



TANSEY CONTEMPORARY
Presents

AN EXUBERANCE OF COLOR
In Studio Jewelry

Curated by Gail M. Brown



AN EXUBERANCE OF COLOR *In Studio Jewelry* curated by Gail M. Brown



Contents

Julia Barello	4
Harriete Estel Berman.....	9
Jessica Calderwood.....	12
Arline Fisch	16
Donald Friedlich.....	20
Rebekah Laskin.....	26
Amy Lemaire.....	30
Karen Thuesen Massaro.....	36
Bruce Metcalf.....	40
Mike & Maaike.....	44
emiko oye.....	48
Marjorie Schick.....	52
Joyce J. Scott.....	56
Barbara Seidenath.....	62
Helen Shirk.....	66
Marjorie Simon.....	72
Rachelle Thiewes.....	76
Linda Threadgill.....	80
Cynthia Toops and Dan Adams	84
Roberta and Dave Williamson	90
Gail M. Brown’s curator essay.....	94

Julia Barello

ARTIST BIOGRAPHY

Barello began experimenting with medical film in the 1990s and started working with it in earnest in 2004, making jewelry, sculpture, and installation art. In 2008, she won best of show in alternative media at the Albuquerque Museum's Biennial Southwest. Ghostly and nuanced, her material allows Barello to play with associations and aesthetics as she reflects on the human condition. "Medical film for me became a stand-in for the individual," notes the 54-year-old artist, who lives in Las Cruces, New Mexico, and teaches art at New Mexico State University there. "The individuals have no name. It's more the idea of the vast individuality of humankind: We function as groups, but we all also have our individual worlds."

Barello first incorporated medical film into her art using entire chest X-rays, each mounted on a wall-hung light-box. A sterling silver brooch (which could be detached and worn) was affixed to the illuminated image; the brooch's delicate branching shape and location against the X-ray echoed the vascular system behind it. Although brooches are usually considered jewelry for women, Barello says her aim was to create entirely gender-free adornment that referenced the pure physicality of the human body.

Using whole X-rays, which display the patient's name, was no longer an option after medical privacy laws were enacted in 1996. So Barello began creating multiples of iconic shapes from portions of the film whose imagery was most visually intriguing. She initially cut the shapes with a scalpel - an ironic twist, since before the invention of X-ray technology in the late 1800s, the only way to see inside the human body was to cut it open. Today the shapes are created, one at a time, with a laser cutting tool. In her studio, Barello uses open wall space to design what will become installation works for museums or private collections. Each shape is individually attached to the wall using steel pins up to 10 inches long. Shadows on the wall seemingly double the number of each shape and add further dimension to the overall image, while any stirring of air results in subtle movement..

While the fragments of medical data contained in Barello's art are barely discernible, the works nonetheless incorporate "pieces of people," as the artist puts it. Combining these into images from nature is a subtle reminder of humanity's integral place in the natural world, she says. "These pieces alter the space the viewer moves into. They take us out of ourselves and help us think about something bigger and broader. *(By Gussie Fauntleroy)*

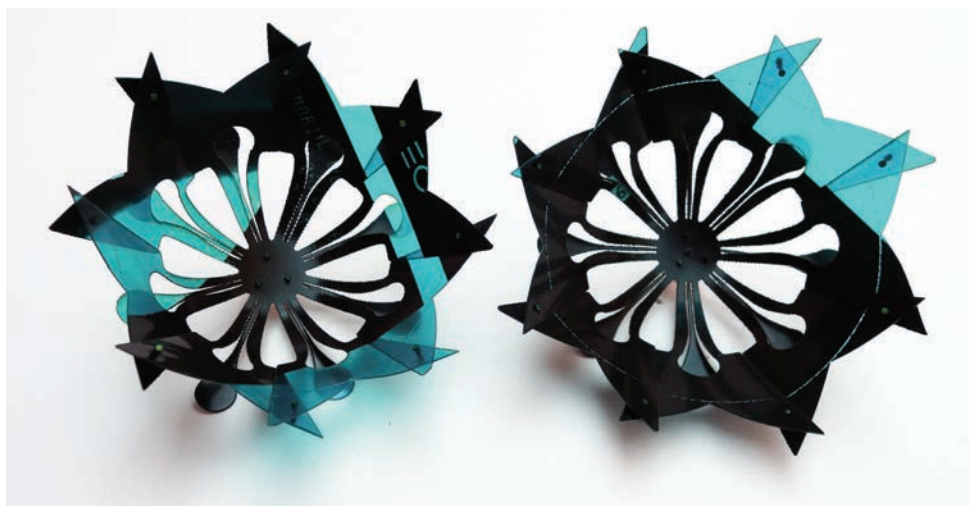


BLOOM, RED EARRINGS
Recycled, dyed x-ray film, monofilament
2" x 3"

Photo credit: Rachelle Thiewes



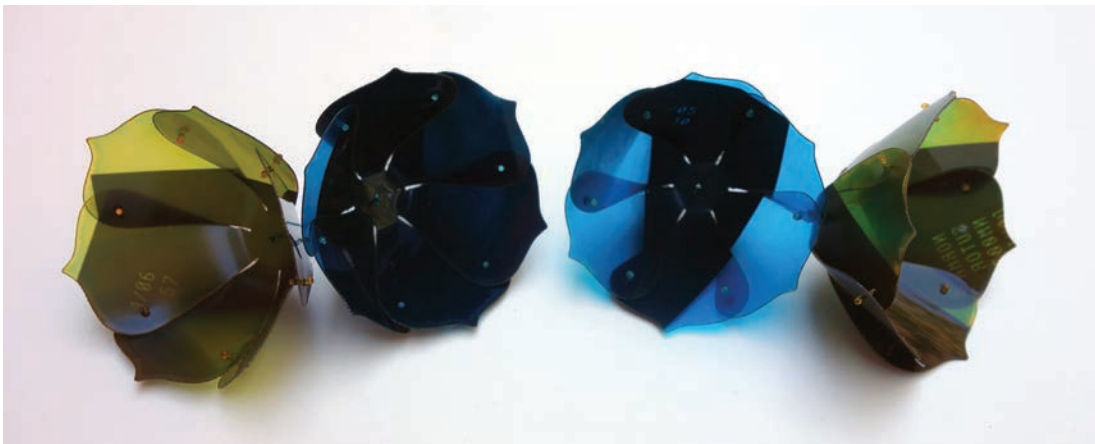
BLOOM, PURPLE EARRINGS
Recycled, dyed x-ray film, monofilament
3" x 2.5"



BLOOM, GREEN EARRINGS
Recycled, dyed x-ray film, monofilament
4" x 2.25"



BLOOM, BLUE EARRINGS
Recycled, dyed x-ray film, monofilament
3" x 1.5"



BLOOM, BLUE/GREEN EARRINGS
Recycled, dyed x-ray film, monofilament
3" x 2.25"

Harriete Estel Berman

ARTIST BIOGRAPHY

Harriete Estel Berman uses post consumer, recycled materials to construct artwork ranging from jewelry and teacups to entire lawns and sculpture with social commentary.

Berman's work has shown throughout the United States, Europe, and Africa. Her work has been acquired for the permanent collections of 16 museums including the Museum of Fine Arts, Boston, the Detroit Institute of Art, Philadelphia Museum of Art, and the Minneapolis Institute of Art.

ARTIST STATEMENT

"My jewelry is constructed from recycled tin containers as symbols of our consumer society. The colors, patterns, and words taken from post-consumer tin cans contribute important content. The materials are not as precious as gold or silver but in many ways reflect more accurately the values of our society.

In our culture a sense of identity and perception of value is created through brand name products which promise to enhance the consumer's life by association with the product. For instance, buying a premium brand of coffee, shampoo, or chocolate identifies the buyer as part of an elite group.

Bar codes and brand name material symbolize our identity through our purchasing power. Post-consumer tin containers recycle our unconscious consumption of advertising, marketing, and possession as identification. In a society so transitory and hyper-marketed, what do we value most and why? One may wonder who we really are, for how much of our identity is derived from what we consume?"



RIPPLED CORRUGATED EDGE, U-SHAPED
 Recycled tin cans, brass and gold rivets
 1.38" x 4.5" x 1.25"



ROUND THIN IDENTITY BRACELET BLACK QUILT
 PATTERN W/ RED ORBS & B & W RADIATING STRIPES
 Recycled tin cans, brass and gold rivets
 1.63" x 4" x 4"



RIPPLED CORRUGATED EDGE, OVAL
Recycled tin cans, brass and gold rivets
1.5" x 4.25" x 3.75"



RIPPLED OUTSIDE EDGE ROUND "ASA VIA VARICCIO"
Recycled tin cans
6" x 6" x 0.5"

Photo Credit: Philip Cohen



TRIANGULAR METALLIC GOLD WITH LINEAR MOTIF
& UPC, 10k GOLD RIVETS
Recycled tin cans, brass and gold rivets
0.375" x 7.125" x 6.25"

Photo Credit: Philip Cohen

Jessica Calderwood

ARTIST BIOGRAPHY

Jessica Calderwood is an image-maker and sculptor, working in esoteric craft media. She uses a combination of traditional and industrial enamel/metalworking processes as a means to make statements about contemporary life. Her works are imbued with personal stories and vibrant color. She received her BFA from the Cleveland Institute of Art and her MFA from Arizona State University, with an emphasis Metalworking. Her work has been exhibited throughout the U.S. and internationally in curated and juried exhibitions. She has participated in artist residencies with the John Michael Kohler Arts/ Industry Program, Ferro Corporation, and the Mesa Arts Center. Her work has also been published in *Metalsmith Magazine*, *American Craft*, *NICHE*, *Ornament*, *the Lark 500 series*, and the *Art of Enameling*. She is currently an Associate Professor of Art at the University of Wisconsin-Oshkosh.

ARTIST STATEMENT

“For the past ten years, I have been working steadily with the medium of enameling, an ancient process of fusing glass to metal. I am interested in using enamel, as well as other traditional craft media, both for their creative properties, as well as their historical references to ‘marginal craft forms.’ Throughout this exploration, I have been working both in large-scale sculptures and drawings and small-scale wearable objects as a way to continually develop my ideas. Working on smaller objects has been a way to flesh out ideas quickly. I enjoy the dialogue that exists between large and small.

My most recent series combines flower/botanical forms with fragments of the human body in order to address the narrative of human life cycles: growth, metamorphosis, aging, death. The choice to use flower and plant forms is multi-layered. Flowers have been used throughout history as symbols of the feminine: ‘she is as delicate as a flower.’ It can be found in mythology, literature, folklore and visual art. Western culture has an intricate system of flower symbolism that has been a way for humans to express and communicate complex emotions. I am interested in using these symbolic references in order to talk about issues of gender and identity.

I created these works to be intentionally humorous and ironic. These human/plant hybrids are large, voluptuous, headless, and sometimes without limbs. The flower forms become a negation, a censoring or denial of what lies beneath. These anthropomorphic beings are at once, powerful and powerless, beautiful and absurd, inflated, and amputated.”



BOUQUET (brooch)
Enamel, copper with electroforming, china paint
2" x 3"

Photo credit: Jessica Calderwood



CREEP (brooch)
Enamel, copper, china paint, ceramic decals,
electroforming
2" x 2"

Photo credit: Jessica Calderwood



CUTDOWN (brooch)
Enamel, copper, sterling silver, ceramic decals,
china paint, stainless steel
2" x 2"

Photo credit: Jessica Calderwood



ASEXUAL II (brooch)
Enamel on copper, underglaze, sterling silver,
stainless steel
2" x 2.75" x 0.5"

Photo credit: Jessica Calderwood



WALLFLOWER BROOCH
Enamel, copper, sterling silver, china paint,
stainless steel
3" x 3"

Photo credit: Jessica Calderwood

Arline Fisch

ARTIST BIOGRAPHY

Arline Fisch is Professor Emerita from San Diego State University. Her knitted metal works have been exhibited and collected by museums internationally. She has had innumerable one person shows, including Grass To Gold, WCC Jewellery Exhibition in New Delhi, India and retrospectives at the American Craft Museum (MAD) the Pinakothek der Moderne, Munich and the Textile Museum, Washington, DC.

ARTIST STATEMENT

“Knitting in metal is magical. An amorphous mass of looped mesh produced by the knitting process can be transformed in the hands into an incredible array of form and object. Pushing and pulling, stretching and compressing the elastic, pliable plane of the knitted structure results in attenuations and billowings of endless variety. The use of metal allows these formations to be retained permanently and without additional support. The transparency of the single plane permits layerings of density, creating forms within forms. The use of color coated wires adds richness and subtlety to the overlays, while the choice of stitch adds texture and pattern.

Knitting by hand is a slow but gentle process which places little stress on the wire being knitted. For this reason the method is ideally suited to gold and silver in very fine gauges which are slightly hardened as they are knitted. The effects range from open laces to dense surfaces depending upon the scale of the wire and the size of the needles or spool.

Knitting by machine is totally different because of its relative speed and the great regularity of the structure produced. The stitches can be loosely or tightly spaced to produce fabric which can be draped or made into selfsupporting dimensional forms. The knitted material leaves the machine in an unformed plane although it may have a tubular, rectangular, triangular or even irregular shape. The plane can then be stretched vertically and horizontally to produce completely new configurations; it can be pulled diagonally to cause drastic distortions to both the stitches and the shape; it can be layered, pleated, folded to produce three dimensional forms.”



PALE GREEN COLLAR WITH BROOCH
NECKLACE
Coated copper wire, sterling, pearls,
machine knitted
necklace 14" x 3.5" | brooch 4.5" x 4.5"



PINK FLOWER WREATH NECKLACE
Coated copper wire, spool knit
10" x 12"



PINK AND ORANGE BRACELET
Coated copper wire, spool knit
4" x 4.5"



RED AND PURPLE CIRCLES
NECKLACE

Coated copper wire, hematite,
sterling magnet clasp, spool knit
12" x 11" x 3"



SUNSET CUFF BRACELET

Coated copper wire, glass beads,
machine knit, crochet ruffle
6" x 5"



PINK AND PURPLE ROSES NECKLACE
Coated copper wire, machine knit,
hairpin lace crochet
15" x 6" x 2"

Donald Friedlich

ARTIST BIOGRAPHY

Donald Friedlich received his BFA in Jewelry and Metalsmithing from Rhode Island School of Design in 1982. He has been a leading figure in contemporary American jewelry and has served a term as President of the Society of North American Goldsmiths and earlier as Chair of the Editorial Advisory Board of *Metalsmith magazine*. His jewelry has been shown in galleries and museums all over the world and is in the permanent collections of the Victoria and Albert Museum, the Smithsonian American Art Museum, the Museum of Fine Arts Boston, the Corning Museum of Glass, the Museum of Fine Arts Houston, the Mint Museum of Craft and Design, the Los Angeles County Museum of Art, the Montreal Museum of Fine Arts and others.

In 2003 he was the first jeweler to be an Artist in Residence at The Studio of the Corning Museum of Glass. In 2004 Friedlich was a featured speaker at an international jewelry conference in Melbourne, Australia and an Artist in Residence in both the Glass and Goldsmithing Programs of Canberra School of Art at Australian National University. In 2007 he was an Artist in Residence at Tainan National University of Art in Taiwan. In 2009 Friedlich was the first American to mount a solo exhibition at Villa Bengel in Idar-Oberstein, Germany, and was a featured speaker at the annual Glass Art Society conference. That same year he was also an Artist in Residence at the glass school in Kramsach, Austria. In 2010 he toured China and lectured at universities in Shanghai, Beijing, and Hangzhou. In 2011 Friedlich was the keynote speaker at the annual conference of the International Society of Glass Beadmakers and a featured speaker at a jewelry conference in Dubai, UAE. In 2012 he was an Artist in Residence at California College of Art in both the glass and metalsmithing programs for the spring semester. In 2014 he was an Artist in Residence at the Uroboros Glass Factory in Portland, Oregon. In 2015 he joined the Board of the Craft Emergency Relief Fund (CERF) and will be a featured speaker at SOFA Chicago. In 2016 he will be lecturing in Washington, DC as part of the James Renwick Alliance Distinguished Artist Series.

ARTIST STATEMENT

“The aesthetic of my jewelry has evolved over the years, but it’s safe to say my strongest influences are the monumentality and texture of the landscape of the American Southwest, tranquility and sensitivity to materials of the Zen gardens of Japan, and the minimalism and simplicity of geometric forms. I’ve most often worked subtractively, as a stone sculptor would, grinding and carving to refining my materials.

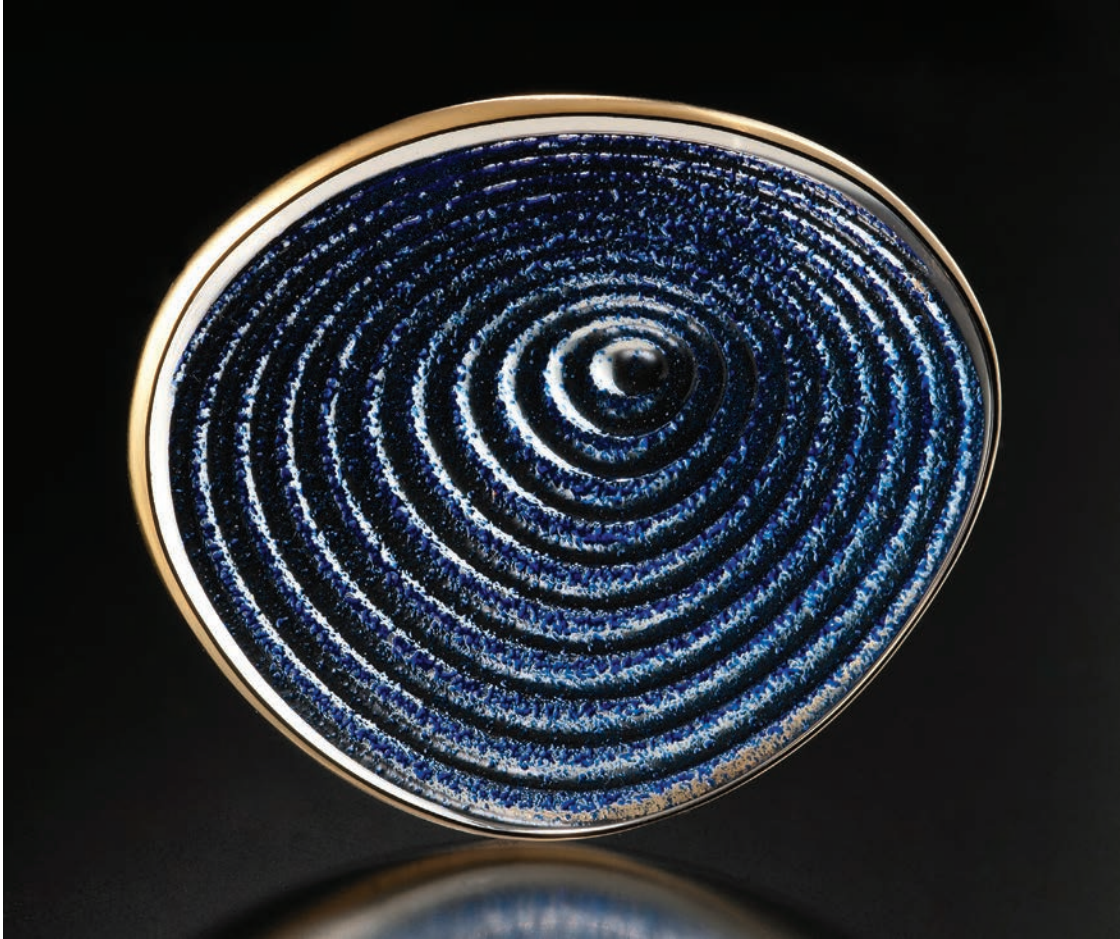
I don’t draw directly on other artists work for inspiration, however, the sculpture of Isamu Noguchi and Andy Goldsworthy and the abstract landscape paintings of Richard Diebenkorn are all close to my artist’s heart.

The addition of digital technology into my work about six years ago has been very important. It has exploded the form options at my fingertips. My Aqua Series Brooches, inspired by rippling wave patterns in water as well as the raked patterns of sand in the Zen gardens of Japan, provide a good example. They would be impossible without computer controlled machining of my graphite molds.

Glass has a huge expressive range in terms of form, surface, color and texture. It can be shiny or matte, transparent, translucent or opaque and in all the colors of the rainbow. I have found it fascinating to explore the possibilities.

A recent residency at the Uroboros Glass factory in Portland, Oregon allowed me to achieve a long held desire to work in a larger scale. I was able to use the same approach described above to produce a new body of sculpture.

Whether I’m working in glass or gold, I try to be sensitive to the unique visual and physical qualities of each material and to exploit them to their best advantage. Both glass working and goldsmithing are challenging and demanding. I find integrating them both in one piece of jewelry to be the ultimate test of my skills.”



AQUA SERIES BROOCH
Glass, 22k gold, 18k gold, 14k gold
3.375" x 2.875" x 0.375"

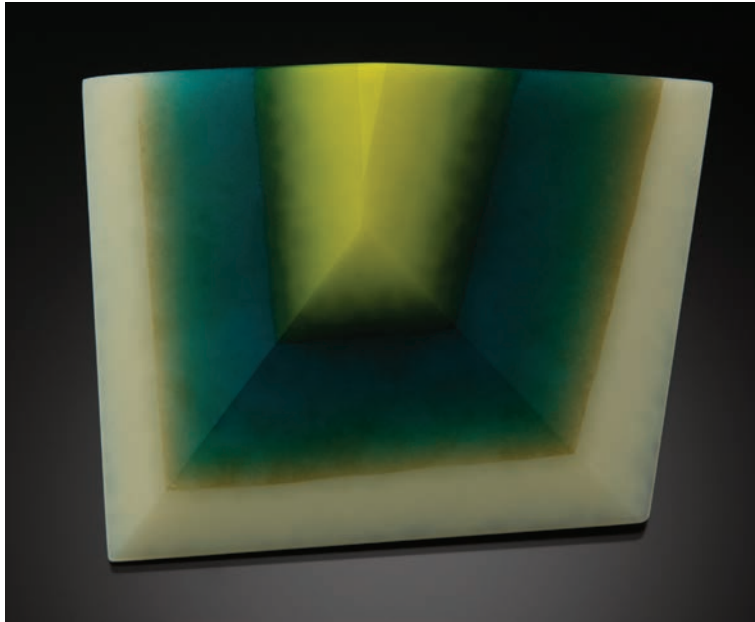
Photo credit: Larry Sanders



MAGNIFICATION SERIES BROOCH

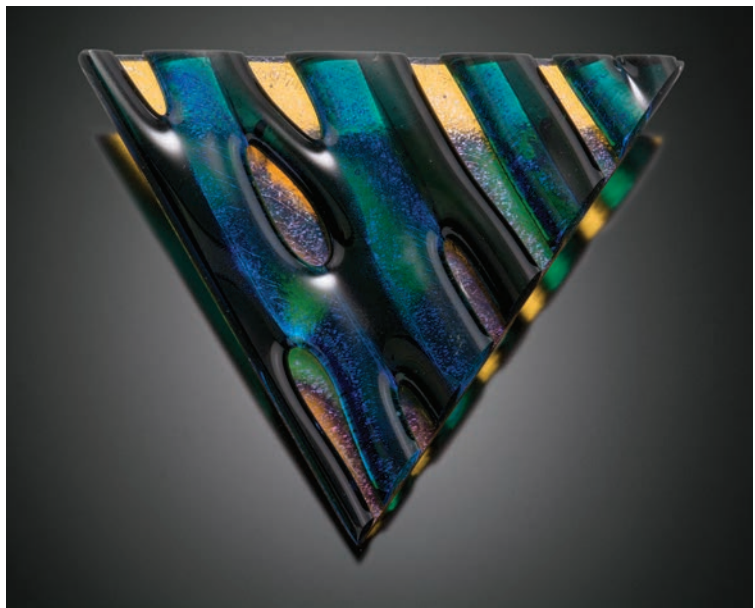
Glass, 14k gold
2.375" 2.375" x 0.5"

Photo credit: Larry Sanders



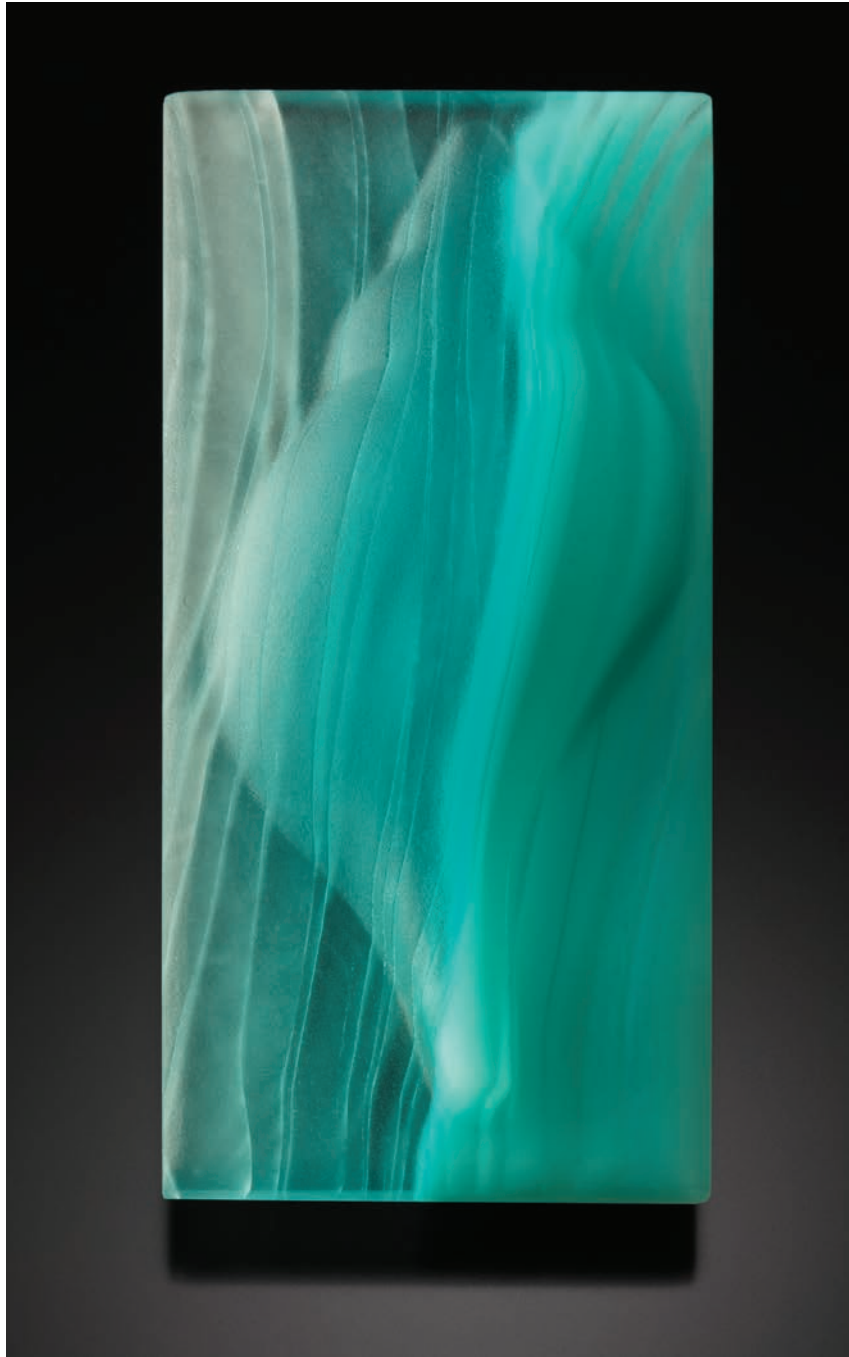
TRANSLUCENCE SERIES BROOCH
Glass, 14k gold
2.88" x 2.13" x 0.38"

Photo credit: Larry Sanders



TRANSLUCENCE SERIES BROOCH
Glass, 14k gold
2.63" x 2.13" x 0.38"

Photo credit: Larry Sanders



SHELL SERIES BROOCH
Glass, 14k gold
2.75" x 1.63" x 0.5"

Photo credit: Larry Sanders

Rebekah Laskin

ARTIST BIOGRAPHY

Rebekah Laskin has earned a BFA from SUNY New Paltz. She has been exhibiting nationally and internationally since the 1980's. She teaches at Parsons- The New School for Design, NYC. and enamel workshops nationally. Her work is included in major jewelry collections in the USA and Norway.

ARTIST STATEMENT

"These 3D printed bracelets represent a synthesis of digital technology and traditional analogue practices. 3D modelling allows me to "construct" complex forms which can be printed out in a variety of materials, including this strong nylon plastic, the color of which can be altered with dyes.

Inspired by my love of unusual forms, the designs for these objects begin in a sketchbook, not on a computer. They derive from the artistic process I am most comfortable with, free hand drawing, and are then scanned and transferred into a 3D program where I can create a dimensional version of the image. This process allows me to invent structures that are not at all influenced by the preset options inherent in design programs.

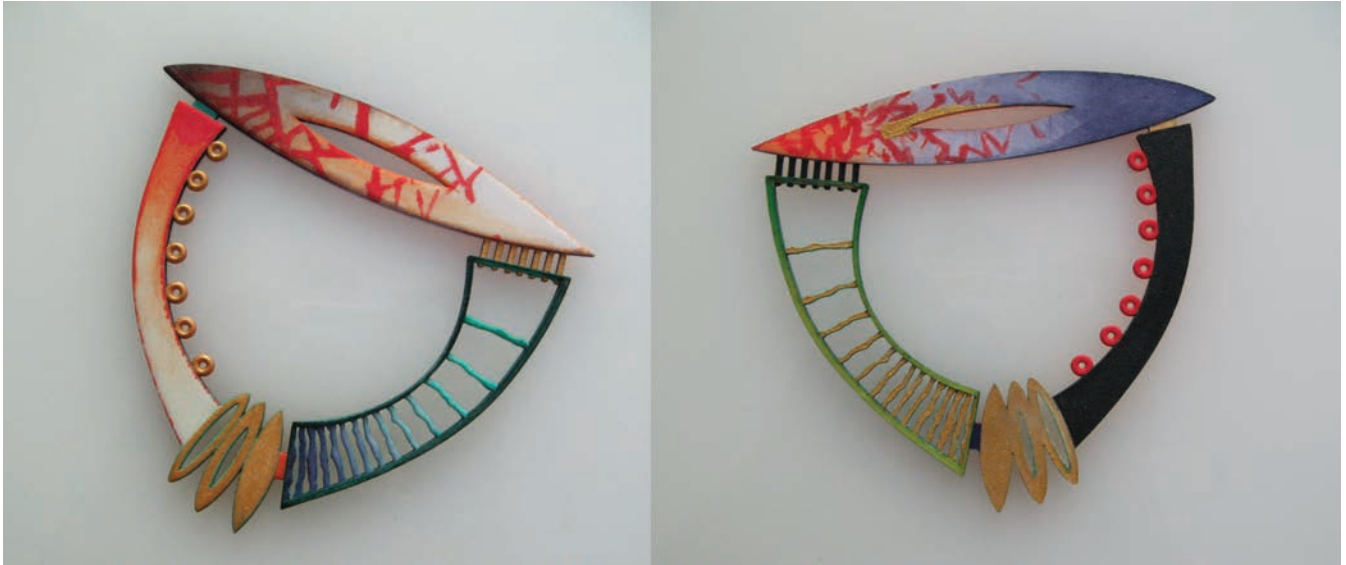
Once the pieces are "printed", the white surfaces are treated as canvases and hand painted with permanent dyes. Each side of the bracelet is painted as a unique abstract composition. I am interested in the interplay between the form of the object and the image on its surface. Every piece is an investigation of this dynamic."



CLOSED
(Sides 1 and 2)
Arm piece, 3D printed in Nylon 12, Fine polyimide PA 2200
4" X 4.5"



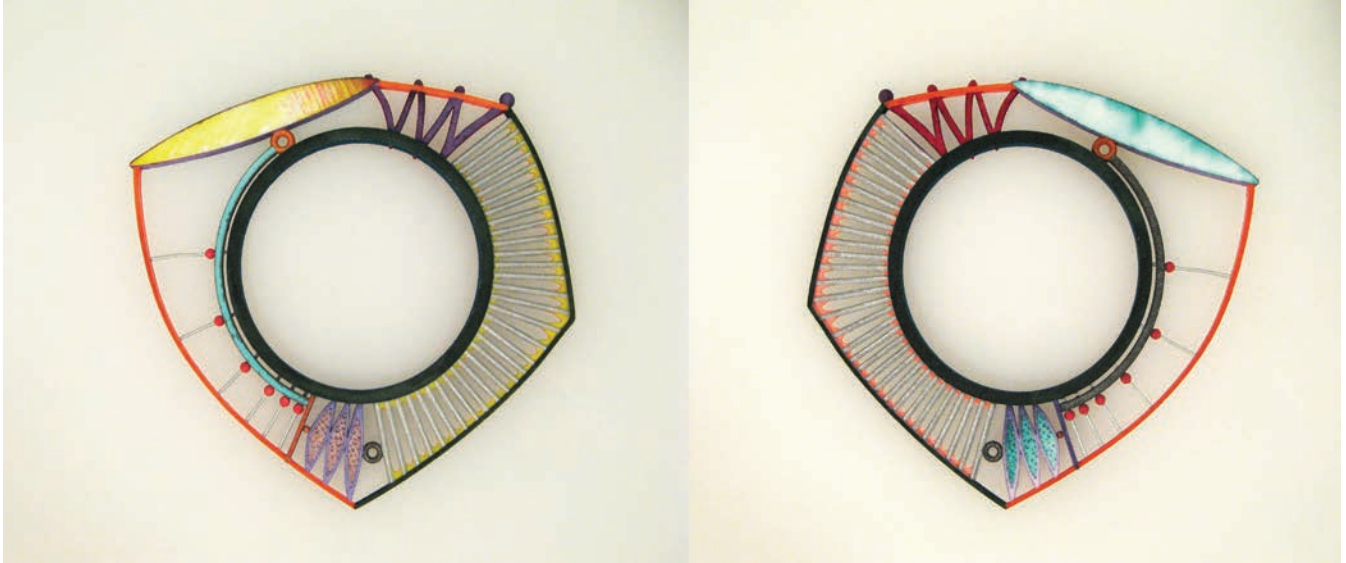
MAUVE SAGE
(Sides 1 and 2)
Arm piece, 3D printed in Nylon 12, Fine polyimide PA 2200
4.5" X 4.5"



RED
(Sides 1 and 2)
Arm piece, 3D printed in Nylon 12, Fine polyimide PA 2200
4.5" X 4.5"



COPPER WEB
(Sides 1 and 2)
Arm piece, 3D printed in Nylon 12, Fine polyimide PA 2200
4.75" X 5"



ZIG ZAG
(Sides 1 and 2)
Arm piece, 3D printed in Nylon 12, Fine polyimide PA 2200
4.5" X 5"



WEB
(Sides 1 and 2)
Arm piece, 3D printed in Nylon 12, Fine polyimide PA 2200
4.75" X 5"

Amy Lemaire

ARTIST STATEMENT

"The primary material used in the work is glass. I have chosen this material for its ubiquitous presence in contemporary western culture, as well as its link to many other disciplines and histories. Glass lenses and windows comprise microscopes, telescopes, cameras and screens that extend our ability to perceive. We live in an environment surrounded by glass, and it is through this material that we, quite literally, see the world.

Glass, also used to simulate precious and semiprecious material, raises the question of mimesis. Each color in the palette connects to stories of supply and demand: the history of the commerce of cultural objects.

The use of color in my work connects to my history as a painter. I draw a close material connection between painting and working with glass, and express a painterly sensibility through my work. I choose my colors carefully, and take great pleasure in mixing my own hues. The surface sheen is also important to consider, as a dulled down sheen allows color to be viewed without the distraction from the reflection of light on a glossy surface.

When formulating a composition, the placement of each bead is determined by the interaction of colors, as each hue is informed by its neighbor. The necklace - encircling the head, where many of our sensory receptors are located and color processing occurs, is a potent signifier that communicates layers of cultural meaning. The language of color has the capacity to poetically weave these layers of meaning together.

These points of reference anchor the collection and serve as a starting point for considering these objects in the context of visual philosophy and storage medium for values and ideas. These are just as much objects to think with as they are carriers of social and cultural meaning, which is why the pieces have two positions: active- when displayed on the body, and at rest in a more formal sculptural configuration."



CHEMICAL DISTORTION STRAND

Glass

28" x 4" x 3"

Photo credit: Amy Lemaire



URBAN RATIO STRAND

Glass

32" x 1" x 6"

Photo credit: Amy Lemaire



MINERAL PLECTRUM NECKLACE
Glass
8" x 8" x 0.75"

Photo credit: Amy Lemaire



CYANOMETER
Soda-lime glass, stainless steel
11" x 11" x 1"

Photo credit: Amy Lemaire

"Inspired by the Cyannometer, a 225 year old instrument devised for measuring the blueness of the sky, I have envisioned a Cyannometer in the form of a glass necklace for some time now. My partner is a photographer, and one of our favorite things to do together is to watch the sunset in NYC.

Some of the colors in the sky are quite memorable, and as he records the colors with photography, I dream of making this piece. There is something kind of sad about trying to preserve an impression of something which is so magically temporal, such is the sunset and the color of the sky. At best, these efforts do not reproduce the original experience, but rather trigger to memory to lead you back to it."



TRACE ELEMENTS

Soda-lime glass, stainless steel, rubber.
9" x 10" x 2"

Photo credit: Amy Lemaire

"I have been working with the same palette of glass for almost 20 years and feel very comfortable with it. The challenge for this piece is to use the glass as I would use paint, highlighting the color possibilities that are unique to this particular material.

With the aim of exploring color chemical interactions in glass, the surface of the bead becomes an active site for chemistry. I have applied silver, copper and gold foils and powders to the surface of the glass, causing chemical reactions that result in beautiful and often surprising colorings. During the production of these beads, I am able to observe, experiment, and respond directly to what is taking place on the surface of the glass."

Karen Thuesen Massaro

ARTIST STATEMENT

"Clay is fabulously expressive and supports any language you care to speak. I use ceramics, an integration of form and surface, to pose questions about placement, movement and perception.

These necklaces extend ideas initially explored in my abstract sculptures. Each necklace is a movable composition of neighboring semi-geometric forms; an intimate three-dimensional circular painting.

With each piece I want to express my evolving ideas of interest. Revisions during the process are important. Ideas from the mind and heart can translate to the actual in unexpected ways. During the weeks of making I coach myself to capture the best possibilities and adjust emerging traits to achieve the new distinctive necklace.

I gravitate to making works that are accessible and experientially rich. It is intriguing how complex juxtaposed characteristics of repeated lines, hue and value can be when working with multiple parts and views.

The light hollow beads vary from tight geometric to soft cloud-like in shape. Ceramic glazes can accent, envelope or appear to become the bead form. I have loved color since childhood. It is music to my eyes. I compose these surfaces with contrasting glaze color, value and opacity applied to the silky mat raw porcelain field. Paintings on each bead express repetitive color gestures. Patterns are inexact or interrupted. Varying illusions of depth are present. Each fired porcelain bead supports a small painting in the round and is destined to neighbor another contrasting bead, on and on until the arrangement around the neck is found.

Most necklaces are reversible, designed to change depending on which bead side faces up from the body. The wearer becomes the final contributor to the necklace's personality.

Each unique necklace will ring the neck and rest on shoulders as a three-dimensional painting for personal wear." Sept, 2015



#24 (cloud series)
Porcelain hollow reversible beads,
jade spacer beads, sterling clasp hand
forged by Danish silver smith
20" long

Photo credit: Paul Schraub



#19
Porcelain beads, Sterling silver findings,
Jade spacer beads
21.75" long

Photo credit: Paul Schraub



#23
Porcelain beads, Sterling silver findings,
Garnet spacer beads
29.5" long

Photo credit: Paul Schraub



#9
Porcelain beads, Sterling silver findings,
Jade spacer beads
20" long

Photo credit: Paul Schraub



#27
Porcelain beads, Sterling silver findings,
Onyx spacer beads
21.5" long

Photo credit: Paul Schraub

Bruce Metcalf

ARTIST BIOGRAPHY

Bruce Metcalf exhibits widely in solo and significant group shows. His unique work is in museum collections nationally and internationally. He has been recognized as a ACC Fellow in 2014; a James Renwick Alliance Craftsman, 2013; a Pew Fellow in 1996; and a National Endowment For the Arts Fellow in 1992 and 1977.

ARTIST STATEMENT

"My inspiration comes from lots of different places. Lately, I'm interested in the idea of the decorative: what it means; what it does. Normally, decoration is dismissed as mindless. However, I'm inclined to read decoration as semiotic coding, which it most certainly is in jewelry. And the semiotics of jewelry are frequently tied up in sexuality and sexual availability. (And has been since the beginnings of culture, more than 100,000 years ago.) Jewelry sublimates the sexual urge, making it polite and approachable. I find that sublimation fascinating. Many of those traditional decorative forms (flowers, for instance) are stand-ins for sexuality.

So my work is full of leaves, blooms, clefts, swelling forms, vivid pinks, seductive forest greens. All these forms and colors are inherently decorative at the same time they are inherently semiotic. Which allows me to walk the line between beauty and meaning.

I'm interested in the history of dec arts. My taste tends to go to design right about the turn of the 20th century: American Arts & Crafts, the Weiner Werkstatte, dec arts manuals, and the like. In my recent work (which you can see in my Facebook photo albums) I quote particular designs quite directly. I also quote specific examples in the visual arts that I find particularly sensual: Rosetti's paintings of Janey Morris; Hans Bellmer's exquisitely creepy doll. I'm really into plump, luscious lips.

As for materials. I use whatever works. I carve wood most often, but also blocks of epoxy that I cast, and a commercial plastic called Micarta. I paint the maple - the wood itself has no character at all - but I leave the epoxy and Micarta unpainted. For connections, I fabricate them out of brass, which I then gold-plate to prevent tarnish."



HAGEMANN'S BLOSSOM
Painted and gold-leafed maple, epoxy putty &
resin, sterling silver, gold-plated brass
13" x 10.5"



BOSUM BROOCH
Painted maple, poxy resin, sterling silver
6.25" x 4"



BOUQUET BROOCH
Painted and gold-leafed maple
4.5" x 4.5"

Mike & Maaike

ARTIST BIOGRAPHY

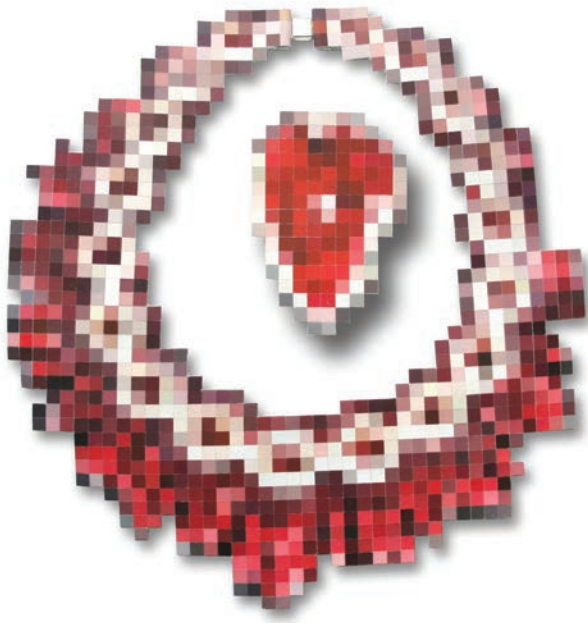
Mike & Maaike exhibit their diverse ideas, forms and designs in national and international contexts. They have received recognition by Fast Company Most Creative People in Business in 2014 and the International Design Excellence Gold Award in 2014. They began exploring and exhibiting jewelry forms with an exceptional perspective in 2001.

ARTIST STATEMENT

"We joined to form a collaborative that experiments on subjects that we find challenging, surprising and useful. By using experimentation as a collaborative work process we develop strong conceptual foundations and therefore do not attempt to arrive at a preconceived and static goals. We mix our diverse high-tech and low-tech design background with our collage of interests to create products, wearables and art pieces, most of which are in search of perpetual motion and human interaction.

In creating the "Stolen jewels" collection, we explore the idea of tangible vs virtual in relation to real and perceived value. Through Google Image Search, we have access to images of almost anything in the world, an unprecedented privilege. While browsing through some of the most expensive and often famous jewelry in the world, the resulting low-res images we found were stolen, doctored, then transferred onto leather, creating a tangible new incarnation. With the expense of the jewels and the intricacy of their construction stripped away, their essence and visual intensity are extracted. The aesthetic of the low-res images brings the color out of the pieces in a new composition, yet from a distance, the composition of the original jewelry is still recognizable.

Through this process, we are able to appropriate any piece of jewelry, be it the Hope Diamond, or Elizabeth Taylor's entire collection."



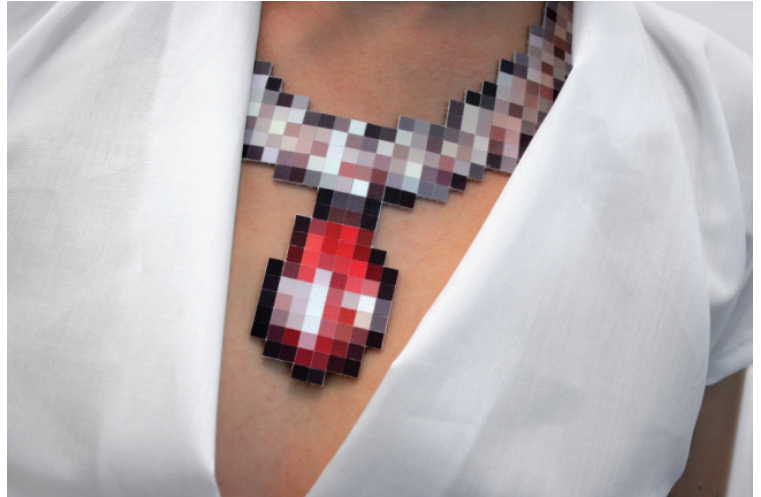
STOLEN: IMELDA MARCOS RUBY NECKLACE WITH BROOCH
Leather

Photo credit: Mike and Maaïke



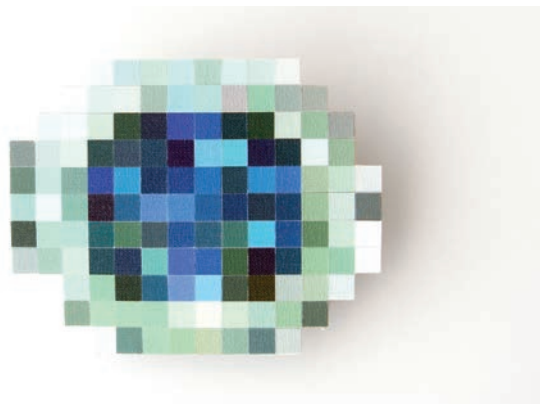
STOLEN: GOLDEN JUBILEE BROOCH
Leather

Photo credit: Mike and Maaïke



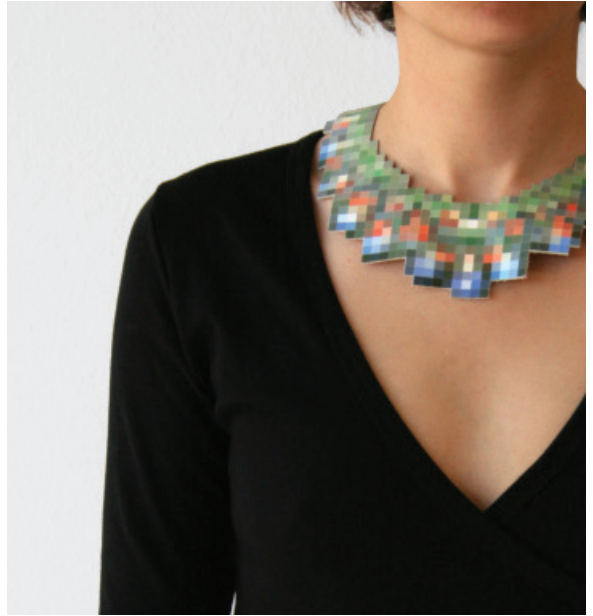
STOLEN: GREAT CHRYSANTHEMUM NECKLACE
Leather

Photo credit: Mike and Maaïke



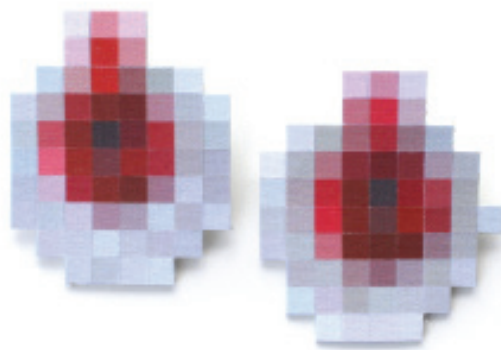
STOLEN: HOPE DIAMOND BROOCH
Leather

Photo credit: Mike and Maaïke



STOLEN: DAISY FELLOWES' TUTTI FRUTTI NECKLACE WITH EARRINGS
Leather

Photo credit: Mike and Maaiké



STOLEN: VAN CLEF & ARPELS RUBY AND DIAMOND EARRINGS
Leather

Photo credit: Mike and Maaiké

emiko oye

ARTIST BIOGRAPHY

emiko oye is a San Francisco jewelry artist, owner of emiko o reware, and active in the craft field — she served as President and on the Board of the Metal Arts Guild San Francisco, and lectures on the business of craft and her own work for notable institutions such as SNAG, MAD NY, CCA, Oakland Museum of California, and the Exploratorium. Since receiving her BFA (Syracuse University, 1997), her work has been shown in over 80 exhibitions across the United States and internationally, including a solo show at the San Francisco Museum of Craft and Design (2008). She has received an American Craft Council Award of Excellence for Best Booth Design (2012), and was selected to design the Art Jewelry Forum’s Annual Membership Pin (2015). Her work is in the permanent collection of the Los Angeles County Museum of Art and Museum of Contemporary Craft. Publications that have featured her work: 21st Century Jewelry, On Jewellery, The Art of Jewelry: Plastic and Resin, Humor in Craft, and Modern Magazine, Metalsmith Magazine, American Craft, Smithsonian Magazine, ReadyMade, San Francisco Chronicle, Cleveland Plain Dealer. When she’s not at the bench you can find her in the yoga studio teaching Forrest and Hatha yoga as a certified instructor in the Bay Area.

ARTIST STATEMENT

Inspired by haute couture, art history, and salvaged materials, emiko oye creates colorful hand-crafted art jewelry from repurposed LEGO®. The thrill to taking what’s familiar and transforming it to encourage a new way of looking. Using jewelry as a vehicle to tap back into the nostalgic root of childhood, unearthing memory through the tactile. She’s delighted by similarities found in both LEGO® and jewelry: hands-on-story-telling capabilities, increased value with vintage, dedicated collectors, family heirloom. By utilizing an unexpected but universally familiar material such as LEGO® in her jewelry, the onlooker is lured in by his/her own narrative, creating an immediate, personal engagement with the work and likely to share their joyful experience with others.



HIBISCUS BIB NECKLACE

Bib necklace: repurposed LEGO®, nylon coated steel wire, Argentium silver. LEGO® clasp.
11.875" x 9.25" x 0.625"



THE 'SCAPE BROOCH/PENDANT

From the *Diebenkorn Lived Here* series: repurposed LEGO®, Argentium & sterling silver, steel pin, recycled steel. Patinated sterling silver chain.
2.75" x 1.875" x 1.5" chain: 25.5" long





LA REINE de PELERIN
(interchangeable components)
(*The Pilgrim Queen*) from *Les Voyageurs de
Temps Series*. Convertible neckpiece. Recycled
and repurposed LEGO®, Argentium and sterling
silver, fine silver tag, coated steel wire
18.5" x 8.5" x 2.13"



PILLOW LIPS

(Convertible necklace/wall sculpture)

Repurposed LEGO®, Argentium silver, rare earth magnets, coated steel wire.

11.875" x 9.25" x 0.625"

Marjorie Schick

ARTIST STATEMENT

"We have to continually be jumping off cliffs and developing our wings on the way down," Kurt Vonnegut's words (from *If This Isn't Nice, What Is?: Advice for the Young*) describe perfectly how I feel about adding color to my three-dimensional wearable sculptures. While there are many components to my work including the structure or form of the object, the material which may be wood, papier-mâché or canvas, the surface whether textured or smooth, the directional forces within the under-structure, and the relationship of the edges to the form, it is composing the color relationships that is the most challenging of all. The color and painted patterns must relate to the form, emphasize certain parts, and most importantly, make the object come alive. Color is extremely powerful whether it is quiet and subtle or loud and pulsating. In a video I saw many years ago of Viola Frey, she referred to the color on her ceramic sculptures as giving them an "aura." That is a small word for the huge responsibility that color carries.

The colors I use are not pre-planned but are worked out in a sketchy manner directly on the white gessoed object. Fortunately, acrylic paint dries quickly so there are usually many painted versions on the object before I finally decide and find what I think will be the best. In fact, I recently painted and re-painted a presentation board for a brooch five times before I worked out the final pattern and color relationships. Even when I think I know what I am doing, I am not sure and there can still be many changes. Jamie Oliver, painting professor at Pittsburg State University where we both teach, has told me that "painting will lead you through the painting process" which is true. As I paint on the object for longer and become more involved in it, new ideas come and the experimentation continues while still surprising and captivating me.

With all its uncertainty, challenges, and anguish, I love the process of painting the objects and am thankful that I found it. It happened during my first year of college teaching at the University of Kansas when I was helping a jewelry student in my class. I looked down and saw a small plastic medicine bottle in her tool box that was painted purple and I asked her how she did it. She replied that she had used acrylic paint. Those paints were new at that time, 1967, but I remember that as soon as the class was over, I immediately hurried to the University bookstore where I bought my starter set of acrylic paints and began doing papier-mâché. What a fabulous chance meeting it was. Seeing that little medicine bottle painted purple set me on a lifelong journey of exploring color that has enormously enriched my life and my creative work."



"E" Bracelet
Sides 1 and 2
Painted papier-mâché
8.75" x 7.5" x 4"

Photo credit: Robert M. Schick



KANSAS SKIES BRACELET
Sides 1 and 2
Painted papier-mâché
7.5" x 7" x 1.75"

Photo credit: Robert M. Schick



MARCH WINDS BRACELET
Painted papier-mâché
6.83" x 6.5" x 5"

Photo credit: Robert M. Schick

Joyce J. Scott

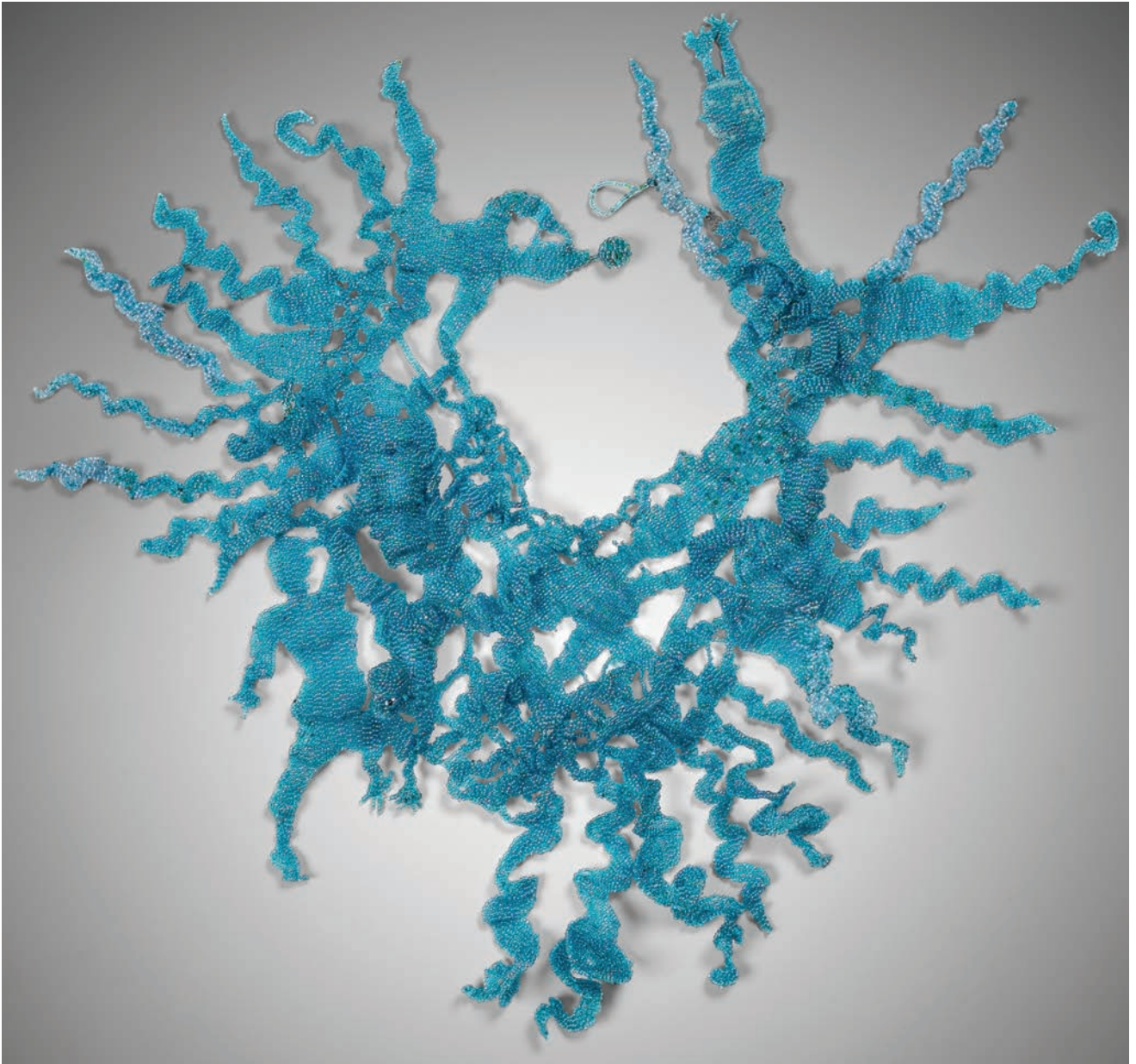
ARTIST BIOGRAPHY

Joyce Scott graduated at the Maryland Institute College of Art and the Instituto Allende, San Miguel Allende, Mexico. She has exhibited her exceptionally diverse, narrative work in more than 50 solo exhibitions and more than 100 significant group exhibitions. She is a similarly prolific performance artist and lecturer. All her chosen means of outreach share her profound joy as an artist.

ARTIST STATEMENT

"As a visual and performing artist who uses pop culture as one of my constants, I find wonder in the everlasting silliness of humanity. I am a great example of this, someone who is mesmerized by life's gifts to me, but just seems to love stumbling thru, consuming the joys of reclamation.

I'm talking over forty years of pursuing the most nutritious form of life, art making. Luxuriating in the beauty that creativity commands. A squanderer at worst, novice at best, this pursuit is my testament. I hail from four generations of visual and performing African Americans of the South. A fairly classic American story, I'm fat from its wealth of skill, temerity, hard work and rascally humor. Yet, I'm plagued by the ills of our world and my complicity. So, I keep making question marks in the form of prints, jewelry, sculpture, songs, plays...anything that defies our ability to accept the lowest level of our existence."



RAIN
Peyote Stitched glass beads and thread
13" x 16" x 1"

Photo credit: Micheal Koryta



GREEN
Glass beads, thread
8" x 6"

Photo credit: Micheal Koryta



PASTEL
Beads, thread
6" x 6"

Photo credit: Micheal Koryta



LAVENDER LAVA
Beads, thread, glass, amethyst, photographs
9.5" x 7"

Photo credit: Micheal Koryta



GARDEN
Beads, thread
7.5" x 5.5"

Photo credit: Micheal Koryta

Barbara Seidenath

ARTIST BIOGRAPHY

Barbara Seidenath studied at the Academy of Fine Arts, Munich, Germany with Herman Junger and at the Sheridan Center for Teaching at Brown University, Providence RI. She teaches, lectures and leads workshops internationally. And she has been exhibiting internationally since 1988.

ARTIST STATEMENT

"A few words about my approach to color..."

Trained as a goldsmith, I am employing a range of traditional techniques to create wearable personal ornaments. I enjoy working on a scale related to the body, being concerned with minute details and at the same time considering who will wear it, the context in which the piece is worn, and how it will communicate. I love the fact that a piece of jewelry can operate on multiple different layers at the same time. I am deeply interested in the aspect of personal ornament that forms an essential part of our complex human interactions and visual and psychological communication systems. Another important part of the human experience is color.

Since I started training in my profession, I have been very interested in color. When I discovered enamel it was first as a means to incorporate color permanently. I was drawn in by its brilliance, the glassy surface and its wide color palette and color became a theme for years to come. My professor, Hermann Jünger's unconventional and painterly approach to enameling had a huge impact on my understanding of the possibilities this medium offers. Working with him opened my eyes to another world of enameling where it is not necessarily applied in a very precious manner but serves as a means of personal artistic expression.

I still have not grown tired of this medium and I am currently engaged in investigations of embellishment that extends beyond the surface."



YELLOW BUBBLES BROOCH
Enamel, fine-silver, coral, rubies
2" x 2" x 2"



"NO TITLE"
Ear decoration
Enamel, sterling silver
1.1" x 0.8"



GARGUILLOU #1
Ear decoration
Enamel, sterling silver, pearls, coral
1" x 0.9"



GARGUILLOU #2
Ear decoration
Enamel, sterling silver, mother of pearl,
coral, amethyst
1" x 1"



POND LIFE
Brooch/ pendant
Enamel, sterling silver, amethyst
2.2" x 1.8"

Helen Shirk

ARTIST BIOGRAPHY

Helen Shirk is Professor Emerita at San Diego State University where she taught from 1975-2011. She has been a recipient of a Fulbright Grant, two National Endowment for the Arts Fellowships and was made a Fellow of the American Craft Council in 1999. Her work is included in the Schmuckmuseum, Pforzheim; National Museum of Modern Art, Kyoto; Victoria and Albert Museum, London; National Gallery of Australia, Canberra and the Hermitage Museum, St. Petersburg, Russia as well as many American Museum collections.

ARTIST STATEMENT

"I've lived in southern California since 1975, in an area between the ocean, mountains, and desert. I grew up in Buffalo, and later spent eight years in the Midwest, so I found the surrounding environment of San Diego exotic, fascinating, and freeing. I was aware of feeling both peaceful and energized outdoors in nature and this became a source of inspiration. The six months my son and I spent in Western Australia in 1993 made a huge impact on my work, both through the character and complexity of this unique continent, and the adventure of taking off to a new land.

The pieces I make explore the natural world, the tension there between delicacy and strength, splendor and oddity, death and renewal. Beginning in 1984, in conjunction with my interest in the metal vessel, I experimented with color and pattern created through the use of various chemical etching and patination methods. These surface treatments became essential expressive ingredients in a series of large copper and brass vessels. In 1997, searching for a wider and more nuanced range of color, I played with using colored pencils on the copper surfaces. The world opened up. Out of this experimentation began a continuing series of hammered, constructed, and colored copper vessels called Commemorative Cups, in reference to the tradition of presentation silver.

Through the years I've been drawn to move back and forth between periods of exploring the larger gesture of the metal vessel and the intimate body relationship of jewelry pieces. Right now I'm in the body phase, working in mild steel which has inherent qualities that support both scale and intricacy, and china paint which has an endless range of color. "



BLUE FALL
Mild steel, china paint
18" x 11" x 0.25"



OVAL EUCALYPTUS
Mild steel, china paint
16" x 9" x 0.25"



BIB
Mild steel, china paint, hand pierced
soldered, painted
11" x 10" x 1"



COLLAR WITH LONG PENDANT
Mild steel, china paint, pierced, soldered
oxidized, painted
With pendant: 20" x 7.5" x 0.25"
Collar: 7.5" x 7.5" x 0.25"



SWAG

Mild steel, china paint, pierced, soldered
oxidized, painted
13" x 7.5" x 0.5"

Marjorie Simon

ARTIST STATEMENT

“Color is a gift of the natural world. Like others all over the world for all time, I’ve made use of the emotional life of color to express myself, create art, and communicate with others. I use color in jewelry for many reasons, from celebrating life in vibrant hues to mourning the loss of it with deep black. I’ve been inspired by floral and botanical imagery in nature and in historical jewelry to design for different parts of the body—ears, neck, hands, and clothing.

Color became a significant element as I began to develop my jewelry vocabulary and by now it is indispensable. It is part of the emotional construct of jewelry. Having used resins, acrylic, patinas, and photography, in the 1990s I began to incorporate elements of vitreous enamel. The magic of glass makes enamel a powerful ally in jewelry-making. Transformed by fire from powder to solid surface, it is permanent, durable, and visually authoritative. I use old leaded enamels for their richness and depth of color. I approach enameling as a metallist, and not as a painter; I want to put a skin of glass on a metal form.

In these simple bold rings, I use enamel as an attention-grabbing element in a classic jeweler’s vocabulary. A ring is the only type of jewelry a person can actually see on one’s own body. For the maker, they’re an intimate connection with the wearer, slipping directly on the body and worn on the skin. Since the hands are usually in motion, there’s always a flash of color, a beautiful form, something enticing, to look at while wearing them.

I love jewelry and I love making jewelry. And while jewelry is clearly ornamental – what to wear with what article of clothing, fabric, or season—to me it is never solely supplemental, but an autonomous object. As a social being it is as integral to my public appearance as wearing clothes. To paraphrase sociologist Erving Goffman, jewelry is the foundation of the presentation of my self in everyday life.”



RING CANDY 1

Sterling silver, 22k gold bi-metal, vitreous enamel on copper, glass threads
1" x 1.625" x 0.25"

Photo credit: Ken Yanoviak



RING CANDY 2

Sterling silver, 22k gold bi-metal, vitreous enamel on copper. Fabricated, torch fired
0.625" x 1.625" x 0.25"

Photo credit: Ken Yanoviak



RING CANDY 3

Vitreous enamel on embossed copper,
sterling silver, 22k gold bi-metal. Fabricated,
torch fired, oxidized.
1.25" x 1.25" x 1.25"

Photo credit: Ken Yanoviak



RING CANDY 4

Vitreous enamel on embossed copper,
sterling silver, 22k gold bi-metal. Fabricated,
torch fired, oxidized.
1.25" x 1.25" x 1.25"

Photo credit: Ken Yanoviak



RING CANDY 5

Vitreous enamel on embossed copper,
sterling silver, 22k gold bi-metal. Fabricated,
torch fired, oxidized.
1.25" x 1.25" x 1.25"

Photo credit: Ken Yanoviak

Rachelle Thiewes

ARTIST BIOGRAPHY

Rachelle Thiewes creates jewelry that is designed to engage and challenge the wearer, making them an active participant, an initiator of sounds and body rhythms. Light, movement, sound, order and chaos are integral elements of her work. Thiewes' art is in the permanent collections of the Art Institute of Chicago, Smithsonian American Art Museum, The Metropolitan Museum of Art, The National Museums of Scotland, Victoria & Albert Museum, Museum of Fine Arts Boston, and the Museum of Arts & Design, among others. Her work has been featured in numerous publications including *Calder Jewelry*, *The Art of the Book*, *Jewelry Moves*, *One of a Kind: American Art Jewelry*, *The Best in Contemporary Jewelry*, *Jewelry in Europe and America: New Times New Thinking*, *American Craft and Metalsmith*. In 2009 she was named "Texas Master" by the Houston Center of Contemporary Craft and in 2010 was nominated for a United States Artist Fellowship. The Stanlee & Gerald Rubin Center for the Visual Arts honored her with the Access & Excellence in the Arts Award in 2014. Thiewes is the recipient of a National Endowment for the Arts Visual Artist Fellowship, the University of Texas Regents Outstanding Award for Teaching, and Distinguished Achievement Awards for Research and Teaching at the University of Texas El Paso where she is Professor Emerita in the Department of Art. the University of Texas El Paso where she is a Professor in the Department of Art.

ARTIST STATEMENT

"The Chihuahuan desert of west Texas, where I live, has played a pivotal role in shaping the way I approach my jewelry. The barren mountains with the desert pushed up to their edges are bold, dramatic, aggressive and seductive, providing a continual source of inspiration and study. The luminous energy of light that bathes the desert can swiftly transform from sharp and shrieking to subtle and sensual, all within a day's time. Capturing the refraction and dispersal of light with my jewelry through the orchestration of body motion has held my fascination for decades and continues to challenge and inform my ideas of light.

My jewelry of recent years explores the intense iridescent and color-shifting paints used for those eye-catching custom jobs on cars. A necklace or bracelet comes alive when it is on a body in motion. Tangible movement is implied by the deceptive appearance of collapsing forms, the swift color-shifts on the jewelry's surfaces and the consequences of light apparent in the shadow drawings and color imprints on the wearer's skin. The jewelry's surfaces and angles create a perceived motion not unlike a sleek car that seems to be on the go even standing still. The shifting colors only add to the illusion."



SLIDE - BRACELET #447
Steel, auto paint
2.38" x 3.5" x 3.5"

Photo credit: Rachelle Thiewes



SLIPSTREAM - BRACELET #446
Steel, auto paint
4" x 4" x 3.63"

Photo credit: Rachelle Thiewes



SLICED #450
Steel, silver, auto paint
2.5" x 2.75"

Photo credit: Rachelle Thiewes



SLICED #458 & SLICED #454
(Orange & purple & Pink, gold & green)
Steel, silver, auto paint
0.63" x 3.5" x 2.75" & 0.75" x 3.75" x 2.75"

Photo credit: Rachelle Thiewes

Linda Threadgill

ARTIST BIOGRAPHY

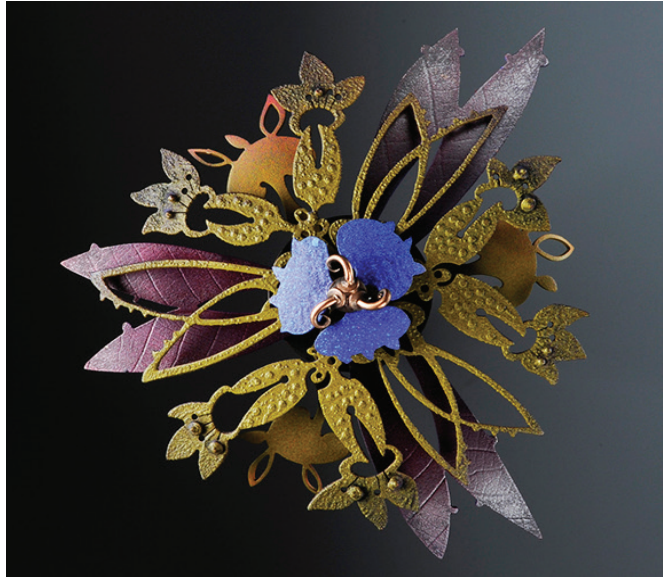
Linda Threadgill is currently working as an independent studio artist in Santa Fe, New Mexico. She holds a Master of Fine Arts degree from Tyler School of Art in Philadelphia. She is a Fellow of the American Craft Council, recipient of a National Endowment for the Arts Individual Fellowship and an Artisan Member of the Society of American Silversmiths. Her work is included in many public and private collections.

She is Trustee Emerita of the American Craft Council and has served as a Board Member of the Society of North American Goldsmiths. She is Professor Emerita of the University of Wisconsin-Whitewater where she coordinated the Art Department Metals Program for 25 years. Her work includes contemporary hollowware, sculpture and fine jewelry. Her etching research in 1984 resulted in a process she has shared in over 80 national & international workshops and which is now in widespread use in both university and private studios

ARTIST STATEMENT

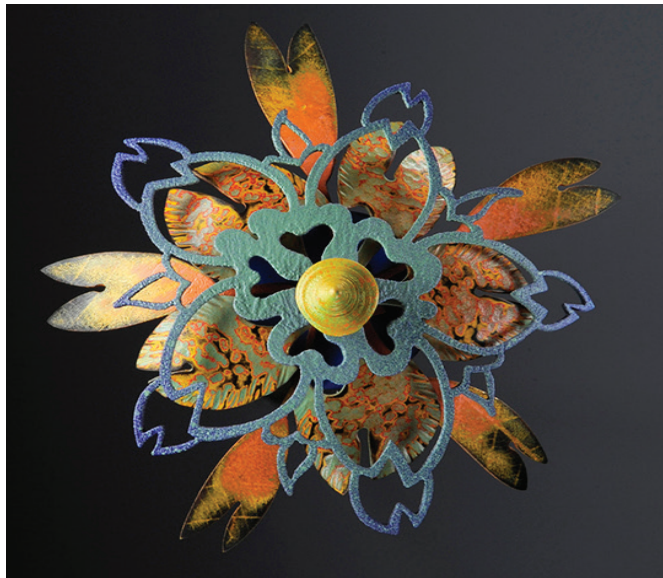
"An early interest in pattern and surface texture has always been in evidence in my work. In the Rosette series, layered shapes that are the result of stylization and abstraction of natural forms rely on the interaction of colors to give vitality to the form while asserting the intention of these works as decorative constructs, not representations of nature.

The design strategies for developing the ornamental patterns are based on botanical imagery. Using methods of symmetry and tessellation, the original drawings are separated into layers and reassembled. Color is an important feature of each piece as the layered colors interact and create depth and delineate shape."



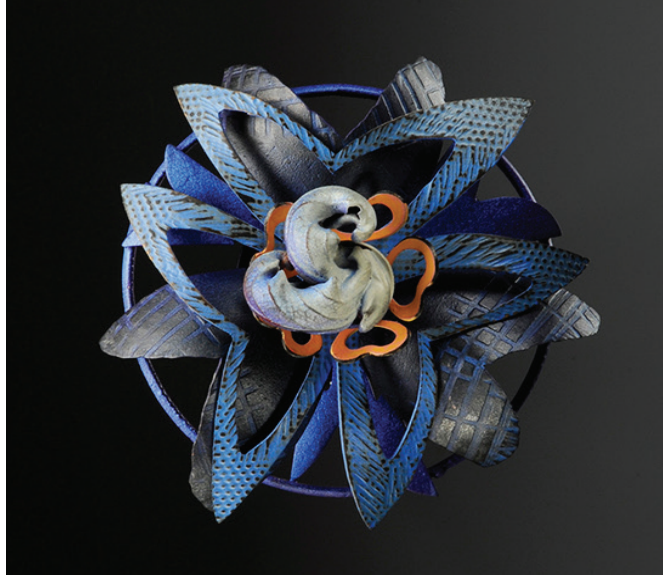
ROSETTE BROOCH 4-11
Copper, brass
5" x 5" x 1.25"

Photo credit: James Threadgill



ROSETTE BROOCH 2-11
Copper, brass, polymer
4.25" x 3.5" x 1.25"

Photo credit: James Threadgill



ROSETTE BROOCH 4-14
Copper, brass, polymer
3.75" x 3.75" x 1.25"

Photo credit: James Threadgill



ROSETTE BROOCH 18-11
Copper, brass, polymer
4.25" x 3.75" x 1.25"

Photo credit: James Threadgill

Cynthia Toops and Dan Adams

ARTIST BIOGRAPHY

Cynthia Toops, micro-mosaicist and jeweler, and Dan Adams, glass artist, each work and exhibit alone and also together. They collaborate on exceptional, unexpected jewelry forms which celebrate their individual media mastery and their shared, multi-media forms and narratives. Each savor the labor intensive processes they choose and have mastered.

ARTIST STATEMENT

"In scale and utility, beads as objects of personal adornment, are perfect for the body. Their use in ethnic jewelry and folk art are the inspiration of the majority of our work. The humble materials they use and the ingenuity in which disparate elements are assembled together are intriguing and often surprising. Learning from this rich tradition, we try to reinterpret their aesthetic with these untraditional, contemporary materials. After twenty years of making jewelry we continue to collaborate although many pieces are individual as well. But we both still seek to reinterpret the past, hoping to create new artifacts that will also inspire as we have been inspired."



GIRL WITH PEACOCK BUTTERFLY
Polymer clay micromosaic, sterling bezel by
Nancy Bonnema
1.7" x 1.5" x 0.4"

Photo credit: Doug Yapple



BIRD/ PEACH EARRINGS
polymer clay (Cynthia Toops), sterling (Nancy
Bonnema)
2.25" x 0.75" x 0.15"



RED/TURQUOISE BALL NECKLACE
Polymer clay (Cynthia), glass (Daniel Adams),
sterling
Length: 20.75"



TURQUOISE LONG NECKLACE
Polymer clay (Cynthia), glass (Daniel Adams)
Length: 49"



RED FLORA NECKLACE
Polymer clay (Cynthia Toops), glass (Daniel Adams),
copper, upholstery cord
Length: 27"

Roberta and Dave Williamson

ARTIST STATEMENT

"The actor Robin Williams wrote "Your work makes my heart tap dance."

It is that special connection that artists Roberta and David Williamson seek as they create jewelry which takes us back to a kinder, gentler aesthetic. Working together since they were 18, their relationship in the studio is the same as doing anything else- they love being together. After being together for almost 50 years they have come to think very much alike as pieces they are fabricating pass smoothly back and forth between them through their many processes.

In this lifetime collaboration, the garden is a metaphor for that wonderful, creative place in their minds and is frequently referenced in their work. Often dealing with the idea of perfection in the imperfection, such details as a tiny chewed insect hole in a sterling silver leaf make a piece come alive.

The core of the work reflects on longing, loneliness and love. The vocabulary is captured in vignettes that create a story about these fragile but significant emotions. Carefully selected for the gaze, portraits are often utilized for the narrative. Insects and plants are formalized in the portrait form- frozen in a moment and alluding to the fragileness of the human condition.

Pulling from the vast archives of found objects, antique prints, pressed ferns and leaves and various ephemera that line their studio walls, the Williamsons create pieces that remind us of our own families, a long forgotten moment, a daydream or simply a reminder of really how connected we all are."



HAND PENDANT

Vintage porcelain, sterling silver top with vintage French glass cameo set in sterling and fine silver.

3.25" x 2" x 1"



THE GREEN MONKEY PENDANT

Sterling silver choker, copper, fine silver, 18th century hand colored etching, glass, brass

4" x 4" x 0.75"



OH! WHAT LOVELY BIRDS NECKLACE
Sterling silver, quartz crystal, paper,
fine silver
19" x 1.25"



WHERE'S ALICE PENDANT?
Sterling silver choker, sterling silver, fine silver, early
20th century altered leather book cover
4" x 2.38" x 0.5"



LONGING PENDANT

Sterling silver choker, quartz crystal, 19th century steel engraving, copper, sterling, fine silver, antique French glass and bronze button, red coral
4" x 2" x 0.5"



BALANCING BALLS BROOCH

Copper, vintage rubber ball, brass, fine silver
3.5" x 2.5" x 0.5"

AN EXUBERANCE OF COLOR *In Studio Jewelry*

Curator's Essay by Gail M. Brown

AN EXUBERANCE OF COLOR *In Studio Jewelry*, an exhibition of exceptional, masterful studio jewelry. Tansey Contemporary 652 Canyon Road, Santa Fe, NM. Exhibition dates August 5 - September 17, 2016.

Julia Barello
Harriete Estel Berman
Jessica Calderwood
Arline Fisch
Donald Friedlich
Rebekah Laskin
Amy Lemaire
Karen Thuesen Massaro
Bruce Metcalf
Mike & Maaike

emiko oye
Marjorie Schick
Joyce J. Scott
Barbara Seidenath
Helen Shirk
Marjorie Simon
Rachelle Thiewes
Linda Threadgill
Cynthia Toops and Dan Adams
Roberta and Dave Williamson

"The work, vocabularies and prowess of these masterful American jewelers is well documented, acknowledged and visible across the country. Twenty points of view and inspiration (including three working partnership/pairs) about body adornment as a means of chosen expression and commentary and, each a long explored, defined, examined and refined, personal creative journey....different voices, moods, materials, vocabularies and memorable, wearable forms...

Objects of beauty, uniqueness, experimentation, commentary, identity, fashion, nostalgia and personality!

The diverse ideas, forms, imagery and chosen material palettes will come together in Santa Fe at the invitation of Independent Curator Gail M. Brown who has been ardently watching each artist evolve her/his ongoing visual vocabulary, define self-challenges and set and meet goals with unique points-of-view:

Brooches and pins, earrings, bracelets, necklaces and neckpieces and finger rings....

As beads, in coated wire, copper, enamels, glass, gold, mixed metals, polymers, porcelain, silver, steel, wood and car paints, china paint, ceramic decals, formica laminates, glazes, x-ray and mri films, leather, papier-mache, plastics, 3D printing and up-purposed, printed tin and recycled memorabilia....the expected and the unanticipated of diverse material palettes!

Built, carved, cast, designed, dyed, forged, formed, gold-leafed, hand crocheted, machine knitted, printed, scored, soda-limed, 3D printed...the processes- mastered... the expected and the unanticipated!

Joyous/ unrestrained; luscious/seductive; disciplined/sublime; saturated/infused; opaque/translucent; celebrating nature/society; HOT/warm/cool; elegant/ quirky; bold/ subtle; minimal/excessive; raucous/demure; of communal and personal narratives; humorous/anecdotal; referential of social mores, status, wealth and historic modes and models. The known and the new! ALL conceived and designed for the context and (wearable) scale of the body. Each related to the history of body adornment/updated; to choices and identity, to material pleasures and tactile and visual experience.

ALL are masterfully conceived and executed, tactile and seductive: each embodies experimentation and excellence, personality and enticement, joy in the conception, implementation and anticipated wearing. ALL address and (re)define value in the artful manipulation of ideas, process and materials- ALL identify the continuum- personal imagination, individual content and significant stories and the preciousness of gifts made by and from the artist's 'hand.' AND imbued with a shared, fascination, challenge, response and pleasure in working in/with COLOR!" - Gail M. Brown