



Clockwise from left:

Neckpiece: **The Pearl That Worlidlings Covet.** 2006 13 x 11 x 2 cm (pendant)

(rotated to reveal front and back)

Spigot handle, raccoon trap jaw, brass & gutta-percha drawer pull, clock key, seaweed root ball, paper twine made from 17th-century Korean kozo paper, Czech crystal, watch gear, steel-point engravings, 16th-century paper, etched and oxidized brass, lens, steel, leather, soil.

Brooch: **TRUTH.** 2007 13 x 5 x 1 cm

Early chandelier crystal, uncarthed bronze fragments, clay pipe stem fragment, waxed linen thread, steel wire, steel-point engraving, bee head, sterling silver balls, garnet, opal, eucalyptus seeds, epoxy resin, paper, text.

Ring: **DISSECTION OF A COQUETTE'S HEART.** 2004 6.3 x 5 x 3.8 cm

Porcelain teacup handle from beach, eucalyptus nut, steel, copper, plastic, Czech cubic zirconias, soil.

Neckpiece: **CELESTIAL OBJECTS VIEWED WITH THE NAKED EYE.** 2005 11 x 9 x 8.5 cm (pendant - open)

Embroidered goldwork beetle by Jane Nicholas in metallic thread and wire, WWII 'Original Bézard' compass, typewriter keys and rubber rollers, Victorian sugar tongs, marbles, lens, microscope objective part, seahorse, opal, pocket-watch hand and winding crown, resin, hand-coloured 18th-century engravings, 19th-century color and b&w lithographs, steel engraving, etched brass, armadillo armor (bony scutes), sea urchin shell, deer hoof, czech glass, glass buttons, peacock feather, velvet, steel, leather, paper, text, soil.



Keith Lo Bue.

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Born 1964 Fairfax, Virginia, USA

Bachelor of Fine Arts 1986, SUNY Purchase, New York

Public Collections:

Museum of Arts & Design, New York City
Carnegie Museum of Art, Pittsburgh, Pennsylvania
North Carolina State University, Raleigh, North Carolina
Racine Art Museum, Racine, Wisconsin
Samuel L. Dorsky Museum of Art, SUNY New Paltz, New York
Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC
Society for Contemporary Craft, Pittsburgh, Pennsylvania

Solo Exhibitions:

2010: Hervey Bay Regional Gallery, Queensland, Australia
2005: Studio 9 Gallery, Chicago, Illinois
1998: Julie: Artisans' Gallery, New York City
1997: Ohio Wesleyan University, Delaware, Ohio
1997: SOFA 1997, Chicago, Illinois
1995: Westport Arts Center, Westport, Connecticut
1993: Gail M. Brown, Wynnewood, Pennsylvania
1992: Max's Gallery, Westport, Connecticut
1991: O Gallery, Westport, Connecticut
1989: Tower Gallery, Port Chester, New York

Selected Publication:

Making Connections, Lenart-Kazmer 2008
Art Making, Collections, and Obsessions, Quarry 2008
AFJA Review, Hong Kong 2008
Metalsmith Magazine, Exhibition in Print 2007
Keith Lo Bue Folio Edition Vol.1: Jewelry, Lo Bue 2006
The Penland Book of Handmade Books, Lark 2004
1000 Rings, Lark 2004
Found Object Art, Schiffer 2002
Virtual Gallery of Contemporary Jewellery CD-ROM, Birmingham Institute of Art & Design, UK 2001
Schmuck '98, München
The Art & Craft of Collage, Quarto/Aurum (UK), Watson Guphill (US) 1997
The Fine Art of the Tin Can, Lark 1996
American Craft Magazine, June/July 1996
The New York Times, July 1995
One Of A Kind: American Art Jewelry Today, Abrams, NYC 1994

Films:

Within and Without (A Work in 6 Episodes), 2005
The Maculate Conception From the Impermanent Collection, 2000/2005





Neckpiece: **THE REASON WHY (A Riddle Within a Riddle)**. 2005
17 x 6 x 5 cm (pendant); 23 x 10.5 x 10.5 cm (on pedestal, as shown)
Victorian spoons, glass bottle, porcupine quills, sterling silver, pearl, resin, brass, steel, ebony wood cello peg, paua shell, opals, otoscope part, wooden rings, spoon handles, brass hardware, upholstery tacks, fork tines, velvet, leather, bakelite trophy base, lens, 1877 almanac paper, wood, fly, moulinex slicing disc, mica, copper, soil.