



METAL  
COMPLEXIONS  
COMBTEXIONR

An exhibition of jewelry and metalwork presented by the **Houston Metal Arts Guild**

# METAL COMPLEXIONS

juried by Anna Walker

## ABOUT THE JUROR

Anna Walker is the Windgate Foundation Assistant Curator of Decorative Arts, Craft, and Design at the Museum of Fine Arts, Houston (MFAH) where she is responsible for the exhibition, research and publication of the craft collection, the proposal of acquisitions, and the development of a long-term collections strategy. Prior to joining the MFAH, she was the Curator at the Houston Center for Contemporary Craft (HCCC). She has lectured widely on craft and contributed essays for *Metalsmith Magazine*, *American Craft Inquiry*, and the 2016 *Renwick Invitational: Visions and Revisions* catalogue. Her most recent projects at the MFAH include the exhibitions *In the Studio: Craft in Postwar America, 1950-1970*, *Materials and Meaning in Dutch Jewelry from the Museum's Collection*, and *Mending: Craft and Community*. Future projects include co-curating the forthcoming retrospective of fiber artist Olga de Amaral with Cranbrook Art Museum and curating the 2020 *NCECA Annual The Burdens of History* at the Visual Arts Center of Richmond, Virginia.



Anna Walker

## ABOUT THE JUNG CENTER

The exhibition will be held at The Jung Center, which is in the heart of Houston's thriving museum district and less than a mile from MFAH and the Contemporary Art Museum Houston (CAMH). The Jung Center offers rotating art exhibits from emerging and established local, regional, and national artists.

# *METAL COMPLEXIONS*

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**Congratulations to the *2020 Metal Complexions* participating artists**

Sue Amendolara

Paula Angeleri

Pilar Baker

Marc Bauman

Anne Bujold

Hector Carmona Miranda

Brian Fickett

Terry Fromm

Heidi Gerstacker

Holly Goeckler

Joanne Grimonprez

Fernanda Guimaraes

Jan Arthur Harrell

Rene Lee Henry

Holland Houdek

Shang-Yi Hua

Jessica Jacobi

Melannie James

Younha Jung

Masumi Kataoka

Andrew Kuebeck

Malissa Kuznicki

Terrence Lavin

Jeong Ju Lee

Ana Lopez

Lydia Martin

Lauren Selden

Rick McCoy

Barbara McFadyen

Masako Onodera

Sara Perkins

Robert Roberts

Sarah T. Roberts

Eric Ryser

Alejandra Salinas

Jessi Sawyer

Alec Schweiger

Christine Sigman

Jillian Sortore

Laura Sturtz

Jen Surine

Louisa Tang

Jess Tolbert

Vivienne Varay

Shirley Wagner

Donovan Widmer

# METAL COMPLEXIONS

An exhibition of jewelry and metalwork presented by the Houston Metal Arts Guild

This exhibition celebrates the diverse field of metalworking through jewelry and objects. “Complexion” is defined as an outlook, attitude, point of view or the outward appearance of something or someone. The Houston Metal Arts Guild, Inc. (HMAG) invited artists to share jewelry and objects that explore these ideas through the expression of metalworking techniques. *Metal Complexions* exhibits how these artists’ contributions to the long and wide-ranging history of metalworking enrich the collective experience.



## HMAG MISSION STATEMENT

The Houston Metal Arts Guild, Inc. (HMAG) exists to provide education and promote public awareness and interest in the metal arts and enrich the local community through activities promoting the metal arts. HMAG membership is open to all who are interested in supporting the metal arts. Membership benefits include discounted workshops, a free page in the HMAG.org Member Gallery, invitations to exhibit your work, and technical and business programs. In addition, HMAG communicates breaking news and artist opportunities via email. These communications are free and a great way to stay in touch with the Houston metal arts community.

HMAG is a non-profit organization made up of people with varying interests and involvement in traditional and contemporary jewelry and metal arts. The Guild was founded to provide for the exchange of ideas and information, as well as offer affordable educational opportunities to its members and the public. The skills, energy and enthusiasm its members promote and sustain its successful programs. HMAG welcomes and encourages participation by everyone.

Thanks for the generous support of the Houston Center of Contemporary Craft, the Glassell Studio School and Charisma Design Studio.

[www.hmag.org](http://www.hmag.org)



## Sue Amendolara

Edinboro, PA

### *Help Me Say Good Bye*

2019 Sterling Silver, Holly, Printed Silk  
18" x 12" x 2"

NFS



As the daughter of an interior designer, I grew up surrounded by home furnishings. I have lasting childhood memories of running around my father's studio, flipping through the countless fabric books, handling antiques and admiring my father's work. I enjoyed seeing how he combined fabrics, papers, carpets and furniture.

The formative memories of my parent's studio have become more precious now that both of them have passed. In my piece "Help Me Say Good-bye", I deconstructed upholstery scissors, rendering them ineffective, unable to cut through the pain of loss. Dried flowers imbedded in the wax of the handles before casting in sterling silver represent the passage of life. The wooden base holds the parts together, assembled to make the scissors appear whole, yet remaining dysfunctional. An image of dried flowers is printed on silk cut from the fabric of my wedding dress and sewn to create a pillow form, a resting place.

## Paula Angeleri

The Woodlands, TX

### *Ens*

2018 Copper, Cocobolo Wood  
1" x 12" x 12"

NFS



*Ens* also called "The Zen Circle" symbolizes a moment in time in which the creator allows the spirit to manifest through the physical body. Drawn in one circular movement as a meditative practice, it describes, as a whole, the beauty of imperfection.

Each of the ten elements are connected with links inspired by the Japanese Tori Gates, traditionally indicating the transition from mundane to sacred, represented in this necklace by the contrast of wood and metal.

## Pilar Baker

Katy, TX

### *Como Corre el Rio*

2019 Silver, 18K Gold, Turquoise, Black Diamonds  
Found Aluminum, Plexiglass, Glass, Beads, Brass  
25" x 10" x 3"

\$3,500.00



A fascination with Aboriginal art and the stories told with the simple marking of dots inspired *Como Corre el Rio* (As the River Runs), a reflection on the journey of my life. Each seed bead and dot stand as a marker for a memory along the rushing river of my life.

Like the battered background of the world we find ourselves in, a patinaed old aluminum panel is the landscape which holds precious, fleeting moments and memories. There is always a crossroad in life's journey - a person, a place, an event - that profoundly changes the course of one's life in unexpected ways. That crossroad, represented in the removable sterling, gold and black diamond ring, lies at the convergence of the river. Held in place with a counterweight for easy access, the ring also spins along its center axis above an undulating and textured base as a reminder that life is fragile, always changing, unpredictable and exciting.

## Marc Bauman

Kingston NY

***Ti Bangals***      2012      Titanium      \$2,100.00



The concept is the primary factor within creating my art, shedding the importance of aesthetics or materials. I am primarily concerned with the works' intention. With a well-expressed concept, the intent will define and shape the content. Art must go beyond a natural coveted object to find identity within the environment the piece occupies.

No matter how much time is dedicated to materials and craftsmanship, my work cannot be actualized effectively without content. With focus and dedication, this syntax creates an opportunity to transcend the object. I strive to make a connection that the viewer recognizes in the physical and psychological, independently. In this practice, I intend to stay in a perpetual state of flux. Part of the dedication to working in the round is exploring new techniques and materials. The process, thus, becomes organic in its development. Content is found through the material, material through content, aesthetics through intent, and intent through technique.

## Anne Bujold

Smithville TN

***Submerge***      2016      Needle Felted Wool, Angora Rabbit Hair, Steel Wool, Steel  
14" x 8" x 9"

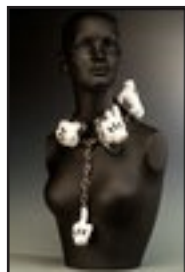


In my sculpture, animals are agents examining the spaces between definitions, that fertile ground where new forms emerge. I combine metalsmithing and blacksmithing techniques with alternative materials such as felt, fabric, ribbon, and plastics. I am interested in a mode of expression that combines the industrial and the handmade, examines the gendered history of craft mediums, and brings together materials with disparate social histories. Through creating objects with forged and fabricated components, complemented with elements that could be considered fanciful or frivolous, I am interested in the line between serious and trivial work, and how perceptions of the gendered history of materials influences our understanding of these divisions.

## Hector Carmona Miranda

Austin, TX

***These Ain't That Mouse's Hands***      2019      3D printed, resin, silver, brass      \$5,500.00  
15" x 10" x 10"



After 15 years working as a 3D modeler, and as I began to work with metals I found inspiration in the combination of the ancient process as metalsmithing with modern technology like 3D printing. These Ain't That Mouse's Hands deals directly with this fusion of techniques where the 3d printed hands work in combination with the cast silver. Trying to find balance in between and delivering a new worth to the 3d printed part, the piece "...well, god bless to you too, ma'am" even though does not have any metal in it (just the spring that attaches the head to the body) it deals with plastic as if it was metal. I flush set 15 zirconias and use one of the hands as a bezel to set a green amethyst with the same process as with metal. The reasoning behind it, is that the value of plastic might increase as it is more used in jewelry and it might become the metal of the future.

## Brian Fickett

Springfield, MO



<b>Beauty Marks</b>	2017	Copper, Sterling Silver, Enamel 2.5" x 2" x 2"	NFS
<b>Stressed Cup</b>	2017	Copper, Sterling Silver, Enamel 3" x 3" x 3"	\$1,300.00



Metal provides a form of self expression where the value of art is in the experienced object. I allow the viewer to explore and discover something in their own imagination. The intended value of my art is not in the object alone, but in the conversation among the audience. It is made to be viewed and handled. The handler is encouraged to explore and discover something in their hands which spark their imagination. The function is to provide an experience. I use the visual and physical texture of the work to encourage this interaction. The surface of my work focuses on contrasts in color and treatment to invite a touch. I also attempt to create a feeling of fragility and delicacy. My goal is to translate what inspires me into this precious object and to show where I see beauty through an interactive experience for others.

## Terry Fromm

Houston, TX



<b>Doors - Not Walls</b>	2017	Copper, Enamel, 24K Gold Plating, Wood, Leather 9" x 17" x 7"	\$1,200.00
<b>Sea-ish</b>	2017	Enameled Copper, Sterling Silver, Natural Bristles, Stone 3.5" x 1.5" x 3"	\$900.00



Metal and enamel have become my favored artistic media and fulfill my need to transform the ordinary while challenging me to push past their perceived limitations. Metal, being rigid while remaining malleable, allows me to transform shape from flat to 3-dimensional. Enamel not only offers an enormous range of color, but also provides depth, texture, and reflective properties and offers a canvas for the expression of ideas. My sculptural works are constructed from copper and formed to mimic the look and characteristics of other, softer materials. Inspired by flowing forms observed in nature and in draping textiles, these pieces are created by transforming flat, stiff sheets of metal into simple, dynamic forms with an illusion of softness and movement. The organic forms and the play of light on the enameled surfaces provide a depth to the complexion of the piece that is not possible otherwise.

## Heidi Gerstacker

Houston, TX



<b>Sediment</b>	2019	Vitrous Enamel on Copper, Walnut 2" x 3" x 36"	\$2,400.00
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*Sediment* is about what happens to objects when they are affected by flood waters. These cups were influenced by a friend's china cabinet that was flooded during Hurricane Harvey.

# Holly Goeckler

Drexel Hill, PA



## **Catnip Cup**

2016 Sterling Silver  
7.5" x 3" x 3"

\$1,800.00

Holly Goeckler is a native of Philadelphia, PA, with a BFA from the University of the Arts in Philadelphia, PA, and an MFA from Southern Illinois University in Carbondale, IL.

Holly has been creating contemporary jewelry and hollowware for more than twenty-five years. Her current work explores alternative jewelry-making processes combining paper with precious metal, and classical jewelry-making techniques with state-of-the-art technology.

# Joanne Grimonprez

Austin, TX



## **Module-Chain Cross**

2019 Copper, Patina, Rope  
38cm x 38cm x 4cm

\$1,950.00

## **Module-Chain H**

2019 Copper, Patina, Rope  
31cm x 31cm x 4cm

\$1,950.00



## **Module-Scales**

2019 Copper, patina, rope  
55cm x 15cm x 4cm

\$ 750.00



I love associating metal and rope: it works like a complementary duo that allows shaping my ideas. In this collection of neck pieces called Module, I use pieces of copper tubing and polyester rope to make bold ornamental Baroque necklaces. Working with fine traditional jewelry fabrication methods on mass-produced items is for me a way of transforming both techniques and material, and therefore shaking up the traditional jewelry-making process. While working within the constraints of using identical, ready-made objects, I am able to conjure up an unlimited variety of shapes by combining and soldering units together. The sturdy metal parts contrast with the rope's softness, creating fluid forms and flexible pieces that explore traditional patterns such as flowers and chains. The silky, snaky rope that goes into the black-blue patinated metal parts defines the complexion of my pieces : it creates a striking and unusual dialog with the soft architecture of the body that wears it.

# Fernanda Guimaraes

Houston, TX



## **Connections**

2019 Brass

NFS

In my piece, "Metal Complexions" is expressed by forming and transforming brass and using different techniques to create a wearable art piece that has movement and adjusts to the body.



## Jan Arthur Harrell

Houston, TX



**Prynne's Teapot** 2019 Enamel, Copper, Gold Leaf, Brass \$3,000.00  
13" x 10" x 10"

**Coming To a Boil** 2019 Enamel, Copper, Porcelain, Gold Leaf, Found Object \$3,000.00  
18" x 13" x 13"



These two new sculptural teapots explore gender issues - some very current and some from long ago. Each object lacks its functionality - taking the teapot away from its associated domestic usage.

## Rene Lee Henry

Houston, TX



**Uninhabited** 2019 Steel, Brass, Hand-hooked Carpet, Mortar, Architectural Wood \$800.00  
3.25" x 2.75" x .75"



**Shades** 2018 Silver, Silver Filled, Copper, Brass, Paint \$1,200.00  
1.75" x 3" x 3"

My work has an overarching theme around the conflicting forces between humans and the natural world and the way each fights for dominance over the other; in particular, the ways in which man-made structures are affected by time and neglect.

My current focus is on abandoned architectural structures. By reinterpreting these architectural forms into the intimate scale of jewelry I hope to create a sense of preciousness that disrupts perceptions by transforming them into the something that needs sheltering. Emulating an environment in which they must be cared for in order to retain their ability to function for their intended purpose. Through the wearing, the body becomes the support that holds them up and creates a space for interaction, which their counterparts are no longer able to sustain.

## Holland Houdek

Rochester, NY



**Spinal Axis Deviation** (Scoliosis Implant) 2017 Copper, 2306 Swarovski Crystals \$13,700.00  
6" x 13.25" x 8.25"

**Spoked Shoulder** Anthroplasty 2016 Copper, 524 Swarovski Crystals, \$ 7,600.00  
(Complex Shoulder Anthroplasty) 6" x 9.25" x 6.5"



This series, "Hyperbolic (Implants Series III)," focuses on medical implants, the body, and embodied experience. These hand-fabricated objects glorify the highly individual and personal nature of prosthesis and surgeries, while evoking notions of memento mori and the fragile nature of the human form. Historically, memento mori jewelry and objects included black stones, ornate designs, and incorporated bone or hair from the deceased to commemorate their lives and/or remind oneself about the fleeting nature of life. My work updates and extends this expansive body of work by incorporating medical implants into innovative, hyperbolic designs that expand upon memento mori's historical aesthetics and to update this concept for the contemporary age. Using real medical implants as inspiration, I reinvent and exaggerate these devices for imagined bodies and procedures. The intention is for viewers to consider their own physicality and to visualize the absent anatomies implied by the work.

## Shang-Yi Hua

Sugar Land, TX



***(ai) Love-Hug***

2019 Bronze  
11.5" x 9" x 5.5"

NFS

I think of the process of making sculptures as keeping a diary to record what touches and inspires me, as well as what happens around me. As an immigrant with faith, these two works record my experience and thought.

The *(ai) Love- Hug* is based on a Chinese calligraphy - Love. A hug with love means a lot so I made this Chinese word like a person going to hug someone. The bright color indicates positive energy. We all need this kind of hug no matter who we are.

## Jessica Jacobi

Houston, TX



***Mea Culpa?***

2018 Sterling Silver, Graphite on Vitreous  
Enamel, Found Object  
1.5" x 3" x .25"

NFS

This brooch juxtaposes the delicacy and aggression of desire. The relationship between the female silhouette and the larger male hand invites interpretation. The title suggests a willingness to assign fault to interactions driven by desire, while also questioning where the fault lies.

## Melannie James

Friendswood, TX



***Burdens***

2019 Brass Wire  
24" x 4" x 3"

NFS

My necklace explores burdens and life stresses that begin to grow and cling to a person. My work often explores forces and inner conflicts within ourselves. I twisted brass wire similar to creating yarn. Then I hand weaved it together to create the nest like structures that symbolizes one's worries and obligations. The weaving and twisting of the brass wire produce a rough texture that grasps to the wearer clothes, hair and skin. This in turn represents stress and annoyance that begin to weigh a person down. It leads to a feeling of uncomfortableness for both the viewer and the wearer.

## Younha Jung

Houston, TX



**60605**      2019      Steel      \$850.00  
17" x 6" x 2"



**60611**      2019      Steel      \$850.00  
17" x 11" x 1"



**60601**      2019      Steel      \$850.00  
6" x 7" x 1"

I have questions regarding a variety of feelings I have had while traveling. Regardless of destination, I exist as I am. My most current work, is site specific in that the subject matter addresses the changes to spaces taking place around me physically. They are combined with steel to emphasize the relationship to building materials.

As an artist, not an architect, I do not see a building as a lifeless object, but instead believe, that human beings and the spaces that they inhabit, exist in harmony out of necessity.

## Masumi Kataoka

Houston, TX



**Metamorphosis**      2019      Copper, Enamel, Silver, Nickel, Plastic      \$1,500.00  
4" x 4" x 4"



**Metamorphosis**      2019      Copper, Enamel, Sterling, Stainless      \$1,500.00  
5" x 3" x 2.5"



**Untitled**      2019      Copper, Enamel, Sterling, Stainless      \$1,000.00  
5.5" x 3" x 2"

With these three brooches, I have incorporated snails and cicada casings. The complex of casings was used to create new collective forms. I am interested in how these new forms can create unique emotional reactions by combining various textures and colors.

The use of animals and insects has evolved from my interest in why children/people anthropomorphize stuffed animals for security. I am interested in why many children's books have animal/insect characters, or why humans have used such motifs symbolically throughout history. I like the use of these motifs since they create an emotional distance, thereby telling a story or eliciting a powerful emotional response. I am also investigating Japanese idioms derived from ancient beliefs that insects are living within us and predict future occurrences or control our emotions. I create new forms using multiple insects, using some of those idioms as a starting point and bring those inner emotional reactions outward through my work.

## Andrew Kuebeck

Kent, OH



**Ken over Paul**      2016      Sterling Silver, Fine Silver, Enamel      \$900.00  
3" x 3" x .5"

**Travis on Top**      2017      Sterling Silver, Fine Silver, Enamel      \$900.00  
3" x 2" x .5"



Attending Indiana University, the home of the Kinsey Institute, I took it as a personal goal to correct what perceived as a dearth of nude male representations in contemporary art jewelry. As an undergrad, I became aware of photographers like Arthur Tress, Bob Mizer, Duane Michaels, the duo Pierre et Giles and others who I saw liberate the male nude in contemporary photography. In their images I saw power, sensuality, notions of dominance and passivity, and countless narratives each seamlessly employing the male nude. As a metalsmith, I was hoping to add this same variety to the jewelry field, both visually and conceptually.

## Malissa Kuznicki

Toledo, OH

***In the Shadow 1***    2019    Copper, Silver, Graphite, Steel,  
Human Hair, Black Pearl    \$1,200.00  
8" x 8" x .5"



"One does not become enlightened by imagining figures of light, but by making the darkness conscious." - Carl Jung

Jewelry's place in our lives is profound. It is tangible, wearable communication. It lives with us in a way that is more intimate than most other art forms. Jewelry is worn on the body and becomes a marker of how we wish to be perceived by the world. In this way, it is deeply personal. Jewelry is the armor we live in.

Through my work, I investigate the relationship between what we express and what we wish to keep hidden. I am interested in the dichotomies within our own psyches and the multiple senses of self. I experiment with the tension between how we want to be perceived and how we see ourselves. By literally placing what we wish to hide on the outside of the body, the function of jewelry is subverted and the difference is laid bare. I continue to explore the tenuous balance between our dueling natures through narratives, materiality, and form.

## Terrence Lavin

Terrence, CT

***Core Fragment***    2015    Brass, Bronze, Copper, Enamel    \$3,500.00  
6" x 13" x 5"



***Relic***    2015    Glass, Bronze    \$1,400.00  
4" x 8" x 7"



By drawing upon the vast histories of industrialization and machine technology, tools, architecture, and utilitarian objects, I find a tremendous pool of symbols directly relevant to the everyday human experience. Explorations of the physical realities of tension, torsion, and compression allow for an infinite variety of dynamic relationships in the context of a machine aesthetic, as well as the subtle qualities of gesture and motion.

In the midst of this temporal ambiguity and enigmatic utility, there exists an anomalous zone, a contextual space, in which form contradicts function, and necessity is not necessarily an essential component of invention. This is the space that intrigues me -- where machines are no longer derivative to their function, and tools assume a life of their own. The means to articulation and purpose are no longer subservient to an identifiable end.

## Jeong Ju Lee

Rochester, NY

***Continuum***    2019    Steel Mesh    \$1,400.00  
8" x 8" x 1"



My work focuses on the potential for steel to create three-dimensional sculptural jewelry. The forms evolve into geometric and architectural inspirations, composing unbounded linear networks with elegant edge. Infused with line, movement and space, there is a vitality in its aesthetic existence, expanding what should be expected in a piece of jewelry.

Woven wire mesh is a very attractive material in which wires are woven together to create different patterns. I discovered that when two sheets of wire mesh overlap with distance, they create beautiful patterns and geometry, giving the illusion that there might be something else in between. In my work, more than two layers of sheet mesh are stacked together and interlaced in order to invent a new form or pattern. I am fascinated when patterns offer infinite possibility with repetition and complexity. I use these elements in my work to create bold designs which aim to attract the viewer's eye.

## Ana Lopez

Fort Worth, TX



**Louver: Houston** 2018 Copper, Vitreous Enamel \$800.00  
8" x 14" x .5"

*Louver: Houston* takes the perspective of complexion as an "outward appearance." In this case, it is the skyline of cities that would not exist as we know them without air conditioning. It is executed in enameled copper as louvered grilles similar to those in domestic ventilation. The city is then characterized by small enameled details. An oil-black outline completes the implied towers of Houston.

## Lydia Martin

Baltimore, MD



**Cleave** 2019 Sterling Silver, Rubber \$800.00  
12" x 3" x .5"

**Actuate** 2019 Sterling Silver, Stainless Steel \$600.00  
4" x 2.5" x .5"



Objects that speak without words offer alternative languages and voices. A wearable object becomes something tangible in the hand and against the body. My jewelry is a record of intentions and consequences, bringing into focus small moments that might otherwise be overlooked. Each piece becomes an embodiment of being, my projection out into the world of this unseen interior. The pieces bear the marks of their making, each seam highlighted or hidden in turn by their color and finish. Distortion reveals the limits of materiality, while skillful reconstruction seeks to make whole what was once fragmented. The work's subtlety is matched by my desire for perfection with the gentle acknowledgment of its unattainability. This space between maker and made finds company in my silence.

## Lauren Selden

Nacogdoches, TX



**White College** 2018 Bronze, Steel, Paint \$1,500.00  
14" x 8" x 7"

**I Left Her There** 2019 Sterling Silver, Brass, Steel, Paint \$2,400.00  
28" x 9" x 4"



The "Returning Home" series includes miniature replicas of homes that I have lived in. Themes of displacement and continuities of architecture ties these homes to the homes that many people have inhabited. Each house stands on stilts as a metaphor of rising water.

The "Dormant Series" is a call to hold out a wait during troubling times. Each element is paired down to its most essential elements in order to leave the viewer with their own emotions. I am seeking plants, animals and ideas that can go dormant until it is safe to come out.

## Rick McCoy

Lubbock, TX



### *Transmission of Ignorance*

2019 Used Telephone Wire, Copper,  
Copper Wire, Walnut  
18" x 9" x 3.5"

\$3,600.00

Just as this material has re-identified itself, my work uses found materials in an evidentiary way to de-familiarize and re-contextualize them. Through this, I question their functionality and our dependence on them. Within this piece I use thrown away wire from the local telephone company, as well as metal and wood scraps from other businesses. Our culture is a throw away culture, the depths to which most people don't think about. I use these materials to call attention to this complex issue, bringing light to this hyperobject.

## Barbara McFadyen

Chapel Hill, NC



### *Rose and Thorn Reminiscence*

2017 Vitreous Enamel on Copper,  
Sterling Silver  
3" x 2.5" x .5"

NFS

I believe the beauty of nature and experience of awe it invokes can serve to remind us of our place in the world and provide a level of meaning that lies beneath all the bustle and hectic work of being in the world.

My work examines that beauty - remembering, love and loss, and finding solace through reflections of the past. By preserving memories and the stories they hold, in metal and enamel, my work reconnects to those loved and lost and allows me to find my place in the mystery of time. Using historical references in their framework and design, from mourning and sentimental jewelry to 18th century eye miniatures, the brooches I create act as portal to the past as well as providing a feeling of protection. Through shadows of the silhouette or gaze of one loved and lost, my work endeavors to create a sense of intimacy, sacred space, and connection to those held dear. The silhouette becomes a tracery of the individual and experience; the gaze creates a sacred realm.

## Masako Onodera

Menomonie, WI



### *Black and White*

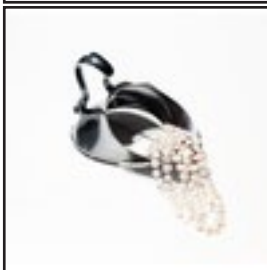
2019 Sterling Silver, Silver Plated Platter,  
Pearls, Silk Thread  
3.5" x 3.5" x .1"

\$1,000.00

### *Flow*

2018 Sterling Silver, Silver Plated Creamer,  
Silk, Pearls  
3.5" x 3.5" x .1"

\$1,950.00



I am interested in antique silver-plated housewares now rarely used at home. Its skin of silver is hard to sustain. These objects, usually considered family inheritance have very little actual monetary value. They became a symbol of female family members of the past, but have been discarded to end up in antique stores. Objects exist for decades, centuries or millennia. Their functions shift over time from utilitarian to symbolic, from direct use by the owners to a ritual, indirect use.

In my work, I focused on giving a new perspective to silver-plated housewares as symbols of female family members by adding pearls and making them into jewelry form.

## Sara Perkins

Springfield, MO



***Puffball?***

2019 Copper, Enamel  
3" x 3" x 3"

\$4,800.00

As a metalsmith I use properties of the metal: the plasticity, the permanence and the dimensionality. As an enamelist I use properties of the glass: the preciousness, the surface qualities and the color. In my work these properties function together to make a whole, with the two materials complementing and completing each other, rather than either being visually more important than the other. I find enameled containers to be eloquent of a compelling blend of self-containment, secrecy and preciousness. In *Puffball?* I was concerned with contrasts and questions. The surface has a partially shiny, partially rough textured surface or "complexion" that references the surface of an edible puffball mushroom. The inside is less benign. Its bright colors and slick surface refer to the possibility that the object is actually a deadly ammonita, which at one life stage resembles a puffball.

## Robert Roberts

Roswell, GA



***Caroline Goblet***

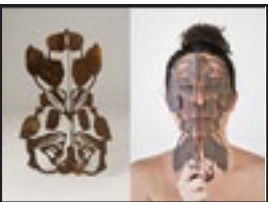
2019 Sterling Silver  
7.63" x 3.25" x 3.25"

\$1,800.00

My work is about functional enjoyment. My hope is that it helps to create an environment of celebration or simple pleasure with its use. I explore the curves and the aspects of positive and negative space, in hopes that they are a pleasure visually.

## Sarah T. Roberts

Converse, TX



***Counter(balance) I*** 2017 Steel  
13" x 10" x 10"

\$1,500.00

***Counter(balance) III*** 2017 Steel  
9.5" x 6" x 5"

\$1,000.00



I use sculpture and metalsmithing processes to examine themes of identity, memory, loss, and perception. Feminine forms connected to my childhood are fetishized through the transformation of lace, or clusters of flowers into intimate objects and spaces. This repetitive manipulation of the "fetishistic" object uncovers a fascination with contradictory concepts, which allows both fact and fantasy, acceptance and denial to exist side by side. Consistently my works examine what lies within the boundaries of otherness and sameness, isolation and intimacy, and masculinity and the feminine.

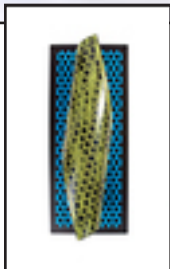
## Eric Ryser

Manhattan, KS



**Spaced Horizons** 2019 Acid Etched Pattern, Forged and Fabricated Steel \$450.00  
4" x 7" x 7"

**Jack Straw** 2019 Etched Steel, Paint, Steel Mesh \$550.00  
29" x 12" x 5"



Having been trained as a traditional object maker in non-ferrous metals, my past ten years have been strictly focused in iron/steel. One process in particular is the use of nitric acid to etch detailed patterns in plate steel.

Previous experience with intaglio printmaking has resurfaced in my metal work. I use the same process as a printmaker would in dealing with multiples. Once the pattern is determined, it is then etched into steel while still in plate form. When the selected numbers of prints are made, the plate is then struck. The striking then becomes the actual act of forging or fabricating the material into a physical object. In doing all of this, it allows me to explore the realm of two-dimension while continuing to be a three-dimensional artist.

## Alejandra Salinas

Helotes, TX



**Gordito** 2018 Copper \$1,500.00  
4.5" x 4.5" x 4.5"

**La Manda** 2019 Copper, Silver, Cypress Yarn \$1,750.00  
21" x 6.5" x 2.5"



As a Mexican-American woman, I am deeply troubled by injustices affecting my native country. Abuse of power is prevalent. Decades of drug wars have led to immeasurable disappearances in Mexico at the hands of those in power.

*Te sigo esperando y no regresas...* represents the daily act of placing a plate on the table for a lost loved one becoming a ritual of hope and a symbol of remembrance. Through formed copper and cloisonné enamel, a hand drawn graphite talavera design is intentionally over-fired, appearing illusory yet permanent.

*La Manda* is a sacrificial promise made to a saint. A self inflicted burden in supplication to a saint. Like the sacrifices immigrants make to cross the border after the promise of a better life with the hope to see their loved ones again.

*Gordito* invites the viewer to inspect hidden details: a repoussé inner wall, a seam guiding the hand, an edge breaking the form, heightening the understanding of the human sensory experience.

## Jessi Sawyer

Carrollton, TX



**Finding Space 1** 2019 Copper, Enamel, Sterling, Graphite, Silicone \$650.00  
3.25" x 2.125" x .25"

**Sewing Field** 2018 Copper, Enamel, Mild Steel, \$ NFS  
Linen, Steel, Sterling Silver, Silk  
3.25" x 2.125" x .25"



My work explores space and place and the intersection of these two things. I am interested in landscapes - specifically of the Midwest where I am from, and how physical environment impacts one's feelings of security, comfort, and belonging. I build landscapes based on the memories, dreams, and feelings of home. Through drawing, sewing, and other repetitive processes applied to the surface of my pieces, I aim to create work that brings a moment of quiet and pause to the viewer.



## Alec Schweiger

Fort Collins, CO



### *Distortion*

2016 Brass, Rubber, Acrylic, Copper  
10" x 9.5" x 1"

\$200.00

My work explores ideas of conditioning, control and manipulation through the language of jewelry and objects. This piece, *Distortion*, addresses the theme "Complexions" in the way it engages the wearer and the viewer. The visual relationship between the wearer and viewer is an opportunity to communicate, the majority of which happens without conscious thought. A being in the world takes in the visual data at hand automatically and without thought, allowing for a subversive experience to be inserted into this interaction. The object itself is comprised of a series of domed and transparent windows that distort the appearance of the surfaces underneath, altering the outward appearance of the wearer. The viewer is manipulated to see the wearer as dictated by this object. Traditional jewelry objects operate in this manner by acting as symbols, signifiers, and stratifiers. It is the intention of *Distortion* to examine this moment of seeing, and what is determined by the act of it.

## Christine Sigman

Houston, TX



### *Untitled (Brooch)*

2018 Copper, Old Broken Costume Jewelry  
5cm x 8.5cm x 1cm

\$400.00

The theme Metal Complexions reminds me of the saying that beauty is not only skin deep. I am drawn to the thrilling surface qualities of metal, but its internal and intrinsic qualities are what really engage me. Human ingenuity may form metal into a useful object or ornament, but heat returns it to its original condition, providing a blank slate to a new generation of makers. Holding a piece of refined silver or gold, whether it is labeled recycled or not, one can only imagine its composite history. My interest in the storied nature of metal is reflected in the incorporation of found objects in my recent work. These objects are often of uncertain vintage and many are broken or tarnished. As with metal, I can only imagine the history that freights each piece. Combining techniques of assemblage with my background in metalsmithing and enamel, this work confounds foreground and background, as well as the beauty and value of a setting and the object being set.

## Jillian Sortore

San Antonio, TX



### *Molt No. 2*

2019 Copper, Wood, Brass, Gesso, Colored Pencils  
7" x 7" 1.5"

\$850.00

### *Molt No. 3*

2019 Copper, Wood, Brass, Gesso, Colored Pencils  
7" x 7" 1.5"

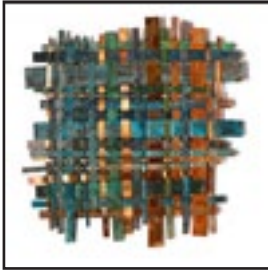
\$850.00



"Birds of a Feather" series explores avian characteristics, instincts, and sexual dimorphism as a metaphor for human relationships. In this series I create wearable and sculptural pieces that reference both decorative and cryptically colored plumes. By investigating the dichotomy of male and female plumage, behaviors, and display, these pieces acknowledge emotions of attraction, cognizance, and vulnerability. I am interested in how my work is activated on the body and how the body engages the work.

## Laura Sturtz

Manchaca, TX



### **Weave 4**

2016 Recycled Copper, Brass, Patinas  
16" x 14" x 1"

\$1,200.00

One of my directions has been to use recycled materials as much as possible. In these related works, I am positioning fragments that are incomplete in themselves, but together become a unified creation. The assembled elements include parts that I have made, altered, and/or found. The connections created are a reflection of diverse elements joined to create a new form.

## Jen Surine

Portage, MI



**Openwork Brooch** 2019 Argentium Silver, Steel  
3" x 3" x .5"

\$900.00

After a family member with Alzheimer's passed away, I became fascinated with how the brain creates and stores memories. It truly is a wonderfully beautiful process. This theme translates into my work as I hand fabricate intricate web-like forms from silver wire, highlighting this idea of connections. The theme of "Metal Complexions" is a nice fit with my work. While the surface of the wires that make up the piece are left shiny and polished, the overall structure of the piece is what gives it texture and depth. I believe this is an interesting take on the theme.

## Louisa Tang

Houston, TX



**Stillness in Motion** 2018 Copper, Brass  
6" x 4" x 4"

NFS

This piece is a kinetic sculpture inspired by flying insects. I imprinted the elements with various textures and arranged them radially around a central axis. The sphere symbolizes the inner energy source. Each of the elements appear to stand still, yet can rotate and spin at their individual joints. This piece emphasizes the inner serenity and harmony.



## Jess Tolbert

El Paso, TX

<b>Greater Than Series (Brooch)</b>	2019	Staples (steel), Steel, 14K Gold 3.5" x 4.5" x 1.5"	NFS
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<b>Greater Than Series (Brooch)</b>	2019	Staples (steel), Steel, 14K Gold 1.5" x 2.5" x 1.875"	NFS
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<b>Greater Than Series (Necklace)</b>	2019	Staples (steel) 1.5" x 30" x 1.5"	NFS
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My current work explores the use of industrially-made products to create jewelry. A humble staple is often overlooked, simply used to bind pages together, or to post a flyer to a lamppost; its purpose does not often extend beyond what it was intended for. I am drawn to its recognizable form and to the rhythm of its use. Through repetitive actions of layering, patterning, and systemically constructing, I replicate the pace of mass production, but not its protocols. With infinite possibilities, I reflect upon the unknown makers and their process to create a product that is now my raw material, capturing labor in the form of jewelry. I see the 'complexion' of my work as being multi-faceted. The surface and pattern draws you in through its complex minimalism, and upon further inspection a transformation is revealed. A duality of being both manufactured and handcrafted creates an intimate link to our relationship with labor, identity, and process.

## Vivienne Varay

Philadelphia, PA



<b>Nocturnal</b>	2019	Sterling Silver 1.5" x 1.5" x 1.5"	\$400.00
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<b>Depths</b>	2019	Sterling Silver 1.5" x 1.25" x 1.25"	\$400.00
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This series of rings are a culmination of unforgotten failures. These piles of discarded components that I allowed to fester will never fulfill their intended purpose, hopes, or dreams. Rather than feeling guilty for the projects I abandoned, I embraced my obsession with these small growing piles of silver and exposed them with all of their brilliance and faults. With a personal history that will never be completely remembered, these rings showcase their scars in an attempt to be forgiven.

## Shirley Wagner

Tucson, AZ



<b>Brooch 471</b>	2019	Brass, Wood, Druzy, Magnetic Closure 3.5" x 2.5" x .875"	\$800.00
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<b>Brooch 371</b>	2019	Anodized Aluminum, Hematite, Magnetic Closure 3.25" x 2" x .5"	\$600.00
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<b>Brooch 475</b>	2019	Aluminum, Brass, Mirror, Magnetic Closure 3.5" x 3.5" x 1"	\$600.00
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In the same studio where I build wall sculpture, I now construct contemporary brooches. My process is the same only the scale has been altered to relate to the human form. Referring to this work as "body sculpture," a great deal of engineering is involved in fabricating a new piece. Soft metals including builder's grade anodized aluminum are manipulated, sliced, folded, curled or tethered using a process described as "cold-construction." The work is not welded. Instead, metal surfaces are properly etched and cleaned before being joined with steel grade epoxy. The physical act of manipulating metal to manifest form establishes a push and pull within the composition. This dynamism moves past ornamentation and forges a dialogue about how the work occupies space.

# Donovan Widmer

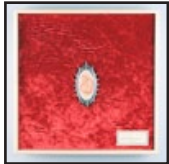
East Grand Forks, MN



**004101.03**      2018      Sterling Silver, Ruby, Vitreous Glass      \$1,800.00  
Enamel, Velvet, Wood - 11.25" x 11.25" x 2"

**0011101.04**      2018      Sterling Silver, Peridot, Vitreous Glass      \$3,600.00  
**012205.04**      Enamel, Velvet, Wood - 11.25" x 24" x 2"

**017101.01**      2019      Sterling Silver, Ruby, Rutilated Quartz      \$1,800.00  
Vitreous Glass - 11.25" x 11.25" x 2"



My current artworks are a contemporary interpretation of the cameo that examine Western ideals of beauty through the lens of what is viewed as ugly or grotesque. I am interested in the ways mass media, cultural paradigms, and historic precedents influence the definition of beauty. This inquiry is explored through a series of brooches that display various skin conditions.

Skin is the most visible sign of an individual's identity, and through it how we experience the physical world. Marks on the skin can indicate a person's experiences, and conclusions can be drawn about their value systems. The skin conditions portrayed in each brooch are common maladies that affect a large portion of the population. In most cases these conditions are not contagious, however the conditions often carry social stigmas. The various industries that benefit from perpetuating these attitudes encourage the individual to disguise their authentic identity.