

**University of North Texas  
Metalsmithing & Jewelry:**

# **LINEAGES**

**UNT on the Square  
February 9 to March 16, 2018**

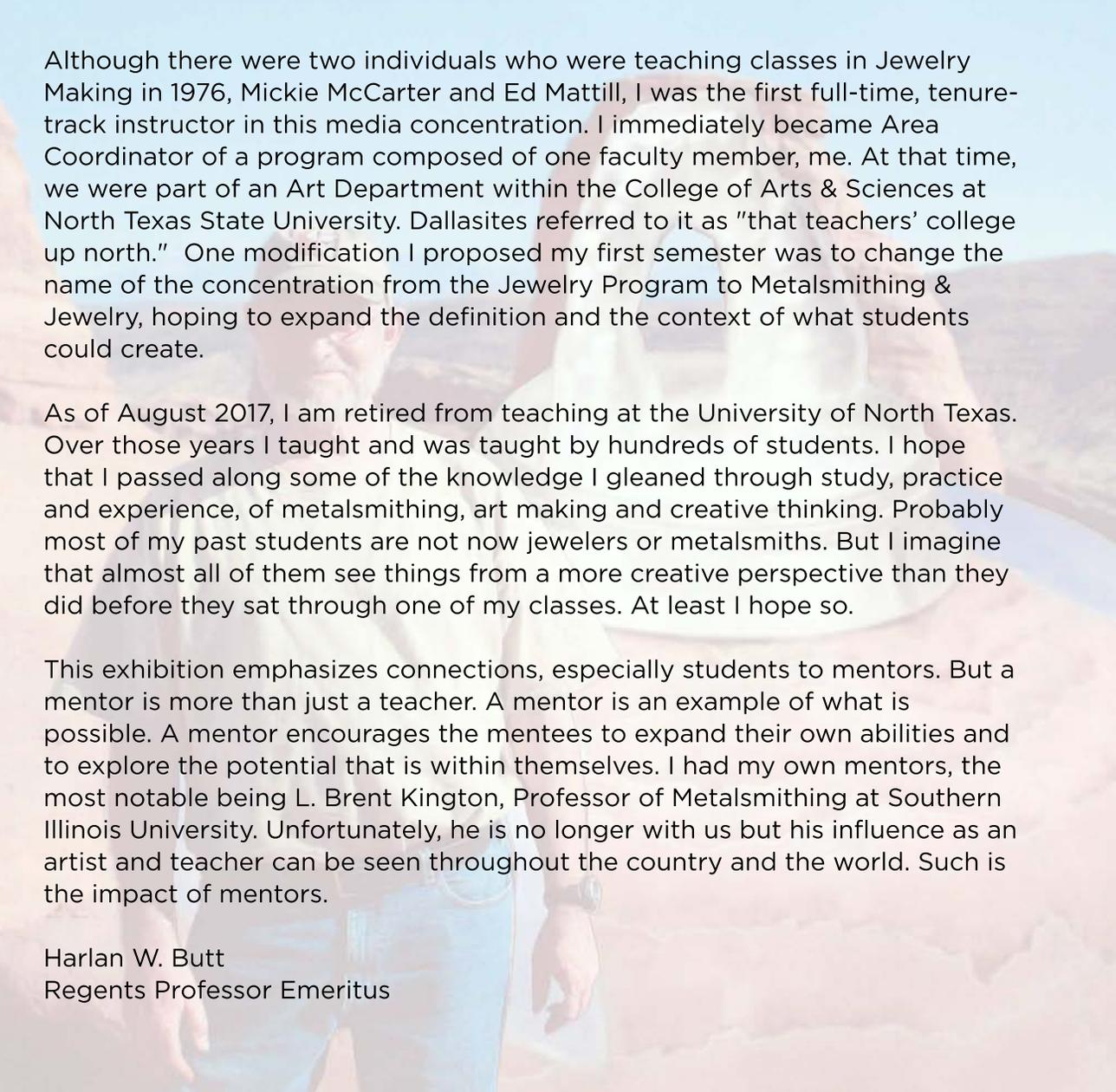


This unique exhibition came about because of a special opportunity created by Dr. Herbert Holl, Director of the UNT on the Square Gallery. Through subsequent conversations, we determined that the exhibition should highlight the extensive network of connections related to College of Visual Arts and Design Metalsmithing & Jewelry program at the University of North Texas. Historically, metalsmiths and jewelers were educated through some form of apprenticeship. Those opportunities continue to exist but are augmented by additional educational programs, like the one at UNT.

We initially invited UNT faculty, graduate students, selected undergraduates and alumni to participate in the exhibition. Those participants then had the opportunity to nominate a teacher or mentor of theirs to also have their work included in the exhibition. Quickly, the exhibition expanded across the United States and then internationally, demonstrating the intimate but far-reaching connections that exist within the metalsmithing and jewelry community.

The work within this exhibition demonstrates the wide range of concepts, subject matter, techniques, and materials that contemporary practitioners utilize. In comparing the work of teachers and their students, the journey of articulating one's own voice as part of the current dialog becomes evident through the objects presented. We are thankful and appreciative of everyone's diligent efforts that collectively made this such an impressive and inspiring exhibition.

Umut and James Demirgüç Thurman



Although there were two individuals who were teaching classes in Jewelry Making in 1976, Mickie McCarter and Ed Mattill, I was the first full-time, tenure-track instructor in this media concentration. I immediately became Area Coordinator of a program composed of one faculty member, me. At that time, we were part of an Art Department within the College of Arts & Sciences at North Texas State University. Dallasites referred to it as "that teachers' college up north." One modification I proposed my first semester was to change the name of the concentration from the Jewelry Program to Metalsmithing & Jewelry, hoping to expand the definition and the context of what students could create.

As of August 2017, I am retired from teaching at the University of North Texas. Over those years I taught and was taught by hundreds of students. I hope that I passed along some of the knowledge I gleaned through study, practice and experience, of metalsmithing, art making and creative thinking. Probably most of my past students are not now jewelers or metalsmiths. But I imagine that almost all of them see things from a more creative perspective than they did before they sat through one of my classes. At least I hope so.

This exhibition emphasizes connections, especially students to mentors. But a mentor is more than just a teacher. A mentor is an example of what is possible. A mentor encourages the mentees to expand their own abilities and to explore the potential that is within themselves. I had my own mentors, the most notable being L. Brent Kington, Professor of Metalsmithing at Southern Illinois University. Unfortunately, he is no longer with us but his influence as an artist and teacher can be seen throughout the country and the world. Such is the impact of mentors.

Harlan W. Butt  
Regents Professor Emeritus



This exhibition is comprised of the work by:

Sue Amendolara: BFA professor of Erin Turner

Boris Bally: Mentor of James Thurman

Harlan Butt: UNT Professor Emeritus

Cappy Counard: BFA professor of Erin Turner

Umut Demirgüç Thurman: UNT faculty & MFA alumna

Caron Dessoys: UNT MFA candidate

Gina Dill: UNT BFA alumna

Keela Dee Dooley: UNT MFA candidate

David Enright: UNT BFA candidate

Teresa Faris: BFA professor of JJ Thomson

Vince Fisher: UNT BFA candidate

Mary Jarvis: UNT MFA candidate

Masumi Kataoka: UNT MFA alumna

Charlotte Kimball: UNT BFA alumna

Sarah Loch-Test: UNT technician & faculty

Ana Lopez: UNT faculty

Barbara McFadyen: Mentor of Sarah Loch-Test

Jeff McGee: Mentor of Arianna Morales

Karen Misher: Mentor of Caron Dessoys

Arianna Morales: UNT BFA alumna

Alison Pack: BFA professor of Keela Dooley

Jessi Sawyer: UNT MFA candidate

JJ Thomson: UNT MFA candidate

James Thurman: UNT faculty

Erin Turner: UNT MFA alumna

Craig Vandeman: UNT BFA alumnus

Sandie Zilker: Mentor of Mary Jarvis

Sue Amendolara

Sour Like Life, Ring in Base

Sterling Silver and Pearls

1.5" x 6" x 2"

2017



# Boris Bally

**Title:** Brave 3: Necklace

**Materials:** 100 gun-triggers\* (steel) mounted on stainless cord, 925 silver, 750 gold \*weapons courtesy Good4Guns Anti-violence Coalition, City of Pittsburgh, PA

**Techniques:** HUMANUFACTURED® (hand-fabricated, riveted, swaged) Designed/ made by Boris Bally in Providence, RI. With assistance from Rob Boyd, Studio Manager.

**Size:** open 27 x 16 x 1-5/8"; double-looped 19 x 11 x 1-5/8"

**Weight:** 3 lbs

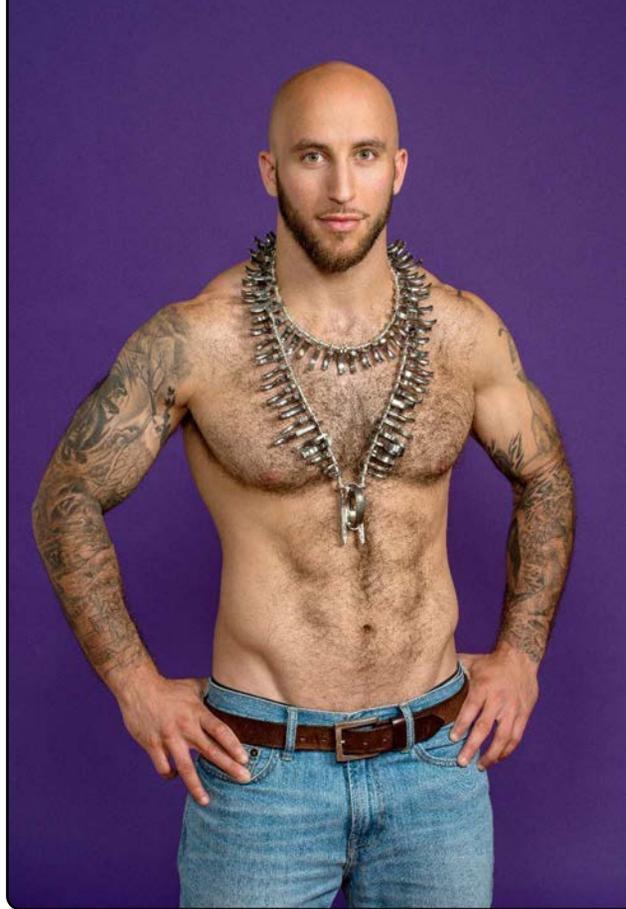
**Date Born:** July 2013

**Photo Credit:** Aaron Usher III

**Model:** Yoni

**Statement:**

Most aboriginal cultures, including this country's own native Americans, have adorned themselves with jewelry made of various animal parts such as feathers, fur, leather, claws, bones, or teeth. These served as talismanic charms and, in the form of the archetypal 'bear-claw necklace,' gave a hunter/warrior the spirit and strength of the animal whose disabled 'weapons' he was wearing. Such a necklace was perceived as a symbol of bravery, strength and respect. My contemporary necklace is made of one-hundred hand-gun-triggers, cut and torn from the dismembered weapons reclaimed from the Pittsburgh city gun buy-back program 'Goods for Guns.' This urban 'mojo' protects the wearer from the gun violence so prevalent in today's culture.



Harlan Butt

Rattlesnake Vessel #6

Copper, enamel, silver, bronze

4" x 5" x 5"

2018



# Cappy Counard

Restore

Copper, gold solder and brass

8 x 8 x 1.5 cm

2016-17



# Umut Demirgüç Thurman

## Sky Window

Sterling silver, copper, enamel, handwoven silver chain

5cm x 5cm x .5cm

2018



# Caron Dessoye

## To the Top

Sterling Silver, 14k Gold, Red Coral  
1.75" x .75"  
2017



Gina Dill

## Alchemical Rose Ring

Sterling and 18kt. yellow gold with a .07 ct. cognac diamond with bench filings from my grandfather's bench, my father's bench, and my bench.  
2018



Keela Dee Dooley

Baby Trap  
Sterling Silver  
1" x 3" x 1"  
2016



David Enright

Cloak Pin

Copper Brass wood (poplar)

5" x 3.5" x .5"

2017



# Teresa Faris

## Collaboration with a Bird V, #9

Sterling silver, wood altered by a bird, reclaimed Comfy Perch™  
6" x 4" x 1" (pendant)  
2017

### **Statement:**

When displaced from what is intended/natural and stripped of privilege one must find ways of soothing the mind. A caged non-human may pace or repeatedly chew wood, and a diseased human may pace or saw metal. Rhythmic and repetitive movements encourage introspective or creative thinking. As a maker I have adopted this practice and find that it eases the mind when the body is testing and acting as a reminder of impermanence. I am drawn to the simplest technique of sawing/piercing as I find that I am able to forget about the process in the same way that some individuals may forget about the breath.



Vince Fisher

A Trio of Roses

Copper

10" x 8" x 3"

2017



Mary Jarvis

Feminine Dagger  
Sterling Silver  
2017



Masumi Kataoka

Untitled (set of 5 rings)

Copper, Enamel, 18K gold  
5" x 5" x 1"  
2017.



# Charlotte Kimball

## Red Rocks for Rosemary

### Materials:

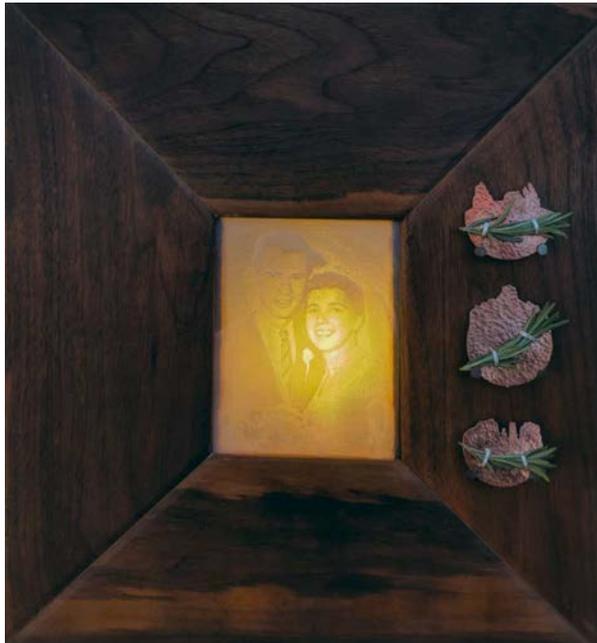
Three Brooches: Rosemary, Copper, Silver, Steel

Frame: Black Walnut, Natural PLA, Light Fixture

Dimensions: 3" deep, 13" wide, 14" high

### Statement:

A legacy is as rich as the person that creates it. Rosemary and Warren Kimball were exceptionally wealthy. Passed onto their oldest granddaughter, an endowment of stories and inspiration was given to me prior to their passing. Displayed in *Red Rocks For Rosemary*, I have created a memorial of their favorite things to metaphorically give to them in return for the legacy that they have handed down to me.



# Sarah Loch-Test

## *Grate brooch*

Copper, Bronze, Enamel, Mason Stains

2017



Ana Lopez

Air Diffuser 1: Commemoration

Vitreous enamel on steel

24" x 24" x 1"

2017



# Barbara McFadyen

## *Omo Valley Girl* Brooch

Enamel on Copper, Sterling Silver, China Paint

2 ½" x 2" x 3/8"

2015

Photo credit: Jason Dowdle



Jeff McGee

Placodermis Siluris

Copper, brass, and silver  
10" x 3" x 5"  
2006



Karen Misher

Blackbird

Necklace: Sterling silver, Pyrex, rubber, human hair, peridot  
5"x1.5"x1.5"

2014



# Arianna Morales

One source

Copper  
6" x 8"



# Alison Pack

Whoops, I Lost My  
Cherry

(Cupcake) Copper,  
Sterling Silver,  
Acrylic Paint, and  
Nail Enamel  
(Stand) Cast and  
laser cut brass with  
spray paint  
(Fork) Sterling Silver  
and Nail Enamel

Cake: 3" x 3"  
Stand: 2.5" tall  
Doily: 6" x 6"  
Fork: 3 ¾" long

2015

Photo: Tim Barnwell



Jessi Sawyer

Going Home

Copper, sifted enamel, iron oxide transfer

4" x 11.5" x 2.75"

2017



# JJ Thomson

## Paper Planes

Wood, Sterling silver, Steel, Gum, Gold leaf, Stickers

3" x 2.5" x 2.8

2017



# James Thurman

Tectonic Composite  
Plate: Charles Rennie  
Mackintosh

Thurmanite®, ink, copper  
6" x 6" x .25"  
(stand: 5" x 2.5" x 3")  
2018



Erin Turner

Triple Cement Quatrefoil Necklace

Copper, Sterling Silver, Enamel, Fine Silver  
6" x 3" x 1/2" with 18" chain  
2017



Craig Vandeman

Out Of The Deep Wood

Sterling Silver, Fine Silver, Boulder Opal

18"

January 2017



Sandie Zilker

Green Cone with Curves & Spikes brooch

Brass, copper, enamel, auto paint-cone element

3" x 1 1/2" x 1 5/8"

2015





