fig. 5).

Fig. 5

This self-referential, uninhibited approach is characteristic of Kington's relaxed attitude toward himself and the creative process. When he turned to making weathervanes, he did so in the same spirit, this time fashioning exaggerated figures with elaborate silhouettes indebted to both the folk tradition (Fig. 6) and

his childhood fascination with comic book art. In the comforting pace of rural Illinois where clients were few and his children comprised his chief critics, he created an original body of work of art that was authentic and true to his personal vision. Having confidence in the power of his own imagination, and unencumbered by high art expectations, it was not long before his work found a national audience.

Fig. 6

As his forms grew in size and complexity, Kington entered them in regional and national craft exhibitions, including the *Creative Casting* exhibit held by the Museum of Contemporary Crafts in 1963. When he traveled to New York in the following year to attend the first World Craft Council, he decided to visit a few galleries and see if there was any interest in his work. He met with craft collector and dealer Lee Nordness (1922-1995), who purchased one of his bells for an influential collector, and the two became friendly.[7] It was a fortuitous meeting. Nordness and curator Paul Smith included him in the landmark *Objects: USA* exhibition that the Museum of Contemporary Crafts (today's Museum of Arts & Design) launched on a world-wide tour in 1969.[8]

Iron

It was during this same visit to Manhattan that Kington found himself enraptured by the ferrous metalwork on view in the arms and armor galleries at the Metropolitan Museum of Art. Realizing iron's long and distinguished history in world civilization, and witnessing its beauty firsthand in chased, repousséd, inlaid, and etched forms, he was utterly won over by the notion of mastering the ancient techniques of blacksmithing for himself.

Upon his return to Carbondale, he haunted junkyards in search of old and unused equipment for his workshop. Inexpensive tools were easy to find, since most were collecting dust or being melted for scrap. In St. Louis, he purchased a "185-pound anvil, twelve pairs of tongs, a blacksmith's cone, swedging block,

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[7] *Creative Casting*, (New York: Museum of Contemporary Crafts, 1963).

[8] Lee Nordness, *Objects: USA Works by artist-craftsmen in Ceramic, Enamel, Glass, Metal, Plastic, Mosaic, Wood, and Fiber* (New York: The Viking Press, Inc., 1970), 187. The air machine pictured in Objects: USA entitled *A-Way-We-Go* (1967) was stolen during the exhibition's tour.

three large raising stakes, and a blower . . . for thirty-four dollars."[9] Such prescient acquisitions demonstrate that Kington had rediscovered blacksmithing at a moment when the craft had all but collapsed.

The village smithy of old earned his livelihood around the world by providing his community with essential tools for sustaining life in the home, on the farm, and in self-defense. He made everything from cooking utensils, hinges, latches, and horse shoes to farming implements and weapons. The blacksmith's skills were constantly in demand until the multitudinous products of industrialization gradually replaced his goods and eventually rendered him obsolete. In post-war America, ornamental ironworkers lost their livelihood as architecture fell under the austere sway of modernism.

Because few blacksmiths had remained in business, Kington had a greater challenge in learning how to work the iron; his education had not prepared him to tackle ferrous metal. He interviewed craftsmen "from Kansas to North Carolina,"[10] gleaning information and methods wherever he could, and spent a lot of time in nearby Murphysboro with Ben and Jim Deal, two older African-American smiths who imparted to him their secrets of the forge. He learned about the historic origins of blacksmithing, the role that the blacksmith has played in mythology over millennia, and its historic role in Africa where craftsmen are simultaneously revered and feared for their dual roles as makers of farming tools and weapons of war. Over five years, Kington spent his spare time building his knowledge, locating books, and learning how to hand-forge the malleable, red-hot metal.[11] Finally, in 1972, he introduced blacksmithing at SIU, Carbondale, the first studio iron classes offered in an academic environment anywhere in the country.[12] The commitment embodied in this move enabled him to make a departure from his lost wax work and diminutive

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[9] Richard Reichelt, *Heartland Blacksmiths, Conversations at the Forge,* (Carbondale and Edwardsville, Il.: Southern Illinois University Press, 1988), 82.

[10] Ibid.

[11] Kington's library held a few key items. One of them was *A History of Metallography; the development of ideas on the structure of metals before 1890* (Chicago: University of Chicago Press, 1960), by Massachusetts Institute of Technology professor Cyril Stanley Smith (1903-1992). Smith, a prolific writer who had previously worked on the Manhattan Project, became an informal consultant for Kington. Another was a twelfth century essay on *Diverse Arts* by Theophilus which devotes considerable text to metalwork. The identity of Theophilus has not been fully established, although he is thought to be the German metalsmith and Benedictine monk, Roger of Helmershausen. See Theophilus, Presbyter, *On divers arts, the treatise of Theophilus,* translated from the medieval Latin with introduction and notes by John G. Hawthorne and Cyril Stanley Smith (Chicago: University of Chicago, 1963). The third book was *Made of Iron*, (Houston, Tx: University of St. Thomas, 1966), (exh. cat.).

[12] It was not until about 1976 that a B.F.A. degree with a focus in blacksmithing and an M.F.A. degree in blacksmithing was offered by Southern Illinois University in Carbondale.

silver toys to move assertively into the physically demanding and larger scale world of ferrous metal.

Fig. 7

The forge at school was just the beginning. It led to the now famous blacksmithing workshop held at SIU, Carbondale in 1970, led by Alex Bealer, author of *The Art of Blacksmithing.*[13] As news spread by word of mouth of that first workshop, which was originally organized for and by Kington's students, the attendance grew to almost sixty students and colleagues from metalsmithing programs around the country (Figs. 7, 8). Its success spurred three more in quick succession, which took place in Lumpkin, Georgia (1972) Westville, Georgia (1973), and in Greenville, South Carolina (1974), each time with greater attendance. The word was out about blacksmithing, and the word was good.

Fig. 8

Momentum at the 1973 Westville workshop resulted in the formation of ABANA, the Artist-Blacksmiths' Association of America. It was the first professional organization of its kind, following upon the trend previously established by the other media-specific craft groups, such as SNAG (Society of North American Goldsmiths, 1968) and NCECA (National Council on Education for the Ceramic Arts, 1961). As membership grew, ABANA assumed the sponsorship of the blacksmithing conferences begun by Kington.

These activities swelled to a crescendo in 1976 when the conference returned to Carbondale, this time attracting an international audience that included noted British blacksmith and sculptor Richard Quinnell. Following the conference, Quinnell returned to the United Kingdom and established the

[13] Alex W. Bealer, *The Art of Blacksmithing*, (New York: Funk & Wagnalls, 1969). Bealer was an advertising executive from Atlanta who became an expert in the history of blacksmithing.

British Artist Blacksmiths Association.[14] The conference gave birth to the beginning of a significant international community of artist-blacksmiths and the creation of many friendships based in a love and dedication to iron.

Once again, Kington had an energetic group of graduate students in place to assist him. Jim Wallace, Daryl Meier, Bob Griffith, Liza Littlefield, Kathleen Doyle and Joseph Clift, among others, helped prepare the three demonstration areas. Wallace took leave from school and assisted the SIU University Museum full-time for a year. The students lobbied the museum to mount an exhibition to complement the event. Evert A. Johnson (1929-2006), Art Curator at the University Museum, enthusiastically responded to their efforts by guiding and nurturing their success. The resulting show *Iron: Solid Wrought USA* included historic objects and contemporary works, the latter juried by Kington and American Craft Museum curator, Paul Smith.[15]

Attendance to the conference tallied at a staggering 490 people, far more than they had anticipated. As Kington recalled, "people were going nuts, they were going absolutely ape" with an overwhelming desire to see and participate in all of the events. When it was over, Kington asked participants to contact the National Endowment for the Arts, which had provided funding for both conference and exhibition, and "tell them how you feel about the way the government spent [your] money." They took his request literally. It was not long before an Endowment official called Kington, saying "We've been getting all these dirty-faced, grubby guys walking in and tell us what a great experience they had in Carbondale."[16] Baptized in the fires of the forge, blacksmiths shared their experiences with others and ignited a wave of excitement that swept the country. For Kington, the genie was unleashed. From then on, he fielded calls at all hours from national newspapers, aspiring blacksmiths, schools, and students alike. The university administration responded by expanding Kington's workspace to meet this growing demand.

Weathervanes

All of these developments, however, did not prevent Kington from continuing with his own work, and in 1978, he took a sabbatical to prepare for a one-man

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[14] Jan Brooks kindly provided the information regarding Quinnell.

[15] *Iron: Solid Wrought USA,* (Carbondale, Il.: University Museum and Art Galleries, Southern Illinois University, 1976). The exhibition proved so successful that it was subsequently brought to the American Craft Museum and the Renwick Gallery, Smithsonian Institution.

[16] All quotations from Kington interview conducted by Mary Douglas, AAA, p. 35.

exhibition at the Theo Portnoy Gallery in New York City. Having set aside his silver toy forms long ago, Kington had been creating variations on the weathervane form in ferrous materials ever since he had seen a show on this subject in 1968 at the Museum of American Folk Art (now the American Folk Art Museum). Among these were figures of *Uncle Sam* and *Lady Liberty*, created in honor of the bicentennial. These historically-derived subjects, bearing elements of caricature, were a short-lived exploration. What really attracted him to the weathervane, as with his air machines, was its kinetic potential.

At the time that Kington was making his weathervanes, kinetic art was at its peak. First introduced in 1913 by Marcel Duchamp (1887-1968) as his readymade *Bicycle Wheel*, and later in his motorized *Precision Optic* sculptures of the mid-1920s, kinetic art usually has moving parts that are set in motion by a variety of methods, including electricity, steam, wind, wave, or even the energy generated by an individual.

Alexander Calder's (1898-1976) mobiles were suspended forms of kinetic art, but he also produced sculptures with stationary bases and moving elements. Calder's *Double Helix* of 1944, for instance, uses a balancing element that has a low center of gravity, a solution also used by Kington, with similar effects.[17] And like Kington, Calder played at his craft, enjoying monumental sculpture as well as pull toys and his popular Circus.[18] In the 1950s, the sculptor George Rickey (1907-2002) combined his skills in engineering and mechanics to develop a highly regarded body of kinetic works, some weighing tons, yet responsive to the lightest breeze. Kington balances his sculptures by his eye and experience, and has seen them weather high winds with no ill effects. The distinction between Kington and these artists lies solely in his identification with his medium rather than his art form. In other words, because he has been identified with craft culture rather than the fine arts establishment, his contributions are unappreciated by a wider audience.

In developing his weathervanes, Kington's first step was to dispense with the vertical rod that caused the single axis rotation found in typical weathervanes. In place of the rod, he introduced a kind of ball and socket in the form of a small, rounded pin as the fulcrum, which had a matching, negative form on the moving element. When positioned in this manner, his sculptures could respond

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[17] Alexander Calder, *Double Helix,* 1944, bronze, 21 ½ x 31 ¼ x 24 in.; Courtesy Calder Foundation, New York, illustrated in Mark Rosenthal, *The Surreal Calder*, (Houston: The Menil Collection, 2005), p. 80.

[18] Calder's Circus was developed and shown in Paris between 1927 and 1931, and beginning in 1927, he gave performances in Paris, New York, and elsewhere; in 1961, a film of the circus was made by Carlos Vilardebo. The circus is now in the Whitney Museum of American Art (83.36.1-56).

in virtually all directions to the effects of wind and touch. They could alter their angle, or pitch, as well as their motion, or yaw. With so much opportunity for kinetic movement, however, the challenge remained to create a composition that was inherently stable even as it pivoted on the pin.

Fig. 9

His solution came in the form of horizontal designs having a low center of gravity. He developed a visual language of ribbon-like forms having a large and small disk at each end, and these lyrical forms curved and twisted on themselves like a long jazz note or calligraphic line. When set in motion, the ribbon rearranged itself endlessly as the sculpture bobbed and turned. Most remarkable was the weightless appearance of the series, which was so well balanced that viewers experienced a touch of fear mixed with great wonder at the serene acrobatic dance they created with the touch of a finger (Fig. 9)

Fig. 10

In the early 1980s, Kington turned to a slightly smaller format in which the elegant horizontal lines were traded for wing-like arms and a mask-like head. The *Icarus* series implies Kington's fascination with passage and flight – not, as the artist says, the failure of the mythical boy who reached for the sun. Kington painted these sculptures in various patterns to evoke tribal influences, and each possessed a beak-like nose in an autobiographical nod to himself and to his birds. (Fig.10)

Fig. 11

With the *Crozier* series, begun in the mid-eighties, Kington's sculptures changed to a fixed, vertical stance, exploring form and space in an eloquently spare linear fashion. The *Croziers*, *Crescents*, and *Spires* of this late period, which the artist continues to explore, are variants on a theme.

Tall, lyrical gestures in iron, they are introspective, attenuated sentinels.

Some, such as his *Crozier* of 1990 (Fig. 11), have a truly anthropomorphic quality, with two legs, the suggestion of a hip, and a tall spire of a head. Bearing a ruminative air, their minimalist stance is more reductive than the figures of Alberto Giacometti (1901-1966), who never fully relinquished the representational aspect of sculpture.

Fig. 12

Kington interprets the *Crozier* series as a meditation on ritual objects, such as those based upon a shepherd's staff and first used by bishops in the early Christian church. This mystical or spiritual connection pervades many aspects of the artist's late work. Certainly *Spires*, and their close relatives *Crescents*, (spires capped by crescent shapes) are taut gestures that link the earth with the sky and tap a deep primordial desire to touch the heavens (Figs. 12, 13). Grounded in great chunks of oak that the artist shapes with an adze, they seem to oscillate in their tenuous moorings, ready for flight, much like Constantin Brancusi's famous *Bird in Space.* In their radically attenuated forms, the sculptures appear to push the physical limits of their material to the breaking point, or to the point of transfiguration to movement or sound.[19]

Fig. 13

In Brent Kington's forty-year revival of this venerable craft, he has served as midwife, as both teacher and artist, to the nascent field of contemporary blacksmithing (Fig. 14). It is a fitting role. According to the African view that the blacksmith gives life to form, Kington has wielded this profoundly sacred power with thoughtful deliberation and playful abandon.

[19] Charles Pickstone, "Re-enchanting the world, Constantin Brancusi and the erotics of space," *Art and Christianity*, No. 39 (July 2004), 14-15.

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Fig. 14

Plates:

Figure 1. Brent Kington, 1968. Courtesy of the L. Brent Kington papers, 1944-2007, Archives of American Art, Smithsonian Institution.

Figure 2. Birds, ca. 1965. Cast Sterling Silver. Courtesy of the artist.

Figure 3. Akan Asante Goldweights, ca. 1950-1960. Brass. Illinois State Museuum Collection.

Figure 4. Soldier, 1971. Cast Sterling Silver. 3.75 x 4.25 x 1.25 inches. Cannon, 1968. Cast Sterling Silver. 2.5 x 2 x 2.25 inches. Courtesy of Tod Kington.

Figure 5. Dragster, 1969. Cast Sterling Silver. 2.125 x 3.5 x 2.75 inches. Courtesy of Brooke Kington Sherritt.

Figure 6. Gabriel Weathervane, 1970. Forged and welded steel. 31 x 33 x 1.5 inches. Courtesy of the artist.

Figure 7. Blacksmith workshop, (left to right) Richard Mawdsley, Garrett DeRuiter, Mike Croft, Bill Fuhrman, Stanley Lechtzin, Nikla Getty, 1970. Courtesy of the L. Brent Kington papers, 1944-2007, Archives of American Art, Smithsonian Institution.

Figure 8. L. Brent Kington and Ron Pearson, 1970. Courtesy of the L. Brent Kington papers, 1944-2007, Archives of American Art, Smithsonian Institution.

Figure 9. Weathervane #11, 1979. Forged and welded steel. 43 x 51 x 12 inches. Illinois State Museum Collection.

Figure 10. Icarus #4, 1981. Forged mild steel, polychromed. 14 x 9 x 29 inches. Courtesy of Cedarhurst Center for the Arts. Purchased with matching funds from the Illinois Arts Council.

Figure 11. Crosier, 1990. Forged welded mild steel, polychromed. 70 x 5 x 9 inches. Courtesy of the artist.

Figure 12. Spire, 2006. Forged steel and oak. 95.5 x 21 x 10 inches. Courtesy of the artist.

Figure 13. Crescent, 2006. Forged steel and oak. 84 x 10 x 10 inches. Courtesy of the artist.

Figure 14. L. Brent Kington, July 1, 2000. Dimitrius Skliris, photographer. Courtesy of the L. Brent Kington papers, 1944-2007, Archives of American Art, Smithsonian Institution.

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- American Luxury, Jewels in the House of Tiffany (Woodbridge, Suffolk: Antique Collectors Club, 2008). She is a guest curator and essayist for Artistic Luxury: Fabergé ~Tiffany ~Lalique (New Haven, London, and Cleveland, OH: Yale University Press in Association with the Cleveland Museum of Art, 2008).