



SURFACE MATTERS: Grit or Gloss

An Enamelist Society Juried Exhibition

January 21 - March 4, 2021

Surface becomes that final critical step in an effective and convincing concept. In recent years, enamelist have explored finish in more innovative and creative ways than was seen in the entire history of enameling. From cracks to underfired gritty surfaces, from matte to traditional highly finished gloss, the surface of an enamel is no longer a standard step, rather it is a conscious choice the artist makes.

Grit or Gloss explores two of the extremes available to enamelists. Any, all or somewhere between can and will be investigated in this exhibition.

The Enamelist Society is the leading professional organization dedicated to promoting the art of enameling. They support students and professionals in a variety of way, including; Achievement Awards, Biennial Conferences, juried and invitational exhibitions, workshops, grants and more.

ARTIST STATEMENTS & BIOS

Melis Agabigum

ARTIST STATEMENT

Touch and interaction are an inherent outcome in jewelry. I use 'desire of touch' as the basis for creating the work in my series "When..."

My works are driven by personal experience and the search for semblance in my connections to others. I move the enamel into a place of fragility, calcification, and unsettlement. Through over firing enamels to the point of black, green, and blue oxidation, or under firing enamel till it is barely fused onto the surface like a sugared texture, I challenge the notion of traditional craft and the idea of beauty with familiarity.

The 'warmth' of a woven structure, contrasted with surface that evokes unease, invites the viewer to more closely interact with the pieces. The closeness, contrasted with the coldness of moving enamel to a state of over firing or under firing is what I believe brings in this sensation of beauty to my work. I see beauty in all the darkness of the taboo subjects I imbue in my jewelry. There is coldness through colour and texture; sensual textile chaining or silicone rubber that draws from bodily experience; visual balance and unease (but in a pleasant way) in repetition and structure. These dichotomies drive my concepts which embrace the less than beautiful aspects of being--- feelings of self doubt, lust, desire, confusion, baggage, emotional distance, and vulnerability. As the pieces are worn and displayed over time, they transform, crack, and are altered through their fragility and wear. This evolution of the pieces over time betrays the materials through their vulnerability. Ultimately, I believe that this is where beauty manifests in a physical product. Beauty is where desire has become a sublimation of our soul's perception of material, content, aesthetic, and connection.

BIO

Melis Agabigum is an educator and studio artist from the Midwest. She received her MFA from the University of Wisconsin-Milwaukee in Intermedia: Jewelry/Metals, Installation art, Sculpture, and Fibers, and her BFA in Art & Design from the University of Michigan. She has taught jewelry, sculpture, and 3D Fabrication courses at the University of Michigan, University of Wisconsin-Milwaukee, Boise State University, and San Francisco State University. Currently, Melis is the area head of Jewelry & 3D Fabrication at Earlham College.

Provoked by an interest in material fiction, Melis' work examines loss, desire, and the notion of burden that individuals carry from their relationships and life experiences. Her sculptures and jewelry objects explore the unseen tether of the physical and emotional weights that affect individuals in how they perceive their connection to others, their bodies, and space. Her work has been shown at the national and international level in the United States, Canada, Australia, Greece, Portugal, Hungary, England, Romania, and Lithuania. Melis is an active contributor to Art Jewelry Forum.

Curtis Arima

ARTIST STATEMENT

"Heavy Hearted" Is an emotional response to politics and other challenges of our times. It maintains its beauty, but is a bit raw and heavy. It is made from torch fired enamel on copper, sterling silver, 14k rose gold, and garnets. This piece was made for Mobilia Gallery's "Red" Exhibition

BIO

Curtis H. Arima is an Associate Professor and Co-chair of the Jewelry & Metal Art Program at CCA where he enjoys teaching students different approaches to making art, and helping them find their artistic identities. He takes a holistic approach to Metalsmithing, and creates works over multiple categories: fine jewelry, holloware, enamel, and found object sculpture.

Curtis earned a BFA from California College of the Arts and an MFA from Cranbrook Academy of Arts. His work has been exhibited nationally and internationally.

His publications include: Metalsmith Magazine, Sculpture Magazine, Lapidary Journal, the Lark 500 Series books, and New Brooches. He has taught workshops in the US, as well as Japan, and China.

Mehrdad Bagherpourhamedani

ARTIST STATEMENT

My cultural heritage and personal experience with immigration have strongly influenced my work. This originated with my eagerness to explore the world, meet new people, experience other cultures, and view different artwork, which inspired me to seek a new life in a foreign country. Moreover, the irrational prejudices that cause such strong hatred of certain groups of people around the region where I grew up compelled me to leave my motherland and seek new experiences abroad. I have experienced many ups and downs, particularly at the beginning of my immigration. Struggling to adapt to a new life in a new country and culture has taught me to recognize that nothing is absolute because now that I live outside of my homeland, I find that I miss parts of my traditions and culture that have surrounded me my entire life but which I was never able to feel attached to.

What I have been striving for in my artwork is an attempt to reestablish harmony between the traditions, religion, and conventions of the country where I grew up, and the demands of a changing culture. Therefore, I have entitled my thesis project Evolving Modernity Within Tradition. My experience with immigration has taught me that as an artist, it is so important to reinterpret old traditions and conventions by working with their positive aspects and transforming them into more contemporary ways of thinking and designing. Also, the contradictions of a blind observance to convention, which is common to many societies in the world, make it so important to reinterpret society's customs. In this situation, when some solutions are assumed to be inapplicable, modern art could be the most effective medium of expression and the best way to convey a message, especially

by incorporating traditional culture, religion, or social conventions into modern values and aesthetics.

As a working artist, the most important question for me is, "How do I alter traditional images or religious symbols within the language of contemporary art?" I don't want to destroy the beautiful and rich traditions or conventions within my culture. However, like many contemporary Iranian artists, I embrace today's global avant-garde society. I am influenced not only by clean lines, modern forms of architecture, and contemporary designs and patterns, but also by traditional Islamic, pre-Islamic and folk art symbols. My goal is to integrate and reinterpret these forms and conventions in new ways and strive to infuse them into my own artwork and evolving designs.

Martha Banyas

BIO

- Graduated BA, Miami University of Ohio 1966; MA Ohio University 1968.
- Moved to Portland Oregon 1970, and working as an artist, with enamel as primary art medium since 1972.
- Full time faculty Mt. Hood Community College, 1972—1985. Head of printmaking department. Taught metals. Developed and taught enameling, Developed extensive enamel slide bank., both historic and contemporary.
- Lectured and taught enameling workshops all over the US, and in Canada & Japan.
- Numerous one-woman and group exhibitions, worldwide from 1973.
- Traveled extensively in Asia and Eastern Europe since 1981. 1985—2005 owned Apa Ini, dealing in fine and unusual handmade, ethnographic objects from various countries.
- From 2005, full-time studio artist.

Katy Bergman Cassell

ARTIST STATEMENT

My work explores the interdependence between humans and the biological and botanical worlds around us. The forms and imagery refer to fungus, fossils, wilted flowers, and insects; the sorts of things found when lifting up a rock. By transforming these "base" forms into jewelry, which is conventionally seen as the beauty-enhancing purview of a youthful neck, my work alludes to the forces of nature, ever constant, that will drain the youth from the wearer. Forms and imagery combine to become physical manifestations of acceptance of mortality. I find beauty in the forms associated with decay, signifying the unending cycle of life and rebirth of which we are all a part.

This series has the title of the Undesirables because it can refer to the unwanted pests (such as fungus or slugs) that persist despite our efforts to eradicate them. In addition, while the prefix "un-" indicates the opposite of desire, it simultaneously calls to mind longing and its broad associations

with the sensual and luxurious, such as romantic gifts of precious jewelry deemed worthy of a beautiful woman. While the works in this series include objects, wall pieces, and wearables, the primary format is jewelry because by using a woman's body as site, the meaning is fully realized when worn. The wearer gains a uniquely intimate relationship with the piece as physical sensation and attention to detail are incorporated into the viewing experience. Also, jewelry takes the art out of the gallery and into the world, so it is important that the works are actually wearable even if noticeably bulky, because the function of wearing empowers the ideas embodied within.

The wearer of my jewelry becomes part of the piece, embodies the message, and can spark fleeting moments of human interaction.

I worked as an archaeological illustrator in India, which left a lasting impact on my preference for decorated surfaces and my grasp of the long view of time. People build, settle in their time between life and death; small lives converge to create something larger. The parts create the whole. I enjoy the challenge of using durable metal and glass and fitting all the parts together in terms of function, technique, and concept. I'm interested in exploring ideas of fragility versus durability, and the cycle of death and rebirth.

BIO

Katy Bergman Cassell earned an MFA in Metals/Jewelry/Enameling from Kent State University and a BFA in Enameling from the Cleveland Institute of Art in Ohio. She has worked as an archaeological illustrator in India and as a museum educator at the Metropolitan Museum of Art, the Cloisters, in New York, and at the Western Reserve Historical Society in Cleveland, OH, all of which continues to influence her art. She teaches metals and enameling the Fine Arts Center in Greenville, SC, where she is Visual Art Department Chair.

She was awarded a National Artists Teachers Fellowship to travel to England to work with British enamel artists, explore the Jurassic Coast, and tour the enameling archives at the Victoria and Albert Museum. She teaches workshops nationally, has been a South Carolina State Parks Artist-in-Residence, and is on the board of the Center for Enamel Art in Oakland, CA.

She recently exhibited her work in Taipei, Taiwan, as part of the Blaze International Enameling Exhibition and at the Morris Museum of Art in Augusta, GA. She has had eight solo exhibitions, the most recently at the Mesa Contemporary Arts Museum in Mesa, AZ in 2017 and at Riverworks Gallery in downtown Greenville, SC in 2018. Her artwork has been recently published on web and postcard promotional material for the Society of North American Goldsmith's Exhibition in Motion, and the Richmond Art Center's Place as Landscape exhibition. Books and other publications include *The Art of Enameling*, *500 Enameled Objects*, *Metalsmith* magazine, *Cleveland Scene*, *At Home in the Upstate*, and *The Greenville News*. Her website is www.katybergmancassell.com

Harlan Butt

ARTIST STATEMENT

As an artist working in metal and enamel and writing haiku poetry, I have created vessels, which reflect themes, colors, textures and the beauty, severity and mystery of the natural world. The Earth, its plants and animals, geography and landscape, inspire me to create and to try to convey some of the emotional response to being present in wilderness. My 'Extinction Vessels' comment on the vanishing wildlife from the planet caused by humans in the contemporary world.

Here for a reason,
But are never coming back.
They're gone forever.

Harlan W. Butt
2020

BIO

Harlan W. Butt is an artist with over 40 years of experience working in metal and enamel.

Harlan is Professor Emeritus at the University of North Texas where he taught from 1976 to 2017. He is past President of the Enamelist Society, past President of the Society of North American Goldsmiths, Fellow of the American Crafts Council and member of the Society of American Silversmiths. He spent a year in Kyoto, Japan studying metalsmithing and cloisonné enameling in 1984/85.

His work is represented in the collections of the Enamel Arts Foundation in Los Angeles, Boston Museum of Fine Arts, the Museum of Fine Arts Houston, the Renwick Gallery of the Smithsonian Institute, the Museum of Art & Design in NYC, the Metal Museum in Memphis, the National Gallery of Australia, the Victoria and Albert Museum in London and elsewhere.

Jessica Calderwood

ARTIST STATEMENT

My most recent work uses forms, such as drapery and stylized botanicals, to block out, cover, and hide parts of the human form. The gesture of the figures varies greatly, communicating different states and scenarios, ranging from frustration to joy to resignation, and the need for comfort. These compositions become a negation, a censoring or denial of what lies beneath.

BIO

Jessica Calderwood is sculptor and painter working primarily with the mediums of metal, enamel, and marginalized crafts. She received her BFA from the Cleveland Institute of Art and her MFA from Arizona State University, with an emphasis Metalworking. Her work has been exhibited throughout the U.S. and internationally in curated and juried exhibitions.

Sunyoung Cheong

BIO

Sunyoung Cheong was born in Seoul, Korea. She attended the University of Kansas, where she earned a Bachelor of Fine Arts and a Master of Fine Arts in Metalsmithing and Jewelry Design. She has been teaching CAD/CAM at the University of Kansas since 2012. She also works as a studio artist and a custom jewelry designer.

From large scale wearable to small objects, she uses various materials including precious metals, paper, plastics, fiber, and wood to create meaningful and personal wearable art. Her interest is focused on the wearer's experience in space, object, and emotion, occasionally with other people. At her MFA thesis show, *Wearable Play* in 2014, she created an interactive installation where she attempted to generate human interaction and to create a platform where people can engage in art by assembling their own wearable objects.

Sunyoung's work has appeared in numerous Lark Books including *500 Silver Jewelry*, *1000 Beads*, *30-minute Necklaces*, and *30-minute Bracelets* as well as *JCK* magazine. Her work was also selected for the *Metalsmith Exhibition in Print* publication in 2017. She has exhibited her work both nationally and internationally including Canada and Japan.

Mary Chuduk

ARTIST STATEMENT

For many years, my work has examined global issues of gender, ethnicity, religion and the ways in which cultural bias shares identity and our perceptions of one another. As of late, I have delved directly into the strife and injustice especially in the Mid East.

My most recent work however, uses symbolism to quietly bring to light such issues as sexual Predators... in this depiction, wild caracal cats and their natural prey, fennec foxes. *Winged Teapot* holds the symbolism of women escaping from political inequality represented by birds in flight, as seen in a domestic form usually associated with females.

GRIT & GLOSS can be interpreted as what appears on the surface for us as human beings versus what is underlying in our goals and desires. Or simply as the variety of the shiny and rough surfaces seen in these pieces.

Cynthia Eid

ARTIST STATEMENT

The paradox that a “soft”, fluid-looking metal form has evolved from a flat, stiff rectangle fascinates me. I am entranced by the metal’s progressive mutations --- due to my force, determination, and tenacity --- from a lifeless, rigid plane of metal toward an object of vibrancy, unity and fluidity. The forms of the objects I make have their roots in my gardens, and my meanderings through the woods and along the water’s edge. Rocks and shells from these walks fill the windowsills of my studio.

The allusions to nature are intentionally ambiguous, to encourage interactive response and contemplation by the viewer. I prefer to invent something that nature could have made, rather than reproducing nature’s designs. The similarities to nature occur through my subconscious sense of beauty and observations as I move the metal, rather than through conscious study or design. Experimentation, a sense of play, and serendipity play large roles in the designs of my work.

BIO

Whether using hammers or hydraulic press tools, Cynthia Eid’s work shows her fascination with the paradox that a “soft”, fluid-looking metal form can evolve from a flat, stiff rectangle. Cynthia Eid’s metalwork has won awards for creativity and design, been featured in many publications, and been exhibited internationally. With a BS in Art Education and MFA in Jewelry, Design, and Silversmithing, she has previously worked as a bench jeweler for fine goldsmiths, a model-maker in a gold jewelry factory, and on private commissions. Her work is in museums in the US and UK.

Her recently published book *Creative Metal Forming*, co-authored with Betty Helen Longhi, has received rave reviews. Cynthia has been on the development teams of two companies that make tools for metalsmiths---Bonny Doon and Knew Concepts. Lee Marshall has dubbed Cynthia Eid “Godmother of the Knew Concept Saws” since it was her idea for him to produce these saws for jewelers.

Cynthia “gives back” to the metalsmithing community by volunteering at Metalwerx, an innovative non-profit school for metalsmiths that also includes a shared studio for metal artists. She is currently serving as Chair of the Metalwerx Board of Directors.

As an independent metalsmith and educator, she teaches workshops and short courses in the US, Canada, Europe, and Australia.

Pat Frese

ARTIST STATEMENT

Nests-small hidden, full of promise.

Easy to miss when we rush by.

A special privilege when we do see them.

Jennifer Froh

ARTIST STATEMENT

The brooch "When Faced With Finance" came from a place of guilt over a diagnosis and medical bills I burdened my family with. The back of the brooch also features a cutout from a dollar bill. The hands that cover the woman's face open to reveal laser cut words. They are the prices and names from my medical bill of each test I had done from a panel of blood tests that combined cost \$1,200 and all came back negative.

Leni Fuhrman

ARTIST STATEMENT

I have always been interested in the physical and emotional properties of my materials, whether perusing the aisles of metal surplus stores looking for old plumbing parts to smash, or working with the most delicate slivers of precious metals and jewels.

Trained as a painter and printmaker, I found myself drawn to the metal etched plate rather than the resulting print on paper. With time, I began working with metals, becoming increasingly excited by the painterly possibilities inherent in enamels. I envision enameling as "Nature in a crucible". Using fire, molten glass, and metal, often on etched, abraded or scorched surfaces, I use the process of enameling itself to examine themes of the cataclysmic forces of Nature, experiencing its danger, unpredictability, and excitement, while at the same time exploring its inherent beauty.

BIO

Leni received a B.A. in Studio Art from Carleton College, a Master of Fine Arts Degree in Painting and Printmaking from Pratt Institute and taught Fine Art at Kean University for 26 years, while developing as a multi-faceted artist — painter, sculptor, designer, metalsmith and enamelist.

Her award-winning work has been exhibited in galleries and museums throughout the United States, Europe and Japan.

Her enamels have been featured in over two dozen books and publications, including: 500 Brooches; Contemporary Enameling: Art and Techniques; Art Jewelry Today; New Directions in Metal Clay; Best of America Jewelry Artists & Artisans; The Art and Craft of Making Jewelry; The Art of Fine Enameling; Playing with Fire: Glass on Metal

Leni's enameled peace dove pin was created for the Secretary General of the United Nations, Kofi Annan, as an award to noted individuals who are named as "messengers of peace".

She is a board member of the Enamel Guild/ North East USA.

Beate Gegenwart

ARTIST STATEMENT

'To depart from one's own language of origin, to be able to acknowledge that 'the source moves about', to fare like a foreigner in this language, and to return to it via its traveling fragments, is to learn how to be silent and to speak again, differently.'

(T. B. Jelloun, Trinh T, Minha, 1994, p. 11, Travellers' Tales)

The question of whether language produces me or I who produce language has occupied me for a while. Originally from Germany and now living in the United Kingdom, I move seamlessly from one language to the other, hybridising both and sometimes ignoring the rules. I carry the fragments here, there and everywhere.

The bowl has become an important vehicle for me to express stored thoughts, writing and feelings. Usually my work revolves around pieces for the wall; however, the bowl contains, cups, gives a sense of gentle containment in an uncertain, changing world. It is a quiet archive of thoughts, stories and metaphors that can move from one form to another. These bowls speak of movement, absence and rhythms. The insides are inscribed with fine lines and they have a matt, abraded surface; the outsides are a beautiful, rich, glassy black.

BIO

Beate Gegenwart is a maker and curator who lives and works on the Gower Peninsular near Swansea in the United Kingdom. Originally from Germany, she studied at the University of Wales, Cardiff and the University of the West of England, completing two Master degrees. Drawing, mark-making, the explicit connections between material, process and maker as well as an emphasis on concept and idea are all central to her practice as an artist.

She has exhibited nationally and internationally and curated numerous exhibitions, touring to North America, France, The Netherlands and Germany. Her work is held in both national and International collections.

Sha Sha Higby

ARTIST STATEMENT

I approach performance and dance through the medium of sculpture. Using the painterly manipulation of physical materials and textures I make one by one from wood, paper, silk, ceramic, enamel, and gold leaf; interwoven with a labyrinth of delicate props, my work strives to create a path where movement and stillness meet. I make things with my hands out of many materials, assembling them into the a performance, The handmade parts of the costume are my door into the spirit of performance. The costume, along with its set and props, takes nearly two years to develop. I often use the face or mask as a trigger to create my costumes. There are often many faces and people within my sculptures, like puppets. Everything is alive, appearing to be more intricate than lace, or more fragile than a thread of a spider's silk in sunlight, whimsical as the ornaments in music boxes and fancy clocks.

I have always enjoyed making things as it is calming and in close link with my own life, death, and all its stages. Performance, as it appears to me, is the singular discovery of things as they happen at that moment for the first time. Nothing is rehearsed. When these new hand made things are discovered on stage, it is as if the audience and myself for one moment actually feel like the same being- even momentarily fascinated, each person's interpretation is much or slightly different from the other, as one of the many parts comprising the whole. The audience is like many strings of a tent, supporting and encapsulating the environment within the canvas billows.

BIO

California artist Sha Sha Higby sculptures are complex and layered, informed by her experiences in Japan, Indonesia, Vietnam, Thailand, Laos, and India. Yet more than mere visual delights, these sculptures are made to move and perform with her living body as the driving force. Meticulously crafted over the course of years, her sculptural costumes use paper, wood, leaves, silk, Asian lacquer, enamel, ceramics, and gold leaf to make creatures somewhere between the natural and the divine. Higby combines visual art with puppetry, and dance to present an ephemeral but the timeless experience, Sha Sha Higby received a BS in art from Skidmore College and spent five years in Indonesia under a Fulbright Scholarship. She also studied for more than a year in Japan, and six months in India under an Indo-American Fellowship. She has received numerous awards and grants, including a NEA Fellowship in solo theater, the Zellerbach Family Fund, the Japan Foundation for collaborative artistic work and Asian Lacquer. She has performed and exhibited internationally at the Festival International delle Marionnette; Divaldo Korzo in Slovakia; the Festival of Sydney in Australia; Singapore Festival of the Arts; Hong Kong Fringe Festival; Tokyo National College of Art; the Tokyo Textile Institute: Puppet Theater Festival; and the Stara Zagora in Bulgaria. She has exhibited her work at the Portland Art Museum; Arizona State University; San Francisco Folk and Craft Art Museum in San Francisco; Honolulu Academy of Arts; University of Massachusetts at Amherst; Columbia College Inter-Arts Program in New York; San Francisco Asian Art Museum; The Glass Museum in Tacoma, Washington; and Baltimore College of Art.

Lauralee Hutson

ARTIST STATEMENT

My work in metal and enamel examines psycho/social cultural and personal concerns or developments. I frequently work with both the Champleve and Cloisonne techniques in enamel and incorporate them into a larger message while using them as a focal point in that message. The two pieces submitted are deeply personal, female reactions to events.

"The Day the Mirror Quit Lying" is a direct response to the aging process and mortality suddenly looming too close to be ignored. It also demonstrates a visceral response to that revelation. It is both sculpture and functional.

"My Rib, My Body, My Egg" is wall sculpture and social commentary layered with Christian iconography and addressing a very contemporary development in restriction of women's rights in my own state, as well others. The Medieval presentation suggests a trend towards antiquated social norms towards women. Like the crucifix, it martyrs a woman at the very time she also protests loudly from that position in an increasingly patriarchal, dominating power structure.

Sarah Loch-Test

ARTIST STATEMENT

My enameled jewelry depicts the impacts of nostalgia and neglect of industry and urbanization. I also examine how processes like mining and oil drilling impact and alter the environment. Cleaner sources of energy, such as wind, represent a new era of precious American industry. They have the potential to provide a returned sense of manufacturing pride. Wind turbines are new monumental structures that decorate our landscape, however clean energy is also a threat to those nostalgic for steel mills and coal mines.

Photo transfer decals allow me to reproduce an image and fire it into enamel. I pair industrial images with the wildflowers that remediate the soil of shuttered factories. Weeds emerging from sidewalks and buildings demonstrate nature's resilience and suggest that we are not as in control of our built environment as we may believe.

BIO

Sarah Loch-Test lives in Denton, TX where she works as the Metalsmithing & Jewelry technician at the University of North Texas. She is an enamelist who uses a variety of techniques including decals and painting. Sarah earned her BFA at Kent State University and her MFA at East Carolina University. She also spent a year in Pittsburgh, PA; whose remnants of industry she was drawn to. Now in Texas, Sarah makes several trips a year trail races where she gets her inspiration while running in through the landscape that's dotted with evidence of oil drilling and wind power.

Karin Lee Luvaas

ARTIST STATEMENT

Inspired by color and natural gemstones, Karin Lee Luvaas's fine jewelry line incorporates design, lapidary, hand fabrication, CAD, 3D printing, casting, and stone setting. While others may outsource some of these steps, Karin believes a deep understanding of the full intricacies of jewelry creation from concept to completion is integral to her work and brings her closer to her designs. She therefore performs all of these steps by hand.

Color, natural stones, elegance, and simplicity are the core elements of the Karin Luvaas jewelry line. The introduction of enamel into Karin Luvaas' work injects even more fun and whimsy into her designs. Combining the natural surface textures and colors of gemstones with enumerable enameling techniques hints at even more exciting possibilities on the road ahead.

BIO

Karin Lee Luvaas studied painting, metal sculpture, and encaustics at San Francisco State University and received a Magna Cum Laude, Bachelors degree in Fine Art. Karin could never suppress the urge to create things with her hands so she interspersed art classes throughout her professional career at every chance she got. These classes included painting, drawing, ceramics and, ultimately, jewelry. On taking her first jewelry making class at the Crucible in Berkeley, California, she instantly knew that she had found her passion.

She went on to dedicate more and more of her time to learning the craft and discovered the Revere Academy in San Francisco where she became a full time student and finished as a Graduate Jeweler. During her time at Revere, as a student and a TA, Karin studied closely with Alan Revere himself along with many master goldsmiths and accomplished, award-winning jewelers. Her deep jewelry immersion fast-tracked Karin's skillset, ultimately enabling her to make a leap into jewelry as a career. Towards the end of her experience at Revere, Karin also earned her Graduate Gemologist certificate through GIA (Gemological Institute of America). It was also around this time when Karin completed the JA, (Jewelers of America) Bench Jeweler Technician exam and was awarded her certificate.

After moving to Washington state Karin started producing handmade fine jewelry and launched her own jewelry business. Now a jewelry teacher herself, Karin focuses on fully engaging her students with hopes of inspiring and exciting her students just as she had been inspired at Revere Academy. Karin believes in life long learning and continues her education by taking selective classes every year to improve her skills, explore new techniques, and be further inspired by the field she loves. New Approach School, Creative Side Academy, and Colorado Center for Metal Arts are just a few of the places she has studied under renowned master jewelers.

Susan Mannion

ARTIST STATEMENT

I am a professional artist, passionate about printmaking and enamelling. I work with paper, wood, copper and steel making my mark with ink and coloured glass, each transformed by pressure in a press or heat in a kiln, pure alchemy. My work both embraces the tradition of enamelling and printmaking, and also seeks to push the boundaries of these art forms, by using multiple plates, three-dimensional forms and layering of colours. I am always striving to push the limits and experimenting.

I love the process driven nature of these artforms and the physicality of the work. I apply powdered glass to the copper surface and fire at 950 degrees, causing the powdered glass to liquefy, forming a skin of glass on the copper surface. There is always an uncertainty to the outcome, which is always highly exciting and produces unique pieces with a strong tactile quality.

I am influenced by landscape and patterns in nature, fascinated by the meeting point or transition from one form to another, where water meets the shore or when hard architectural shapes are reflected on the soft forms of water in a river or lake surface. My work evolves from observed detail captured by sketching then laying down the image onto the vessel or copper plate surface creating intricate thread-like lines and fine textural incisions to create an atmospheric, surreal aesthetic, distilling a sense of place, time and memory.

I have over 20 years curatorial experience and I have participated in many group exhibitions including the Royal Academy of Arts in London, Royal Scottish Academy, Royal Ulster Academy and Royal Hibernian Academy Exhibitions. I have had five solo exhibitions, one of which was commissioned for the Strule Arts Centre in Omagh, one was an award from the Roscommon Visual Artists Forum for the Roscommon Arts Centre and one was an exhibition in the National Museum of Ireland.

Tracy Mastro

ARTIST STATEMENT

I've been playing with the idea of the mood ring, and the words "grit or gloss" in terms of personal characteristics. This has led me to make a series of "moody rings" to portray thoughts and emotions during these uncertain and stressful times.

I chose bits and pieces of enamel and interspersed them between layers of white, some bleeding through to the surface and others revealing something beneath the surface. They are symbolic of various thoughts, feelings and ideas floating around and connecting or bouncing off one another. In this case the wearer decides which ring represents their mood.

As we shelter at home during this pandemic we start to lose track of which day it is. A friend jokingly told me she needs those underwear with the day of the week written on them. These were popular

when we were kids. I thought of making rings with the days of the week written on them, only I find it doesn't matter what day it is right now. I've created an abstract idea of days of the week by making a set of seven rings. The wearer decides which is which, and which one fits their mood for the day.

BIO

Tracy Mastro is an artist living and working in the Sebago Lake area of Maine. Inspired by the beautiful, peaceful and sometimes eerie wooded landscape where she lives, and the juxtaposition of man made things within it.

After receiving her BFA from the Maine College of Art Tracy sold her silver jewelry through galleries across the US. She later took a break from jewelry to pursue abstract painting in encaustic and acrylic. Combining her use of color from painting and her jewelry background, Tracy is now focused on vitreous enameling in both painting and jewelry forms.

She was encouraged into a life of art early on by her parents, both artists. Tracy has returned to where she grew up creating work in what was her father's enameling studio and helping her mother to manage the family's craft gallery business.

Patricia Nelson

ARTIST STATEMENT

This series represents a new direction for me. I am using an abstract expressionist approach to building an enameled surface, partly because of my renewed interest in the great women abstract expressionist artists from the 1950s, and partly because this loose painterly way of handling color and image seems to convey my intent better than any other. I am looking at hurricane damaged landscapes photographed from above – from planes or helicopters as they survey and record the damage wrought by our ever more severe hurricane season. I am intrigued by the post storm scattered mess of flora, building materials, and ephemera of daily life. But I am especially fascinated by the way the basic human imposed grid bestows a loose order on all the wreckage and ruin. You can observe the plans of houses and buildings under the piles of lumber, trees, and other objects scattered by the wind. These photographs represent a new way of seeing our world, a way recently invented, to record a building and destruction cycle never before experienced to the extent we are seeing it now.

Kimberly Nogueira

ARTIST STATEMENT

In my art jewelry practice, I harness the dual forces of imagery and text from the historical record to intuitively craft a dream-like visual language in glass and metal that celebrates the mind and the imagination as a powerful mythopoetic tool for critical thinking, sentience and change. The method I work with transforms random imagery and text from the far-to-recent past into miniature multi-nuanced and overlapping frescos that dance with metaphysical meaning and speak to the collective

unconscious realm that we all share.

My intuitively designed and layered narrative amulets in vitreous enamel and metal extend an invitation to the viewer to become a magician for a moment, an alchemist in reverie, a shaman dreaming a new world. They function as a bridge between the physical, material realm and the invisible, unseen and mysterious territory of the mind. The next iteration of humanity will blossom and metamorphosize in this virtually uncharted interface, leading to a transcendence of the material realms of space and time, and ushering in a wonderland of new ideas and non-local possibilities.

"...there is a thinking in primordial images, in symbols which are older than the historical man, which are inborn in him from the earliest times, and, eternally living, outlasting all generations, still make up the groundwork of the human psyche..wisdom is a return to them."

-C.G. Jung

Kathryn Osgood

ARTIST STATEMENT

As a jeweler and metalsmith, I explore the inherent malleability of metal, forming organic shapes and interpreting natural forms. I live on the Outer Banks of North Carolina and my work reflects the colors, textures, and forms of my coastal environment. The ever-present elements of water, wind, and sand combine with my interest in the botanical and marine flora and fauna to inspire my jewelry. In developing my pieces, I am not concerned with accurately representing a specific organism in scientific detail, but in capturing spirit or essence and the dynamic growth cycles of the natural world.

Alison Pack

ARTIST STATEMENT

I've recently turned my attention to wearable decorative floral forms because I find them to be hyper feminine.

These new works incorporate saw piercing, micro-shell forming, and different enameling surface treatments. White paper-like silhouettes with sexual overtones are references to shapes and shadows of the flora of my native southwest Virginia. "Sugar" firing (think sugar cookies) continues to play into my interests in the female as a consumable and decorative object.

This work allows me to explore eroticism through both shape and form visually referencing the vulva and pelvic bones. Some of the works play with the flower as female and the female as flower symbolizing my own sexuality and my own sexual relationships. For me they also explore the nature of surface in the sense of beauty being skin deep.

Emily Pellini

ARTIST STATEMENT

Through bold imagery and textures my work aims to communicate largely personal narratives that touch upon themes of dysfunction, both individually and within the family. As an asthmatic artist, my inhaler has become a symbol of safety, a lifeline I cling to which combats the struggles of functioning with damaged lungs. My attacks are triggered by both mucus and fear, which are equally nasty, scary, and debilitating. However, I am not alone in my strife, and my work has become a love letter to those suffering in the same ways. I see you, fellow dysfunctional humans, and I present our badges, sometimes literal, sometimes metaphorical, of honor.

Johannes Postlmayr

ARTIST STATEMENT & BIO

Johannes Postlmayr (European of Austrian nationality) is a metal-gestalter and blacksmith. Born in 1995, he grew up near Steyr, Upper-Austria. At the age of 14, he started a 4-year education for blacksmithing at the HTL-Steyr, which he finished superior in 2014. After fulfilling his civilian service, Johannes worked for different blacksmiths in Austria, Germany, and Italy. At the moment he is doing his Bachelor of Fine Arts degree, specialized in Metal Art at HDK Steneby, Gothenburg University in Sweden. As a metal-gestalter he sees himself between art, craft, technology, and design. The term Gestaltung stands for a creative process, where through the work of the Gestalter, something gets changed. This can be a physical object, a process, a situation or an idea. The main material he works with is metal. He gives it a defined form or appearance, through creation, modification or development.

Johannes Postlmayr's latest work is a celebration of the nowadays mostly outdated material enamelled steel - a material that was very present in the everyday life of previous generations: both at home as all kinds of household ware, or outdoors, as colourful road signs and advertising plates. With his work, he wants to shift the material from its very functional purpose to a medium for artistic expression, relevant for contemporary applied art.

By borrowing its title from a German saying, which would directly translate to "bottomless effrontery", the series "Bodenlose Frechheit" is referring to its deceptive vessel character with non-given functionality.

On one side these objects are form explorations in pressed and fabricated steel, combined with an experimental vitreous enamel coating. On the other side, "Bodenlose Frechheit" is referencing domestic enamel kitchenware, because of the material's history as the dominant material for mass-produced household ware until the rise of stainless steel.

Alisha Potter

ARTIST STATEMENT

My work explores the theory of pattern recognition. I am an interdisciplinary artist that uses a range of materials like metal, wood and enamel to create an intimate and familiar feeling for the audience through the use of pattern or repetition. I have a background in psychology and I like to combine art and psychology through this theory. My work tackles the fundamentally humanistic nature of recognition and comfort. I often use repeated themes, images, or shapes in order to ask the viewer to analyze the work and gain a deeper meaning from it. Often times, people have vastly different ideas about the meaning, which is one of my goals.

Teresa Reaver

ARTIST STATEMENT

My work is centered on transformational and relational processes. The pieces are about the common forms of structural shape derived from nature, enhanced and altered to reveal a universe of rich symbolic meaning. I want each piece to stand as a believable object revealing something of its roots in time and place while allowing the viewer to recognize something beautiful or mysterious and then to participate and interact with its motion and intuition.

Gail Reid

ARTIST STATEMENT

My work explores the sculptural possibilities of vessel forms. I raise copper vessels and construct objects that highlight etched, chased, and textured enamel surfaces. Creating layered surfaces, I attempt to capture action and disruption in the glass. Most compelling to me is the combination of a vessel's controlled shape and strong lines with the chance and chaos of the enamel.

Marissa Saneholtz

ARTIST STATEMENT

The future was uncertain.

By referencing housewife ideals that were created in the early and mid 20th century and putting a modern twist on vintage graphics, my work is an attempt to converse about the loss of innocence, gender issues, and my search for identity in today's society.

The closer I get to defining my own place in the world, the less idealistic I become. In the world of comic books and fairytales, the good guy always wins and prince charming saves the damsel in distress. This work attempts to reference those ideals with cynicism and sarcasm.

Current politics and the dawning realization that ignorance is prevalent in our country, has caused me to look at the world through a new set of eyes. Although this particular body of work is not to convey a total loss of hope, it is a reflection of some of the shame that I am currently feeling at my inability and lack of effort to create change for the better.

For the piece, "The future was uncertain.", a bowl has been created that cannot serve for its original utilitarian purpose. Although the figure pictured has removed the constraining pearl necklace that defines her as the quintessential "ideal housewife", she is still contained by a set of societal standards. The large string of pearls that border the bowl also help to render it useless. The decorative representation of a throw pillow references our material driven culture and how even though we try to make good decisions, we sometimes lose sight of the bigger picture to focus on our own wellbeing. The good intention is still there, if we can only see it and bring it to the forefront.

She continued to make plans.

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The tattoos adorning the body of the mid 20th century quintessential woman from a vintage comic book is a commentary on a woman's ability to claim their own body. When tattooing and tattooed persons were considered side show attractions and part of traveling circus and curiosity shows, women who chose to tattoo themselves actually were able to gain monetary independence by putting their bodies on display for all who were willing to pay to see. Today, women are still struggling to gain full independence as the government is continually putting constraints on what women are and are not able to do with their own bodies.

BIO

Marissa Saneholtz makes narrative based jewelry and objects using humor and sarcasm. She is co-founder of the Smitten Forum, an annual traveling residency program and is currently teaching at Bowling Green State University in Bowling Green, OH.

Saneholtz has been published in several books including *Humor in Craft* by Brigitte Martin and *Narrative Jewelry: Tales from the Toolbox* by Mark Fenn. Her work has been exhibited both nationally and internationally and is in the collections of the Racine Art Museum in Racine, WI, and the Enamel Arts Foundation, Los Angeles, CA.

www.marissasaneholtz.com

Rose Schlemmer

ARTIST STATEMENT

As an artist, I am interested in memory and its relationship with object and imagery. My use of family photos, homemade film, and commonplace forms comes from a desire to explore and conceptualize how dementia has affected my family and with it the passing on of memories. In my work, I find an intimacy with what has been remembered and forgotten in our individual history. I create art that focuses upon hand-me-downs and fabricated objects that encourage memory recall. These recognizable objects partnered with photography evoke a shared visual and haptic experience, relating both to memory and familiar forms that we gather throughout our lives. I utilize my skills as a metalsmith and digital archivist to create wall pieces and sculptural objects that create a personal and shared archive.

Julie Shaw

ARTIST STATEMENT

Using enamel as a major part of my pieces, enables me to use colors and textures I might not use otherwise. I have an unlimited palette, the flow of enamel is true alchemy. When enameling I get lost in what I'm working on, the process excites and soothes me at the same time....it touches me in a deep place that I'm usually not conscious of...reminding me to allow, pay attention, and let it flow. The last 2 years or so, the majority of the enamel I'm doing has something to do with the environment, specifically what Mother Nature is doing, to wake us up.

Michelle Startzman

BIO

Michelle Startzman is a metalsmith and enamelist originally from Tucson, Arizona. She is currently living in Phoenix, Arizona, where she works as a studio artist and teacher. She received her MFA in Metals at Arizona State University and her BA in Photography and Art History at The University of Arizona. Startzman's photography background and interest in the nature of relationships has influenced her current body of work, which includes close-up portraits obscured by layers and depth, and microscopic imagery. She is currently an art teacher at a high school in Mesa, and teaches classes and workshops at Mesa Arts Center, Milkweed Arts and KP Studio.

Judy Stone

ARTIST STATEMENT

I work alone in my studio in El Cerrito, CA The imagery in my work, while mostly abstract, has reference to forms lurking in my subconscious. I do not try to interpret these forms or their interactions with each other. Over the years I have developed my own way of working based on the

availability of enameling supplies and the contemporary work of the late Fred Ball. I work in layers, pushing the enamel particles into place with water and then firing at between 1450 and 1500 degrees Fahrenheit. Most of my work is fired between 6 and 15 times. I fuse precious metal foils into the final layers. I try to use the interaction of the metal and the enamel through transparency and translucency to achieve three dimensional color. I create a very tactile surface which encourages the pieces to be handled and hopefully creates a very personal communication between me and the person touching a piece.

Ming-Jui Tsai

ARTIST STATEMENT

We are standing on the turning point of human beings.

I want to alarm the visitors by my work.

Something gritty is glossed under the something that is glossy.

The nitty gritty under glossy surface is the real price of human choice.

While we get closer to glossy bill, we get more gritty virus.

Grit or Gloss?

Both. It depends on how much close you are.

Kathleen Wilcox

BIO

Kathleen Wilcox is a contemporary enamel artist born in Coconut Grove, Florida. She works with enameling which is the ancient art form of fusing powdered glass to metal. Her early years were spent in the tropical outdoors snorkeling, seine netting, roaming the Everglades and mangrove swamps, and collecting tree snails, shells, bones, Indian artifacts, and animals. These early experiences with the natural world continue to influence the images in her enamels. She keeps the inspiration alive as she kayaks the rivers, lakes and coastline of Florida.

Since 1986 Kathleen has been working as a studio artist producing a line of enamel jewelry and larger one-of-a-kind enamel wall pieces. Kathleen's award-winning enamel work is exhibited and sold in national juried exhibitions, art festivals, and in galleries. Her enamel work and teaching research is published in the books "The Art of Enameling", "500 Enameled Objects" and "The Fine Art of Enameling".

Also, Kathleen teaches enameling with over 30 years of experience. She teaches classes and private lessons from her studio space in Tallahassee, Florida and at workshops in various art centers throughout the country including Arrowmont School of Art and Crafts.

Ching Chih Wu

BIO

Ching-Chih WU being a residence artist in Sculpture studio at Anderson Ranch Art Center in 2013. Working in the field of metalwork, sculpture and enamel jewelry design. From the school he holds many solo exhibitions US, Taiwan, Hong Kong, South Korea, Netherland and Beijing. Ching-Chih WU gradually turned away from demonstrating skills to questing for creative content and transcendental meanings. His art works has already transcendental the traditional metalworking framework. His signature is establishing though combing enamel to break through the restrictions from metalworking techniques and concepts. His works also turned from small accessory to spatial sculpture. He began to approach in a more subtle way to make his sentiments well expressed throughout. Ching-Chih WU was awarded the first prize since 2013 to 2016 in Japan, Lithuania, Italy, Taiwan. Ching-Chih WU is one of most anticipated young Taiwanese artists in modern accessory field and sculpture object. Works collected in US, Japan, Netherland, South Korea, Italy, China, HK at museum and private.

Danni Xu

ARTIST STATEMENT

I consider myself as a dreamer, a maker, and a jeweler. I often found myself fascinated by the surface of the material, and want to dive into the wonder of the process. Creating jewelry is a way of processing my thoughts, interests, and curiosity, and giving me an opportunity to explore the material. The inspiration of my work comes from observations in daily life and experience or challenges I had. I like to use a narrative presentation to share my story with the audience. In my personal narrative, I seek to use forms that are simple and organic, but with details that will reveal with a closer view.

Kay Yee

ARTIST STATEMENT

My enamels & metalwork connect me to the colors & textures of nature.

Zhongfang Zhang

ARTIST STATEMENT

My name is Zhongfang Zhang. My nickname is AKA Zhang. Art has defined my life ever since I was little. Creating art has brought me great pleasure; moreover, it gives me even more happiness when other people appreciate my artwork. Having immersed myself in illustration for years, traditional 2D graphic painting doesn't satisfy me anymore, ever since I decided that I prefer to represent my feelings from real life. I hungered to create touchable real 3D artwork. Metal arts in Summer 2016.

Since changing my major, I have slowly transformed my 2D illustration thinking into a 3D jewelry design mindset. For instance, I like to shape and solder metals and practice stone setting, using laser cutting and 3D modeling to make jewelry. Even more, I enjoy the time I spend creating art with my classmates in the school studio. In the future, I intend to open my own studio or gallery that features my jewelry and illustration works. Actually, as an adult, finding a way to continue this innocent childlike kind of thinking and turn it into artwork has become the key concept in my art making. With my traditional Chinese cultural background and exposure to Western art, finding a creative niche to support my illustration and jewelry design pursuits is very important for me.