



ANNUAL REPORT | 2021

METAL
MUSEUM

2021 ANNUAL REPORT

OUR MISSION

*To preserve,
promote,
and advance
the art and
craft of fine
metalwork.*

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Cover Image:
Kim Cridler, *Bittersweet*
(basin) (detail), 2011.
Photo: Jim Escalante.

Letter from the Board President



2021 was another exciting year for the Metal Museum and the metals community. While we have all continued to struggle with the COVID-19 pandemic, operations did begin to return to normal and we

were able to resume more events at the Museum.

Annual conferences were again canceled in 2021 due to COVID-19, but Repair Days continued along with an in-person dinner and live auction. Thanks to all of the artists and volunteers who participated in Repair Days, donated work for the auction, and gave freely of their time to support the Metal Museum. I also want to thank our supporters and the community for their donations, bringing items for repairs, and bidding at the auction. Without their generosity, the Museum could not exist.

The Master Metalsmith exhibition resumed this year with the extraordinary work of Kim Cridler and will remain on display until March 6, 2022. Kim joined us at Repair Days, discussing her work, volunteering in the repairs tent, and participating in the auction.

The Museum continues its plans for expansion into Rust Hall in Overton Park. While the process has taken longer than expected, we are near finalizing the lease with the City and have made great progress with the architectural work to adapt the building to the Museum's needs and for adding a new metals studio for both the foundry and smithy, while preserving the iconic mid-century design of the building. There is still much work to be done to implement this expansion, including the continuation of the capital campaign. We are excited to begin sharing the designs and plans with the Museum community in the coming year.

Whether your support was through volunteering, donation of money or art, attending an event, purchasing an item at the Repair Days auction or from the Museum Store, or simply visiting one of the Museum's exhibitions, THANK YOU for your support, and we look forward to seeing you again soon at the Metal Museum.

Respectfully,



Bryan K. Smith
President, Board of Directors

Letter from the Executive Director



The Metal Museum began this year focused heavily on new digital initiatives, safely reaching hundreds of families across the country with online programming. We held artist panels, gallery tours, and our annual conferences virtually.

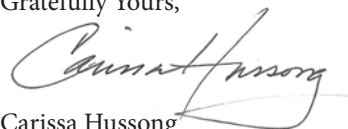
Midyear we slowly and cautiously expanded our offerings to include small tours, private classes in the Metals Studios, and practiced social distancing during events such as Whet Thursday and Repair Days. Classes in the Metals Studios and in the Learning Space reopened to the public and we invested in additional staff in the Metals Studios and education.

There was also much to celebrate in a year of outstanding exhibitions, including *Divine Legacies in Black Jewelry* and *Master Metalsmith: Kim Cridler | Held*, both of which featured catalogs and received excellent reviews locally and nationally. Our first in-person reception, albeit outdoors, was for the closing of Ben Dory's *Tributaries* exhibition, followed by a reception and gallery talk honoring Tiff Massey's stunning installation *Everyday Arsenal*. And the year would not have been complete without Andrew Meers's *Tributaries* exhibition and *Measured Making*, both of which featured virtual gallery talks watched by people from around the world.

As we begin the new year, we are excited to offer internships once again in the Metals Studios, to restart outreach programs such as M4 on Tour and the Metal Museum Youth Initiative, and to welcome K-12 students into the Museum for school tours and demonstrations. The Metals Studios will be busy with several large projects (yes, even larger than the Mosasaur they built for the Memphis Museum of Science and History) and we look forward to sharing more about our expansion with the Museum community in the coming months.

Although we are still feeling the effects of the pandemic in our community, our dedication and passion to preserve, promote, and advance the art of fine metalwork remains unchanged. And we are grateful to you, our donors, volunteers, and members, who have remained by our side, supporting the Museum, virtually and in person. We hope to see you in the year to come.

Gratefully Yours,



Carissa Hussong
Executive Director

**173**

*Artists
Represented in
Exhibitions*

287

*Objects
on Display*

13

*Private Loans
from Individual
Collectors*

6

*Public Loans
from Museums,
Galleries, and
Organizations*

408

*In-person &
Virtual Exhibition
Program Attendees*

Measured Making: The 150mm Challenge

MARCH 27 – JULY 3, 2021

Curated and Produced by Delyth Done, with Project Concept by Ambrose Burne, both of Hereford College of Arts, UK

Toured in the USA by the Artist-Blacksmith Association of North America (ABANA)

Measured Making: The 150mm Challenge was a celebration of process, material, and innovation in forged metal. The exhibition displayed a curated selection of 150 metal objects, chosen from over 400 pieces created by amateur and professional blacksmiths from around the world as part of the viral #150mmChallenge. Curated and produced by Delyth Done, Hereford College of Arts' Artist Blacksmithing Course Leader, this exhibition represented a sample of work inspired by the challenge, all created from a humble rectangle of steel.

The challenge originated as a project for students enrolled in the Artist Blacksmithing degree course at the prestigious Hereford College of Arts (Hereford, UK). Lecturer Ambrose Burne first conceived of the challenge as an exercise in imagination, and he tasked his students

with transforming a small, rectangular piece of steel, measuring 150mm x 20mm x 20mm, into something amazing. His students tested the limits of the material and stretched their understanding of what is possible in the process. They began sharing their creations across social media, and the #150mmChallenge was born.

The viral challenge caught the interest of blacksmiths from around the world. Their efforts resulted in an exhibition that toured Europe to much acclaim. Featuring playful figurative models, functional tools, and abstract sculptures, the challenge encouraged a creative exploration of technique, form, and concept.

For a list of Featured Artists, please visit metalmuseum.org/measured-making



Photo: Louis "Ziggy" Tucker

Divine Legacies in Black Jewelry

JULY 17 – SEPTEMBER 12, 2021

Curated by LaMar R. Gayles, Jr.

Divine Legacies in Black Jewelry explored the pluralistic histories of jewelry creation and production in the Black Diaspora of the Americas. This exhibition centered the works and lives of over twenty-five jewelry artists in an effort to answer the question "What is Black American jewelry?" *Divine Legacies in Black Jewelry* showcased pieces from the LaMar R. Gayles, Jr. Collection alongside works borrowed from private lenders and public organizations to communicate the long-standing legacy of plurality and nuance in the transnational defining of Black identity and the formation of cultural aesthetics. This landmark exhibition was intended to be a starting point for scholars, enthusiasts, and people interested in the histories of Black jewelry makers.

Divine Legacies in Black Jewelry illustrated that Black identity is not a monolith but a collection of experiences. While the artists represented in this exhibition have varying definitions of Black



identity and conceptions of how their identities relate to their work, all of them personally identify as members of the Black Diaspora in some way. Emphasizing recurring themes in the jewelry on exhibit, such as the use of symbols and cultural materials, metals, as well as gemstones and minerals, this exhibition revealed that while there are visual and conceptual similarities amongst these works, Black jewelry is not one type of object.

FEATURED ARTISTS:

Sandy Baker, Akosua Bandele, Stephan Collins, Faith Davis, Harty Detry, Russell Ferrell, Quinton Foreman, L'Merchie Frazier, Giselle, Alicia Goodwin (Lingua Nigra), Charnelle Holloway, Bob Jefferson, Jimmy Jones, Karen Joy, Winifred Mason Chenet, Nii Oti, Teaty Pawoo (Art Jewelry by Sistaphyre), Jean Baptiste Pericles, Sekou Ra, Joyce J. Scott, Coreen Simpson, Arthur G. "Art" Smith, Karen Smith, Janeen St. Louis, Lisette Thierry

LENDERS:

Sandy Baker, L'Merchie Frazier, Marion W. Fulk, LaMar R. Gayles, Jr., Charnelle Holloway, Museum of Arts and Design (New York, NY)

MASTER METALSMITH

The Master Metalsmith exhibition series began in 1983 as a way for the Metal Museum to honor the most influential metal artists of the day. In the years since its inception, it has brought the work of more than 30 internationally acclaimed metalsmiths to Memphis for solo exhibitions in the Mid-South.



Master Metalsmith: Kim Cridler | Held

OCTOBER 3, 2021 – MARCH 6, 2022

Trained as a metalsmith, Kim Cridler was an undergraduate at the University of Michigan (Ann Arbor, MI), earned an MFA in Metals from the State University of New York at New Paltz (New Paltz, NY), and studied at Skowhegan School of Painting and Sculpture (Madison, ME). She has applied her use of steel, structure and ornament in large-scale public art projects and commissions, as well as maintained a studio practice. Cridler has taught in art programs and has shown her work in galleries and museums across the United States, including previously at the Metal Museum in 2013 as a part of the *Tributaries* exhibition series. Her work can be found in public collections, including the Arkansas Museum of Fine Arts (Little Rock, AR), the Phoenix Office of Arts and Culture (Phoenix, AZ), the collection of the Metropolitan Transportation Authority, NYC (Mamaroneck, NY), and the Museum of Fine Arts Houston (Houston, TX), to name a few.

Cridler's extensive studio practice focuses on the fabrication of sculptural forms in metal with materials evocative of, and in some cases directly from, the material world. The dynamism in Cridler's work reminds us that transformation is an intimate part of life. Through this retrospective exhibition, the Metal Museum celebrates Cridler's command of metalsmithing and her contributions to the field, acknowledging all the while how, in her words, "life will not leave us alone."

LENDERS:

Chazen Museum of Art, Reg and Diane Cridler, Carrie and Jon Hulburd, Michael Krysztofiak, Lisa Sette Gallery, Warren Lueth and William Martin, Barbara McFadyen, Racine Art Museum, Scottsdale Museum of Contemporary Art.





“Many people have a file somewhere of rejections. You solicit: “Hello, I made this, would you like to know more about it?” Most people don’t want to know more about it.



They are busy, the world is full of amazing things already, they have an agenda and your thing does not fit. Your file grows. You keep trying. Because your thing is how you show your love for the world; it makes meaning of life.

I have that file somewhere. Maybe you do too. But this one time, you get a letter that instantly connects you with your young self, decades ago, flush with dreams. This letter invites you to step into a beautiful space to see your work anew and share it with people who care, contextualized through an institution with a deep understanding of your craft, accompanied by a catalog tailored to its subject. Dang!

I will never forget the letter from the Metal Museum or the experiences it generated. I could not be more grateful. Thank you Metal Museum, Master Metalsmiths, board members, and patrons. ”
—KIM CRIDLER

TRIBUTARIES

The Tributaries exhibition series began in 2008 with the goal of supporting emerging and mid-career metal artists with solo exhibitions at the Museum. With over 40 Tributaries exhibitions completed or in the planning process, the Museum has celebrated some of the most talented artists who are shaping the metals field today.



Andrew Meers | Amalgamation

APRIL 10 – JUNE 17, 2021

Andrew Meers is a bladesmith and metalsmith. He received his BFA from the Massachusetts College of Art and Design (Boston, MA) and his MFA from Southern Illinois University Carbondale (Carbondale, IL). Andrew earned his Master Smith rating from the American Bladesmithing Society and is a recipient of the Society's B.R. Hughes Award. Meers departs from the restraints of conventional knifemaking through his expressive use of design elements such as patterned steel blades, handmade hardware, and forged elements. Exploring themes of self-expression and heritage, he transforms functional objects into offerings of himself.



Tiff Massey | Everyday Arsenal

JULY 24 – SEPTEMBER 26, 2021

Tiff Massey is an interdisciplinary artist from Detroit, MI. She holds an MFA in metalsmithing from Cranbrook Academy of Art (Bloomfield Hills, MI). Massey is a two-time John S. and James L. Knight Foundation's Knight Arts Challenge winner and was the 2019 recipient of Art Jewelry Forum's Susan Beech Mid-Career Artist Grant. Her work is inspired by African standards of economic vitality and the iconic material culture of 1980's hip-hop. She uses contemporary observances of class and race through the lens of an African diaspora, combined with inspiration drawn from her experience in Detroit. For her solo exhibition at the Metal Museum, Massey created a site-specific installation in the Keeler Gallery in which she reproduced jewelry on a monumental scale in steel.



2021 EXHIBITION ARTIST TALKS AND PROGRAMS

The Metal Museum hosted most of its exhibition artist talks and other programs virtually this year. To learn more, scan the QR code to watch the recordings of these programs on the Museum's YouTube channel.



Artist Talk & Demonstration

(virtual) | **JAN. 17**

Tributaries: Ben Dory | Kissing Numbers

Artist Q & A with Mary Lee Hu and

Elizabeth Brim (virtual) | **FEB. 6**

It Takes A Village: A Crowd-Curated Exhibition

Artist Q & A with Harlan Butt, Marilyn da Silva, and Cozette Phillips

(virtual) | **MAR. 6**

It Takes A Village: A Crowd-Curated Exhibition

Closing Reception

(in-person invitational) | **APR. 3**

Tributaries: Ben Dory | Kissing Numbers

Reception & Artist Talk (virtual) | **APR. 18**

Measured Making: The 150mm Challenge

Artist Talk (virtual) | **MAY 22**

Tributaries: Andrew Meers | Amalgamation

Reception & Gallery Talk (hybrid) | **JULY 24**

Tributaries: Tiff Massey | Everyday Arsenal

Artist Panel with Sandy Baker,

L'Merchie Frazier, Alicia Goodwin, and Charnelle Holloway, Moderated by LaMar R. Gayles, Jr.

(virtual) | **AUG. 28**

Divine Legacies in Black Jewelry

Closing Reception & Curator Talk

(in-person) | **SEPT. 12**

Divine Legacies in Black Jewelry

Art, Adornment, and Manifestations of Black Cultural Identity: Exploring Black Jewelry

(virtual) | **SEPT. 14**

Staff Panel in Partnership with The Benjamin L. Hooks Institute for Social Change

Artist Slide Lecture at Repair Days

(in-person invitational) | **OCT. 22**

Master Metalsmith: Kim Cridler | Held



COMMISSIONS & REPAIRS

The Museum's fully operational metalworking facility is one of very few artist studios embedded within a United States museum. Facilities for the Metals Studios include a Blacksmith Shop, a Foundry, and a Restoration & Repairs Lab.

Through its apprenticeship and internship programs, the Museum trains and supports artists' professional development. During the year, Metals Studios employees collaborate with apprentices on all stages of project development—from client meetings and brainstorming solutions to budgeting, building, finishing, and project installation. The Metals Studios

are also responsible for the completion of public and private commissioned work as well as the repair and restoration of metal objects. These projects provide funding that supports programming in the Metals Studios and opportunities for visitors to view in progress commissions while engaging with studio artists.

MoSH Mosasaur

**STEEL, STAINLESS STEEL AND
CAST ALUMINUM**

25' x 7' x 5'

During the spring closure of 2020, the Museum of Science and History (Memphis, TN) commissioned the Metals Studios to create a prehistoric creature for the entrance to their facilities. Designed by Jim Masterson and James Vanderpool, the Mosasaur required an intensive planning period and the expertise of all the Studios employees, apprentices, visiting artists, and other commissioned artists due to the scale of the sculpture. Numerous metalsmithing techniques were utilized—3D printing, casting, welding, forging, fabricating, and more—to complete this massive commission.



Copper Door for Private Residence

COPPER

85" x 41"

This custom pool house door was created for a private residence in the Memphis area. Jim Masterson developed an art deco inspired design that complemented the aesthetic of the residence. The Studios staff and apprentices fabricated a series of annealed, pressed, and patinaed copper tiles in a swirling pattern to symbolize water. Upon installation, the tiles were trimmed and affixed to the door using copper nails. A sturdy plastic was cast into the back of the tiles to fill the empty cavities to protect the design from potential elemental damages.





COMMISSIONS CONTINUED

Titan-Spartan Kettlebells

CAST IRON

16" x 10" x 5" (85lbs)

A local sporting goods company, Titan Fitness, sought out the Museum to create a set of unique kettlebells for a potential sponsorship. The client designed the kettlebells to incorporate the Titan logo on one side and their collaborator's logo on the other. The finished 85-pound cast iron kettlebells were presented to the Spartan Race corporation when they visited Memphis and now Titan Fitness is a sponsor for the Spartan Race.



Handrails for Private Residences

STEEL

30" x 60" x 2"

Several Memphis residents commissioned the Museum to create handrails for their homes. The Studios artists and apprentices designed handrails that included unique features that matched the architecture of the individual houses. Each handrail was custom designed, hand forged, and fabricated with the utmost attention to detail. This handrail was designed and created by Jim Masterson and Reed Peck-Kris.



KOWA Awards

CAST ALUMINUM, BRONZE, LASER CUT PLASTIC AND STEEL, MAPLE WOOD

8" x 6" x 6"

The design of the annual awards for KOWA Pharmaceuticals is based on the location of the awards ceremony. Because the 2021 awards ceremony was hosted online, the company requested a movie themed design. James Vanderpool used traditional cinema marquee elements to create the award.

Family Crest Trellis

STEEL AND CAST BRONZE

124" x 120"

This piece was created as a collaboration between the Blacksmith Shop and Foundry. The forged and fabricated trellis structure is capped by the client's family crest with a single lion and five wolves cast in bronze. Patterns for the foundry castings were created using the Museum's Formlabs 3D printer, which was purchased with a Jeniam Foundation Technology Grant through ArtsMemphis. The project was designed by Jim Masterson.



Nigerian Symbols Tiles

CAST ALUMINUM

4" x 4"

This piece was commissioned to celebrate a client's family history. During the search for their family roots, the client discovered a 1,500-year-old script, Nsibidi used by the Igbo tribe in what is now Nigeria—a direct link to their family roots. The symbols on each tile, inspired by the script, represents values that the client's family holds dear: human and child, love and unity, and conversation. These tiles were installed as focal points in the client's kitchen.



Urns

COPPER, PEWTER

6" x 4" x 8"

These urns were designed and created by the Metal Museum Repairs Specialist Kevin Burge. Inspired by Japanese tea culture, Burge used clean organic lines to create these vessels. After the original pewter urn was completed, the client requested a similar vessel in copper.



APPRENTICES & INTERNS

The Metal Museum offers two-year artist apprenticeships in blacksmithing and foundry work.

As the only museum in the country dedicated to the art and craft of fine metalwork, the Metal Museum offers a unique opportunity for artists to grow their practice while while gaining hands-on experience in project development and business skills. Apprentices have unlimited access to the Blacksmith Shop and Foundry as well as a chance to learn from established metalsmiths and visiting artist demonstrators. In addition, apprentices teach classes, attend conferences, provide demonstrations for the public, and complete commissioned work with the Metals Studios staff.



Savannah Smith
Feast and Feminine,
2020

Savannah Smith FOUNDRY APPRENTICE



Savannah Smith received her BFA in sculpture from the University of Montevallo (Montevallo, AL) in 2018. Before coming to the Metal Museum,

she worked in Birmingham, AL, at SLOSS Metal Arts as a resident artist. In her personal practice, Savannah creates figurative sculptural work in metal and uses found materials and electronics for interactive installations. Through her work she explores underrepresented diseases and unlikely mutations, highlighting vulnerability as a source of beauty and strength. Savannah joined the Museum team to give her more perspective in the metal community and to broaden her knowledge of foundry work.

Ian Skinner BLACKSMITHING APPRENTICE



Ian Skinner is a sculptor and maker from Jacksonville, FL. After receiving a BFA in sculpture from the University of North Florida (Jacksonville, FL), he completed

an MFA in sculpture from the University of Mississippi (Oxford, MS). Inspired by industrial and architectural forms, Skinner is drawn to the way in which his sculptures weather and people's interaction with them. His work emphasizes the material and processes used to create them. Ian came to the Museum to expand his blacksmithing exposure, teach outside of a traditional academic institution, and learn administrative skills that come with a commissioned-based shop.



Ian Skinner
Ballast, 2020

Q & A with Lewis Body

**FORMER BLACKSMITHING APPRENTICE
2016-2018**

Q: What kind of experience did you have with metal-working prior to working at the Museum?



A: In the 5 years leading up to my apprenticeship at the Metal Museum, I had been working as a blacksmith/ fabricator and had an ongoing studio practice at my home shop.

Q: How did your apprenticeship impact your career, and what do you do now?

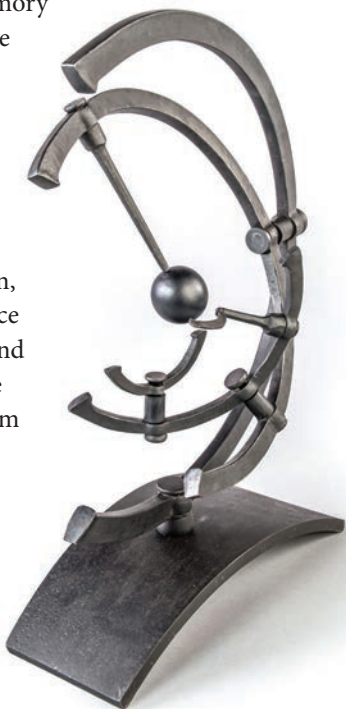
A: My apprenticeship gave me the time and support to develop my style and to identify my goals and aspirations.

Currently I am running my business LB Metal Design, where I design and build fine crafted commissioned metalwork, as well as continuing my studio practice making sculpture for public and private spaces. I am currently developing several furniture and lighting designs that will soon go to market. Currently we have two employees.

Q: What is your favorite memory from your time at the Museum?

A: My favorite memory from my time at the Museum would be all the late nights working in the shop on personal projects, having the shop to myself, or with Ann, my fellow apprentice (she had earbuds and earmuffs on) in the zone! So much room to explore and no pressure, it felt like freedom.

Lewis Body,
Untitled, 2020



NEW STUDIOS STAFF

Jacob Brown
LEAD BLACKSMITH

Jacob Brown is an artist blacksmith. Originally from California, at fifteen he started working as a welder and metal fabricator in Oakland, CA. Later, he attended The Oxbow School (Napa, CA), where he concentrated in sculpture. He then moved on to study at the School of the Art Institute of Chicago (Chicago, IL) where he obtained a BFA. In 2010 he completed his blacksmithing apprenticeship at the Metal Museum. He then worked as a journeyman blacksmith, traveling across the United States and internationally to study and work with different smiths. In 2020 he returned to the Metal Museum to take on the position of facilities manager and has since transitioned to the role of Lead Blacksmith in the shop. As a blacksmith, Brown works to promote the rejuvenation of the relationship between the object, its maker, purpose, and audience in a contemporary manner while honoring its roots. This relationship and responsibility is at the heart of his goal as a maker of things.



Jake Brown
Forged Teapot, 2021

EDUCATION

Prioritizing the safety of staff and participants, the Museum offered in-person private classes and small group tours this year. Visitors were welcomed back to the grounds and studios to have personal and rich Museum experiences.



Metals Studios Classes

PRIVATE CLASSES

Beginning in the spring, the Metal Museum resumed private classes in the Metals Studios. These two-hour classes offered participants one-on-one instruction from Museum artists. After each class, the participants left with metalsmithing knowledge and a completed art piece.

- Forged Steel Hooks
- Forged Steel Skewers
- Cast Aluminum Light Switch Covers
- Introduction to Enameling
- Introduction to Sawing (jewelry)
- Introduction to Riveting (jewelry)

The Museum resumed weekend classes in the fall with reduced registration. The weekend classes ranged from half-day classes to two-day classes in welding, forging, casting, and enameling.

- MIG Welding (half-day)
- Blacksmithing I
- Intermediate Blacksmithing: Skillets and Spatulas
- Cast Letter Wax Seals
- MIG Welding: Scrap Sculpture
- Cast Bookends
- Women's Blacksmithing with guest instructor Elizabeth Belz

GOLD TOURS

The Gold Tours are small group tours that include a walkthrough of the sculpture garden while learning about the history of the Metal Museum and a hands-on activity. With the increased interest and participation in Gold Tours, the Metal Museum's educational team expanded the tour options, offering new activities.

18Karat Tour:

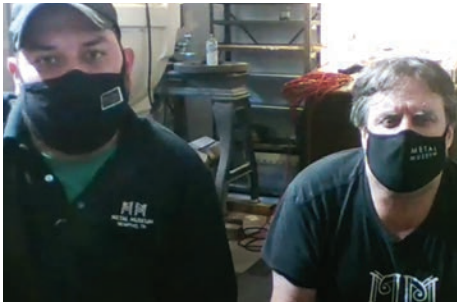
Tour + Stamped Copper Activity

22Karat Tour:

Tour + Choice of Activity (Copper Flower, Copper Relief Tile, or Cast Pewter Magnet)

24Karat Tour:

Tour + Cast Aluminum Art Tile



Transitions Conference | MAY 5-8

With safety and health restrictions in place in the beginning of 2021, the Museum offered its first virtual conference in lieu of its annual spring conferences, Forging on the River and F.I.R.E. The 2021 Transitions Conference explored the idea of the spaces in-between. The Museum communities demonstrated the ability to transition and adapt in new and unanticipated ways which is essential to growth as individuals, as artists, and as a society. As the guiding theme for the 2021 conference, presenters reflected on personal journeys, career growth, observations and trends in the metalsmithing field, impacts of the past year, and technical exercises in metal.

The Transitions Conference was held May 5-8, 2021, with twelve presenters speaking over the course of four days. Thirty people registered for the event and the Museum provided financial support to all who applied.

Thank you to all who joined exploring the ways that people flow from one stage to another and how these in-between spaces and practices shape the work and careers of metalsmiths and the future of the field. A special thank you to all the presenters who shared their experiences and expertise to make the first virtual conference a success!

PRESENTERS:

You Get a Grant, and You Get a Grant! Building Successful Grant Proposals

Tracy Lauritzen-Wright

10 Things to Do Before You Open a Business

Matthew Patrick

Transitions through Process | Sherri Jaudés

Transformational Transitions (demonstration)

Lisa Geertsen

Estate Planning & Transition of Wealth

Patrick O'Connor

Skin Deep: Explorations of a Metalsmith

Joe Muench

When the Heat Builds (demonstration)

Desmond Lewis

Expanding Your Practice | Heiner Zimmermann

Turning Sheet Copper into Intricate Shapes (demonstration) | Catherine Grisez

The Making of a Metal Mosasaur

Jim Masterson & James Vanderpool

Metal Engraving (demonstration)

James Ehlers

We Wield the Hammer | Karen Smith

SPONSORS:

Architectural Irons Designs, Inc.

Lawler Foundry Corporation

Rio Grande

Blacksmiths Depot

SNAG (Society of North American Goldsmiths)

EVENTS



Whet Thursday

Whet Thursday is a free, after-hours event series that takes place in the spring and summer. There are food trucks, live music, metalworking demonstrations, and yard games. The buildings stay open late to allow visitors to explore the current exhibitions. This year, the seasonal series kicked off with a Metal Museum Member event in May with the following months free and open to the public. *Wine sponsored by Buster's Liquors.*

MAY 27 (Member Event)

JUN. 24

JUL. 29



Mini Mobile Metal Museum

The Mini Mobile Metal Museum, also known as the M4, is an innovative way to see metalsmiths at work while learning about blacksmithing, foundry work, and all the amazing opportunities the Metal Museum has to offer. The Museum was excited to be back out in the community and demonstrating this year!

Fossil Fest | **MAR. 27-28**

Pink Palace Craft Fair | **SEP. 24-26**

The Museum took part in the Museum of Science and History's Fossil Fest for the unveiling of the Metal Mosasaur which was made by the Metal Museum's Metals Studios. Blacksmithing and casting processes used to make the Mosasaur were demonstrated during the Fossil Fest.



Repair Days Family Fun Day OCT. 23

The Metal Museum hosted a fun day of hands-on activities, demonstrations, and kid-friendly games on the Museum grounds during the annual fundraiser Repair Days. Admission was free to the buildings and grounds.

Holiday Open House DEC. 5

Every year the Museum hosts a holiday-themed open house and offers free admission and seasonal refreshments to visitors. Guests designed their own enameled ornaments, cast art tiles, participated in special workshops, and browsed handcrafted gifts during this year's event.

COMMUNITY PARTNERS

French Fort Neighborhood Association

Greater Memphis Chamber Young Professionals Council

Museum of Science and History

New Memphis

Volunteer Odyssey

WKNO 91.9



REPAIR DAYS



Repair Days has always been a reunion of sorts, with old and new friends gathering for a long weekend of hard work mixed with a fair amount of play. But this year felt different.

75
Volunteers

1,059.5
Volunteer Hours

156
Repairs

65
Auction Items

**Over
\$110,000
raised
for Museum
programming**

With vaccines on the rise, Delta on the decline, and safety protocols in place, the grounds of the Museum were a safe haven, a place that reminded you of how things once were and could be again. Although it was smaller than previous years, it was well organized and relaxed. Lori Gipson developed a new registration system that paired volunteers with specific jobs, which kept volunteers socially distanced and focused. The new system also made it easier for non-metalsmiths to find meaningful roles and ensured the staff had help during meals. Despite being smaller, Repair Days welcomed 14 new volunteers and 13 students.

Thank you to all of the volunteers, from near and far, who made their way to the Museum and helped make Repair Days 2021 an even

bigger success than expected. The Museum would also like to recognize this year's sponsors for their support and the Friends of Repair Days for their continued belief in the Museum's mission and programming.

CORPORATE SPONSORS:

Blick Art Materials	MSW Ornamental Fabricators
BuzzFree Mosquito	nexAir
Charlie Vergos Rendezvous	Palazola Produce
Costco Wholesale	Paragon Bank
J & K Delta Ice Service, LLC	Piney River Brewing Company
King Architectural Metals	Rio Grande
Lawler Foundry Corporation	Southern Steel Supply Co., Inc.
Mahaffey Tent Company	Yuletide Office Solutions
MCR Safety	
Montgomery Martin Contractors, LLC	



Keeler Volunteer Awards

Everything But Repairs

JIM AND BECCA PRILLAMAN

Following in Richard Prillaman's footsteps, Jim and Becca have become essential Repair Days volunteers, taking on the under-appreciated responsibility of tracking incoming repairs and payment at the estimating table. As seasoned volunteers, they know exactly what needs to happen and when—and have even trained the Museum staff!

It Wouldn't Be Repair Days Without You

VALERO BBQ TEAM

Some of the best food during Repair Days comes off the Valero BBQ Team's grill starting around 11 pm and ends at noon the following day with pulled pork sandwiches and all of the sides. A special thank you to Lee Smith, Mark Morris, and Dave Wilson for volunteering to feed the volunteers.



Always Lending a Helping Hand

JERRY DAVIDSON

Sometimes former employees just won't leave, which is the best thing that could happen. Despite accepting a job with another nonprofit a few years ago, Jerry has remained a fixture at the Museum and can always be counted on to lend a hand when needed and always with a smile, a joke, and a laugh.

Most Awesome Repair

VIRGINIA ELLIOTT

Quick thinking and a little creativity made this repair possible, when no one else thought it could be done. A repair client brought in a pot metal lamp and a piece that had broken off of it. Due to the quality of the pot metal Virginia was unable to solder the piece back onto the lamp. Instead, she made a mold using the broken piece and cast plastic to fit the broken area. Virginia then attached the newly casted piece making the lamp look as good as new!

FRIENDS OF REPAIR DAYS

Dale Anderson and Sheri Lipman

Richard Aycock and Claudia Moise

Betsy Bird

Deitra Blackwell

Sam and Deborah Brackstone

Susan Campbell

Gerald and Carolyn Grinstein

Carolyn Springfield-Harvey

Jim Cole and Suzanne Henley

Janice M. Holder

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Larry and Andrea Lugar

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LeRoy and Sheila Pettyjohn

Richard and Nancy Prillaman

Richard and Carol Ranta

Douglas Seymour

John and Catherine Shepherd

Stacy Smith

Michael and Ann Spiotta

Grace Stewart

Kevin Thompson

Ralph and Patricia Tvede

James Wallace

Jedediah A. Wallace

James "Wally" Wallace

Robert Werle

Stephen Yusko



Divine Legacies in Black Jewelry

Text by
LaMar R. Gayles, Jr.,
Alicia Goodwin, and Carissa
Hussong

Edited by Brooke Garcia and
Dorothy Svgdik

Design by Carol Blumthal

Photography by Houston Cofield
and Louis “Ziggy” Tucker

88 pages, full color



Master Metalsmith: Kim Cridler | Held

Text by Akiko Bush,
Kim Cridler, and
Carissa Hussong

Edited by Brooke Garcia and
Dorothy Svgdik

Design by Gretchen Larsen

Photography by Kim Cridler,
Houston Cofield, Jim Escalante,
James Fossett, Jean Hoyle,
Robert Medvedenko, Vermillion
Photography, Claire A. Warden,
and the John Michael Kohler
Arts Center

62 pages, full color

2021 Tennessee Association of Museums Awards

AWARDS OF EXCELLENCE

AV, Audio Tour: Sculpture Garden Audio Tour

AV, Exhibit Component:

Village Voices: Voter Commentary on Artworks in the Exhibition

AV, Video Blog:

2020 Virtual Art Activities at the Metal Museum

Digital Media, Website: Digital Learning Initiatives

Emerging Museum Professional: Brooke Garcia

Publication, Flat Paper:

Glossary Sheet for *Tradition of Excellence:*

Japanese Techniques in Contemporary Metal Arts

Publication, PR Kit:

PR Kit for *It Takes a Village* Exhibition

Special/Novelty Item: Make Away Kit

Special Event: A Socially Distant Repair Days

Special Recognition:

“Enrich the Experience” Campaign

Temporary Exhibit: *It Takes a Village:*

A Crowd-Curated Exhibit

AWARDS OF COMMENDATION

Publication, Annual Report:

2020 Annual Report

Publication, Gallery Guide:

Tradition of Excellence: Japanese Techniques in Contemporary Metal Art Gallery Guide

Volunteerism, In-house Programs:

Repair Days Group Volunteers

METALS STUDIOS PROFESSIONAL DEVELOPMENT, CONFERENCES, & COMMUNITY OUTREACH

Midsouth Sculpture Alliance

Panel Discussion Series “Iron Furnace Construction” by James Vanderpool

SLOSS NCCCIAP 2021 (virtual conference)

National Conference on Contemporary Cast Iron Art and Practices

- Produced videos for and participated in the virtual conference.
- “Teacup molding techniques” by Bob Rogers
- “Greensand molding and small scale casting” by James Vanderpool, Jeannie Tomlinson Saltmarsh and Bob Rogers
- “Casting at home with candy” by intern Alex Gelderman
- “Iron Furnace Design side chat” by James Vanderpool

Peters Valley School of Craft

- Copper Weathervane Workshop taught by Jim Masterson
- Forging for the Hearth & Home Workshop taught by Jake Brown

Arrowmont School of Arts and Crafts

Metal Spinning Workshop taught by Lynne Hull attended by Kevin Burge

University of Mississippi

Iron Pour attend and assist by Ian Skinner

EXHIBITION AND EDUCATION CONFERENCES

Tennessee Association of Museums

Society of North American Goldsmiths

Visitor Experience Conference

Association of Registrars and

Collections Specialists

EXHIBITION AND EDUCATION PROFESSIONAL DEVELOPMENT

A Virtual Summit by Momentum

Nonprofit Partners

Creating Successful Traveling Exhibitions by Museum Study

Interpretive Guide Training

AWARDS

STAFF DEVELOPMENT

NEW MUSEUM STORE ARTISTS

We Dream In Color

Linda K. Priest

German Kabirski

Plum And Posey

Thomas Robert Mullen

Amuck Design

Makeshift Accessories

Kristine Bolhuis

Carol Ranta

Gilded Bug

A Tea Leaf Design

Another Studio Design

Sweet Thyme Design

Black Drop Design

Jacob Brown

Anthony George II

Bespoke Blades

Highland Ridge Decor

Christine Mighion

Q & A with Joanna Gollberg



Joanna Gollberg operates out of a studio in Asheville, NC. The vibrant arts community in Asheville, the multitude of tools and materials in her studio, and the

amazing colors and textures of rough and faceted gemstones serve as her design inspirations. Joanna loves to design and to work with her hands, ensuring that she is completely involved in the creation of each piece of colorful jewelry.

Q: When did you realize that you would make a career in metalsmithing?

A: When I was 19, I took a two-week class at Penland School of Craft, and it changed my life! I never had a time that was so well spent, and I wanted my life to be like that!

Q: What is your favorite metalsmithing technique, process, or material to use and why?

A: I love to solder. It is very “zen” for me to use the heat, to have the solder flow, move onto the next connection, heat, have the solder flow. . . It is so satisfying being in control of heat as a tool.

Q: Why do you feel the Metal Museum Store is a good fit for your work?

A: The best of the best are in this shop! I’m so honored to have my work sitting along my faves. I also love how unpretentious it is, with the “serious” jewelry being displayed the same way the “fun” jewelry is. Every piece gets the same amount of love and respect and I’m down for that.

Q: What or who are the major influences on your work?

A: I love what tools and materials do together. I find true joy in figuring out what a tool can do to help me in my design process. The physicality of materials—metal and gemstones, specifically—guide my whole process.

Q: Can you describe your creative process as an artist?

A: As an artist, I like color, different textures, and unique shapes. I use parts and pieces, usually settings and gemstones, to guide me in the creation of my designs.

Q: Why do you feel the Museum Store is a good fit for you?

A: My number one reason to work with a store is because the people who work there are good, genuine, nice people. The Museum Store does not lack in amazing staff! In addition, my work is a good fit because it is not mainstream jewelry—it is jewelry based on mainstream premises but reflecting my own physical touch and imperfections.

Q: Who are some other artists or jewelers you admire?

A: I have a deep admiration for my longtime friend and studio mate Geoffrey Giles’s work. Suzan Rezac’s work is truly inspiring—she has stunning jewelry! Also, I appreciate the creations of Hermann Junger.

Q: What is most important to you for the future of your career?

A: For me, it is essential that I continue to enjoy my days spent working and that my body keeps up with my desire to make. Of course, I hope that people keep on enjoying, wearing, and buying my jewelry.



Robert Griffith
(American, b. 1950)
Patterns #3, 2021

Copper
Gift of John, Chris, and
Katy Perticone and Ken Harris
in Memory of Merry Harris
2021.6.1

Photo: Jim Filipski



The Metal Museum's Permanent Collection focuses on American metalsmiths and artworks dating from the post-Craft Revival of the 1960s and 1970s to the present day.

Earlier pieces in the collection tell the story of the progress and decline of the field, while works by international artists demonstrate influences on their American counterparts. The Permanent Collection continues to grow every year through the generous donations of artists and collectors and through purchases made from the Museum's Collections Endowment.

Linda MacNeil
(American, b. 1954)
Bell with Stand, 1974

Brass, acrylic
Gift of the Artist
2021.4.1a-b

Photo: Mark Nantz



Komelia Okim
(Korean-American, b. 1939)
Summer: Bamboo, 2014 + 2018

Fine and sterling silver, 24K gold, sumac lacquering (ottchil), outer coating

Gift of the Artist

2021.5.1a-b

Photo Courtesy of the Artist



Ken Cory
(American, 1943-1994)

Nancy's Buckle, 1978
Sterling silver, copper, brass, cloisonne enamel, glass mirror
Gift of the Nancy Worden Estate
2021.3.1

Photo: Kim Ward



Richard Kimball (American, 1949-2021)
Turquoise Belt Buckle, 2019

Sterling silver, 18K gold, turquoise

Gift of Cameron Segaves
Kimball and Paulette Rhyne

in Memory of Richard
Huntington Kimball

2021.7.1

Photo: Kim Ward



Phillip Fike
(American, 1927-1997)
Fibula, 1996

Silver, gold, wood
Anonymous Gift
2021.2.1

Photo: Kim Ward



12
*New Objects
Added to the
Collection*

883
*Object Records
Available Online*

3
*New Artists to
the Collection*

Nancy Worden Collection



*Thanks to the generosity of family and friends, the Metal Museum acquired a small body of work by jeweler **Nancy Worden** (American, 1954–2021) this year.*

This six-piece donation spans three decades of Worden's career and represents several of the series and techniques she was known for. Worden was renowned for her use of found objects, and her narrative jewelry showcases her perspective on being an American woman as well as her explorations of politics, feminism, and memory. She borrowed design elements from Native American squash blossom necklaces, Art Nouveau masterpieces, Egyptian broad collars, and African amulets. The pieces shown here are an exciting addition to the Museum's art jewelry holdings. By collecting these works, the Museum will become a vital resource for future research into Worden's career.

All works are gifts of the Nancy Worden Estate.
All photos by Kim Ward unless otherwise noted.



*Beans in
Your Ears,
1996*

Copper, silver, 14K gold, lapis,
petrified dinosaur bone, found objects
2021.8.3



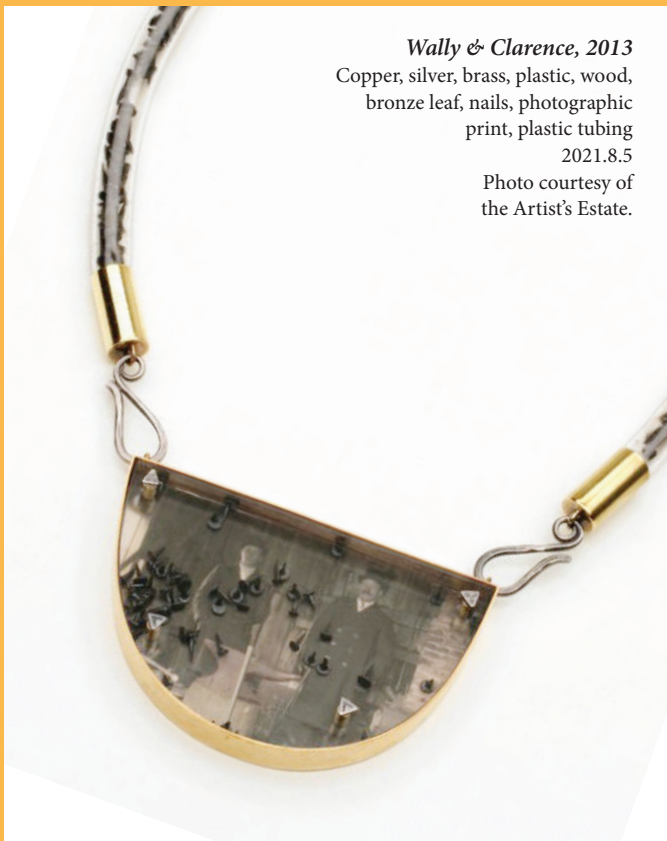
The Revenants, 2011
Gold-plated sterling silver,
brass, copper, acrylic,
photographic prints
2021.8.4



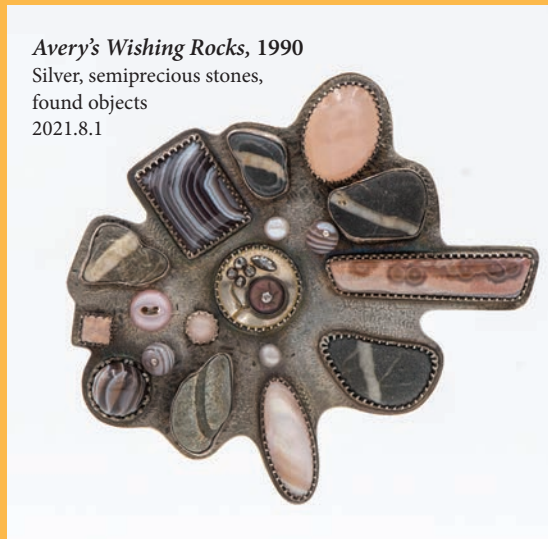
Aegis, 2020
Steel chainmail, Formica, brass,
metal coin purses, copper, taxidermy eyeballs
2021.8.6
Photo courtesy of the Artist's Estate.



A Funny Feeling, 1994
Silver, pearl, glass, paper,
steel tacks, dried cloves
2021.8.2



Wally & Clarence, 2013
Copper, silver, brass, plastic, wood,
bronze leaf, nails, photographic
print, plastic tubing
2021.8.5
Photo courtesy of
the Artist's Estate.



Avery's Wishing Rocks, 1990
Silver, semiprecious stones,
found objects
2021.8.1

CONTRIBUTIONS

The Metal Museum gratefully acknowledges donors who supported the Museum's annual programming and operations from January 1 through December 31, 2021.

\$100,000+

Windgate Charitable
Foundation

\$50,000+

Tennessee Arts Commission

\$25,000+

ArtsMemphis
Hyde Family Foundations

\$10,000+

David Brown and
Steven Hoover
Center for Craft
Carissa Hussong and
David Lusk
Keeler Iron Works
Mahaffey Tent & Event Rentals*
nexAir *

\$5,000+

Anonymous (1)
Joe and Jo Clift **
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Dot Neale
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Contractors
Richard and Nancy Prillaman**
Mary H. and Charles L.
Wurtzbarger Endowment

\$2,500+

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F. Andrew Mall
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Stacy Smith
Michael and Ann Spiotta
John and Anne Stokes
Ralph and Patricia Tvede
Simon and Jill Wadsworth
Jedediah Wallace
Kathleen Williams
Worlds Away
Jan Young
Yuletide Office Solutions*

*Gifts include in-kind goods of services

**Gifts include donated art

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If you believe there to be an error, please accept our apology and
contact Frances Tortorich at frances@metalmuseum.org

IN HONOR OF

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The Metal Museum is grateful for the support of the Tennessee Arts Commission. Grants are funded in part through the sale of specialty license plates. Learn more and get yours today by visiting tnspecialtyplates.org

FINANCIAL SUMMARY

While we all hoped that 2021 would signify a return to normal operations and the predictable revenue streams that come with it, the pandemic kept us on our toes—and our financial projections along with it. Typically providing the Museum with a reliable stream of revenue, the delayed return of classes, workshops, and conferences—as well as school groups, bus tours, and 75% of visitors—resulted in a significant drop in revenue.

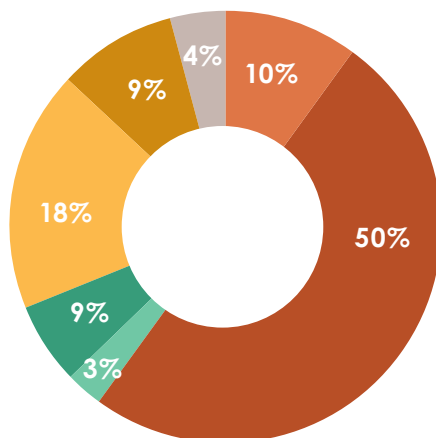
What didn't drop, however, was the support the Museum received from you—our patrons. Membership levels remained strong and individual donors continued to give. Repair Days surpassed expectations with a strong auction and Friends of

Repair Days supporting the work of the volunteers. The Museum also benefited from a generous grant from the Windgate Foundation and from a variety of COVID-related grants. Together, this support gave the Museum staff the ability to create and plan for the future.

We are forever grateful to you—the foundations, donors, members, and volunteers—that stayed by our side during another unusual and difficult year.

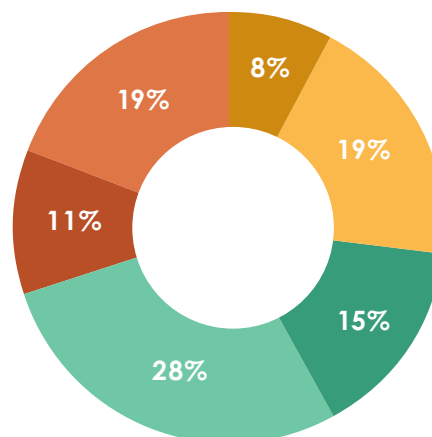
While it was, once again, not the year we expected it to be, your support made everything highlighted in this report—and more—possible. Thank you.

INCOME



Contributions	169,096
Foundations & Grants	843,028
Admissions & Membership	45,469
Special Events	98,034
Metalworking Facilities	296,291
Museum Store	143,382
Other	72,973
total income	\$1,668,273

EXPENSES



Collections & Exhibitions	270,685
Education & Outreach	156,658
Metalworking Facilities	399,309
Museum Store	210,118
Development & Fundraising	271,199
Administration & Operating	122,893
total expenses	\$1,420,862



14,000

*Total Museum
visitors in
2021*

324 People
took a large
group tour

98 People took
a Gold Tour



1169

*People
attended a
special event*

585 People
attended a
Whet Thursday

408 People
attended an
artist talk
(virtual or
in-person)



170

*People attended
a class or
workshop*



5

*Television and
radio interviews
or features*



34

*Print or online
features, pre-
views, or reviews*



18,143

*Facebook
fans*



10,046

*Instagram
followers*



61,567

*Overall website
visits*

2021 AT A GLANCE



Return Service Requested

METAL
MUSEUM

374 METAL MUSEUM DRIVE
MEMPHIS, TN 38106
(901) 774-6380

info@metalmuseum.org
metalmuseum.org

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