

Acknowledgments

From Aaron Decker, Ariella Har-Even, and Betsy Lewis;

Commence Jewelry was ignited at the onset of COVID-19. The pandemic affected every academic program and canceled countless thesis exhibitions, rendering comatose a crucial organ of the art jewelry community. The navigation of opportunities to showcase work has become increasingly challenging for graduates and emerging artists, as they step into a landscape that is now both unfamiliar and unprecedented. As active members of the craft field at varying career stages, our focus is creating and sharing a space that honors connection as the foundation of creative expression.

We would like to thank Bella Neyman and JB Jones, co-founders of NYC Jewelry Week for their continued support, forward-thinking, and encouragement from the very inception of the project. We are so proud to be educational partners with NYCJW for 2020.

We are so grateful to all our participating institutions for their commitment and patience, as well as their belief in this initiative:

- Ball State University
- Cranbrook Academy of Art
- Maine College of Art
- Massachusetts College of Art and Design
- Metropolitan State University of Denver
- Rhode Island School of Design
- State University of New York at New Paltz
- Towson University
- Tyler School of Art

Finally, a BIG congratulations to our featured graduating artists! We look forward to seeing your work and creative practices grow.

Warmly,

Team Commence 2020

Artists in Alphabetic Order

	Page #		Page #
Andrews, Jackie	97	Liao, Frank	63
Bassett, Lauren	51	Lim, Wonbin	115
Boyd, Addie	57	Liu, Anna	105
Broussard, Lucy	53	Liu, Xiaoran	73
Chambers, Meghan	109	Long, Yuxin	81
Choi, Sera Park	69	Oatman, Hannah	65
Chun, Hyunjin	67	Pellini, Emily	9
Craig, Jessica	13	Scherzer, Jamie	85
Dennison, Mikayla	29	Scott, Emma	37
Dest, Nicole	99	Shi, ke	23
Ellis, Sarah	45	Solis, Jocelyn	41
Embiricos, Ariana	59	Unruh, Campbell	61
Eom, Min Jae	91	Wan, Kehan	87
Frattarelli, Victoria	113	Wang, Yu	79
Gao, Han	39	Weiner, Violet	33
Giordano, Sara	43	Wen, Yiduo	75
Gougherty, Stefan	93	Wilkes, Gabrielle	11
Haggerty, Anna	103	Wu, Jiadai	25
Hesson, Nicholas	111	Yang, Qingyi	77
Hilbrich, Marin	15	Yi, Seul	17
Huyben, Anke	21	Zildjian, Phoebe	31
Ke, Kejiayun	89	Zwiling, Gabriel	107
KP, Steven	71		
Larson, Zoe	47		

Ball State University

Artist Statment

(You Should) Take It with You is a site-specific installation that explores the shift in family dynamics that occurs after the death of a loved one. This exhibit consists of three separate spaces that the viewer can explore. Utilizing nuclear cooling tower imagery, I examine communication with the dead through repetitive clouds of smoke with occult symbols that also function as access points of interaction with the deceased. This work is a method of mourning for me and a means of revealing family secrets that led to a dysfunctional family unit.

The installation contains a family table with plate settings made from copper, vitreous enamel, bronze, and stretch-knit fabrics. There are multiple embroideries in another space that hang from the wall

Throughout all three space are altered or cast uranium glass objects. Uranium glass is glass containing uranium oxide. While containing a low level of radiation, it is not dangerous. However, it glows green under ultraviolet light and creates a sense of unease.

These rooms are idealized and misremembered versions of childhood homes. Viewers are encouraged to investigate the spaces to reveal vulnerable truths about my own family's dysfunction. In the visual revelations of these secrets, this project aims to connect with viewers who have also dealt with loss and the changes that come with it, as well as open a dialogue about loss, grief, and why family secrets are locked away.

Bio

Emily Pellini is an illustrator, Metalsmith, and enamelist from Kennett Square, Pennsylvania. Her work is narrative and symbolic in nature, using elements of personal iconography to illustrate her pieces. Emily is a recent MFA graduate from Ball State University where she concentrated in metals. Her work has been exhibited nationally and published in various texts.



Cracking, 2020. Copper, vitreous enamel, China paint, luster, uranium glass, bronze.



Above; (You Should) Take It With You, 2020. Copper, vitreous enamel, China paint, luster, uranium glass, bronze.
Left; Family Dinner: Pushing In Her Chair, 2020. Plate Sets: Copper, vitreous enamel, China paint, luster, uranium glass, bronze Center piece: 3D printed plastic, uranium glass.

Artist Statment

In this modern age, Western influences have been allowed to overshadow individual expressions of culture and identity. While some nations have recorded their folklore, meticulous preservation is hardly the case for small-island states. In my home country of Trinidad and Tobago, we rely on the oral-tradition, though many of these stories are fading from our collective memory. My childhood was richly embellished by tales of mythical characters but today's children and even some of my peers have been deprived of that experience.

My show explores this folklore through five characters who are unified in their portrayal as protectors of my heritage. The perspective gained by physical distance inspired me and fulfilled my need to stay connected. The cast of Papa Bois, Mama Dlo, Soucouyant, La Diabliesse, and Douens beckons

the viewer to suspend reality, transcend borders, and broaden horizons. Folklore of Trinidad and Tobago engagingly bestows permanence on my cultural memory. It is a gift to my family and future generations, hearkening to a simpler time when the day's end consisted of a family sitting by lamplight to hear the stories of the ancestors.

This series utilizes a variety of traditional metalsmithing techniques such as enameling, knitting, and forming to convey the unique personalities of each character. My decisions were informed by descriptions of the characters found in *Folklore & Legends of Trinidad and Tobago* by Gerard A. Besson. The functionality of these objects forges a connection with the wearer as they become imbued with the defining traits of these mythical beings, personalizing the experience.

Bio

Gabrielle Wilkes earned her BFA at Ball State University with a concentration in Metals. Her home, Trinidad and Tobago has been an inexhaustible wellspring of her inspiration. The ethnic and cultural diversity of the population owes much to its colonial past. Gabrielle's racial heritage includes the indigenous Amerindians, European colonizers, African slaves, and Indian indentured labourers. Her work explores and celebrates this rich heritage. As a child her participation in Kiddies Carnival exposed her to the art of storytelling with costumes. The theatricality of her artwork is directly inspired by this annual tradition, fondly referred to as "the greatest show on earth".



Top: Mama Dlo, 2019. Copper wire, glass seed beads.

Above Left: Douen, 2020. Copper, patina. **Above Right:** Papa Bois, 2020. Wood, coconut, found bird's nest, copper wire.

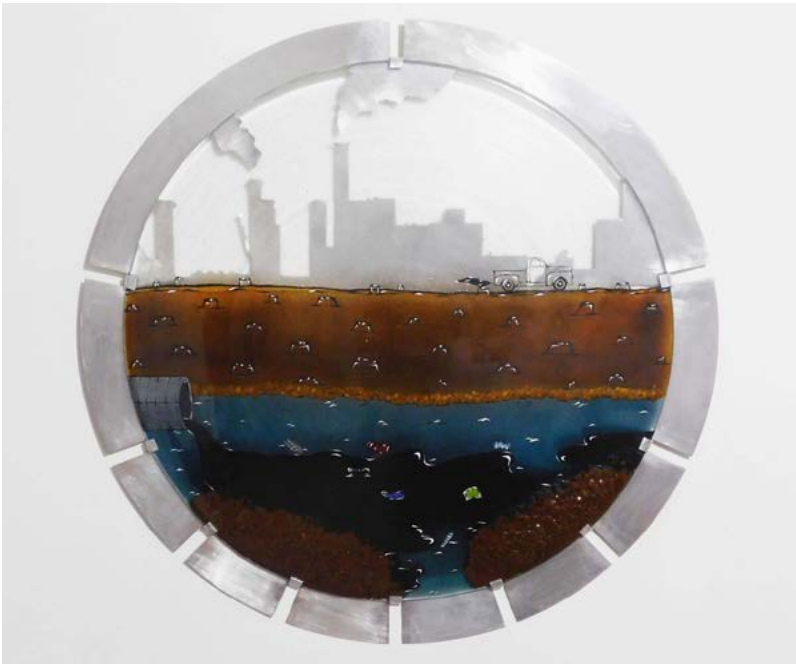
Artist Statment

Our world is slowly falling apart. Glaciers are melting, animals are starving, habitats are disappearing, people are dying. This series of wall works and jewelry is inspired by the natural world and the industry that is now overtaking it. I look at various industrial practices and due to negligence, many threaten the very air we breathe, the water we drink, and the habitats that are no longer viable. I created domed wall pieces in order to develop a series of larger scale works that were captivating, gave dimension, incorporated industrial materials, processes, and created an intimate conversation. The protest brooches incorporate metal fabrication and glass

because I wanted them to not only be wearable but also be timeless with the materials I used. They serve as personal reminders of ways industrial waste can be generated and how we can either reflect on the issues or how they are easily forgotten in the age of innovation. Doing better by our planet and finding solutions to creating less pollution and prolonging our lives and our planet's will always be an issue so using materials that are durable and long lasting was very important to me. The use of glass on metal or light on fabric, give transparency to the issues that industry has caused to our environment. My work stands as another reminder of why we need to be mindful of the planet we live on because we need the planet, it doesn't need us.

Bio

Jessica received her BFA in Metals/Jewelry from Ball State University. Her work includes larger wall works as well as wearable jewelry. She joined BSU's Metals Guild in 2018 and has shown work at Snag in the Adorned Spaces exhibit the last 2 years. Jessica has presented work at Arrowmont School of Arts and Crafts, Ball State's annual art show, and she currently has pieces in the Micro/Macro exhibition held by Indiana University. Apart from art Jessica has maintained a working life as well as a home life consisting of a chihuahua named Addie and a cat named Peanut.



Top from left to right ; Up in Smoke Brooch, 2020. Sterling silver, nickel, glass, frit, enamel, patina; Tunnel Vision Brooch, 2020. Sterling silver, nickel, glass, enamel, patina; A Roundabout Solution Brooch, 2020. sterling silver, nickel, glass, frit, patina.

Bottom Left; Desolation, 2020. Aluminum, glass, frit, enamel.

Artist Statment

I became interested in the subconscious mind because of the way it protects the conscious mind by organizing memories. It edits memories so that some are readily available for recall and it stores the rest to be processed in dreams. Tapping into the information that lies in the subconscious through automatic drawing and experimentation is the key to freeing myself from preconceived ideas about art.

This collection of brooches uses intuitive and experimental methods of traditional practices. Through the use of these methods, I strengthen the trust between myself and my intuition. Each piece is an example of a debate between conscious and subconscious decisions. They are all a product of the conversation

I am having with myself about rules.

The different methods of making this work feel similar even though the actual processes are completely different. The act of automatic drawing feels similar to enameling and the enameling feels similar to painting. I am flexing the same intuitive muscle each time I use one of these processes. The automatic drawings provide the brooches with their form while the enamel gives each piece their depth and color. Neither of those steps begin with a plan and rely solely on intuition. Throughout this body of work, I have studied my subconscious and listened to what it had to say.

Bio

Marin Hilbrich is a graduate from the Ball State Metals BFA program. She prefers to work experimentally through traditional metal processes. Her interests lie in exploring the intuitive nature of making artwork through wearable forms and watercolor paintings.

Her work has been included in SNAG Adorned Spaces 2019, SIU Southern Illinois Metalsmiths Society Forge, Form, Fabricate 2019, and Ball State University Student Show 2020.



Top Left; Fringe Garden, 2020. Copper, silver, enamel.

Bottom Left; Ghost, 2020. Copper, enamel, patina.

Top Right; Squeeze, 2020. Copper, enamel, silver .

Top Right Middle; Tangle, 2020. Copper, silver, enamel.

Top Right Bottom; Tension Identity, 2020. Copper, enamel, patina.

Artist Statment

This body of work uses cloisonné enamel to visually depict the frustrations of being a Korean American living in the United States during a socio-political climate that is intolerant of immigrants. The rabbit in Korean culture are depicted in many folk tales and for that reason I use them to portray Korean identity, while I use the Statue of Liberty as the symbols for American identity. By having rabbits, handbook (traditional Korean Dress) and Statue of Liberty juxtaposed with one another, viewers are introduced to the challenge that comes from being immersed in two different cultures.

Within this body of work, different pieces reflect the different aspects of having a dual identity such as a sense of longing, the feeling of loss, disorientation, confusion, frustration, inequality, and stereotypes. The purpose of Two of a Kind is to analyze the stereotypes associated with each culture as a means of raising the awareness of what it means to operate in and navigate through different worlds.

Bio

Seul Yi was born in South Korea and moved to her second home in Pittsburgh, PA. She graduated from Edinboro University (Edinboro, PA) in 2017 and got her MFA at Ball State University (Muncie, IN) in 2020.

She is currently back in Pittsburgh and continues to create one of a kind art pieces as well as various production lines.



Top Left; What ARE You? 2020. Copper, Enamel, Gold Paint, Embroidery String, Ceramic Decal.

Top Right; Lady Handbook, 2020. Material: Copper, Enamel, Spring Steel.

Below Left; What ARE You? 2020. Copper, Enamel, Silver Plating, Embroidery String, Ceramic Decal.

Below Right; What ARE You? 2020. Copper, Enamel, Embroidery String, Ceramic Decal.



Cranbrook Academy of Art

Artist Statment

Trained as a jewelry designer, I constantly find myself returning to the definition of jewelry. If you look at this definition, you'll find that it has a purely decorative function and is worn on the body and that's all... Without the body, there is no need for jewelry. The body is the object of jewelry.

My work uses various materials and media to approach and objectify the human body: color photos, for example, are combined with synthetic materials such as silicone, hinting at skin. Every time, the body is enlarged and rendered in different materials and, by doing so, reduced to an abstraction. 'The Human Thing' (2019) is a series of sculptures made of photos that I rolled up so that not everything is ever visible. The rolls signify pedestals, or even altars: in any case, things normally used to display something on top of. But these pedestals are empty, and wrapped around them are images of female bodies, photographed close-up, with the focus on body parts generally experienced as sexual. If you look closely, small personal characteristics can be seen: a birthmark, a painted nail, part of a gesture.

These features reveal a personality behind the skin, and a casualness with which the body is treated. By photographing these bodies almost like a product photographer would, the 'sexiness' is drained from the work.

Bio

Anke Huyben, born 1986, is a visual artist who uses photography, sculpture, jewellery and small installations to investigate how far the term "jewellery" can be stretched. Anke recently graduated from Cranbrook Academy of Art where she got her Master of fine Art in metalsmithing. Anke lives and works in Rotterdam, The Netherlands.

Being a woman, sexual objectification is not unknown to me. Like most, I find it reprehensible and derogatory but, being trained as a jewelry designer, I also realize that the body decorates itself exactly to be seen. The division of roles between men and women is ages old and has created stereotypes: men are powerful, women are submissive. I refuse to see it that way: to me, the roles that women sometimes assume are evidence that the female body also has power.

Within the shape of my works, which occasionally hints at functionality, as well as within my material choices, and compositions of sculptures, I investigate exactly this power struggle, and I don't necessarily choose which side wins. The curtain has my body printed on it. There is a play going on between control and submission: moving the curtain across the rails, who is the one most in control? How aggressive does it feel moving a body back and forth to where you want it? How much of the body is visible and how much is shown? As a viewer you are simultaneously the attacker, and the attacked.

The goal within my works is not to portray active aggression, but rather a passive kind of aggression; the kind that creeps under the skin.



Top Left; The Human Thing. Knotted pearl necklace, 2020. Handrolled vinyl beads, pearl string, goldplated clasp, nail lacquer. Constructed using nude photos of the artist.

Top Right; The Human Thing, 2020. Curtain polyester, silk, garment, steel



Bottom Left; The Human Thing. Installation overview, 2019. Photo, photopaper matte, silicone, pins, polymere clay, tape.

Artist Statment

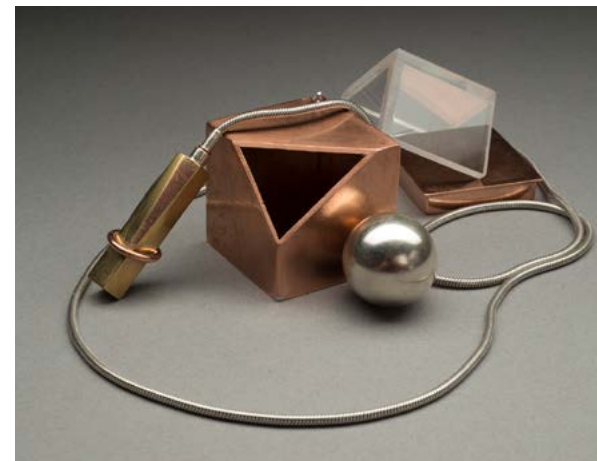
People are the pendants of architecture.
When the pendant is shifted,
the building regains consciousness.

Jewelry is an exhibition with an uncertain address.
When people are walking,
the exhibition begins.

Jewelry never restricts who's able to own it,
meanwhile,
may not fit into the jewelry box in one's palm.

Bio

Ke Shi is a jewelry artist and object maker that was born in China, but currently based in Detroit, Michigan. She received Bachelor degree from SUNY Buffalo State in 2018, double majored in Painting and Jewelry/Metal and Master degree from Cranbrook Academy of Art in 2020, majored in Metalsmithing.



Ubiety, 2017. Silver, copper, brass, acrylic & ruby.

Artist Statment

Making is creating a situation to confront myself—to see the expectation, the anger, the frustra-
tion, the pride, the joy. Visitors come and go, sometimes banging the door and leaving me no
peace, other times sneaking into the house and pretending to be invisible.

I like using techniques to reveal variations, imperfection, or glitches, they can only happen at the
stage I make it, I can't predict it beforehand. They fail all the time, and I've learned to be ok with it.

The middle stage is a treasure.

Wire has a spectrum of quality, as delicate as thread or as bulky as brick.
The fine, twisted wire asks for my trust.
The tension repeats when you put it on.
Dance.

Bio

Jiadaï Wu (Katrina) is an artist raised in Shenzhen, a beautiful coastal and multicultural city in
Southern China. She received her MFA in Metalsmithing from Cranbrook Academy of Art in 2020.
Growing up alongside the rapid development of her hometown, she experienced the city's bounc-
ing heartbeat and also witnessed the dissolution and reformation of itself. Wu's current body of
work is an ongoing exploration of Zen practice in craft and making.



Top; Re-cord. Neckpiece, 2019/2020. Brass, copper.
Bottom Left & Right; Home port #5. Brooch, 2020. Copper, Silver, Solder.

Maine College of Art

Artist Statment

Making objects for the table and hand, I abstract traditional silversmithing techniques to create metal objects that foster unorthodox human interactions. Through familiar objects such as a drinking straw, my work acts as catalysts for communication, which leads to otherwise unknown relationships and perspectives between human beings. Blending a background in

Expressive Arts with these technical skills of metalsmithing, I am bridging the gap between traditional craftand arts practices through the interactivity and performative qualities of my work. I approach my making process through an individual and collective psychology by analyzing interactions among humans through intimacy, boundaries, and dualities. I draw from notions of ritual, play, and theater, to create objects that cultivate intercommunication, promoting togetherness and celebrating our humanness.

Bio

Mikayla Dennison earned her BFA in Metalsmithing and Jewelry from Maine College of Art in 2020. Dennison also earned a BA in Expressive Arts from Burlington College in 2016, where she studied psychology, art therapy, and studio arts. While there, she focused on human behavior and multimedia sculptural paintings. Now, making metal objects that facilitate unconventional human interaction, Mikayla is dedicated to an Expressive Craft practice that highlights aspects of identity and the human experience.



Top Left & Right; Sharing Straw, 2019. Sterling Silver.
Bottom Left & Right; Silly Straw 2.0, 2019. Copper, brass, powder coat, (glass of water).

Artist Statment

I build miniature architectural structures based on the objective of finding privacy and creating a sense of place in the natural world. When I am alone in different landscapes, I am at the edge of a great power that I will never fully comprehend. The architectural miniatures that I construct imply this reality by providing a focal point around which the viewer may imagine a solitary world of their choosing. Through the recognizable language of the miniature, the viewer is able to project themselves into each object. To work mindfully toward material and assembly, I build with a constant sense of play. Organizing objects, setting stages, building forts and exploring the natural world are the most thrilling parts of my practice. These works often only depict the most basic needs of a living space, as simple as a flat space to rest upon.

Through research into architectural theory, spatial psychology, and direct interaction with the Maine landscape, I seek to collect and reuse the simple genius of historic carpentry. The perspective of metalsmithing gives me a mental framework that I use to approach all materials. I take great pleasure in finding how objects connect; exploring the strength that can be generated from thin pieces of veneer or paper, how much a pin can bend, or how much a beam can be charred before it loses its structural integrity. In my quest to imply a vast, unseen landscape surrounding my work, delicate and ephemeral materials such as ash, paper, and burnt wood depict the impact of the elements upon these spaces. Through this relationship of material and structure, my work provides a focal point for solitude and contemplation of an endless reality beyond view.

Bio

Phoebe Zildjian earned their BFA in Metalsmithing and Jewelry at the Maine College of Art in 2020.



Top Left; Corey House Fire, 2020. Charred cherrywood, ash, brass.

Top Right; Monticello, Void Two, 2020. Cherrywood, powder coated brass.

Middle; Deck House, 2020. Cherrywood, veneer, powder coated brass

Bottom Right; Void One, 2020. Cherrywood, charred veneer, powder coated brass.

Artist Statment

Our bodily remnants, such as fluids, shed hair, and other refuse, confront the viewer with abjection — what has been physically or psychologically been cast off. The abject reminds us of what we try to forget — our filth, our mortality, the inevitability of the body’s decay. Elements of the uncanny are also included in the abject. In Western culture at least, objects and shapes that elicit these feelings of unease are fairly universal. We have an instinctual, visceral reaction to these forms due to millennia of accumulated cultural knowledge. Even when highly abstracted, visual and tactile features that reference biological suffering such as holes, tumors, and other protrusions provide an immediate psychological connection to

physical suffering and the emotions that these symptoms evoke. In my work, I investigate abstracting and transforming elements of the abject through the juxtaposition of objects and materials that have vastly different sociocultural connotations — gemstones and fingernails, precious metals and pubic hair. I have no interest in making work that’s straightforwardly attractive or grotesque. My work confuses these emotional binaries between seduction and repulsion, the desire to touch and the desire to cringe away from an object. Besides visual qualities, tactility in material is vital to the work — how the material warms with body heat, causes static cling, or leaves marks on the skin — and the way in which it impacts the wearer.

Bio

Violet Weiner is a Portland-based interdisciplinary metalsmith who works with a wide range of material, including but not limited to taxidermy, stone, hair, plastic, silicone and precious metals. She is currently working on her BFA in Metalsmithing and Jewelry at the Maine College of Art as well as training under Patricia Daunis-Dunning of Daunis Fine Jewelry. Her current body of work investigates abjection through objects that follow traditional jewelry typeforms, and is inspired by the soft, biomorphic forms of fungi and disembodied organs.



Top Left; Teratoma, 2019 Marble, rock crystal, hair, sterling silver, epoxy
Bottom Left; Pupae, 2020. Marble, fox fur, cubic zirconia, sterling silver, silicone.

Top Right; Pubic, 2019. Marble, pubic hair, sterling silver, epoxy plastic,
Bottom Right; Limbcast, 2019. Aluminum, fossilized coral, rock crystal pinback steel, powder coat

Massachusetts College of Art and Design

Artist Statment

My work revolves around the human body and the translation of my perceptions while seeking to connect and question the foundation of my identity with the ones that coexist. I consecrate the human body, referencing it through form and performance as a canvas, a medium, and a re-imagined symbol.

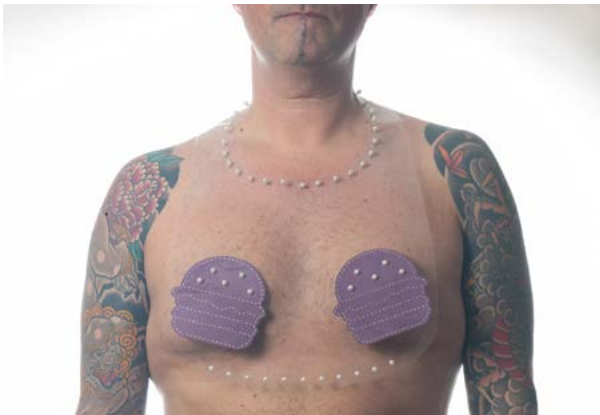
In the series titled "I'm An American Fucker" I confront a part of myself that is an American Woman, living in a consumer based society. Cultural references in the form of iconography and symbols are used in my work to push against ignored histories and capitalist culture. The commodification of Native American culture and stolen land is referenced in "Ay Caramba" where a long string of fake turquoise beads creates the necklace which suspends a large outline of a silver star, and a stylized red penis.

I remember seeing Carl's JR burger ads as a young impressionable girl, feeling unsettled by the shameless sexualization of women eating burgers. These women were depicted as something to be consumed, like a piece of meat. America's cultural obsession with burgers and objectification of women compelled the making of stylized burger neck pieces, "Burger Chain" and "50 Studs".

As a consumer living in a capitalist society I have the choices of what I buy to take care of. In the work "Conceived Consumption" it is brought to life through storing my collection of receipts in an abdominal vessel as a reminder of the power of one's purchases. Take nothing for Granted.

Bio

Emma Scott has studied at Pratt Institute, Brooklyn, NYC (2015), and has a BFA at Massachusetts College of Art and Design Majoring in Jewelry and Metalsmithing (2020). Scott co-founded a global open call to artists, Art via Post, publishing the book "Art via Post" and curating an exhibition at Arts at the Armory in Somerville, MA and at First Parish Lexington, MA (2015). She has exhibited at The Fuller Craft Museum, Brockton, MA (2018), The Ilias Lalaounis Gallery, NYC Jewelry Week (2018), and several student exhibitions at Massart (2017-2020). Scott is beginning another open call to artists, Chain Mail.



Top Left; Ay Caramba, 2019. Fake Turquoise, sterling silver, acrylic.
Top Right; 50 Studs, 2020. Leather, PVC, pearls, nylon thread.
Bottom Right; Burger Chain, 2020. Leather, rusty chain, sterling silver.

Artist Statment

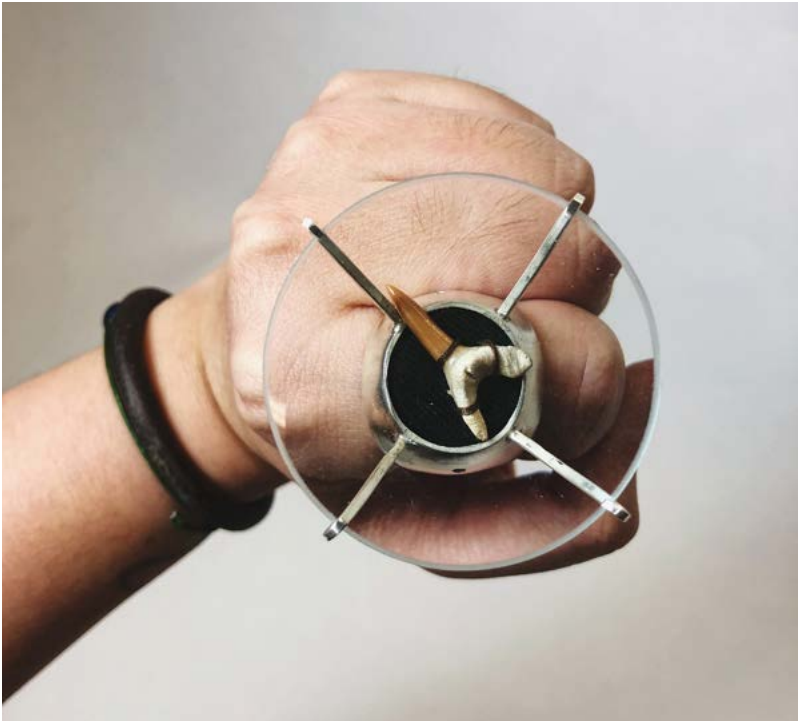
My jewelry is a kind of miniature toy. When I create a piece of jewelry, I'm not only a creator of wearable art, but also a narrator of move-ments, which include opening, rotating, and folding. The common theme in my body of work is the interaction between the wearer and the piece. My work is best when it accompanies the human body since it invites the wearer to approach it like a child and ultimately, to play.

I can tell a lot about an individual by looking at their collection of toys. Here is the secret, a well-loved toy is like a state-ment about who the person is, and what they value in their life. Compared to other objects that one can own, toys tend to carry greater personal and emotional value. Each of my jewelry pieces carry little bits and pieces of my own memories.

Bio

Han Gao is a jeweler and illustrator based in China. The experience of working in two dimensional and three-dimensional realms informs her high-quality hand sketches and perspective of forms. Han's Toy Jewelry is based on her skillful spatial understanding and she makes jewelry into inter-active, miniature, wearable performances. "Play" has always been the subject of her research. She turns "play" into the value of jewelry itself by emphasizing the interaction between people and her jewelry. Han received dual BFA degrees in Jewelry & Metalsmithing and Illustration from the Mas-sachusetts College of Art and Design, Boston, MA in 2020.

Classic toys are the source of my inspiration. My goal is to trigger childhood memories, en-thusiasm and sentiments. I dissect my toys with simple lines and geometric forms and patterns while keeping original elements, some highly recognizable and others etched in my memory. I also use sterling silver to create my wearable toys. My use of the precious triggers a re-ex-amination of the values it represents; the object itself, the memories it may hold, and ultimately, the childlike mind.



Top and Bottom Left; Dentist, 2019. Sterling silver, glass lens, fabric, shark tooth.



Top Right; Mr. Duck, 2020. Sterling silver, wood, cotton string.



Bottom Right; All the Places I Have Been, 2019. Sterling silver, plastic and steel pushpin.



Artist Statment

I am a maker, sister, nature lover, and a hungry Honduran soul that roams for things, moments, feelings, poetry, and music that feeds me. I am invested in making as it is my spiritual practice. I connect to my higher purpose on this earth through creative and complex processes. The interconnection between humans and nature inspires me. Earth expresses herself in each organic element and therefore I use stones to embed its memory onto surfaces of my jewelry. I have an interest in deep conscience, time, community sentiment, the self, and the social-political questioning that comes from being a human being.

I use organic geometrical shapes to create tactile pieces. When worn, one can admire an organic beauty, while feeling its past history and future trajectory. I allow the nature of my practice to dictate the forms and direction. Overall, I emphasize the rawness of nature and its momentary life span in metal and fibers. I collect natural objects to make wearable jewelry because Earth expresses herself in each element and embeds her memory onto surfaces. Collecting is a way for me to admire and thank Pachamama for her endless abilities to reminisce and flood me with poetry. I use my hands to work with and for nature, to connect the body and soul, and find forms of adornment that are imbued with the natural world.

Bio

Jocelyn Alsira Solis is an interdisciplinary Honduran artist-maker based in Boston. Solis was raised between the U.S.A and Honduras where she initiated her art practice in painting. Solis is centered on creating art jewelry as adornment for the body. She stitches together her interest in nature and organic experimentations with ethical practices through the use of natural fibers and recycled precious metals. Her narratives on cultural memory and identity are stimulants to her work. In 2020 she earned a BFA in Jewelry and Metalsmithing at Massachusetts College of Art and Design in Boston, MA.



Top Left; Discomfort, 2018. Bronze, natural branches, yarn, coffee, and beans grains.



Top right; Immigration Series #1 (Passive), 2019. Beeswax, eucalyptus leaves, brass, steel wire.
Middle Right; Aliens, 2019. Bronze Casting and fingernails.
Bottom Right; Immigration Series #2 (Intermediate), 2019. Bark, steel, waxed string, image transferring.

Artist Statment

My work is about parameters and limits; it utilizes a repetitive design sense driven by form and function. I create jewelry that follows lines of visual and kinetic movement and I gravitate towards things that are minimal, clean, and seemingly effortless in their construction. My wearable pieces are self-contained and resolve themselves in intersecting planes and fixed points. When the pieces are worn and interact with the body they become animated with movement. My process begins by experimenting with specific materials in collaboration with empty space including stainless cable, sterling silver wire, stainless steel wire, and brass tubing. With this intentionally limited palette, I am free to create while working within strict parameters. New ideas form best when my hands are busy and my mind wanders. By choosing to work in series, I am able to revisit and articulate forms in space and the possibilities are endless.

Bio

A fascination and curiosity with the way things work, Sara’s unique approach to problem solving is apparent in the airy geometric structures that she creates. Her forms follow the linear aspect of the materials she works with, predominantly sterling silver and stainless steel. She creates minimalist wearable pieces that follow lines of movement, both visual and kinetic.

Sara recently completed a BFA in Jewelry and Metalsmithing at the Massachusetts College of Art and Design in Boston, MA. She is focusing on building her jewelry studio and practice in the outskirts of Boston.



Top; Cable Construction Series #5, 2020. Stainless steel cable, brass.

Middle Left; Cable Construction Series #1, 2020. Stainless steel cable, brass.

Middle Right; Skipping Stones, 2019. Stainless steel, brass, beach rocks.

Bottom Right; Untitled Rectangles, 2020. Sterling silver.

Artist Statment

The idea of home has been at the forefront of my life. Whether it is my own concerns or simply the shared feelings of my generation, it always seems to worm back into my mind and conversations. It crawls its way into my work without my noticing, manifesting in two distinct but deeply intertwined ways: leaving 'home,' or a place one would like to stop calling home and finding 'home,' finding a new place to carve out one's nook.

The colloquial home is a fluid concept to me, not simply a place but an idea to explore through many forms, materials and metaphors. My objects orbit the facets of home through a lighthouse worn on the hand intended to guide, a hand held compass-bearing globe, a wearable catfish, a cherry tomato husk to hold a piece of a home, and a winged anklet.

The lighthouse serves as a beacon, but not a traditional, stationary one.
 Would you give it to a person who you consider your home?
 Something for them to wear and guide you back?
 Maybe.
 The precious globe is another object made to prompt questions.
 Would you use it to look for a new place?
 To find an old one?
 Perhaps.
 Do you need to chase down the catfish that swallowed a town?
 Or watch it swim away while you sit on the shore, letting go a place where you once lived?
 These are some questions posed by a few of the pieces.
 Conclusions are personal.

Bio

Born and raised in New England, Sarah Ellis has always drawn upon the world she knows. Burning curiosity has dwelled in her as far as anyone can remember, further fueled by a mother who was a painter. Throughout her early years she never found herself tied down in a single medium. But, in her sophomore year, she delved into and fell in love with metal and jewelry arts. In the spring of 2020 she earned her Bachelors of Fine Art in Jewelry and Metalsmithing. She currently resides in Stow, MA, where she continues to forge her home.



Top Left; The Lighthouse, 2019. Copper, brass, bronze, silver.
Top Right; Catfish Village, 2020. Papier mache, brass, heat shrink tubing, wood, thread.
Middle Right; The Globe, 2020. Silver, gold, brass, copper.
Bottom Right; Hermes' Anklets, 2020. Fabric, bird wings, paint, cord, eyelets.

Artist Statment

My work centers around the crafted, meaningful empowerment of those who wear my jewelry. My pieces move and evolve on the wearer's body with the intent to protect and empower. I unify imagery of reptilian scales with gothic Victorian armor to create pieces that reflect the need for contemporary everyday armor; each piece an extension of the wearer and a visual enhancement of their own strength. In my current practice, I carve scales into raw leather, paint them, and then set the finished hides into sterling silver.

When worn, the flat leather curves and bends in organic ways, ultimately sparking new life on the wearers body. The pieces lay close, softly conforming to the wearer's skin, evoking the gentle power of a coiled snake. In recent pieces, I blend and layer patinas, and painted colors with leather and metal respectively to expose greater depth and amplify emotion. My pieces' intentions are highlighted through the use of soft golds and grays, dancing with deep reds and silvery whites. Together these colors are used to create jewelry that is elegant, powerful, and personal.

Bio

Zoë Larson is a jeweler based in Boston Massachusetts. Her work unifies the repetition of reptilian scales with the flow of Victorian armor into graceful, aggressive adornment. Originally a 2D artist, Larson came into her own as a jeweler and metalsmith in 2016 when she began her undergraduate studies. Since obtaining her BFA from the Massachusetts College of Art and Design in 2020, she has incorporated her love of painting into her jewelry practice. This addition of painted leather into Larson's work beautifully merges the two aspects of her studio practice.



Top Left; Fury 2020. Sterling silver, Leather, Leather dye, Acrylic Paint, Epoxy.
Top Right; Claws, 2019. Sterling silver, Jasper.
Bottom Left; Scale, 2020. Sterling silver, Leather, Leather dye, Acrylic paint, Epoxy.
Bottom Right; Jody's Armor, 2019. Sterling silver, gold, stainless steel, nickel.

**Metropolitan State
University of Denver**

Artist Statment

I need to accept, reflect and let go of my past in order to heal. I need this to move forward and begin the next chapter of my life.
For a long time, I have allowed my past experiences to haunt me, manipulate my decisions and ultimately make me doubt myself.
Each link in this chain represents what I have gone through in the past, a crude link in the chain of life that I need to accept, acknowledge and let go of. I need to do this so I can move on without the chain of my past holding me down and swallowing me whole.
The chain is a veil, as my past not only conceals, distracts and distorts my own personal outlook on life, but also the perceptions of others in the world. I believe when people see me, all the see in my past, my wounds, my chain. I feel as if the real world doesn't see who I really am, only a façade, that I have created. That needs to change. I need that to change. I need to remove the chain, remove the past and allow myself, my true self to live unveiled and free to move forward.

Bio

Lauren Bassett is an interdisciplinary artist, who works and lives in Denver, CO. She is currently working towards her BFA in ART Education, at Metropolitan State University in Denver, CO. Lauren's background is primarily in oil and acrylic painting; however, in the past few years her interests have shifted towards performance art as well as metalsmithing. Her artwork is influenced significantly by her personal experiences, self-reflection, transformation and growth.



The Chain/ The Veil. Performance art, 2020. Brass, copper, nickel, nickel silver chains.

Artist Statment

I have always enjoyed adorning myself with jewelry and decorating my space with treasures from the natural world, or creations I have manipulated to embody my interpretations of nature. A fantastical narration has always been present in these explorations, reconstructions, and reinventions. I marry these passions into one alteration of surroundings with components that not only give homage to the natural beauty of this planet, but also to declare my imagination in a physical realm.

Ode to Earth is a material manifestation of my reaction to nature and the reverberation that ensued from creating a set of jewelry with stones and metal that the Earth has allowed me. I took time to gaze into the landscapes presented on the stones and imagined what worlds they held inside of them, as I designed a home worthy of these gifts from the Earth. I can carry this story with me when I wear the jewelry and live inside it within the exploded jewelry box that I built to inhabit it. I invite you to leave your reality and step into a snippet of my mind where you can let it seep into your senses as you decide what has unfolded and how it has led to this invention. My physical environment affects me mentally and emotionally, so here I let my mental state affect my environment and have created a space with aesthetic appeal that is an ode to my muse, nature.

Bio

Lucy Broussard is a Louisiana native and has been based in Colorado for the last decade. While finishing up her BFA in metalsmithing at Metropolitan State University of Denver, Broussard works with a range of materials and media including sculpture, wood-working, and ceramics. Her art is inspired by and reflective of nature. She enjoys hiking the Rocky Mountains and traveling to other countries to immerse herself in diverse scenery and cultures which she then reinvents in her work. Broussard's professional future plans are to work at a fabrication company that focuses on large scale sculptures and installations.



Top Left; Metamorphosis. Jewlery Set, 2019. Natural Materials.
Top right; Ode to Earth Headdress, 2019. Sterling silver, reticulated silver
Bottom; Jewelry Box. Jewlery Set, 2019. (Sterling silver, reticulated silver, copper, stones), wooden box, natural materials..

Rhode Island School of Design

Artist Statment

Here is an appendage. A brace for what will surely come. To reinforce a weak joint or to cuddle your breaking point. Here is machinery copulating. A thimble and a soft saddle embrace on the strength of phillip's head. Here is a precautionary handout to carry on your person until you or another cries out for it. My practice guides me in navigating a world composed of rigid systems I am a part of but do not feel accepted within. I am always relearning that my parameters are rearrangeable and that I can transform the space in which I am allowed to exist.

Bio

Addie Boyd makes plug spouts, gasket handles, and quiet screws and is sometimes a metalsmith. Addie currently lives in Providence, RI where they enjoy relearning the dance of hide and seek and mending what has broken. If you look close enough, you will see Addie performing a clumsy salute to all that they admire from afar and to what they have yet to become.



Top; things I will be sure of, in time, 2020. Digital collage with poem.
Bottom Left; straining spout, 2020. Copper, oil pastel, colored pencil.
Bottom Right; fruit in the rush, 2020. Digital collage: rubber, copper, graphite, plastic, oil pastel, enamel on copper.

Artist Statment

Visions of ancestral past
Floating in that headspace so elusive yet omnipresent
Paramount to creation.

Chiseling marble, chasing silver
Honouring Demeter in the eternal stone, setting sapphire into seed.

The path leading there is plain.
The path leading there is pain.
The path leading there is joy.

The path is leading there.

Meditation on my Greeco-Bornean ancestry through the decomposition of landscapes is my tangible connection to those long dead. The earth is what holds them now, and what nurtures us today, so my job is to care for it by practicing mindfulness. It is my way of approaching sustainability.

As I meditate and create, the same thoughts persist. Floating in the mind, I see the same family of forms manifesting between my hands; I make plants and stones, feeling as though I am exploring some kind of subconscious jungle landscape. Whether I am drawing, painting, bending wire, sculpting wax or manipulating metal, I always end up with the semblance of a plant, or a rock. The thought that these forms come from somewhere within me whether my own past, genetic memory from my ancestors or memories from a past life, is inescapable.

Bio

Ariana Embiricos is a fine art jeweler currently in Brooklyn launching her brand Embirikos. Her work incorporates intuitive sculptural techniques as forms of meditation to enliven the classical with elements of expressive gesture. Greek by her father and Bornean by her mother, her multi-ethnic heritage inspires her to study our relationship with nature through the lens of spirituality and culture.

Ariana has exhibited work internationally: Rêve for a cause, Capalbio, Tuscany, Italy; Zip2.0, Brooklyn, New York, USA; Land/Fill/Land, RISD Museum, Providence, Rhode Island USA; Shape Shifters; Senior Show 2020, Woods Gerry, Providence, Rhode Island USA.



Top Left; Pebbles. Choker necklace/wrap bracelet, 2020. Sterling silver with rough slightly pinkish white diamonds and freshwater rice pearls.
Top Right; Demeter's cuff, 2020. Sterling silver with emeralds; Disconnect hoop earring, 2020. Sterling silver.
Middle Right; Disconnect. Alternative chain choker necklace, 2020. White bronze.
Bottom Left; Emerald Lagoon. Choker necklace/wrap bracelet, 2020. Sterling silver, white bronze with faceted emerald beads.
Bottom Right; Hadi. Bracelet, 2020. Sterling silver with rough black octohe-dron diamond.

Artist Statment

“The Faces” Series

The work in this collection came from a deep need to make objects of another world. Strange shapes and shiny surfaces catch your attention, wanting to bring you closer. There is a haunting beauty to abstract caricatures adorning their real-world counterparts. I like the idea of hiding behind a mask. The safety of anonymity in opposition with the shining gleam of gold. What hides behind a mask? In construction, I chose to follow a format that hovers above the face. I replace rather than restrict. Attached at the nape of the neck it flows out of the body’s most vulnerable place.

Sometimes it’s about the eyes, sometimes about the lips, and other times the lack thereof. I replace features with simple symbols that act as a way to transfer the idea without the millions of subtleties of the human conscience.

Bio

Campbell Unruh graduated with a BFA in Jewelry and Metalsmithing from the Rhode Island School of Design in 2020.



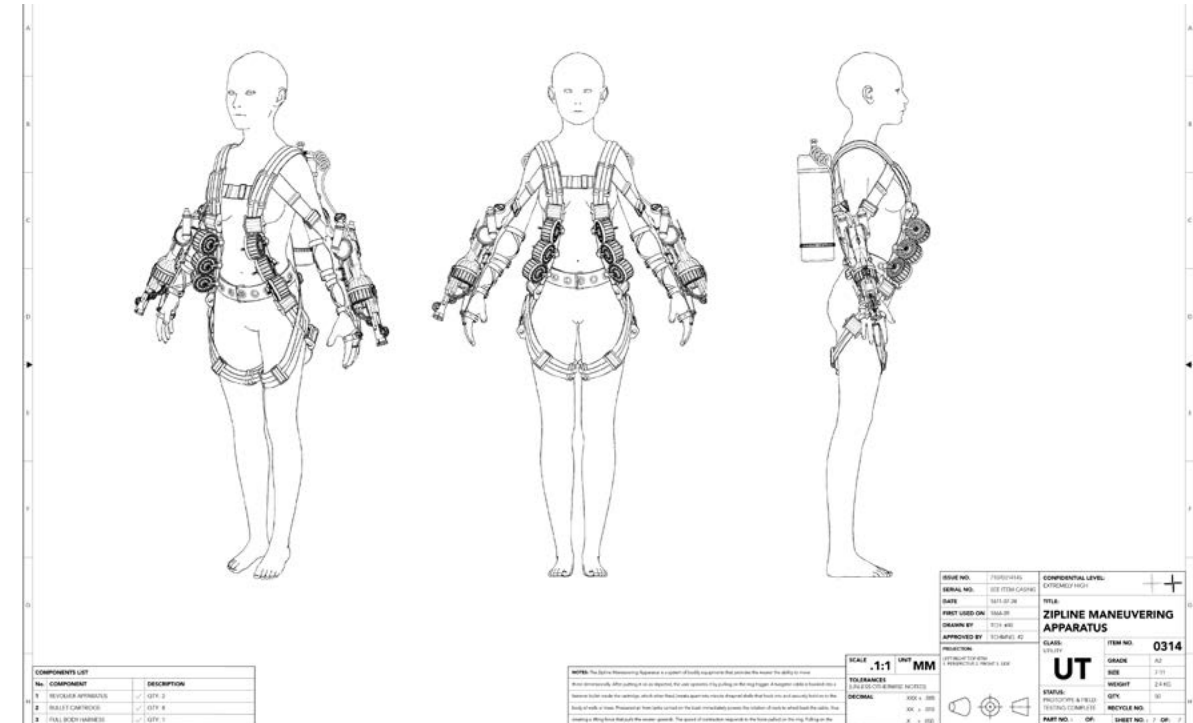
Top; RESOLVE 1, 2020. 18k gold plated brass, natural flowers.
Bottom Left; PRIDE 1, 2020. 18k gold plated brass, rubber bands.
Bottom Right; GUILT 1, 2020. 18k gold plated brass, felt fabric.

Artist Statment

I have an obsession with functional things. Be it a lighter, a pair of scissors, or even a piece of paper, tangible things that invite touch grab my attention and come to life just feeling their presence in my own hands. Objects in our lives are often created with an interactive purpose: they are held, assembled, manipulated, configured, refilled. I am deeply attracted to the magical moments when we make contact with our creations, giving them life and performing a function. Body adornment should be no different. I challenge the long-standing notion that jewelry serves solely to be looked at and create systems of aesthetic based on and glorifies functionality. We all live inside stories with imagined landscapes layered upon the real. The objects we own, use, and fantasize about make up and communicate who we are; property, too is a place where fiction steps in. By choosing the objects to own and desire, we create fictional worlds to live in, and expand our identities into countless new contexts. “Property fiction” has the power to unfurl and anchor us in the realm of imagination where we escape and dream, offering a place to exist beyond day-to-day life. I aspire to bring the intersection of kinetics and my love for storytelling to a material conception.

Bio

Frank Liao graduated with a BFA in Jewelry and Metalsmithing, with a concentration in Industrial Design from the Rhode Island School of Design in 2020.



Top; Zipline Maneuvering Apparatus, 2020. Digital renderings and drawings.
Middle Left; Stimulant Vaping Pipe, 2020. Silver, stainless steel, sapphire Digital renderings and drawings.
Bottom Left; Zipline Maneuvering Apparatus, 2020. Digital renderings and drawings.

Artist Statment

Throw out your pearl studs. Toss away your tiny cross pendant. Take your rose gold bangle straight to goodwill. I've got two words for you, friend: Contemporary Jewelry.

What is contemporary jewelry, you may very well ask? It is the answer to all your prayers: it's art that you can show off without the hassle of letting people into your house. It's jewelry that transforms you into your most beautiful, interesting, cultured, unique self. Nobody else you know has it; you are the coolest person in the room, on the street, or at the grocery store. "I like your pin", the checkout lady will say, to which you will respond: "Thank you, it's actually a brooch. It was handmade by an artist."

That's brooch as in B-R-O-O-C-H, rhymes with poach, not pooch. Who wears brooches anymore, you may very well ask? People who are tired of wearing tiny, barely-there enamel pins. People who enjoy those little plastic/metal/paper admissions tags they get at museums, but crave something more. People who aren't afraid to wear their personality like a badge of honor on their chest. People like you.

So where to begin, you may very well ask? Not with a pair of earrings—no, they're too small, too safe, and too cheap. You need something big, bold and beautiful. Something that will make you special and them jealous. Something that will get you the attention you deserve. Something that will make you deserving of attention in the first place.

Allow me to introduce The Line™, Hannah Oatman™'s range of contemporary jewelry products, all of which are completely handmade by machines and also by her hands. This jewelry is sparkly, glamorous, interesting, and fun—just like you! It is affordable, wearable, unpretentious, and most importantly, it could be yours! There is enough jewelry to go around—but only while supplies last. And here's the best part: you have three series to choose from.

Collect Me!™ is a limited edition of 50 brooches which come in multiple value tiers, but as they increase in value, they also increase in scarcity. Each brooch comes unassembled with instructions in a blind box, so you don't know which brooch you will get until after you buy it. All brooches are sold at the same low price—buy a brooch, try your luck, and start your collection!

Art Over Time™ is a year-long subscription brooch. The first month, you will receive a brooch base and a set of 5 default charms. After that, the fun begins: each month, you will receive a mystery pack of 5 themed charms. Customize your brooch to match your mood, outfit, or destination! Coming soon to your mailbox!

Build Your Own!™ is the world's first Exquisite Corpse Brooch™! Assemble your own unique collection of Endcaps™ and Personality Pieces™ in the colors, patterns, and styles that define you, and then wear them for the world to see! These magnetic brooches are so easy to put together and take apart—just snap together and go! You're not like everyone else, so why buy a brooch like anyone else's? Endcaps™, Personality Pieces™, and upgrade kits are all sold separately.

Bio

Hannah Oatman fell in love with Jewelry while attending Pratt Institute in Brooklyn and completed her BFA at SUNY New Paltz in 2017. In the year following, she completed residencies at the Houston Center for Contemporary Craft, Smitten Forum, and Baltimore Jewelry Center, and won the inaugural Jewelry Edition Award. She has exhibited in various national and international exhibitions, including Talente 2019, and her work can be found in the permanent collection of the Enamel Arts Foundation. She received her MFA in Jewelry + Metalsmithing at Rhode Island School of Design in 2020.



Top; Art Over Time (Month 1 Subscription Box), 2019-2020. Cardboard, ABS plastic, glitter, paper, spray paint, holographic vinyl, mylar, cast sterling silver, acrylic, plastic mini side-release buckles, nylon ribbon.
Middle Left; Collect Me! 09: Unicorn , 2018-2019. Laser cut acrylic, 18K gold-plated sterling silver.
Middle Right; Art Over Time, 2019-2020. Acrylic, cast sterling silver, plastic mini side-release buckles, nylon ribbon, wood.
Bottom Left; Collect Me! 01: Dreamboat (mid-assembly), 2018-2019. Brooch: Laser cut acrylic, cast brass. Box: Paper, cardboard.

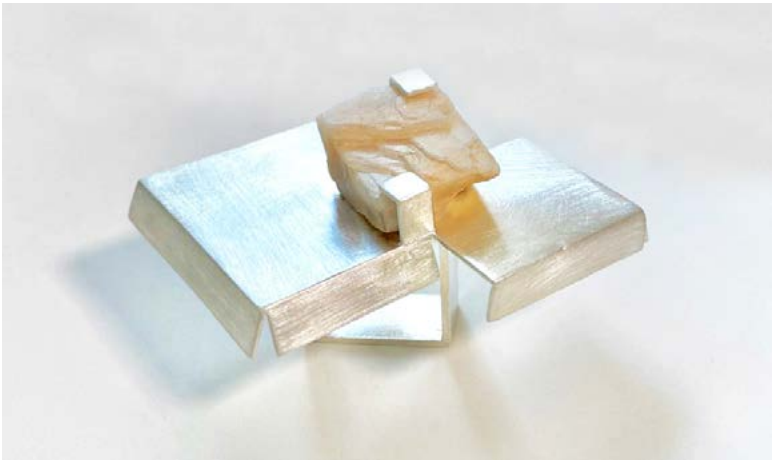
Artist Statment

I want to be healed when I make jewelry. I enjoy the process of drawing, making paper models, rethinking, sawing, ston-
esetting, and hammering. Each piece of my work is one of a kind that is designed and handcrafted using precious raw stones, and sterling silver. Semi-transparent, differ-
ent density, and calming color palettes give me peace.
I'm interested in correlations and interac-
tions between geometric and organic shapes, connection, composition, size, and volume with silver and raw stones. Aesthet-
ics, balance, and tranquility are significant in my work because they stimulate my deep sensitivity to the beauty keeping my best energy.

Bio

Hyunjin Chun graduated with a BFA in Jewelry and Metals from the Rhode Island School of De-
sign in 2020.

The Calm and Restless series authors a conversation between geometric and organic forms in the format of jewelry. The geometric is understandable and stable, whereas the organic pushes against limits of the safely known. In life, what we do, think, say, eat, and feel all require a con-
sidered balance, and through this aware-
ness, we can grow. I want to translate this state into my work. The pieces engage in the rivalry between freedom and limita-
tion, safety and the unknown, balance and disorder.



Top; Shifted, 2020. Sterling silver, yellow calcite.
Bottom Left; Structure in Life, 2020. Sterling silver, green fluorite.
Bottom Right; Vulnerability, 2020. Sterling silver, green fluorite.

Artist Statment

My dad was in the bead business import-ing from China to Mexico. As his business slowly went into deficit, he went from pro- ducing beads to textiles to keep my family afloat. He accumulated hundreds of boxes of beads that are crammed into four rooms in Mexico City, stacked top to bottom wait- ing to become something. With nowhere to go, but taking up physical space, the beads that were once the source of my family’s income are now considered to be a burden. I feel it is my responsibility to my family, and also to the material that was created to make something of every single bead in that warehouse.

I weave beads into flexible surfaces to cre- ate protection wear. Beadwork is a physical outcome of a process; it is evidence of time and quantity. We are living through a mo- ment that could change our view on what is “normal.” I have never felt more anxious liv- ing in America, a country that is supposed to be my home; a country my parents im- migrated to seventeen years ago in hopes for a better life. The past several months have proved to me that I would never be accepted as American because of my “othering” face. Through the usage of differ- ent imagery: ranging from patterns to text, I question if labor and beauty can disguise hate and make the wearer feel protected.

Bio

Sera Park Choi graduated from the Rhode Island School of Design with a degree in Jewelry and Metalsmithing in 2020. Her work is inspired by the beads in her parent’s warehouse in Mexico and is often questioning the role of the use of beads in today’s world.



Top; Torn, 2020. Faux pearl beads, dyed nylon monofilament.
Bottom Left; This is my Country, 2020. Faux pearl beads, dyed nylon monofilament.
Bottomg Right; My Last Semester 1, 2020. Faux pearl beads, dyed nylon monofilament.

Artist Statment

When made other, a body comes under stress. Space ceases to conform to its presence and movements. The societal structures that are meant to guide, support, and confine the conventional body all fail and fall short. To pass, in a queer dialogue, is to be able to be seen as the conventional or the expected. Passing is an allowance to exist without constant fear of retaliation for being your authentic self in a system where authenticity is antagonistic, undesirable, other, queer. Passing is a privilege that is not afforded to all bodies that might need it in order to survive, but passing is also a practice of potential erasure. If the body blends, it is because it camouflages the wounds enacted upon it to pretend. The knot works became an opportunity to explore the un-ending, ongoing nature of living with trauma in a way that allowed me to embrace the tenderness and slowness that working with it required. When I approach the blank of wood, the knots and their forms are already within. As I spend time with the wood, carving, removing material, refining the surfaces and refining the wounds, the knots lighten, the knots loosen. I call them "Partially Undone" and that's all they can ever be. They are gestures rendered slowly in between being fully tightened and unraveled. They are given the allowance and power to be perpetually unresolved. They are objects of tension that bind nothing in place but their own existence, and they will never come undone. My "Partially Undone Knots" pass as knots - as not-wood. Until they are handled, the weight, or lack thereof, defies what is conventionally expected of the dark hue, and the

Bio

Steven KP (He/Him//His) is an artist, jeweler, and educator based in Providence, Rhode Island. KP's studio practice is centered around investigations of empathy, material culture, and queer experience. Currently a visiting Lecturer at the Massachusetts College of Art and Design, KP received his MFA in Jewelry and Metalsmithing from the Rhode Island School of Design and holds a BFA from the University of Wisconsin-Madison.

and the drapery of the strands holds its form as its moved through space. They are wooden and unmoving, and this is only fully understood once you hold them in your hands, wear them and move with them. Until they are handled, the weight, or lack thereof, defies what is conventionally expected of the dark hue, and the drapery of the strands holds its form as its moved through space. They are wooden and unmoving, and this is only fully understood once you hold them in your hands, wear them and move with them. There is an unspoken rule about wood carving, in that once you are finished carving you are not done. Caring for a piece of hardwood that has been handled and shaped is a commitment within itself. My objects don't just need to be worn to perform, but to be maintained. To make sure that the wood doesn't dry, crack, and break there is an adage that you need to oil the wood:

Once an hour for a day,
Once a day for a week
Once a week for a month,
Once a month for a year,
And once a year for a life time.

There is no moment of resolution, only development as they are lived with – and this ongoing relationship is how we work against alienation. It is how we foster connection and how I can practice the tenderness I need in my studio.



Top; bundles and blanks and binds and bends, 2020. Hand carved salvaged cherry wood, sterling silver.
Top Right; Untitled, bundles and blanks and binds and bends series. Brooch, 2020. Hand carved salvaged cherry wood, sterling silver.
Bottomg Right; Still (Net), bundles and blanks and binds and bends series. Brooch, 2019. Hand carved salvaged cherry wood, sterling silver.



Artist Statment

The environment where I grew up retains some characteristics from The Chinese Cultural Revolution, and still influences my thinking and behavior close to the mainstream and following the rules unconsciously. Contemporary jewelry has affected me to be more critical in a positive way. I want to share this transformative experience with people who have never had contact with contemporary art, which is not popularized. How can I find a jewelry form that is both conceptual and acceptable. The strategy that I use is injecting conceptual content into conventional formats allows jewelry to act a medium to engage the masses, and in doing so, cause a change in how the public perceives rules and standards. When viewers look at the work—One Perspective Rings from a specific perspective, they would see the classical figure of an engagement-ring usually shown on advertisements. However, along with the transformation of perspective, the perception of the work would be totally different. When I provide a picture taken in a specific perspective as a popular ring, most people see the complete form in their mind based on experiences,

since engagement rings have a formed and common definition known through images and advertising slogans. There are lots of stereotypical images common to our minds. Building a standard recognition that ignores individual deviations is what I see in the world around me. Value is placed on the average and in the mainstream, planting subconscious thoughts for individuals to follow along.

Living in society, especially in China, we have to reconcile identity into the group under collectivism. Sacrificing individuality for the uniformity sounds like a sad story, but I do not think personality is lost in this condition, especially for the younger generation. Instead, they express themselves implicitly. What interests me is how individuals develop compromising approaches in positioning themselves into a collective condition. Creativity is generated when people try to find a balance between breaking limitations and integrating themselves into the community. My work Reconciliation& Juxtaposition provides a modest choice for people who struggle with showing personalities in a unified group. Stark differences can make us feel nervous, but small changes which happen in a comforting way can gradually help us to build the courage to demonstrate difference.

Bio

Xiaoran Liu graduated with an MFA in Jewelry and Metalsmithing from the Rhode Island School of Design in 2020.



Top Image; One Perspective Image—Elongate 4, 2019. Sterling Silver, Rock Crystal.
Bottom Left; One Perspective Image—Split, 2019. Sterling silver, CZ.
Bottom Right; Juxtaposition 3, 2020. Sterling silver, rock crystal.



Artist Statment

Obtaining, for me, is a highly addictive activity; such a guilty pleasure is redolent of gambling, drugs, sex, or lying.

When I walk into a thrift store, my favorite place to look for materials, I become a predator who prays on the weak and lonely. Not to sound vulturous, but there is something inherently attractive about the inferior. I see its struggles, its endeavor, its sadness, its obscure potential crying out to me for a second chance. So, I strike a bargain for them to be reborn in my studio.

Numerous acquired fragments lay out on my table, like clues to a murder, energizing my eyes and brain. There are intrinsic connections between the objects, ones which only I can see. Matching colors, clashing surfaces, compatible shapes, these are only hints to start. Sometimes, it wouldn't hurt to take a leap of faith. Jam two pieces together, who knows where they would land?

When two or more disparate pieces join together across time, culture, discipline, and death as if they have never been separated, I transfix in reverie. They speak to each other like soulmates, from sharing origin stories to debating practical partnership, talking cliches like "you complete me," awing at the bliss of fate. This is a redemption of the past, a romance between objects, and a symphony for integration.

Bio

Yiduo Wen graduated with an BFA in Jewelry and Metalsmithing from the Rhode Island School of Design in 2020.



Top; Amulet 1, 2019. Manganese bronze, assorted stones, recycled red silk.

Bottom Left; Amulet 2, 2019. Manganese bronze, assorted stones, cotton cord dyed in Dragon's Blood (natural tree resin pigment).

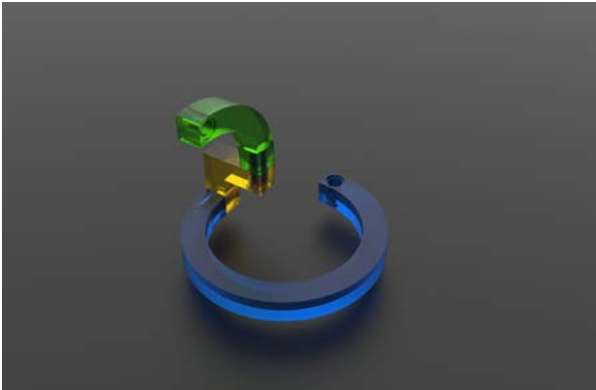
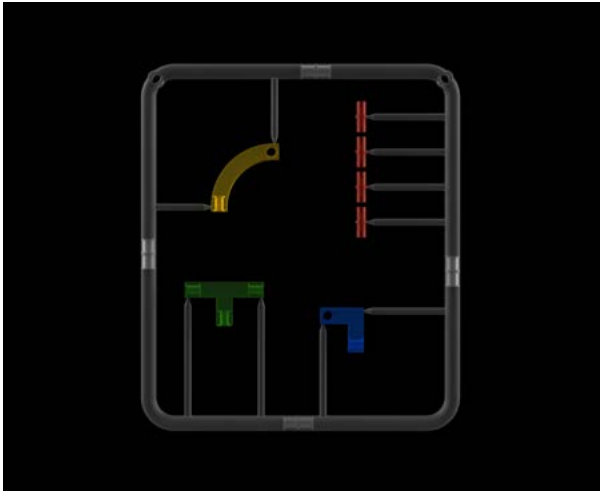
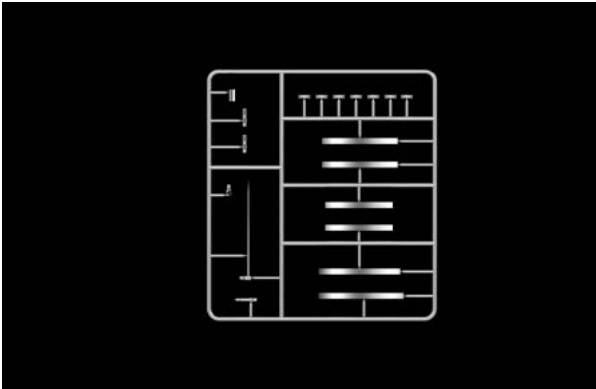
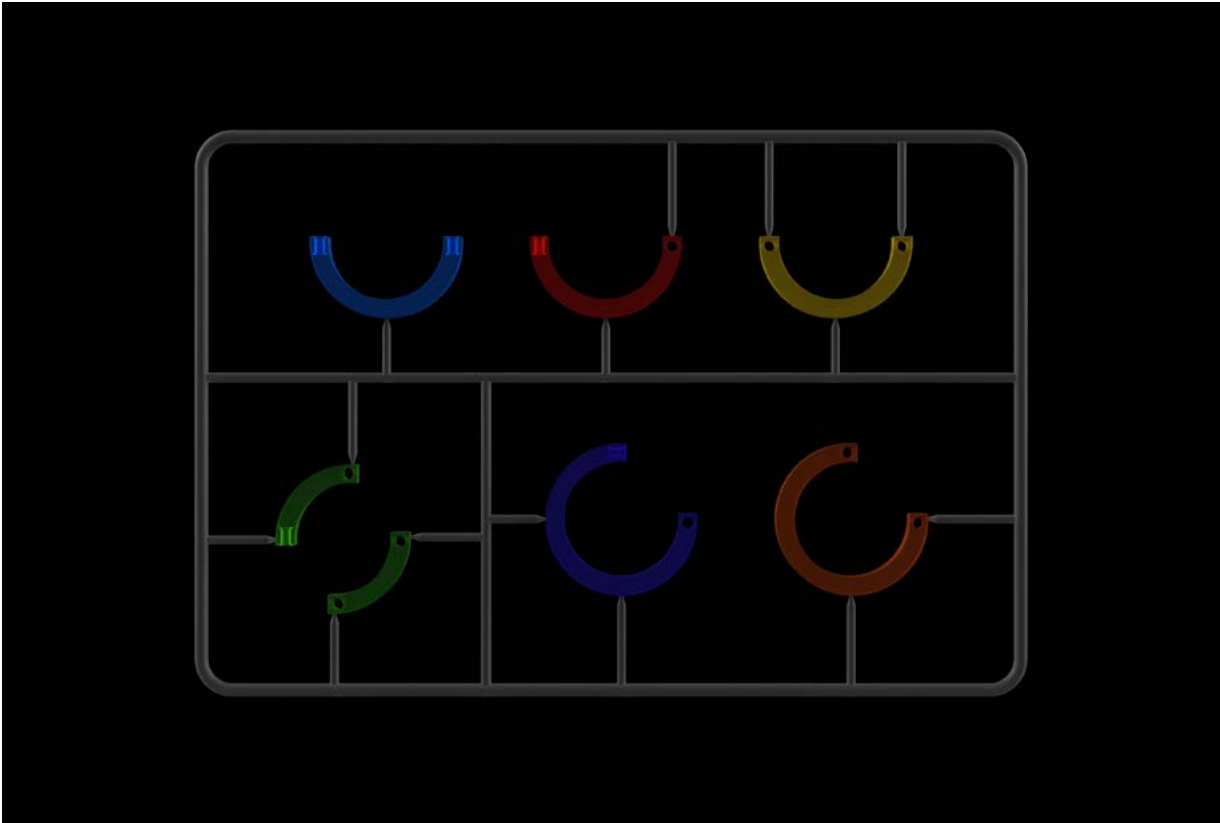
Bottom Right; Pieces Worn

Artist Statment

I grew up playing with Legos. When I followed the instructions, I would arrive at the same model everytime: replicas of the image on the box. It's only when I allowed myself to play freely that the Lego bricks authored a dynamic and unknown product. As a jeweler, I am committed to allowing the interactive combination of jewelry to demonstrate the playability of the object itself. Dynamic objects always attract my attention more than static ones, and interactivity engages a viewer in a novel experience, one that holds their attention for extra seconds. In my practice, I often alternate between static and dynamic conditions in a piece of jewelry to encourage playability. Playtime is a product with and without rules. It is a set, containing a sample plate with instructions, scattered parts, and polishing tools. Much like a collection of Lego bricks, this piece intends for jewelry to animate two states at the same time: the dynamic (the process) and static(the finished product).

Bio

Qingyi Yang just graduated from Rhode Island School of Design with a bachelor in Jewelry & Metalsmithing in 2020, and she already started the graduate program at Alchimia Contemporary Jewellery School in Firenze. She is very interested in those dynamic objects, and she grew up playing with Legos. She thinks the dynamic objects always attract her attention more than static ones. She tries to combine this movement (interaction or dynamic) with jewelry, and when some-one wear it they can play it.



Top; Playtime - Round, 2020. CAD rendering.
Middle Left; Playtime - Silver Frame, 2020. CAD rendering.
Middle right; Playtime - Divide Frame, 2020. CAD rendering.
Bottom Left; Playtime - Ring Model, 2020. CAD rendering

Artist Statment

Living in a world filled with different gradients of darkness, childhood memories occupy the purest bright colors. As a child, everything that brought me happiness was considered a toy; As an adult, the increasing complexity of responsibility, keeps me further from simple happiness. I want to create a fantasy world to separate myself from reality. I am currently building Escape Playground, a private environment consisting of kinetic wearable pieces. I expect wearers to imagine a most clear and sunny day as they lay on the grass surrounded by flowers, forget about everything that happens in reality, focus on interacting with each piece and simply feel happiness as children at-tracted by toys.

I use precious materials and construct wearables to be delicate, movable, and shiny to make them more attractive to an adult audience. I use mostly silver and clear stones to build small sized kinetic miniatures that stimulate the hands and body to enter a fantasy world wherever and whenever the wearers want.

Bio

Yu Wang achieved her B.F.A. Degree at Rhode Island School of Design in 2020. She has experi-mented with multiple materials to create jewelry pieces since 2017. She currently focused on using metalsmithing techniques to create pieces based on physical movements and visual enjoyments.

Through experiencing internship in a fashion jewelry company, Yu Wang found her interests in the fashion field and had participated in designing multiple projects with Chris Habana and assisted designing collaborations with clothing brands. She also participated in RISD Art & Craft events and had her first jewelry productions going out to the market in 2019.



Happy Ride, 2020. Silver



Goes with the Wind, 2020. Silver



Swing, 2020. .CAD Rendering



Lifting Pleasure, 2020. Silver

Artist Statment

Jewelry has a long history of functioning as wearable objects with memories. A small piece of jewelry on our body can become the bridge between one person and another. Humans have been using animal parts in jewelry for thousands of years. The kingfisher's feathers have been used as ornament in China for over 1,000 years, and mostly they are used in jewelry making. My work is a memorial for the avifauna. It serves as a place that allows me to find the balance between myself and nature. The ritualized actions from the making process help me mourn for the loss of the kingfishers, who are hunted for the bright blue feathers used in traditional jewelry. Sometimes, people put a photograph in their jewelry to keep the memory of the one they love. I use photographs from one day's experience bird watching in my thesis work. Fragments of the photos become a glimpse of the kingfisher, record its life, its existence, and become jewelry that links me together with the bird.

Bio

Yuxin Long received her MFA in Jewelry + Metalsmithing from the Rhode Island School of Design in 2020. As a jeweler, Yuxin references traditional Chinese jewelry techniques to confront our precarious relationship with nature. Her work has been exhibited in the United States, France, and her homeland of China.

I am always wondering how much impact humans can have on other species, the extinction rate today is much higher than the natural rate. How much attention should we pay to those creatures? How can we stop the loss that we caused? The kingfisher feather jewelry uses blue feathers from kingfishers, and the demand for the feathers causes the kingfisher's death. But blue is no longer a rare material like in ancient times, therefore the value of "real kingfisher feathers" has already changed. Nothing lasts for eternity. None of the traditions, crafts, lives, or pieces of jewelry can stay forever. Moreover, feather adornments on metal can not make a beautiful life last longer. This work is for the kingfisher, but also for all creatures on the Earth. Today, when traditional beauty conflicts with life and love, how should we rethink something we have been doing for centuries? My goal is to awaken tenderness toward other species by sharing my experience with the kingfisher.



Top & Bottom Left; A Kingfisher Hairpin 02. Neckpiece, 2020. Printed felt, silk thread, brass.

Top Right; A Kingfisher Hairpin. Hairpin, 2020. Aluminum, silk thread, printed plastic disc.
Bottom Right; A Kingfisher Hairpin 03. Neckpiece, 2020. Printed plastic disc, silk thread, brass.

**State University of
New York, New Paltz**

Artist Statment

I search for balance between the contained systematic nature of form and its transition into unprincipled outcomes. By asserting boundaries and restrictions, I achieve a level of control while encouraging the unexpected. Through repetitive acts and iterative processes, I consider the prop-
erties of metal as a raw material. These inquiries result in jewelry, objects, and prints.
By inking and printing experimental metal surfaces, I create tactile works on paper that blur the
boundaries between two- and three-dimensions. Drawing with metal lets me expand the vocabu-
lary of mark-making, where metal surfaces become images and printed works appear palpable.

Bio

Jamie M Scherzer is an artist located in the Boston area. She received her Bachelor of Science in art from Skidmore College in Saratoga Springs, New York. Scherzer received her MFA from SUNY New Paltz in 2020. She has previously worked at the Museum of Fine Arts, Boston, and at the Institute of Contemporary Art, Boston, working in the education department at each, and now works as a middle school art teacher at a private school in the Boston Area. With a technical background in metalsmithing, Scherzer uses those skills as a jumping off point moving between mediums, specifically printmaking.



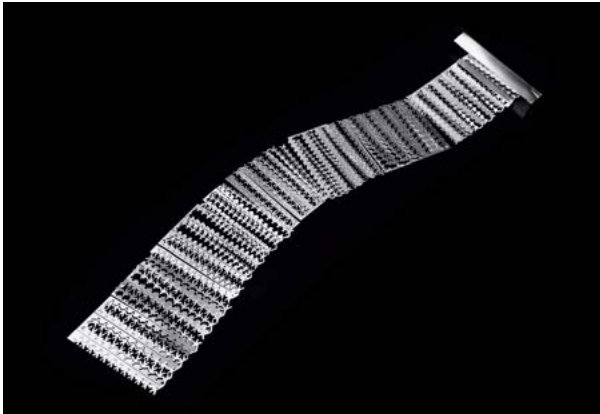
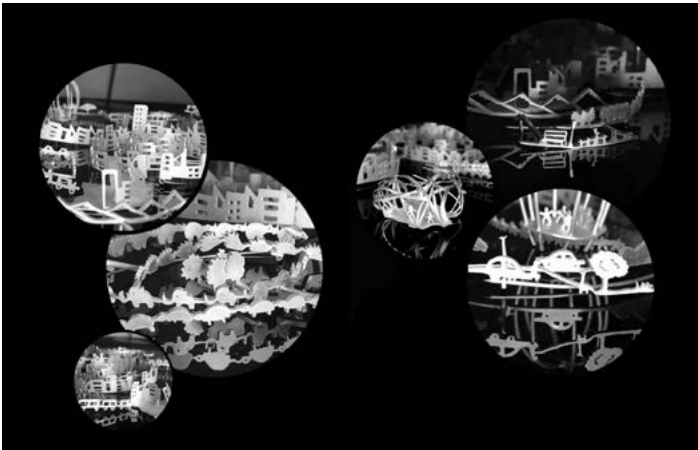
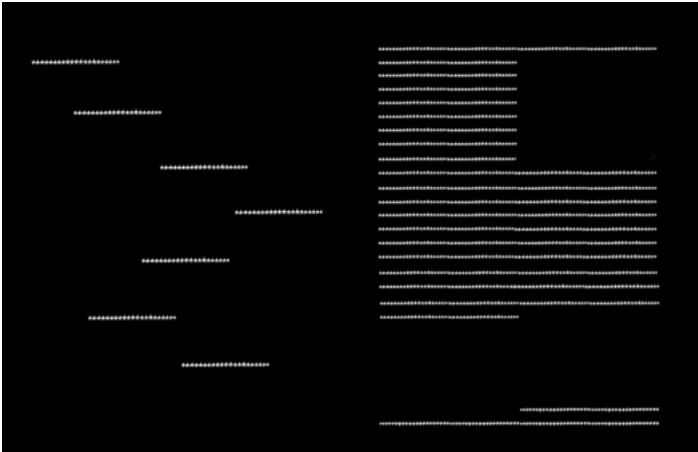
Top Left; Movement, 2020. Sterling Silver and Copper.
Top Right, Above; Release, 2020. Copper, sterling silver, fine silver.
Top Right, Below; Twin Shadows, 2020. Copper, sterling silver.
Bottom; Traces 1 and 2, 2020. Intaglio Print.

Artist Statment

Dependent upon the internet for all aspects of daily life, we are unconsciously being controlled by data mining and have become desensitized to the security concerns of mass data collection. Through micro-installations and wearable works, I create tactile data bits and visualizations that draw attention to these complex issues. Delicate rows of tiny human figures are arranged to read as text, or the constant stream of recorded personal data. Jewelry pieces are arranged into an aerial installation monitored by looming magnifying lenses. These works invite the viewer to have a closer look, and provoke feelings of invaded privacy, surveillance, and information overload.

Bio

Kehan Wan earned her Bachelor of Fine Arts degree in jewelry metal art with distinction at California College of the Arts, where she also did an internship with jewelry artist Curtis H. Arima. Her solo senior show, In this era of Anxiety, was exhibited at CCA. Currently, she earned her Master of Fine Arts degree in Metal at the State University of New York at New Paltz, where she worked as recruitment and promotions graduate assistant for a year. Her thesis show, In this Era of Big Data, was exhibited as an online show in SUNY New Paltz.



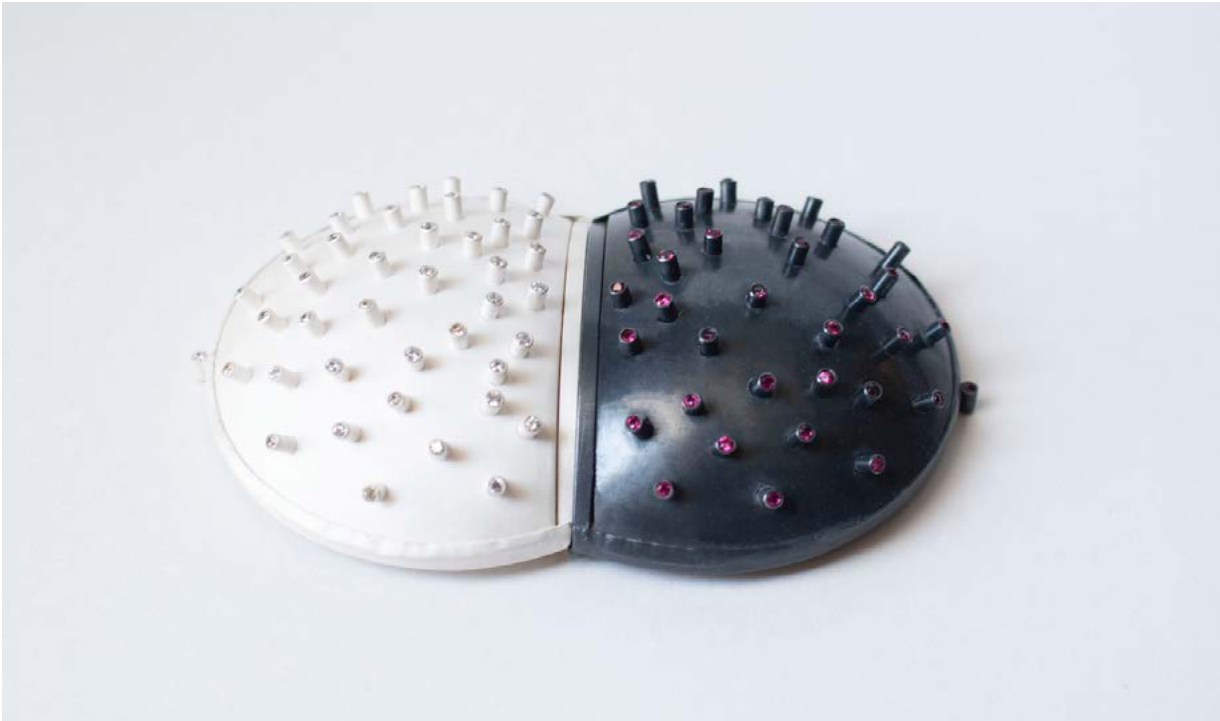
Top Left; Data Text, 2020. Sterling silver, digitally edited.
Middle Left; Peeking the world (details), 2020. Sterling silver, copper.
Top Right; Encircling (small installation), 2020. Sterling silver.
Bottom Left; Peeking the world (small installation piece combined with brooches and objects), 2020. Sterling silver, copper.
Bottom Right; Printer (object), 2020. Sterling silver.

Artist Statment

I create jewelry and objects to record personal narratives, making permanent the memory of past experience. By selecting symbolic materials —hair, glass, seeds, and pearls —and carefully capturing them into protective containers, I quietly elicit emotions and associations. These intimate lockets exhibit clear distinctions between interior and exterior, inviting interaction from the audience and provoking them to handle, discover, and recall their own private stories. While memory can deviate, be forgetful, or be altered, these physical objects serve as visceral reminders.

Bio

Kejiayun Ke is a Chinese metal artist who earned a Bachelor of Arts degree from the State University of New York at New Paltz. Her work is about stories. She creates jewelry and objects to record personal narratives, and preserves past experiences forever. She uses symbolic materials to resonate with people, and combines them with the hidden and revealed characteristics of the box to express real emotions and tell stories.



Top; Relationship, 2020. Silver, hair, brass, red ruby, zircon.
Middle Left; Pearl in my heart, 2020. Acrylic, petal, fur, teeth, pearl, copper, silver, brass, steel.
Bottom Left; Parents, 2020. copper, silver, glass, pearl, brass.
Bottom Right; Heart, 2020. Silver, milk weed seed, red ruby, zircon.

Artist Statment

Everything around us has been touched, used, cracked, broken - evidence that reveals an object's existence and experience. I create simple surfaces and forms that when carried on the body, slowly gather traces of the wearer. The marks that are collected through these time-based works are not simply scratches, dents and stains; rather, they become a witness, a form of archive embodying the history and coexistence between user and object. These truly unique traces share a memory with the wearer, accumulating sentimental value and highlighting the most overlooked and intimate forms of contact.

Bio

Born in South-Korea Min Jae Eom is a metalsmith and contemporary jeweler who mainly works with traces. Currently enrolled in Dankook University PhD Metal program he finished his BFA degree at Dankook University and MFA degree at SUNY New Paltz. His works question how objects create bonds with the user. Collecting various traces in our daily lives he focuses on the overlooked and intimate forms of contact. Vessels and art jewelries are his main field in studies. His works were selected and exhibited by Alliages gallery in France and Marzee gallery 'international graduate show 2020' in the Netherlands.



Top; Trace Collector#2, 2020. Fine silver, sterling silver.
Bottom Left; Trace Collector #8, 2020. Fine silver, sterling silver.
Middle Right; Trace Collector #20, 2020. Fine silver, sterling silver.
Bottom Right; Trace Collector#1, 2020. Fine silver, sterling silver.

Artist Statment

I create jewelry that is curious and interactive. Sampling content from trash to treasure, these playful objects are unpretentious and subversive. Exploring the surreal through engineering and illusion, these antics of adornment can confound our expectations. In celebration of our collective progress, I leverage industrial materials and manufacturing processes to anchor the work firmly within the present. Attempting to articulate this strange new digital world, an aesthetic of randomness is explored through mashups of contrasting realities. Staging collisions between vastly different references of time, scale and subject matter—an underlying unity can be found amongst the debris of shape and memory.

Bio

Stefan Gougherty is an American designer, jeweler and educator based in Richmond, Virginia. He explores the gray areas between art and industrial production, creating unusual objects designed to turn heads and make people smile.



Top; Lip Brooches, 2019. Sterling silver.
Bottom Left; Bug Brooches, 2019. Anodized titanium.
Bottom Right; Party On a String, 2020. Sterling silver, stainless steel, synthetic fibers, found/altered objects.

Towson University

Artist Statment

Themes of queerness and gender, kitsch, decadence and superfluity, and the paranormal/the unknown are central to my work. The sculptural pieces I create act as wearable curiosity cabinets, color studies in three-dimensional space, or ephemeral, decadent environments. Each work is an exploration in kitsch; they make bold statements, subtly engage art historical canon with a touch of wit, and question the concept of “poor taste”.

I create visually rich and intentionally extravagant works combining seemingly disparate decorative elements and styles into a single piece. My current body of work consists of a series of material explorations investigating the aesthetics of queer identity. Each work is adorned with beading, found objects, textile embellishments, and collage.

Bio

Jackie Andrews (she/her) is an interdisciplinary sculptor, art jeweler, writer, and scholar of art history and culinary history based in rural Maryland. She will graduate with her BFA in Sculpture with a minor in Art History from Towson University in Fall 2020. Jackie has exhibited her work throughout the United States; at New York City Jewelry Week 2019; and at Munich Jewelry Week 2020. Jackie was the recipient of a Summer Undergraduate Research & Creative Inquiry Grant at Towson University in May 2020. She co-founded Power Clash Art, a digital publication for emerging artists and artist professionals, in July 2020.



Top Left; High Tide, 2020. Vintage oil on canvas with crystals embellishment & fringe.
Top Right; Divinity, 2020. Vintage giclee on linen, leather, and vintage embellishments in suspended frame.
Bottom Left; Hard to Swallow Pills (Diptych), 2020. Embellishments on vintage print ephemera and leather.
Bottom Right; You Make Me Feel Like Less of a Man, 2020. Mdf, floral neoprene, round canvas board, paper, vintage millinery flowers, sequin floral applique, glitter, faux pearl cabochons, plastic cabochons, fringe.

Artist Statment

Being an extremely, extreme human being, arguably, borderline insane; I crave thrills. I like to feel. I like to make art that makes people feel. Not particularly too concerned with what you feel, as opposed to the sensation of experience. Nothing is more frightening than void of emotion. The ability to feel emotion is one of life's best treats. Sometimes treats spoil, they can go sour, they can make you sick, they can make you happy. However, when its surfaces, you will always be excited for a treat.

Bio

Nicole Dest is a practicing artist based in Laurel, Maryland. She received her Associates' Degree in general studies before taking a year to conduct a personal study of the Wynwood art district. Obtaining a bachelor's degree in computer aided design from Towson University; Nicole specializes in CAD and 3D sculpture and continues to push conceptualized controlled chaos idealisms through her work. Her works consist of various materials from textiles to wood to plastics to metals utilizing multiple processes from 3D printing to welding. Her interdisciplinary practices in her works appeal to an urban aesthetic often dramatizing reiterations of personal experiences.



Top Left; Claws of Life, 2020. CAD, silver.
Top Right; BRIEF ENTANGLEMENT, 2020. CAD, brass.
Middle Left; GEATS, 2019. Copper.
Bottom Left; Maggi, 2019. copper / Entangled, 2020. brass.
Middle Right; CROCTEMPO, 2020. Reconstructed sneakers, fur, PLA.

Tyler School of Art

Artist Statment

I'm interested in the way repetition of an object, thought, or action transforms it into a new entity. My practice begins with drawing, which I use as a tool to control movement and moment. By drawing chains, I'm able to create an artificial movement through the repetition and rotation of each individual link. Elongated sessions of drawing and piercing become a meditative part of my process. I will often combine these monotonous tasks with more involved techniques that compliment drawing, such as etching or enameling. Each transformative process; drawing, scanning, transferring, etching, enameling, powder coating, anodizing, further solidifies the control over what the object once was.

I view each motif in a pattern as a thought that becomes echoed. These chains become visual representations of compulsive thoughts. Like the transformation from physical movement to a visual movement, thoughts are transformed into belief. Through my work I hope to discover how our realities are not necessarily fact, but instead actualization through repetition of similar thought. The power of reiteration has the ability to alter our realities and make the mind believe virtually anything.

Bio

Anna Haggerty graduated in 2020 with a BFA in Metals/Jewelry/CAD/CAM from Tyler School of Art and Architecture at Temple University.



Top Left; Untitled, 2020. Titanium, copper, powder-coat.
Bottom Left; Fallout, 2019. Silver, copper, steel, enamel.

Top Right; Thicken, 2019. Copper, Enamel, Steel, Graphite.
Bottom Right; Certain, 2019. Copper, steel, powder-coat.

Artist Statment

When I think about jewelry, I always consider it a part of our body and daily life. It is a way to express people's characteristics and feelings. Just like clothing, most of us pick jewelry which represents our current feelings. My work reflects these beliefs. I hope that when people wear my work they feel happy any unique.

I enjoy working with a wide variety of materials, because every material is unique and distinctly different from the others. Most of my work uses a combination of silver and acrylic. I use a laser cutter as part of my process because it allows me to achieve the level of detail that I'm looking for in my work. I'm interested in exploring light and movement in my jewelry. By combining acrylic and silver in my work, I'm able to capture the futuristic feeling of plastic with the classic elegance of metal. Together there's tension and they create a unique feeling. I want to keep my designs clean and simple, so most of my imagery is recognizable.

I want to keep my designs clean and simple, so most of my imagery is recognizable. This allows my viewers to focus on materials. By building my designs up layer by layer, it creates the effect of dimensionality and movement.

In my Cross Linkage design, there are three different layers. This creates more volume and gives my viewer more information to read from. The combination of sterling silver, acrylic, and anodized titanium is unconventional and combines classic metal tones with dynamic iridescent optical effects and flashes of vibrant colors. The symbols in this piece easily convey information and match with my concept of religious beliefs.

I want my work to be fun to look at, so I am focused on how light captures and reflects movement. That's the main reason why I combine acrylic and silver. I try to bring this diversity to all of my work to explore how different materials can make different impacts on my designs.

Bio

Anna Liu graduated in 2020 with a BFA in Metals/Jewelry/CAD CAM from Tyler School of Art and Architecture at Temple University.



Top Left; Cross Linkage, 2020. Acrylic, silver, titanium.
Bottom Left; Silver Linkage, 2019. Sterling silver.



Top Right; 山海 (Mountain & Sea), 2019. Silver, acrylic.
Bottom Right; Sparkly Eye, 2020. Silver, acrylic.

Artist Statment

My work has been centered around the creation of posable creatures that are spiritual and mysterious in nature. The pieces feature flat surfaces and defined shapes that are sometimes decorated with geometric cutouts or metal leafing. My focus is on the movement of my works, because movement and posing brings life into the piece as it does to a living being. Movement makes the pieces relatable, and the elements of design make them ethereal. I'm inspired by modern pagan practices as well as Christian art and symbolism. History tells that elements of Christianity are derived from ancient pagan practices, and I am looking to pull from that. Religion is important to me in practice as well as aesthetic, but I am very much drawn to the artistic aspect and its untouchable and mysterious qualities. I am particularly interested in the depiction of angels within Biblical text, which describes them in ways that sound outlandish and monstrous in comparison to the classical paintings of winged humans in Catholic art. The descriptions are meant to relate to pagan practices of the specific region of their origin, for example, the seraphim are sometimes depicted as snakes with wings, where the winged snake had been a symbol in both

where the parts fit together precisely and are held together by tension created by threading an elastic cord through the hollow center of each piece and connecting it to hooks on either end of the figure. This practice came about in the modern sense by European artists in the late 19th to early 20th century, and is now popular in countries like Japan, China, and South Korea with the use of resin. These are typically human dolls and are used as photography subjects for art and fashion. I was deeply interested in how these worked, as well as how I could break out of the normalcy of the human body. I based my creations loosely on general figures, but largely it is an ongoing experimental process to find the best way to make my figures properly articulated. Within the practice of doll making, artists usually carve the figure from a base of clay or similar substance, and then mold the model out. I've chosen to create my figures in the digital sphere and 3D print the pieces. The limitless aspects of working digitally are what I found appealing, and soon realized that it also aided in making precise, well-fitting joints for my works. This allows me to focus less on the creation of perfect surfaces and more on experimenting with the medium as a whole. I can

Bio

Gabriel Zwilling graduated in 2020 with a BFA in Metals/Jewelry/CAD/CAM from Tyler School of Art and Architecture at Temple University.



Top Left & Right Above; Queen, 2020. Resin, dye, elastic, bronze leaf.
Top Right, Below; Thauiel, 2020. Resin, dye, elastic, bronze leaf.
Bottom Left; Teyan, 2019. Resin, silver, steel.

Artist Statment

Jewelry is an opportunity to walk a fine line between craft and conceptual work. During my first class in the Metals/Jewelry/CAD-CAM program at Tyler, I fell in love with the possibilities. I discovered room to experiment not only with jewelry but with computer aided design and object making as well. Today, my work is heavily influenced by the processes of adding color to metal, such as anodizing, powder-coating, and enameling. I've started incorporating my personal story into my work. While it isn't always apparent, my work revolves around events and memories that have defined me. I'm making work with forms that are indicative of my youth while framing them into clean and serious confines.

The work is representative of an impetuous journey of maturing. My pieces have evolved to include saturated colors and repetitive designs, this again is a reflection of youthful themes, however, beneath the vivid colors, I want my work to spark a more meaningful conversation about how the use of color is a distraction from the true meaning of isolation and emptiness I express through form. Through my work, I strive to get the viewer's attention and start a conversation about the deeper meaning behind my pieces. I have no specific audience; my goal is to make art that can draw in anyone and expose as many people to the world of contemporary jewelry. I want to show viewers that jewelry is not always about wearability, but it can be used as a tool for expression in contemporary art.

Bio

Megan Chambers graduated in 2020 with a BFA in Metals/Jewelry/CAD/CAM from Tyler School of Art and Architecture at Temple University.



Left; Surplus, 2019. Copper, titanium, silver, resin.



Bottom Left; Mindless, 2020. Copper, silver, titanium, powder-coat.
Bottom Right, Above; Cameo, 2020. Copper, polystyrene, powder-coat.
Bottom Right, Below; Cavity, 2019. Copper, titanium, resin, powder-coat, cotton.



Artist Statment

I love the consistency, delicacy, and strength of metal. I explore these ideas through making jewelry and objects that incorporate precious metals, mixed media, and enamel. Metal's willingness to be transformed, both in form and texture, makes it the perfect medium for exploring the sculptural ideas that I use in my work inspired by the human body. Furthermore, the vibrancy of vitreous enamels displays the colors and transparency I desire in my work. Jewelry has been used by human societies for thousands of years as a symbol of social status and economic wealth. However, I feel jewelry has the potential to do much more than that. This idea is important in my work as I think about the wearer and the perceptions that can be drawn from their adornment. I believe that jewelry can be a talisman that transforms the wearer, instilling emotions and ideas they may lack

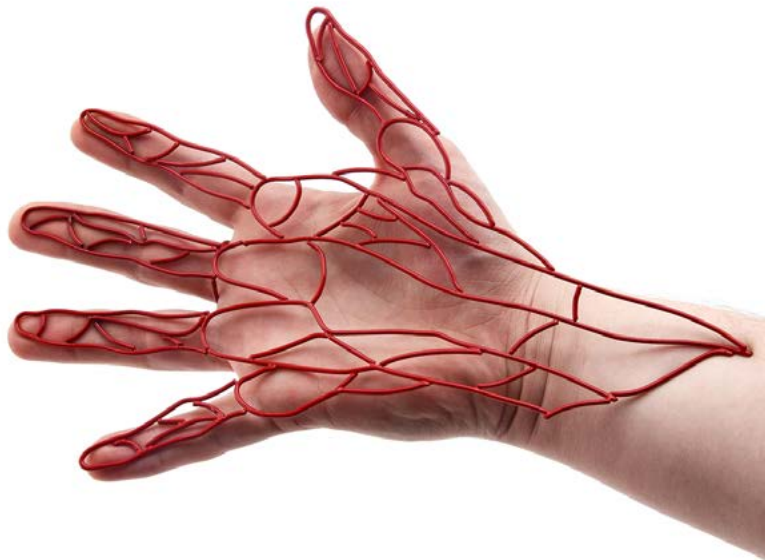
My work explores the hidden world of the human body, the complex system of networks that make up our bones, nerves, muscles and organs that lie beneath the skin. I look to create windows into the body to give insight on what is not seen and is often overlooked. Whether it be organs or bones, each part of our body is integral to our existence, yet most of the time we do not appreciate these parts. Our bodies are made up of a culmination of cells that have evolved over millions of years to make us what we are today. The aim of my work is to allow the viewer to see the body as if it were x-rayed or surgically cut open in order to bring about a clearer understanding of one's being. Through the use of enameled copper and silver forms I depict organs and bones onto wearable objects. These objects serve to give a sense of relation to the body, a peek into the complexity that is the human form, a link to the object and weare

Bio

Nicholas Hesson is a aspiring educator and art jeweler based in the Philadelphia area. His work utilizes a combination of digital and fabrication processes inspired by human form and iconogra-phy associated with memento mori and the human body.

After receiving his Associate in Fine Arts from Bucks County Community College he started working there as a 3D Arts Lab Technician maintaining the day to day operations of the studio. He is also simultaneously pursuing his Bachelors in Fine Arts as he commutes to Tyler School of Art and Architecture, Temple University where he studies Metals/Jewelry/CAD/CAM. He will be receiving his BFA in the Spring of 2020 and will then be starting at East Carolina University in the Fall of 2020 towards his Masters of Fine Art in Metal Design.

Left; Clotted, 2019. Stainless steel, powder-coat.



Above; Pinky Finger, 2020. Copper, enamel, sterling silver, iron oxide.
Top Right; Gut Feeling, 2019. Enamel, iron oxide, copper, stainless steel, elastic, velcro.
Bottom Right; Linkage, 2019. Cast bronze.

Artist Statment

My subject matter is often taken directly from the human figure. I create designs with elements of the human anatomy that are repetitive, mirrored, and containing patterns that are heavily influenced by antique decorative motifs and styles involving organic curves and reflected forms. I explore what it means to abstract those recognizable forms, process them, and take them out of their identifiable context.

My work combines computer aided design with traditional and digital fabrication techniques to make jewelry, objects, furniture, and fine art. My material choices include both ferrous and non-ferrous metals, glass, and resin. I use CAD software as a facilitator to push what cannot be done by hand and cast or augment my 3D printed forms using traditional metalsmithing techniques. I am inspired by processing, manipulating, and abstracting visual information to create 3D compositions and patterns.

Bio

Victoria Frattarelli is a Designer and Fabricator. She earned her BFA In Metals/ Jewelry/ CAD CAM, with an Art History minor in 2020, from Tyler School of Art and Architecture at Temple University. She combines a variety of metal fabrication techniques with Computer Aided Design to create jewelry and functional objects. She is currently located in Philadelphia Pennsylvania.



Top Left; Black Mirror, 2020. Steel, glass.
Bottom Left; Collective Portrait Brooch, 2019. Resin, copper, steel.

Top Right; Patterns, 2019. Copper, silver, steel, enamel.
Bottom Right; White Mirror, 2020. Steel, glass.

Artist Statment

Electronic handheld devices have completely dominated our lives, and many people say they cannot live without their digital devices because of withdrawal symptoms. These useful gadgets have created a cult that paralyzes rational and intellectual decisions that would lead us as users to pursue genuine happiness, and we choose to shackle ourselves and trade away our own free will. My thesis work deals with the relationship between well-being and the use of digital devices. One of design intentions of my cumbersome artwork is to bring about the feeling of fetters because I believe many people are mentally enslaved by the convenient tools that create a sense of bogus contentment. The series of artworks symbolize the endless launching of new products that embrace conventional design and credo which is ultra-capitalism. Each artwork is composed with multiple ripple patterns that represent a digital wave and its insuppressible ripple effect, and the ripple is embellished with materials that are found in nature and digital space.

Bio

Wonbin Lim utilizes computer-aided design and computer-aided manufacturing to explore tensions between the minimal and the decorative. His entire process centers on personal intuition and visual judgment, and the foremost aim is to acquire self-observation. The design direction is a streamlined exterior that is filled with ample details. He is influenced by both the style of 1925-40 American modern design and highly decorative, arabesque style designs. Lim's initial attraction to plastic and metal work arose from the childhood memory which is his father's industrial business; he further developed it studying under prof. Doug Bucci. Lim is a recent graduate of Tyler School of Art and Architecture, earning his MFA in Metals/Jewelry/CAD-CAM, where he also worked as a casting technician and a 3D print lab technician.

Mother of pearl, metallic dust, artificial dyes, and transparent film are used for ornamentation. Through the research for my thesis, I noticed East Asian countries have developed lacquer work in distinctive way and focused the usage of mother of pearl and metallic dust come from Korean and Japanese traditional lacquerware craft: Najeon-chilgi and Maki-e. The reference to cultural heritage alludes to both the intricacy of cyberspace and my personal identity as Korean. Artificial dyes and transparency film are utilized to accentuate the fictitious character of cyberspace. The primary medium is polyepoxides (epoxy resin) and photopolymers (light-activated resin). These resins are used as a foundation for the main structure, as adhesive, and as colorants. Utilization of computer-aided design and computer-aided manufacturing not only demonstrates my proficiency with these tools, but also reinforces the literal connection with electronic devices that are created through manufacture. I hope this thesis work brings about a feeling of self-consciousness, so many people can relish their genuine freedom.



Top Left; Manacle (CG), 2019. Resin, dye, metal dust, silicon.
Middle Left; Shackle (CB), 2019. Resin, bronze.
Bottom Left; Manacle (R), 2020. Resin, dye, silicon, transparency film.
Top Right; Shackle (RM), 2020. Resin, mother of pearl, dye, transparency film.
Bottom Right; Manacle (PB), 2020. Resin, dye, silicon, transparency film.

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