

Resume

Art Koeninger
254 Charles Way
Homer, Ak 99603
(907) 235-1014
akoeninger@acsalaska.net

Profession:
Jeweler, metal artist
Gallery owner

Born 9/26/1945 Mt. Pleasant, Michigan

Education:

Lamar High School, Houston Texas, 1964, cum laude
Rice University, Houston Texas 1964-66

Artistic experience:

Private painting lessons, oils and water colors in Junior and Senior High, Huntsville, Texas and Puebla, Mexico

Sculpture class, Rice University, 1966, Honorable mention, student art exhibit, 1966

Self-taught, self-employed jeweler, metal artist 1966-present.

Visual Arts Center, Anchorage, AK, Metals Department ca. 1977-1982

participated in various metals/jewelry workshops sponsored by the VAC,
particularly in cloisonné enameling, pewter forging and fabrication, lost wax
casting. Also participated in VAC group shows.

Exhibited and sold at various art fairs, juried shows and galleries in Michigan, California, Pennsylvania, and Alaska, including two-person shows in three Anchorage galleries, and several Earth Fire And Fiber juried shows.

Teaching Experience, jewelry design & fabrication, lost wax casting:

Ann Arbor, Michigan, Alternative HS, 1973-74

Friends Select Middle School, Philadelphia, 1971.

Old Store Gallery, Anchorage, 1976-77

Artist-in-Schools- Alaska 1978-1994 K-12, Jewelry fabrication and lost wax casting.

Newhalen/Iliamna, Noorvik, Emmonak, Hughes, Kayukuk, Manley Hot

Springs, Bethel, Homer, Thorne Bay, Port Alexander, Long Island, Meyers Chuck

Community Schools-Kenny Lake, 1984, Homer, 1987, Seward ca. 1995

University of Alaska Adjunct Instructor, ca. 1989-present

UAF/Bethel, UAS/Islands, Prince William Sound-Valdez, Glennallen, Cordova

Copper Center, AK, 2004, after school program for primary school students

I have also given private lessons over the years.

Other relevant experience:

Commercial jewelry manufacturing, Brass Menagerie, San Francisco, CA 1970-71

Custom jewelry and repair, Nick Begich, Jr. Jewelry, Anchorage 1976-77.

Owner, Spirit Mountain Artworks, Chitina, AK 1986-present

References
Art Koeninger

Artists-in-Schools, Alaska

Prince William Sound Community College,
PO Box 97, Valdez, AK 99686, 1-800-478-8800
Doug Desourcie, (907) 834-1610, ddesourcie@pwsc.edu
or
Bev Christensen, (907) 834-1660, bchristensen@pwsc.edu

Jack Walsh,
Glenn & Viola Walters Cultural Arts Center
527 East Main St.
Hillsboro, OR 97123
(503) 615-3485, work
(503)788-0699

Marnie Graham
PO Box 366
Copper Center, AK 99573
(907) 822-5492

ARTIST'S PROFILE ART KOENINGER-JEWELRY

My students learn the synthesis of ideas, tools, and materials into finished products of which they can be proud. They gain confidence expressing themselves in a new medium. Utilization of local materials and "homestead" techniques may encourage them to pursue this work, as can my example as a local professional artist. Even so, skills in metal fabricating, soldering, and casting may have some practical application in later life such as metal repairs, or in combination with other crafts.

ARTIST'S STATEMENT ART KOENINGER-JEWELRY

I am excited about the possibility of working with Homer students again. It has been years since Jack Walsh invited me to teach a lost wax casting class in the high school.

There is a certain pleasure in being able to pass on the knowledge and skills that I have acquired in the past forty or more years. The process of conveying concepts and techniques compels me to clarify and articulate my own ideas, which is a learning process in itself. Seeing my medium through the fresh eyes of my students often gives me new perspective, and my own style is often loosened up in the fertile atmosphere of discovery. The financial aspects of the program do much to offset the winter economic fluctuations of my art, and assist in acquiring much needed equipment and supplies, but more often than not, it is the renewed energy and inspiration that I value the most.

My students gain experience in designing and executing items in metal in combination with other materials, setting stones, etc. They learn the synthesis of ideas, tools, and materials into a finished product of which they can be proud. Students have an opportunity to express themselves creatively and nonverbally in a new medium, often bringing hidden talents to light, and giving them practical applications of reading, mathematical and other problem-solving skills. Utilizing local materials, tools and techniques that can be easily applied in the home or shop, encourages the students to use their skills later. Skills in metal fabricating, soldering, etching, casting etc., can be given practical application, as in metal repairs, or they can be combined with other crafts. The career aspects of my art often interest students, particularly the viability of working in a rural setting.

Projects in metal fabricating and enameling can be completed in as few as five class sessions. To successfully complete a lost wax casting project requires at least ten sessions, though some students will finish more than one project in that time. Metal fabricating and enameling can be done with grades six through twelve and adult. Casting can be done with high schoolers and adults. (Evening classes are very popular in most communities, and with enough advance notice I can arrange for one credit courses through the university system.) For fifth grade and younger I use non-metallic materials such as low fire porcelain, oven-baked plastics (Sculpy, Fimo, etc.), found objects, yarns, papier mache, etc.; materials with which they are more familiar and which can be applied to "wearable art". Classrooms of a dozen or fewer students work best.

Any teachers so motivated would be able to pick up the necessary skills to continue the projects with the students. I travel with a wide selection of catalogs and available literature on the subjects as resource material.

Most schools do not have the necessary equipment for these workshops, beyond an occasional propane torch. An electric kiln is helpful for the low-fire porcelain. Small tools such as jewelers saws, files, pliers, hammers, drills, etc. are considered to be expendable and can be included in the materials budget. A centrifugal machine and burnout kiln are generally necessary for the casting workshop, though it can be done with "homestead" methods, using such items as an electric hotplate, clay planter, ping pong ball, tomato paste can, etc. Classroom tools can be supplemented with my own, including the casting equipment. I can also supply posters and information for any publicity the schools may wish to give.

Artist Statement

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I am excited about the possibility of working with Homer students again. It has been many years since Jack Walsh invited me to teach a lost wax casting class in the high school.

I find working with young people both challenging and rewarding. The challenges are to find ways to encourage creative design while demonstrating and exploring the properties and limitations of the chosen materials, as well as the use and limits of the given tools, appropriate to each age level, and within the framework of the time allowed in the classroom.

My approach with most classes is to begin with an introduction of myself and my work, with some photos or samples. We also usually have a short discussion of the uses and significance of jewelry and self-adornment across time and cultures, with some illustrations from appropriate books. I then will introduce the basic materials and tools that we will be using, and have a discussion of possible designs that they may wish to make.

Next I demonstrate techniques and materials, usually with a small design of my own. If it is a multistage project, I may space the demonstrations over the length of the course. I encourage students to experiment with the tools and scrap materials, which I supply, before committing to a finished design.

I encourage students to come up with their own designs, rather than copying each other or something that they've seen. There is always some give and take if this is an issue, but I'm basically encouraging them to make their own imprint on what they make. Especially in the classes using metals or wax casts, I have each student come up with a design concept first. I then consult with each student on the design and advise them on its practicality and suitability for their level of skill. Students are often called on to utilize some mathematical, measuring, or geometry skills, as well as nonverbal design and drawing skills, and eye-hand motor skills. The metal and casting classes also often involve some understanding of basic chemistry concepts,

Even with younger children using alternative materials, such as Fimo, or other craft materials, I work closely with students to keep them focused and on task and to help them with their designs. It's usually important to me that the school teacher and aids assist in these sessions, especially with younger and larger classes.

Through a process of demonstration and individual assistance, I am able to guide each student to the completion of at least one project. Students often complete several projects. When all's said and done, most students have something that they can feel proud of having designed and made themselves, plus they've utilized some new skills and learned something more about themselves and the world.

In turn I am rewarded seeing things with fresh eyes, and having passed on some of the skills and knowledge that I have accumulated.