



"In our post-modern age of instantaneous communication, there is something comforting about a piece of jewelry that has been handcrafted. ... There is an individual behind the process, who has thought about the way the stones relate to each other. ... In that moment of reflection, we witness the transformation of tradition into art."

—Dexter Cirillo, from **Southwestern Indian Jewelry: Crafting New Traditions**

Dexter Cirillo follows the story of Native American jewelers in **Southwestern Indian Jewelry: Crafting New Traditions** (Rizzoli, \$55), using history and interviews to supplement our understanding of their evolving craft. As the sequel to *Southwestern Indian Jewelry*, it covers the lives and work of 88 artists, introducing 60 new artists. The book is divided into comprehensive chapters, discussing silver and metalwork, lapidary art and sculptural jewelry. The end result is an invaluable resource for any collector.

Oscar P. Fitzgerald's **Studio Furniture of the Renwick Gallery** (Fox Chapel Publishing, \$35) serves as vital analysis of contemporary American studio furniture through the 84 examples from the museum's permanent collection. The catalog chronicles the history of the Smithsonian American Art Museum's Renwick Gallery, documenting each piece with a large full-color image and a brief accompanying artist biography. In all, this is a can't-miss text for any collector of American studio furniture.

Internationally recognized furniture maker Craig Nutt juxtaposes chairs crafted by established masters with those of emerging artists in **500 Chairs: Celebrating Traditional & Innovative Designs** (Lark Books, \$24.95). The selections run the gamut from supreme functionality to abstract art posing in the form of a seat. The parallel relationship chairs have with the human body is explored in each piece, making this visually packed tome the perfect eye candy for any furniture aficionado.

Before Alexander Calder created his now ubiquitous Mobiles and Stables, he approached the line on paper. It wasn't until he arrived in Paris that he started to explore motion as an artistic medium. **Alexander Calder: The Paris Years, 1926-1933** (Yale University Press, \$60), edited by Joan Simon and Brigitte Leal, explores Calder's transformation into the artist we know today. The numerous essays reveal the many facets of his work, including commentary on "Calder's Circus" and other wire sculpture "portraits."

—CLAIRE PATTERSON