National Museum of Women in the Arts

Heavy Metal—Women to Watch 2018

Guide by Cell Audio Guide Transcripts

202-747-3417

Welcome to the National Museum of Women in the Arts' Guide by Cell audio guide for the special exhibition Heavy Metal—Women to Watch 2018, on view through September 16, 2018.

The Women's Museum is grateful to the Heavy Metal artists who contributed to this audio guide. To hear the artists' reflections on their practice and their artwork, look for the blue mobile phone icons on the labels in the exhibition. Dial the Guide by Cell number and then press the item number indicated followed by the pound (#) key.

To interrupt any audio recording press another item number and the pound (#) key. To hear instructions press the star (*) key.

We hope you will enjoy the exhibition and this audio guide.

Virginia Treanor, Associate Curator, National Museum of Women in the Arts, Exhibition Introduction (1:40)
200#

Hello and welcome to the exhibition Heavy Metal—Women to Watch 2018. I am Ginny Treanor and I am the associate curator here at the National Museum of Women in the Arts. It is my pleasure to introduce you to the audio tour, throughout which you will be hearing directly from many of the artists in the exhibition. The artists featured here were chosen from a group of nominees submitted to the museum by 20 of our national and international outreach committees. These committees worked with local

curators in their regions to identify contemporary artists working in metal.

Why metal? Metal is a material that is frequently associated with the work of men. A material that often requires physical strength and endurance to bend, shape, and mold. However, women have a long of history of working in metal, and the artists in this exhibition represent the contemporary continuation of this legacy.

Metal is indispensable to our everyday lives. We humans have used this material for millennia to fashion tools, coins, jewelry, and weapons, among other things. Metal is ubiquitous. It holds up our buildings, protects us in cars, and clips together our loose papers. Metal is precious. It has traditionally backed up our currencies, activates our smart devices, and forms the jewelry we hold most dear.

The artists you encounter in this exhibition explore all of these facets, and more, of a variety of metals. Some work on a very large scale, their works taking up entire walls, while some work on a more intimate scale, fashioning objects meant for specific use. The ingenuity of artists working with metal today is on full display here in interesting and surprising ways. Thank you for listening, and I hope you enjoy the exhibition.

Cheryl Eve Acosta, Context (:59)

201#

I often wonder how life came about. Why I am here? What continuously inspires my art and the materials I use? Prompted to inquire about the origins of life while growing up by the coastal shoals of Puerto Rico, it became clear to me that my sculptural jewelry is about the cycle of aquatic life and its hidden presence.

To better understand my work, I go deeper into learning more about my upbringing. I explored the meaning behind my name, Cheryl Eve Acosta. To my surprise, it means “darling life from the coast.” I knew then that I was here to tell a story, to further voice awareness of the precious yet fragile life that exists in the ocean.

The use of materials in my work helps me make that connection with my narratives. The bright glass enamel colors reflect birth, copper captures endurance, while the fabric and metal combination suggests the remaining of a once-living organism.

Cheryl Eve Acosta, Birth, 2015; Ciclos, 2015; and Ericius, 2012 and 2014 (1:22)
202#

My story starts with the birth of a coral's life in the form of a colorful single cell evolving into a complex form. The

metal represents the blood of life, while the enamel is the water that feeds it. The collection called Birth is that meeting point between land and water and life.

The force and motion water can exude invigorates my creative vision as lifeforms continue to evolve and grow through my designs. The blue enamel brooches called Ciclos, for “cycles” shaped in a whirlpool form, depicts that cyclical vortex of water feeding the existence before single cells blossom, survive, and then decay.

Life’s encounter exposes us to unexpected survival qualities. The Ericius collection, Latin for “sharp spikes,” takes me back to the shallow waters of Mexico. While there, a small spiny creature pierced my fragile skin, exuding its poisonous venom into my veins. The darker olive-brown thorn-like shades of this scarf necklace depict the sentiment as pain, decay, and endurance. What was once a fantastical tropical sea of life became a

treacherous setting and a reminder of how savage, yet fragile, our presence can be.

Cheryl Eve Acosta, Fossilium, 2015 (:56)
203#

A small percentage of lifeforms are rarely preserved as fossil, and even fewer are found. When living in the desert of New Mexico, I discovered a bare landscape that was once an ocean. The collection Fossilium, for “fossil,” captures a snapshot of previous marine lifeforms. My ghost-like silhouette made in copper-fused fabric reflects upon the idea of this fossil-like structure preserved into an exoskeleton collar.

My training as a metalsmith has allowed me to express my interest in the duality that exists between the manmade and organic. I am challenged to find a balance between the delicate and the robust, similar to the Elizabethan-like

collar. Both upbringings, the Caribbean and my mother's French influence, have inspired my appreciation for coastal life, contemporary fashion, and technology, all shaping the story behind each handmade sculpture.

Paula Castillo, Context (1:21)

204#

My name is Paula Castillo, and I am a metal sculptor from New Mexico. My work engages in the practice of understanding how the real and remarkable forces in existence, both the human-made microcosms and expansive natural environment of our planet, are perpetually remaking the world we inhabit.

I create welded sculpture using carefully appropriated industrial steel byproduct scavenged from regional waste streams. My work can be categorized as a high-tech, low-tech hybrid. I use metal and tungsten, inert gas, and arc-

welding processes to hand-weld thousands of discarded pieces from industrial metal fabrication into forms I design using a powerful 3-D software.

My interest in working with metal began early and is attributed to growing up in the family that both utilized and valued the detritus of the world. Both the Hispano and Lebanese sides of my family were poor and as saw scrap, especially metal scrap, as an important commodity. I grew up surrounded by metal. Also, my Lebanese family had been blacksmiths before they came into the United States, while many in Hispanic family, including my father, were welders. It didn’t seem to be a rare or unique skill to be able to manipulate and fuse metal.

Venetia Dale, Touchmarks: Made in India, 2009; As It Comes to Bear, 2015; and Between: Kitchenaid Mixer, 2017 (2:06)

205#

Hi, my name is Venetia Dale. I'm exhibiting three works in Heavy Metal, and each of the works are a result of me thinking through one's relationship with things.

Years ago, I witnessed a chicken using a plastic basket as a coop, and I really wanted to create a work that shared this familiarity and distance. So as you may see in this sculpture, Touchmarks: Made in India, this bag-like form came from sourcing basket patterns from plastic hampers and organizers. And then I embedded in the form there's this evidence to its former plastic self, the production codes and "Made in India." But the piece sort of takes on its own imagined life of use through the pewter material and its form.

In 2013, I was artist-in-residence at the Kohler factory, and, as a maker of things being immersed in the factory production of sinks and toilets, I realized how involved the hand can be in mass-produced goods. The wall sculpture As It Comes to Bear is me imagining keychains being made this way. And then as a nod to our sort of click-of-the-button consumption, this image of a teddy bear sipping tea sitting on a La-Z-Boy chair in his slippers seemed like a fitting object to be emerging out of the sheet of metal.

The two-part sculpture Between: Kitchenaid Mixer was made after receiving a mixer as a wedding gift. The Styrofoam allows this great mobility for objects to be exchanged and consumed, yet the packing material that this work is molded from will outlive the life and the use of the object it's meant to protect.

Carolina Rieckhof Brommer, Context (:21)

206#

Both sculptures are called Self-portrait and were inspired by my own experiences. By translating those experiences into sculptures of garments, I invite others to imagine how it would feel to wear them. In this way, people will relate my sculptures to their own lives. The personal experience is transformed into a collective one.

Carolina Rieckhof Brommer, Self-portrait 3, 2004 (1:54)

207#

Self-portrait 3 challenges a gender role; the idea of a woman associated or connected to a domestic space. For this project, I made an apron from metal sponges, the ones used to scratch greasy or sticky food from pans. I bought the sponges before knowing what I was going to

do with them. I liked the shape, the texture, and for me, they were very attractive sculptural objects.

I had the idea of making an apron because it is an item of clothing that connects the body to a place; in this case, the kitchen, a domestic space. When we wear clothes, we need to be comfortable in them. I felt the contrast of an apron that looks beautiful when wearing it, but hurts your skin and restricts your movement, will clearly show the idea of being in a place where you don't want to be.

I was afraid of becoming a housewife. A lot of women get married, give their life to their loved ones, and forget who they are. Fourteen years ago, when I made Self-portrait 3, I was afraid of following this tradition. Now things have changed. I see more independent women, but there is still machismo and some people still think that women should stay in the kitchen. I used this fear to make a sponge-metal apron that could show this discomfort. You have the

options to wear the apron or not, to be in a role where you don't belong or not; to free yourself.

When making the apron, something new appeared. I began by thinking of the foam we see when cleaning dishes, so I wanted to create a massive foam shape, a bit chaotic and out of control. To my surprise, the apron was beautiful and looked like a dress of a princess. A friend told me that he related that with the idea of the promise of a perfect life with children, a husband, and a house. I think that is interesting in contrast with the material with which it is made.

Carolina Rieckhof Brommer, Self-portrait 4, 2005 (1:48)

208#

This piece is called Self-portrait 4, and it was made in 2005. Lima has always been a violent city. Last year, it

was considered the fifth most violent city for women around the world. As a woman, born and raised in Lima, I sometimes get used to it. I normalize violence. I get used to men using vulgar language. I accept uncomfortable glances and machismo in general, not because I want to, but because it is sometimes too exhausting trying to fight them all. I will say that it is not only me, but a lot of women who think like this.

The year I decided to make the metal coat, I was hit in the street by two women on two different occasions. When this happened, I was in shock. Nobody did anything to help me. The attackers were both women. I always felt that the city was more violent because of men or a manly energy, and this different violence was new to me.

I didn’t know what to do with this situation. I tried to understand it. I tried to solve the feeling of impotence and frustration. I decided to make a metal coat: an extreme

protection, a type of contemporary armor. I wanted to reveal an emotional state: the need to cover, protect, and conceal the body. How rotten we are as a society? How can I represent this fear, this frustration, and this state of mind broken by violence?

Once I had finished the coat, I wore it in the street. No one asked about it, no one said anything. I felt protected. Sometimes it was a bit ridiculous. I also felt that if someone bumped into me I could be hurt, so it was a bit dangerous, too.

Katherine Vetne, <u>Selling the Dream</u>, 2017 (1:28)
209#

Hi, my name is Katherine Vetne, and this piece is called <u>Selling the Dream</u>. It's made out of three lead crystal pitchers manufactured by Avon in the late '80s. To make

this piece, I melted the pitchers in a kiln and then coated them with silver particles.

I first became interested in lead crystal by searching online wedding registries that were listed under my name, but belonged to strangers. One such registry contained several pieces of Waterford crystal. I was fascinated with the Waterford crystal butter dish as well as with the price: $155. I wasn't able to get this opulent object out of my head, so I eventually went to Macy's and bought it. I made a series of drawings and sculptures from the butter dish, while considering how the dish was a signifier of both mainstream gender expectations as well as social class. Since then, I have been drawing still-life setups of crystal as well as using it in sculptures like in this piece.

My interest in Avon stems from my childhood, where my mom bought Avon products from our local representative. Despite this nostalgic association, Avon has a sinister

side. It’s a multilevel marketing company, also known as a pyramid scheme. This business model is highly exploitative. In making this piece, I wanted to connect my existing interest in lead crystal with a signifier of predatory capitalism.

The silver nitrate serves to reflect and distort the world around the viewer, much in the way advertising and consumption distorts our perspective and sense of self.

Serena Porrati, Context (1:38)

210#

My work investigates heat. I use heat as a brush, as a process of transformation and information, as a tool to operate. I often, in my work, mimic geological and industrial processes, engaging with the ideas of control and chance. By working with metal, for instance, and heat, I try to mark a trajectory between the organic and the

inorganic, between the animate and inanimate; therefore, life and non-life. It’s basically an attempt to escape from these binary categories of thoughts we apply to what we live and what we perceive and what we experience in life and we are used to thinking. It’s like escaping from a frame.

Metal, understood therefore either as an event or discourse, connects very well with the anthropogenic scenario we are experiencing today culturally and also in this very moment in human history, but also natural history. I would say my work is then an object that constantly questions at the ontological level its own origin and destiny.

Serena Porrati, Thin Film, 2017 (1:26)

211#

Thin Film is a work in copper and it is a minimal work. It's an interplay between the least necessary heat able to determine a change in the physical composition of the copper, so to allow the appearance of the interference colors on the surface.

The copper here is obviously a living matter, but in this case, it's not only receiving and recording my intervention with the heat, but also reacts to it. We are therefore like two systems that fit into each other, and this is something I am really interested in when I work with metal, this interaction and this sort of dialogue.

In the final piece, as we see the colors, we are part of a unitary experience, engaging our eyes, the sunlight's rays, and also the matter itself. So, what I like about this work is

that this sculpture is a sort of constant dialogue between these three elements, and without these three elements, the work couldn’t be possible at all.

Serena Porrati, Collapse, 2014 (1:38)

212#

Collapse is a work I produced in 2014, and it’s basically a rock composed by iron. And all the iron in this sculpture was taken by melting different metal objects such as coins, pieces of machineries, and architectural parts.

During a residency at the Sculpture Factory in Cork, I used a real rock to create a mold, and, in this mold through a foundry process, we created this rock. This work is about the flux of the origin of matter and the origin of all the objects that surround us.

Tons of ores, rocks, are extracted from the earth's crust every day in order to obtain the different alloys that will build up the human world. With this work, I tried to break this circle of making of the appearing of human objects in this world. It kind of flips the flux. And simulating geological action, I brought the matter back to its original formal level. So with this creative process, I didn't add a new object into the world, but I kind of erased many objects from the world. And the end piece is a stone, but at the same time, is not.

Serena Porrati, Damascus Sunset, 2017 (1:56)

213#

Damascus Sunset is a steel piece produced and realized using the Damascus technique. The original method of producing Damascus steel is not known, and this has been a very interesting fact for me. The Arabs introduced the wootz steel, the Damascus steel, in Damascus, Syria,

where the weapon industry thrived in the third century. But the process was lost around the 1750s, and all modern attempts to duplicate the method have not been entirely successful due to differences in raw materials and manufacturing techniques.

There is also a very interesting interplay between the name, Damascus, itself, which is both this forging and a kind of antique technique for working the steel, but one of the most controversial scenarios of contemporary war. So, my attempt to make a Damascus piece in 2017 goes beyond exercise of experimental technology or reverse engineering, but is more about reflecting on concepts of loss and innovation. By making, it is an attempt to think about the use of metal and natural resources in relation to technology, and technology in relation to progress, which is then connected to economy and dominance and power. Basically it is a sort of condensed analysis of human history and technology.

Petronella Eriksson, Sake pot with cups, 2017; Water Lily, 2013; and The Forest, 2017 (1:18)

214#

My name is Petronella Eriksson, and I work as a silver and goldsmith in Stockholm, Sweden. I fell in love with metal as a child, finding a copper cable blown into my parents' garden. I really can't say why, but it keeps me interested—the plasticity and the precision, the soft/hardness—metal is my best friend.

In my work, I investigate the place of silver in everyday life. For me, the use of the object is intimately associated with the artistic experience of them. My objects are opportunities for presence and for pleasure.

Plants and the way they grow have always been a big inspiration to me. The containers of the Sake pot and of my necklace Water Lily are inspired by the fleshy, juicy

fruits of yellow water lilies. I have added my airy three-dimensional lines. Each line relates to the next like branches in a tree. It is a pity you can't all try the necklace on. A piece of jewelry that is not on the body is not finished.

The forest has always been a great comfort to me, and a small silver pitcher of The Forest is a story about the woods of my childhood. It contains memories of the coffee pot over the fire and the smell of the smoke.

Beverly Penn, Context (1:30)

215#

The impulse to arrange the wild variety of the natural world to fit in intellectual symmetry is a fundamental human urge. I am Beverly Penn, and one of my primary goals as an artist is to speak to the power of this desire.

To make these cast bronze sculptures, I used the lost-plant process rather than the more familiar lost-wax process. This makes every one of my cast elements unique. Many plants won't stand up to the rigor of centrifugal casting, but plants like weeds, invasive species, and natives have evolved to be robust enough for this casting process.

In essence and in form, the bronze replaces each individual plant, so an enduring replica pays homage to the ephemeral original, much like a memorial. The notion of a memorial, especially as it refers to loss and remembrance, is significant in times of irreversible climate change and extinction.

I solder individual bronze plant parts end-to-end and then assemble them on the wall like drawings, through an exploration of line, shape, density, and overlapping. Just

as the attendant shadows reference presence and absence, the cast plants are the originals' non-natural doubles.

Beverly Penn, Eight Months Time: Snowcap Hawthorne, 2017 (1:15)

216#

Eight Months Time: Snowcap Hawthorne is a timeline. The cast bronze plant forms are fixed with fabricated hardware in a vertical sequence to a slotted glass rod. The sculpture documents the plant through annual growth cycle from bud to seed, which for the Snowcap Hawthorne takes eight months. The glass rod is part of an assembly used in the chip industry. It is called a "wafer carrier," and it is used to hold silicon wafers during processing. By pairing accoutrements from digital technology with the bronze plant replicas, another layer unfolds to me in the drama of nature as a force to be reckoned with.

The piece is roughly the height of a human torso, and the composition is configured much like ribs protruding from the vertebrae of a slotted glass spine. On one hand, the linearity of this timeline maps change as a progressive march from one point to the next. On the other hand, the subject is the natural cycle that, though delicate, endures year after year, implying timelessness. This piece attempts to capture the current moment by preserving what has come before and anticipating that the natural cycle will begin again.

Susie Ganch, Untitled, 2010; Untitled, 2007; and Falling in Love: 1999, 2011–13 (1:56)

217#

The three pieces you are viewing are from a series inspired by interconnectivity. All things that your senses see, touch, feel, and hear are structurally made from the same basic elements. These building blocks of everything

around us are not dependent of one another, but instead desperately need each other to function and coexist. Remove any part from the equation and the systems themselves are less adaptable and therefore more inherently weak and fragile.

The pieces are made by constructing forms comprised of multiple interdependent parts. In some cases, I fabricate these parts, like the enameled copper rings in the ripple of untitled (panel #1), or cast plastic pieces in the Taurus form in the untitled red sculpture.

In Falling in Love: 1999, however, I enlisted the help of my community to collect trash and unwanted bits and pieces, essentially waste destined for landfills or lakes, streams, rivers, or oceans. The pieces are held together with tension and, while they have great integrity, they are flexible and vulnerable.

Falling in Love: 1999 is also about falling in love with my husband, Jared, and wanting to represent the merging of our matter and the jostling back-and-forth tension of two systems that are balancing a fine line of cooperation and dissolution. I began wondering, what are my parts or your part, our parts, and what does it feel like when they bump up against each other. The resulting sculpture is a representation of my arms extended out inviting you to reach in and feel my “stuff,” or what I am made of. This suggests that we are connected not only by the same base physiological material, but also by our collective choices. When you reach inside of my arms, effectively you are touching me and the cultural detritus that connects us all.

I am Susie Ganch. Thanks for listening.

Beverly Penn, Maelstrom, 2011 (1:31)

218#

The sculpture Maelstrom is made of cast-bronze thistles. This alludes to an aerial perspective of the land, much like a vertical landscape, while also emphasizing pattern and repetition. The castings are lifelike, but they are configured in a way that is nowhere seen in the natural world.

Thistles are classified botanically as a disturbance-loving species, which means they thrive in environments wrecked by human development and natural disasters. This means they are literally endless, constantly reinventing themselves even in the most hostile environments.

Maelstrom attempts to tame unruly bronze elements into stark geometry. They are harnessed into the form, but cede within its restrictions. Critic Charles D. Mitchell wrote

that the sculpture is like a gigantic view through a microscope into those teeming and unsettling worlds that exist in a drop of pond water.

Inspired by Moorish architectural embellishments, Victorian design, and digital algorithms, Maelstrom is a nod to both the scientific mind that must categorize and shape a new body of knowledge and also to the equal aesthetic drive to order and mold unruly plants into a desirable form.

Bronze gives literal weight to the long-term unknown effects of tampering with nature and the food chain as we continually seek to shape nature to our liking.

Beverly Penn, Fata Morgana, 2014 (1:41)

219#

The sculpture Fata Morgana is created from the Ceanothus plant, a native chaparral shrub that is often mistaken for a weed because of its prolific, unbridled growth. The chaparral ecosystem in California is a Mediterranean-like climate where desert mountains dive recklessly into the sea and which has unique atmospheric conditions that affect light and perception. These atmospheric conditions were my guide for the structure of this work, which I made during an artist residency at the Lux Art Institute in Encinitas.

The optical illusion called “fata morgana” is a type of atmospheric mirage that is seen right above the horizon and distorts objects in the distance. The mirage is comprised of several inverted and erect images that are stacked on top of one another. Fata morgana mirages also

show alternating compressed and stretched zones. This optical phenomenon occurs because rays of light are bent when they pass through air layers of different temperatures.

It was my goal in the sculpture Fata Morgana to embrace this stacked visual effect by creating branches of the native Ceanothus plant that robustly push through the architecture of the gallery in sinuous, slightly threatening ways. This work is about how we think about the natural world and the relationship between our metaphoric mind and our cataloguing mind.

I cast plants in bronze as a way of suggesting that nature and landscape are an enduring and aggressive force rather than a transitory entity. But the material and the form also pose an obvious contradiction. Although nature is powerful and unpredictable, it is also fragile, susceptible, and endangered.

Blanca Muñoz, Sirenio, 2011; Atrapada, 2013; and Bujía, 2013 (:57)

220#

I am the Spanish sculptor Blanca Muñoz. I would like to introduce the three works, Sirenio, Atrapada, and Bujía, chosen for this exhibition.

Stainless steel is the material that allows me to put together the sensation of volume and light into space. I am really interested in how objects get the form into the empty space of the universe. This metal gives me the possibility to build shapes, at the same time light but heavy. I chose the blue color in relation to the deepness of the space, and I worked with a variety of colors to make them even more dynamic.

You can see here, for instance, in Atrapada, one central volume surrounded by many filaments as if they were embracing one magnetic field.

And Bujía, for instance, concentrates disguise and power into vibrant and transparent colors.

Carolina Sardi, Black Holes, 2012 (:49)

221#

My name is Carolina Sardi, and I would like to talk about the piece titled Black Holes. This piece is a wall sculpture done with different steel elements that are plated in gold, copper, and chrome. The elements are mirror-polished, you can look at the piece and look at yourself on it. The wall functions as a medium and support for the installation. The lines drawn on the wall are done in pastel, and they show the connections between each element and the vibrations of each one of these elements on the space. I

usually use the lines to create the compositions directly into the walls of my studio. Here, you can see those lines and the geometry hidden behind a free-form installation.

Carolina Sardi, Grandfather, Cricket and I, 2016 (:46)
222#

My name is Carolina Sardi. The piece Grandfather, Cricket and I is from a series of pieces that I call landscapes. The painted background delineates the space, and the directional lines connect the different shapes that create the composition. Landscapes are, for me, a moment in time and a moment of contemplation. I did this piece after my first encounters with traditional Lakota ceremonies. The earth colors and the figures that are part of the piece relate to nature, totemic-like figures, sacred stones, and the fact that each individual element is a part of a whole universe where we are all related.

Holly Laws, Three Eastern Bluebirds, 2017, and Placeholder, 2017 (1:16)

223#

Both of my sculptures in this exhibition were made in response to the 2016 elections. Three Eastern Bluebirds began with thoughts about the glass ceiling and how much that invisible boundary really does affect American women. I had this image of songbirds flying around in a glass house crashing into windows and ceilings. The house became a birdcage resting on an ironing board. Making 144 feathers was cathartic, a way to work through my sadness and disappointment. Metaphorically, the wings hang in the balance between the private and the public, the homemaker and the patriarchy.

The second work, Placeholder, is a cast-bronze twig perched atop a smaller ironing board. The thorny fragment is from an ocotillo, which grows in the desert along the U.S. and Mexican border. The slang definition of

“placeholder” denotes a person who was just filling in until the real thing or the right one comes along. For me, it suggests waiting, a personal waiting or perhaps a national waiting for a time when our country can act for the good of all, regain our equilibrium, and move on.

Leila Khoury, Palmyra, 2015 (:44)

224#

In the summer of 2015, I was informed that the ancient Syrian city of Palmyra had been partially destroyed amid fighting. I couldn’t remember whether I had ever gotten a chance to see it when I was younger, and it hit me suddenly that whether I’d see it in my lifetime was becoming just as uncertain.

In grief, I scrambled to reconstruct this portrait. Too monumental to sit on a single plane and too somber for color, in that moment I felt so. I produced this image from

memory and uncertainty alike, with the very vagueness of a landscape you've long been separated from and are forced to conceptualize from a distance. This piece embodies the grief that has characterized my relationship with Syria since the war began seven years ago.

Leila Khoury, Summer House, 2015 (1:45)

225#

"The House as Casualty," a poem by Mahmoud Darwish:

In one minute the entire life of a house is ended. The house as casualty is also mass murder, even if it is empty of its inhabitants. A mass grave of raw materials intended to build a structure with meaning, or a poem with no importance in time of war. The house as casualty is the severance of things from their relationships and from the names of feelings, and from the need of tragedy to direct its eloquence at seeing into the life of the object. In every

object there is a being in pain—a memory of fingers, of a smell, an image. And houses are killed just like their inhabitants. And the memory of objects is killed: stone, wood, glass, iron, cement are scattered in broken fragments like living beings. And cotton, silk, linen, papers, books are torn to pieces like proscribed words. Plates, spoons, toys, records, taps, pipes, door handles, fridges, washing machines, flower vases, jars of olives and pickles, tinned food all break just like their owners. Salt, sugar, spices, boxes of matches, pills, contraceptives, antidepressants, strings of garlic, onions, tomatoes, dried okra, rice and lentils are crushed to pieces just like their owners. Rent agreements, marriage documents, birth certificates, water and electricity bills, identity cards, passports, love letters are torn to shreds like their owners' hearts. Photographs, toothbrushes, combs, cosmetics, shoes, underwear, sheets, towels fly in every direction like family secrets broadcast aloud in the devastation. All these things are a memory of the people who no longer have them and of the objects that no longer have the

people—destroyed in a minute. Our things die like us, but they aren’t buried with us.

Charlotte Charbonnel, Context (2:29)
226#

Metal has always been very important in my work. I am very into the different visual qualities, the physical instability, and the acoustic properties of metal. Through its different states—powder, solid, liquid—allows transformation I try to reveal. Just like glass, the fusion of metal allows transformations and the change from one state to another. Moving like liquid, for example, as long as there is no limit to the container. It is almost alive, organic.

Metal as powder or filings inspires me a lot. According to its grain texture and in contact with magnets, it moves through the magnetic chance and draws singular

spectrums. The iron filings make visible magnetic fields and reveal what can [not be] seen. It is volatile and when it is in contact with magnets it becomes solid. It is this transformation that interests me.

Last, but not least, are its acoustic properties. The sound visualization highlights the molecular point of view of those stationary waves of metal and makes visible its atomic complexity. The sound propagation through metal, and more specifically copper, the best electricity conductor, allows a diffusion close to the one of the musical instrument.

The sound radiance of the metal questions my work. I try to diffuse it through objects such as Tibetan bells, which when rubbed by a circular movement on its circumference generates a frequency that draws out and goes on through and creates a state of deep serenity.

My work talks a lot about sound in all its different variations and experimentations. I search to represent the visual image of a sound. With a shaper and steel rods, I design the longitudinal variations of a sound.

I started to work on the unknown sound series a few years ago, with for instance the signal Wow! recorded in 1977 from the outer space. Some sounds from the cosmos or the deep ocean have not been identified yet by the scientists. Nobody knows where these recorded sounds come from. I like the fact that with these series you see the sound rather than just hearing it.

Kelsey Wishik, <u>Sprout</u>, 2014 (:45)
227#

This is Kelsey Wishik, speaking on behalf of the piece <u>Sprout</u>. This is a work of a continuing series that to me embodies energy sources. It’s a visual reference to the

idea that seemingly everything in the universe has a power source that originates at the center of the thing itself. Atoms, planets, and even the human heart all have an energy field that emanate from their center outwards. So this sculpture is an abstracted example of this occurrence.

The word “sprout” means, essentially, to send or shoot outwards. And on the level of energy, all things are really doing this for the duration of their lives.

As far as its construction goes, I built an armature first out of rod stock metal and then skinned the exterior by welding on sheet metal.

Kelsey Wishik, Space City, 2012 (1:08)

228#

Kelsey Wishik, speaking on behalf of Space City. This piece was a part of a large multimedia installation by the same name that included over 12 steel sculptures, some fabric pieces, and a sound element. At this time, I was really involved in making fantastical, imaginative work orbiting the idea of travel and innovation and exploration. It is ingrained into the human experience to wonder what is beyond what we know and it is also in our nature to desire to explore the unknown territory. As we push forward into the unknown, we set up civilizations and cultural continuity along the way.

At the same time, in my own life, I was feeling the need to lighten up in my work and have a little more fun. So this piece became my own personal ship in a bottle, an exploration of new territory while keeping the concept

lighthearted and universal. It was literally conceived in a dream I had, where I was suspended at space overlooking the most beautiful, heavenly scene of planets and stars.

This piece was constructed using a MIG welder and a lot of recycled and repurposed metal.

Kerianne Quick, Context (1:42)

229#

My name is Kerianne Quick. I was trained as a metalsmith and jeweler. I got my undergraduate degree from San Diego State University and my graduate degree from the University of Illinois in metal. And I was initially attracted to working with metal by the processes themselves. I was really kind of almost seduced by the tedious preparation that, while learning, would only occasionally pay off with a magical or almost alchemical result. Metal is amazing because it can transform. It's like a shape-shifter that can

be endlessly formed and re-formed from solid to liquid, back to solid. There's something comforting in that process for me, in this seeming permanence, this momentary permanence, but truly it's temporary.

I view my current practice as a collaborative one. I source material from a specific place or event and then I make work about that source, so each work is really a cooperative act between my source material and myself. This body of work in particular looks at access to spaces both real and imaginary. I am exploring portable wealth, which is historically tied to the jewelry format. I want to know what portable wealth looks like today. During this moment of mass displacement, what is carried and why, and why is it meaningful? So starting with my own relationship to access, I am exploring my own spatial displacement.

Because the process of making in metal can be quite long, I have a long time to think about my titles, but I always have an idea to start since the source materials play such a significant role. All the keys in these works belong to me.

Kerianne Quick, <u>The Utility of Sentimental Emotions, and Perceived Value</u>, 2017 (1:34)

230#

My name is Kerianne Quick, and I am going to talk about the <u>Utility of Sentimental Emotions, and Perceived Value</u>. The first objects that humans made with metal were tools, like axes, and then weapons, and jewelry, all of which functioned. In my work, I am concerned with function, so I'm interested in tooling. And keys, of course, are tools that help us gain access to spaces or secure our belongings. The keys in my work are only symbolic of access. They of course don't function as keys, but they do function as a record of something now absent. These are pieces for mourning, mourning a space that you can no longer go to.

And that ties to the act of remembering. Jewelry is historically very concerned with the act of remembering. And metal, along with it, is embedded in these specific histories of use and function. Using metal allows me to more readily convey and come close to this history and these ideas.

Kerianne Quick, <u>What Time and Distance Cannot Shrink</u>, 2017 (:57)

231#

My name is Kerianne Quick, and I am going to talk about <u>What Time and Distance Cannot Shrink</u>. So, I'm interested in the human scale. Unlike other art forms, jewelry has the potential to go out into the world as a part of it. It can shift meaning according to the body that wears it and the action of that body or the context within which that body moves. I am interested in levels of portability and how a jewelry object might change the way the wearer moves. Scale

plays a significant role in this as clearly some of my work would be a burden to wear, while others may be simply more of a commitment than a piece of conventional jewelry.

What Time and Distance Cannot Shrink is about learning. Some of what we take with us when we leave a space is not tangible. No matter the distance or the passing of time, some things we take with us continue to grow, like knowledge, for example, or friendship.

Lola Brooks, sacredheartknot, 2015; twointhehand, 2015; four&twenty, 2015; and babiesbreath, 2015 (2:15)

232#

Once upon a time, on a road trip that took me through the deeper, darker Southern wilds of this land, I happened upon an antique tome of original fairytales and a collection

of Victorian postcards depicting nursery rhymes. And the dark, beautiful imagery began to seep into my imagination, filling me with both wonder and dread. Their archetypal themes of love and loss, good and evil, the fragility of life and the entropic nature of the universe cut deeply into the fundamental truths of our existence. Suddenly, I found myself succumbing to the desire to lose myself in the sentimentality that, I believe, is truly and inextricably tangled up in jewelry.

Perhaps having spent far too much time gazing into that looking-glass, I have fallen through, journeying ever deeper down the rabbit hole, wandering and lost within a cloying labyrinth of sentimentalized romanticisms. But I sincerely believe that there are profound things to be investigated and reconfigured in this exact territory.

A wide steel chain bandage, simply tied, swaddles the space where a heart could once be found. A juicy red

gash, like a Rolling Stones album cover, its sole remaining proof of life.

A male and a female quail nestle beneath the embrace of each's wing, reposed in the most intimate enchantment of both love and loss, shrouded by an ethereal steel net that simultaneously provides a protective scrim and ensnares them hopelessly within the paradox of devotion.

Within the lattice of a piece of pie, feathers shimmer and float from gossamer chain, even as they succumb to the irresistible allure of gravity, unable to escape the burden of their own weightlessness after all.

Cradled within the suede cocoon of a vintage rabbit fur muff, a hand-carved baby elephant skeleton with golden tusks, a beloved lullaby's paradox reflecting the extraordinary dilemma of our existence on this planet

silhouettes the relationship between the violence and nurturing inherit in survival.

And yet, even still somehow the fragrant innocent whispers of a baby’s breath can still offer us the sweetest of nothings, even in our darkest hour.