

## Resume – Catherine Jo Morgan, [www.cjmorgan.com](http://www.cjmorgan.com)

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### Art for Energy™ – Iron, Paper, & Mixed Media Vessel Sculptures

#### Selected Exhibitions:

- Mar. 2004 *New mixed media “Energy Harmonizer” bowl sculptures.* Juried group exhibition, Center Gallery, Sautee, GA
- Nov. 1999 Juried group exhibition, Center Gallery, Sautee, GA
- Aug. 1998 Invitational show, “Women’s Altars – Women’s Spirituality,” The Blue Angel Gallery, Gainesville, GA
- Nov. 1998, 97 Juried group exhibition, Center Gallery, Sautee, GA. *First paper medicine bags.*
- June 1994 Invitational exhibition, Macon Gallery, Atlanta, GA
- Mar. 1994, 93 “By Women” exhibition, Center Gallery, Sautee, GA
- Dec. 1993 Open studio exhibit of vessels, Ecstasy Forge, Clarkesville, GA
- Oct. 1992 Invitational show, Habersham Arts Council, Cornelia, GA. *First spontaneous iron vessel (won award).*
- Nov. 1991 Yuletide show, Sautee Nacoochee Community Center, Sautee, GA
- Oct. 1991, 89 Invitational show, Habersham Arts Council, Cornelia, GA. *First paper vessels.*
- Nov. 1989 Invitational exhibit of 9 artists, Gallery 87, Cumming, GA
- Oct. 1987, 88 Invitational show, Habersham Arts Council, Cornelia, GA
- May 1987 ABANA conference exhibit (Artist Blacksmiths Assn. of N. America), Madison, GA. *Second iron vessel.*
- May 1987 Invitational show, “The Blacksmith’s Art,” Madison-Morgan Cultural Center, Madison, GA. *First iron vessel.*
- Dec. 1984-1987 Annual open studio (Foothills Guild Tour) and juried craft shows including Village Show sponsored by New Morning Gallery in Asheville, NC, and group exhibit at Arts Festival of Atlanta.

#### Selected Publications:

- 2003 on *Hand Forged Vessels*, online artist journal.
- 2003 *The Painter’s Keys* website, Robert Genn, photo of “The World Egg is Opening” and writing on “Journal Techniques.”
- 2000 *The Contemporary Blacksmith*, Dona Meilach, Schiffer Press, pp. 152-153. Two pages of color photographs of three iron vessels.
- 1994 *The Rural Sophisticate*, winter issue. Cover photograph and feature interview by Linda Bulloch.
- 1990 *The Anvil’s Ring*, summer & fall issues, photographs of iron bowls.
- 1989 color poster of bowl for ABANA traveling exhibit on contemporary ironwork.
- 1989 *1990 Calendar* featuring north Georgia artists - photograph of first iron bowl.

**Other Recognition:**

- 1995 Invitational 3-artist show, Georgia Southern University
- 1992 Award for “Reclaiming the Fire” bowl, Habersham Arts Council
- 1990 Demonstrated at national blacksmithing conference, ABANA, Alfred, NY
- 1990 Offered lifetime residency at Colorado Rocky Mountain School
- 1990 Offered residency at John C. Campbell Folk School, Brasstown, NC
- 1990 Scholarships to Penland and Arrowmont craft schools for papermaking
- 1988 Scholarships to John C. Campbell Folk School
- 1984 Invited to become founding member of Foothills Guild in north Georgia
- 1984 Invited to become exhibiting member of Georgia Mountain Crafts

**Bodies of Work:**

- 2004 *Energy Harmonizers* –mixed media vessel sculptures
- 1996 - 1997 Chi Energy paper medicine bags – soft vessels
- 1992 - 1994 *Creative Fire* openwork iron bowls
- 1990 - 1991 paper bowls (molded oriental paper, painted with acrylics)
- 1987 - 1990 commissioned chandeliers and other light fixtures
- 1986 - 1987 openwork iron fruit bowls
- 1983 - 1987 blacksmithing production items and custom ironwork (fire tools, trivets, door handles, candleholders, hooks, bathroom fixtures, etc.)

**Professional Training:**

- 1998 “Spontaneous Painting” (Maxine Waterman techniques) with Frederica Bishop, Sautee-Nacoochee Community Center, Sautee, GA
- 1995 Calligraphy, four day-long workshops, Friends of the Alphabet, Atlanta, GA
- 1991-97 Part-time apprenticeship with woodworker Marjorie Felder, Clarkesville, GA
- 1990 “Rethinking the Sacred Image” conference, Nexus Art Center, Atlanta, GA
- 1990 ABANA conference, Alfred, NY
- 1989 “Expressive Design in Ironwork” conference, Penland, NC
- 1988 Copper Sculpture, Ed Gray, John C. Campbell Folk School
- 1988 ABANA conference, Birmingham, AL
- 1988 Drawing, 2 quarters, Dianne Mize Studio, Clarkesville, GA
- 1987 Quad State Blacksmiths’ Conference, Tipp City, OH
- 1985 Drawing, 1 quarter, Dianne Mize Studio, Clarkesville, GA
- 1984 Oxy-acetylene welding, 1 quarter evening class, N Georgia Technical Institute, Clarkesville, GA
- 1984 ABANA conference, DePere, WI
- 1983 Southeastern ABANA conference, Madison, WI
- 1979-88 15 weeks of blacksmithing workshops with Francis Whitaker, Brent Kington, Paul Lundquist, Jud Nelson, and Peter Ross at Arrowmont and at John C. Campbell Folk School
- 1978 Calligraphy workshop with Margaret Rigg, Callanwolde, Atlanta, GA
- 1955-57 Assisted parents in sign studio, doing pen calligraphy for signs

**Formal Education:**

- 1972 M.A. Psychology, Georgia State University, Atlanta, GA  
 1969 A.B. with General Honors, Phi Beta Kappa, Sociology, University of Chicago

**Travel to Craft & Art Museums & Galleries:**

- 2001 Pachuca and Puerto Vallarta, Mexico  
 1990 New York, Denver, Aspen, San Francisco  
 1989 Berlin, Hanover, Koln, Paris including blacksmiths' studios (month)  
 1988 Mexico City  
 1987 Samuel Yellin exhibit, University of Georgia, Athens, GA  
 1986 Mexico City  
 1983 Mint Museum, Charlotte, NC, "*Toward a New Iron Age*,"

**Other Self-Directed Study & Experimentation:**

- 2000-present Color theory & mixing. Joining iron, paper, copper mesh to form mixed media vessel sculptures.  
 2000 Color and finishing options for steel: encaustics, Genesis oils, enamels, poly-oil, patinas, and more. Health and environmental hazards of color and finish options and of other studio materials and supplies. Solutions to hazardous waste from studio. New series of finishing tests on steel.  
 2000 Making maquettes for paper and iron bowl sculptures.  
 2000 Emotional and mental effects of specific line divisions & angles.  
 1996-97 Emotional and mental effects of specific numbers.  
 1996-present Emotional and mental effects of specific colors & gemstones.  
 1996 Using analog paintings as part of design process.  
 Using music and dance as part of studio process.  
 1995 Emotional and mental effects of specific eye movements.  
 1991-present Using Perelandra nature processes with studio process.  
 1993 MIG welding.  
 1991-1994 Spontaneous sculpture in steel.  
 1990-95 Ritual and ritual art; deep ecology; ecofeminist and postpatriarchal art.  
 1990-present Long-term tests of finishes on steel.  
 1990-91 Molding oriental paper. Making mask molds and paper masks. Painting spontaneously. Preserving plant forms for collage. Paper collage on steel.  
 1990 Relationship between nonverbal gestures and bowl profiles. Emotional and mental effects of specific bowl profiles. Fibonacci sequences in nature, in relation to bowl design.  
 1986-present Using dreams & dream interpretation to facilitate artmaking.  
 1986, 89 Creativity Mobilization Training ("mess-painting") to facilitate spontaneous artmaking.

1984-95	Feminism, feminist art, and women's spirituality.
1983-present	Using Ira Progoff's journal processes to facilitate artmaking.
1979-present	Methods of facilitating artistic development and skill development, incorporating sports psychology & achievement psychology as well.
1965-present	Methods of facilitating personal, group, and cultural change.
Childhood-present	Trees, wild plants, interspecies communication, Native Americans, organic architecture, music, writing, calligraphy.

### **Metal Sculpture Commissions:**

1990 - present	Declined commissions in order to concentrate on mixed media experiments.
1987 - 1989	Design & completion of 31 light fixtures for mansion in Anderson, SC
1983 - 1986	Many commissions for interior ironwork, all original designs

### **Selected Teaching & Coaching Experience:**

1997	Introductory blacksmithing workshop at my studio
1996	"Expressiveness in Iron" at John C. Campbell Folk School, Brasstown, NC
1993 - 1995	Coaching individual clients to facilitate their creative process, in wide range of creative pursuits
1993	"Women's Blacksmithing Day" introductory workshop at my studio
1993	Blacksmithing, John C. Campbell Folk School, Brasstown, NC
1993	"Relaxing Into Creativity," 13-week class based on Julia Cameron's <i>The Artist's Way</i> , Habersham Medical Center Wellness Program, Demorest, GA
1990 - 1993	Weekly artists' group to facilitate ongoing artistic development, Clarkesville, GA
1992	"Gesture, rhythm and drawing." Special Arts Festival, Sautee, GA
1991	"Claiming Women's Creative Power" at Southern Women's Festival, Cleveland, GA
1990	"Finding One's Own Way with Iron" demonstrations at ABANA international conference, Alfred, NY
1987	Forging copper, demonstrations at Quad State Blacksmithing Conference, Tipp City, OH
1987	Private students in basic blacksmithing techniques

### **Memberships:**

ABANA (Artist Blacksmiths Association of North America)  
 American Craft Council  
 Many online forums and mailing lists on art, blacksmithing, metalwork, collage, painting.

### **Strongest Influences:**

Sculptors: Henry Moore, David Smith, Louise Nevelson, Barbara Hepworth  
 Painters: O'Keeffe, Franz Marc, Monet, Matisse, Chagall, Frankenthaler