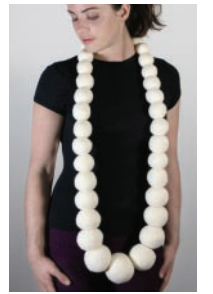
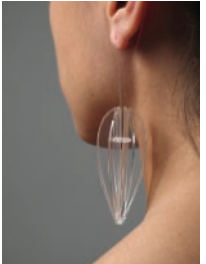


checklist



Maru Almeida (Seattle, WA), *String of Pearls*, 2007, Merino wool, hand-felted, Gift of Maru Almeida, EDU01*



Laura Aragon (El Paso, TX), *Clarion*, 2006, Laser cut acrylic, monofilament, Gift of Laura Aragon, EDU04*



Eliana Arenas (Santa Fe, NM), *Full Body Elongation*, 2005, Colored layered tulle, monofilament, hand-made, Gift of Eliana R. Arenas O'Neill, EDU06



Adam Arnold (Portland, OR), *Frontpiece*, 2007, 100% cotton cord/ macrame, 100% cotton canvas, nickel D-Rings, Gift of Adam Arnold, EDU07



Anastasia Azure (Smithville, TN), *When Formed*, 2006, Monofilament, dimensional weave, hand-woven on loom, color pigment inlay, Gift of Anastasia Azure, EDU08



Julia Barello (Las Cruces, NM), *Flowers of Rhetoric: Paramythia*, 2007, Dyed X-Ray film, laser cut, Gift of Julia M. Barello, EDU09



Roberta Bernabei (Hathern, United Kingdom), *Coralambra Pendant*, 2005, Cast epoxy amber resin, Gift of Roberta Bernabei, EDU10*



Diego Bisso (Livorno, Italy), *Alma (Soul) Variable Shapes Ring*, 2007, Chamois leather, lead, glue, Gift of Diego Bisso, EDU12



Iris Bodemer (Pforzheim, Germany), *Brooch*, 2007, Natural sponge, rose quartz, wool, Gift of Iris Bodemer, EDU13*



Allyson Bone (Iowa City, IA), *Wood Bunny Ring*, 2007, Laminated, polymer clay, copper, Gift of Allyson Bone, EDU15



Jenny Campbell (Evanston, IL), *The People's Crown*, 2007, Magnetic strip, paint, cardboard, ribbon, magnetic letters, fabricated, sanded, painted, sparkled, sealed, Gift of Jenny Campbell, EDU16



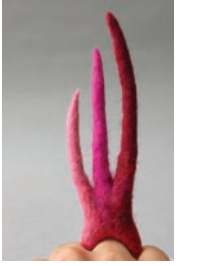
Ana Cardim (Lisbon, Portugal), *Swing Bracelet (A circular free tour around the wrist)*, 2007, Acrylic, adhesive Velcro, Gift of Ana Cardim, EDU17



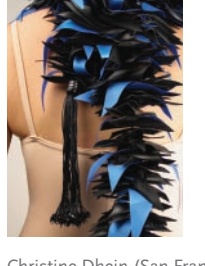
Sungcho Cho (Florence, Italy), *Lips for Kissing Enemy/Mouth Pieces*, 2007, Sponge, plastic, sewn, glued, Gift of Sungcho Cho, EDU18*



Jennifer Crupi (Oceanport, NJ), *Gesture Cuff*, 2007, Cold connected aluminum, vellum, acrylic, Gift of Jennifer Crupi, EDU20



Brigit Daamen (Haarlem, The Netherlands), *Feeler Three*, 2003, Felted Merino wool, Gift of Brigit Daamen, EDU22*



Christine Dhein (San Francisco, CA), *Strictly Rubber Boa*, 2007, Recycled rubber from bicycle inner tubes, latex, beads, cut & assembled, Gift of Christine Dhein, EDU23



Cristina Dias (San Juan, Puerto Rico), *Criatura #9 (Magnetic Brooch)*, 2007, Silicone rubber, pigment, fiber, steel wire, magnets, beads, assembled, rubber coated, Gift of Cristina Dias, EDU24*



Teresa Faris (Madison, WI), *Bracelet #3*, 2004, Latex, liquid painted over form, Gift of Teresa Faris, EDU27



Yael Friedman (Brookline, MA), *Blue Necklace & Ring*, 2007, Car washing glove, faux pearls, thread, Gift of Y.A.Y.O. Yael Friedman, EDU28*



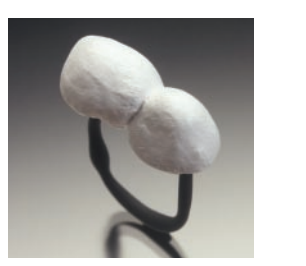
Alison Gates (Appleton, WI), *Return to Tiffany's*, 2007, Knitted wool, felted (knit links on 4 double-point needles), Gift of Alison Gates, EDU31



Heidi Gerstacker (Houston, TX), *Necklace 1*, 2007, Paper clips, cloth covered steel wire, Gift of Heidi Gerstacker, EDU33



Andrea Giaier (Seattle, WA), *The Paper Growth Ring Project*, 2007, Hand-made laser-cut paper rings, recycled corrugated cardboard ring, glue, Gift of Andrea Giaier, EDU34



Jennifer Hall (Port Townsend, WA), *Ring*, 2007, Copper, paper, epoxy resin, paint, Gift of Jennifer Hall, EDU37*



Catarina Hällzon (Hägersten, Sweden), *Blob Brooch*, 2005, Silicone, bath sponge, piercing pin in steel, Gift of Catarina Hällzon, EDU38



Karrie Harbart (Eugene, OR), *Group*, 2007, Cotton, polyester filling; hand sewn, Gift of Karrie Harbart, EDU39



Mindy Herrin (Johnson City, TN), *Abstracted Fruit Necklace*, 2007, Gasket rubber, imitation grapes, cold connections, Gift of Mindy Herrin, EDU40



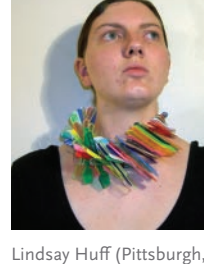
Megan Hildebrandt (Baltimore, MD), *It Curls, It Loops, It Wraps, It Drapes, It's Yours*, 2007, Vintage vinyl tablecloth, staples, Gift of Megan Hildebrandt, EDU41



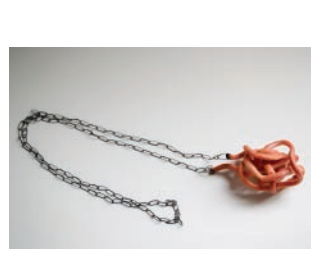
Tomoyo Hiraiwa (Tokyo, Japan), *Festival Bracelet*, 2007, Stainless steel, Japanese paper, paper making, Gift of Tomoyo Hiraiwa, EDU43*



Peter Hoogbeem (Amsterdam, The Netherlands), *Aureole*, 1993, Slate, gold leaf, iron, paper, string, Gift of Peter Hoogbeem, EDU44



Lindsay Huff (Pittsburgh, PA), *When I Lived in Italy...*, 2004-2007, Sterling, copper, rubber, 4 months worth of plastic gelato spoons, Gift of Lindsay Huff, EDU45*



Masumi Kataoka (Houston, TX), *Cut Ball*, 2007, awhide, plastic, steel, Gift of Masumi Kataoka, EDU48*



Susan Kingsley (Carmel, CA), *Handpiece*, 1998-2007, Stainless steel chainmail glove, rubber cord with changeable lobster clasps, Gift of Susan Kingsley, EDU49



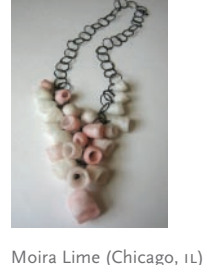
Steven and William Ladd (Brooklyn, NY), *Sandbags*, 2007, Ultra suede, sand, Gift of Steven and William Ladd, EDU50



Julie Lake (Savannah, GA), *Untitled Rings*, 2007, Spray foam insulation (rigid), steel binding wire, Gift of Julie Lake, EDU51



Dongchun Lee (Seoul, South Korea), *Draw*, 2006, iron, fabrication, Gift of Dongchun Lee, EDU53*



Moira Lime (Chicago, IL), *Pink Blossoms Necklace*, 2007, Hand dyed and felted silk fibers, blackened steel, polyurethane plastic, Gift of Moira Lime, EDU54



Kenneth MacBain (Morristown, NJ), *Cube Necklace #2*, 2007, Wood, rubber, colored resin, Gift of Kenneth C. MacBain, EDU55



Susanne Matsché (Berlin, Germany), *Scribbling Neckpiece*, 2007, Cardboard, cotton thread, Gift of Susanne Matsché, EDU56



Tomomi Matsunaga (Kyoto, Japan), *Features of Bamboo (Necklace)*, 2006, Elapsed bamboo, original cylindrical form is dried & cut out 3-dimensionally, polished, Gift of Tomomi Matsunaga, EDU57



Mayumi Matsuyama (Kyoto, Japan), *Petal Bracelet*, 2007, Leather, silver, cut, Gift of Mayumi Matsuyama, EDU58*



Carrie McDowell (Greenmount, Australia), *Drifting and Floating Neckpiece*, 2007, Assembled driftwood and fishing wire, Gift of Carrie McDowell, EDU60



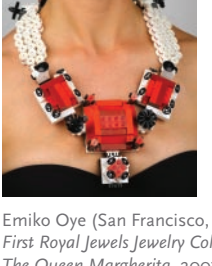
Lisa Medlen (La Mesa, CA), *Marshmallow Rings (Children's Rings)*, 2007, Uncast ring waxes, plastic, Gift of Lisa Medlen, EDU61



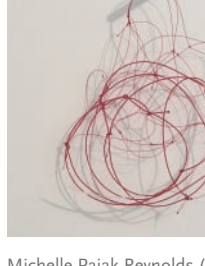
Maria Ochoa (Florence, Italy), *Soft Black and White*, 2007, Balloons, flour, Gift of Maria Constanza Ochoa V., EDU62



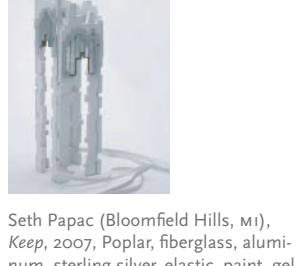
Masako Onodera (Urbana, IL), *Eruption Ring*, 2006, Found object, wool, dyed, felted, Gift of Masako Onodera, EDU63*



Emiko Oye (San Francisco, CA), *My First Royal Jewels Jewelry Collection: The Queen Margherita*, 2007, Used & new Legos, coated copper wire, rubber cording, glue, sterling silver, Gift of Emiko Oye, EDU65



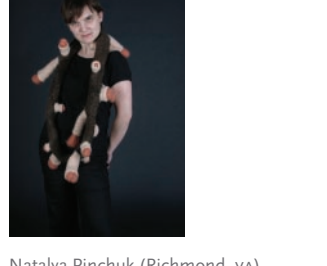
Michelle Pajak-Reynolds (Kent, OH), *Drawing: Crimson #1*, 2007, Nylon, wood, knotted, dyed, fabricated, Gift of Michelle Pajak-Reynolds, EDU66*



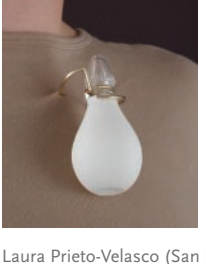
Seth Papac (Bloomfield Hills, MI), *Keep*, 2007, Poplar, fiberglass, aluminum, sterling silver, elastic, paint, gel stain, 18k green gold dust, carved, painted, riveted, Gift of Seth Papac, EDU68



Sarah Peterman (Eugene, OR), *Necklace: Cluster*, 2007, Rubber bands, rubber grape, blk horn beads, steel washers, looped & tied, Gift of Sarah Peterman, EDU70*



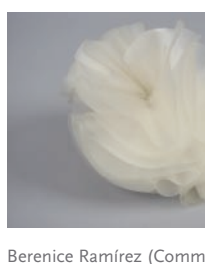
Natalya Pinchuk (Richmond, VA), *Necklace: How Many Do You Have?*, 2005, Wool, felting, sewing, Gift of Natalya Pinchuk, EDU71



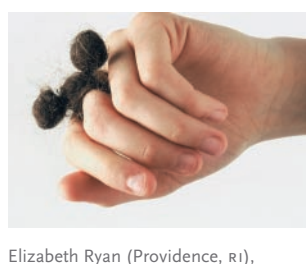
Laura Prieto-Velasco (San Diego, CA), *Seed Puffer Brooch #2*, 2002, Plastic found objects, brass, seeds, fabricated, Gift of Laura Lee Prieto-Velasco, EDU72



Gail Ralston (Topeka, KS), *Blue Bracelet*, 2005, Dyed/cast rubber, dyed monofilament, pearls, magnet, Gift of Gail Ralston, EDU73



Berenice Ramirez (Commerce City, CO), *Untitled Brooch*, 2006, Vinyl, silver, sewn, fabricated, Gift of Berenice Ramirez, EDU74



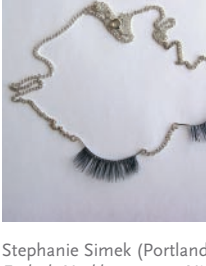
Elizabeth Ryan (Providence, RI), *Hairball Collection: Rings #4 (Teddy bear)*, 2006, Human hair, thread, Gift of Elizabeth Ryan, EDU76*



Rachel Kassia Shimpoek (Seal Beach, CA), *Show me yours...*, 2007, Laminated plastic, looped objects, Gift of Rachel Kassia Shimpoek, EDU79



Lisa Sikorski (Madison, IL), *Wrist Corsages*, 2006, Tartlet molds, plastic, tool dip, enamel, abrasive paper, elastic (bra), reclaimed garter hooks, Gift of Lisa Ann Constance Sikorski, EDU80



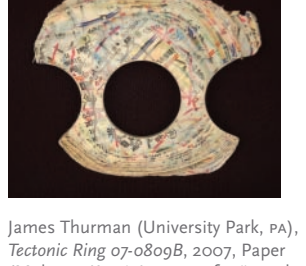
Stephanie Simek (Portland, OR), *Eyelash Necklace*, 2007, Nickel, human hair, high-strength adhesive, Gift of Stephanie Simek, EDU81



Courtney Starrett (Rock Hill, SC), *Bubbles (Brooch)*, 2004, Slip cast silicone rubber, Gift of Courtney Starrett, EDU82



Carol-lynn Swol (DeKalb, IL), *iterate shift: Neutral*, 2005, Dyed Tyvek, sterling, Gift of Carol-lynn Swol, EDU84*



James Thurman (University Park, PA), *Tectonic Ring 07-0809B*, 2007, Paper (Mokume-Kami, Japanese for "wood-grain paper"), laminated and sanded, Gift of James Thurman, EDU85*



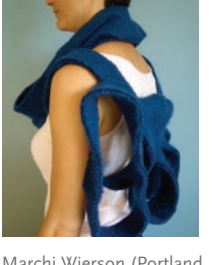
Cynthia Toops (Seattle, WA), *Untitled cuff bracelet*, 2006, Industrial insulation tape, spring, cut, hole-punched Gift of Cynthia Toops, EDU89*



Fabrizio Tridenti (Vasto, Italy), *B 2*, 2007, Two component epoxy resin with free-hand shaping, PVC section, electric wire, Gift of Fabrizio Tridenti, EDU90



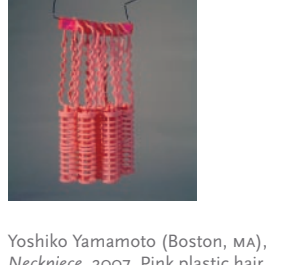
Machteld van Joolingen (Rotterdam, The Netherlands), *Soldier Soldier*, n.d., Stainless steel, elastic, photo-etching, Gift of Machteld van Joolingen, EDU91



Marchi Wierson (Portland, OR), *Backlace and Necklace*, 2007, Knit felting, paint, Gift of Marchi Wierson, EDU92*



Nancy Worden (Seattle, WA), *Hot Summer/Cold Fun*, 2003, Wood and brass rivets, Gift of Nancy Worden, EDU94



Yoshiko Yamamoto (Boston, MA), *Changeability #1-4 (Rings)*, 2007, Plastic, rubber, Gift of Liaung Chung Yen, Shu Ching Yang, EDU97-EDU100



Liaung Chung Yen (Henrietta, NY), *Changeability #1-4 (Rings)*, 2007, Plastic, rubber, Gift of Liaung Chung Yen, Shu Ching Yang, EDU97-EDU100



Agnieszka Zoltowski (Portland, OR), *Untitled*, 2007, Plexiglas, pierced and constructed, Gift of Agnieszka Zoltowski, EDU101

*Checklist continues on page 2, including additional work by this artist.

Curating Craft: An Experiential Exhibition

NAMITA GUPTA WIGGERS | CURATOR, MUSEUM OF CONTEMPORARY CRAFT

“[I]magine if each of the studio jewelers created a non-precious piece for visitors to handle. Could we professionals even achieve such working freedom? Does it devalue what we do? Painstaking craft and hand-worked detail may be the forte of the craft artist. Nevertheless, these values generate preciousness, ultimately dividing the masses from experiencing the pleasures of ‘real’ studio jewelry first-hand.”¹

In her review of *Beyond the Body: Northwest Jewelers at Play*, Rebecca Scheer directly challenges both makers and exhibitors of art jewelry. Although art jewelry is created in relation to the body, museums must display such works under glass to ensure they are protected and available for future generations. Composed of precious and delicate materials, visitors simply cannot handle – let alone wear – these works of art in a museum setting. How, then, can the physical experience of wearing art jewelry be made available to a broad audience within a museum environment?

Museums today are expected to fabricate experiences, to provide something that moves people beyond their daily lives, the malls and stores, and, often, beyond other art experiences.² A good museum exhibition is expected to not only expose the visitor to the work on view, but to provide content that explains *why* the work is on view.³ In the past several decades, art museums have increasingly incorporated a range of interpretive devices, from guided tours to lectures, wall panels, catalogues, hands-on activities, demonstrations and workshops – all designed to provide deeper understanding of the structure of exhibitions and of their contents. As educating the public becomes as important as collecting itself, museum professionals continually seek creative ways to provide first-hand experiences with objects while simultaneously protecting work for future generations.

Much like other art museums, one primarily encounters objects at the Museum of Contemporary Craft from behind a barrier – typically under a protective cover or at a safe distance. However, the objects exhibited at the Museum are craft-based, meaning that physical engagement with the materials by the maker – and often by the “viewer” – is vitally important. “Viewing” – a term used to describe the way a visitor engages a painting – does not, however, adequately encompass the experience with a craft-based object. With art jewelry, for example, a relationship between the maker and the wearer’s body is embedded within the object’s conceptual focus and structural form. Glenn Adamson argues that “craft should be treated as a subject, not a category...that craft is not something to be pushed into the background or seen in relationship to other objects, but rather a topic for conceptualization.”⁴ To recognize this difference between craft and other forms of visual production requires a critique of craft museum practices and the development of new and experimental exhibition strategies.

The Tacoma Art Museum offered a viable solution in *Beyond the Body*, an interactive display of art jewelry in which visitors were allowed to try on works created by sculpture students working under the guidance of noted art jeweler Nancy Worden. Engaging an artist from the exhibition to create a related, interactive feature is what museum professionals are taught to do. But Scheer’s review revealed that such features may not function as intended – particularly in terms of craft-based artwork. Scheer described the same display in her review as a “petting zoo,” lamenting the way it distracted and diverted visitors from the artwork on view.⁵ Her comments were a provocative reminder that substitutions for first-hand experiences may not always succeed as educational devices within a museum setting.

LETTER FROM A MAKER AND A CO-CURATOR | REBECCA SCHEER

Dear Potential Wearer of Contemporary Art Jewelry,

The artists in this exhibition agree that jewelry means nothing without you. Your participation and your touch fully makes these objects both jewelry and art, fully makes them real in ways they can’t be behind glass display cases. That is why every artist in *Touching Warms the Art* has generously donated his or her work to the Museum, for your delight, pleasure, and provocation. This work was not made for “the body” in the abstract, as if it was just an idea. What the artists want, and are trying desperately to seduce with all their creativity, is not just any body – but yours.

Why is it so important that you actually wear the jewelry? Why can’t you just look at it? Sight has been the privileged sense in Western thought and culture for thousands of years, but many modern thinkers have questioned this distortion of our experience. “Only the distancing and detaching sense of vision is capable of a nihilistic attitude,” notes Juhani Pallasmaa, “it is impossible to think of a nihilistic sense of touch, for instance, because of the unavoidable nearness, intimacy, veracity and identification that the sense of touch carries.”¹

Your touch ends the medium of art jewelry with latent powers unexplored by traditional artists. Among these powers is the mobility of the object. On you, jewelry quite literally travels places that art rarely does. This quality gives both makers and wearers of jewelry the potential to directly engage social environments in unexpected arenas. The simultaneous interaction between the object, the internal awareness of the wearer and the observations of the spectator is what gives jewelry meaning. At its core, jewelry is about relationships – between maker and wearer, object and subject, giver and receiver, individual and society, and a variety of private and public experiences.

But all of this interactive potential remains abstract unless you wear the jewelry. How often do you have that opportunity? In most exhibitions, labels read “Please Don’t Touch” or “Touching Harms the Art.” Curators must protect the artist’s precious materials and meticulously hand-worked craft, so the transmission/transformation is barely possible. The full experience of wearing art jewelry becomes the privilege of the elite. Some recent critics have suggested jewelry artists are working in a vacuum, that hardly anyone actually wears the work, and have pronounced the death of contemporary jewelry.²

With this exhibition, we put the experience of art jewelry into your hands where it can come to life. Artists were challenged to create works without using traditional jewelry materials, like gold, silver and stones, for entirely practical reasons. Preciousness – of value, craft, or rarity – was not allowed to be a barrier to your experience. The true value of the work in *Touching Warms the Art* is evident in dozens of innovative designs, imaginative (re)interpretation of materials, and in the sensory experience activated by your touch.

Because these artists knew they were creating for your very real body, many used particularly sensuous materials like fabric, felt and rubber, in distinctive ways. The hollow, natural rubber forms of Teresa Faris’ *Bracelet #3* mimic human skin in color, jiggle and rebound. Sinuous tubes of ultrasuede and sand in *Sandbags*, by the designing Brothers Ladd, wrap around the body a bit like hugs. In one of the few uses of actual metal in this exhibit, Susan Kingsley captures the seductive qualities of art jewelry by attaching a steel meat cutter’s glove to a rubber cord in *Handpiece*. You must put it on to feel its weight, movement, how it restricts and how it caresses. Your emotional, visceral and physical experience is the message and the meaning of this artwork.

Some artists, like Mindy Herrin (*Abstracted Fruit Necklace*) and Eliana Arenas (*Back Elongations, Full Body Elongation*), have made the wearing of their jewels a theatrical event, with you as the main attraction. Maru Almeida substitutes felted wool in the iconic pearl necklace *String of Pearls*, with a dramatic shift in scale that heightens sensuality and awareness of the body by suspending massive pearls from neck to groin. Christine Dhein’s *Strictly Rubber* neckpiece envelopes the throat and cascades down the back with ticklish fronds of inner tubing. While these pieces

CHECKLIST (CONTINUED)

Maru Almeida (Seattle, WA), *Necklace*, 2007, Merino wool, hand-felted, Gift of Maru Almeida, EDU02

Laura Aragon (El Paso, TX), *Aspirate*, 2006, Laser cut acrylic, monofilament, Gift of Laura Aragon, EDU03

Eliana Arenas (Santa Fe, NM) *Back Elongations*, 2005, Colored tulle, monofilament, hand-made, Gift of Eliana R. Arenas O'Neill, EDU05

Roberta Bernabei (Hathern, United Kingdom), *Space Between Fingers*, 2005, Crocheted cotton thread, Gift of Roberta Bernabei, EDU11

Iris Bodemer (Pforzheim, Germany), *Brooch*, 2007, Amber, rock crystal, wool, Gift of Iris Bodemer, EDU14

Sungho Cho (Florence, Italy), *Jeer/ Mouth Piece*, 2007, Sponge, plastic, leather; sewn, glued, Gift of Sungho Cho, EDU19

Brigit Daamen (Haarlem, The Netherlands), *Feeler Two*, 2003, Felted Merino wool, Gift of Brigit Daamen, EDU21

Cristina Dias (San Juan, Puerto Rico), *Criatura #12 (Magnetic Beads)*, 2007, Silicone rubber, pigment, fiber, steel wire, magnets, beads, assembled, rubber coated, Gift of Cristina Dias, EDU25

Cristina Dias (San Juan, Puerto Rico), *Criatura #8 (Magnetic Brooch)*, 2007, Silicone rubber, pigment, fiber, steel wire, magnets, beads, assembled, rubber coated, Gift of Cristina Dias, EDU26

Yael Friedman (Brookline, MA), *Solitaire #1 (Set of Rings)*, 2007, Felt, cotton fabrics, thread, Gift of Y.A.Y.O. Yael Friedman, EDU29

Yael Friedman (Brookline, MA) *Solitaire #2 (Ring & Pendant)*, 2007, Cotton fabric, thread, Gift of Y.A.Y.O. Yael Friedman, EDU30

Alison Gates (Appleton, WI), *Marley's Ghost No Clank Chain*, 2007, Knitted wool, felted (knit links on 4 double-point needles), Gift of Alison Gates, EDU32

Jennifer Hall (Port Townsend, WA), *Ring*, 2007, Sterling silver, paper, graphite, pencil, Gift of Jennifer Hall, EDU35

Jennifer Hall (Port Townsend, WA), *Ring*, 2007, Copper, paint, epoxy resin, paint, Gift of Jennifer Hall, EDU36

Tomoyo Hiraiwa (Tokyo, Japan), *Festive Neck Ornament*, 2007, Niobium, brass, Japanese paper, papermaking, Gift of Tomoyo Hiraiwa, EDU42

Lindsay Huff (Pittsburgh, PA), *My Secret Life as a Robot Superhero*, 2006, Discarded/rescued styrofoam Ready-made, Gift of Lindsay Huff, EDU46

Masumi Kataoka (Houston, TX), *Untitled (Necklace)*, 2007, Rawhide, plastic, monofilament, Gift of Masumi Kataoka, EDU47

Dongchun Lee (Seoul, South Korea), *Draw*, 2006, Iron, fabrication, Gift of Dongchun Lee, EDU52

Touching Warms the Art is an experimental exhibition that centralizes the experience of wearing art jewelry by placing work made by artists directly into the hands of museum visitors.⁶ Through a call for entries, artists were invited to “help bring the experience of art jewelry to our visiting audiences.” Asked to put aside precious and fragile materials, artists were challenged to create designs using unexpected materials, construction techniques and works which could withstand physical handling by museum visitors over a period of several months. Of the 145 submissions from 17 countries, work by 67 artists from 12 countries was selected by jurors Rebecca Scheer, Rachelle Thiewes and Namita Gupta Wiggers. Selections were made based on creative use of materials, innovative construction, wearability, and the merger of concept and form.

Generously donated by each artist, the works in *Touching Warms the Art* are the foundation of a teaching collection, a new Museum program through which a series of educational programs and outreach experiences can be developed. By developing a new branch of the collection, the Museum can ensure that the works remain accessible for public use, supporting the Museum’s mission to educate without sacrificing its role to collect, preserve and protect objects.

Recognizing that individual experience is a critical element with this project, visitors are invited to try work on, to view themselves in a mirror and to take pictures of themselves at a photo kiosk. All pictures will be uploaded to a Flickr site, from which visitors – and artists – may better understand the relationship between object and wearer, display and portability. Extending individual experience further, an Art Bar – fully stocked with materials, tools and books – is available for visitors to try their own hand at making and wearing art jewelry.

By employing a dialogic approach, *Touching Warms the Art* merges strategies from several types of museums within a single setting.⁷ Starting from the general premise that art jewelry is meant to be worn, artists have provided the work and the museum has provided the setting to provoke interactive learning, tactile experiences that honor the specificity of craft and challenge current museum practices. The Museum thanks Scheer for her passionate and rousing review that provoked the creation of this multi-faceted and collaborate exhibition.

- Scheer, Rebecca, “Beyond the Body: Northwest Jewelers at Play, Tacoma Art Museum,” *Metalsmith*, 26:2 (2006): 53. Rock Hushka, Curator of Contemporary and Northwest Art, Tacoma Art Museum organized *Beyond the Body: Northwest Jewelers at Play* as a companion exhibition to connect regional art jewelry using alternative materials and ideas to a larger traveling exhibition *Zero Karat: Jewelry in Non-Precious Materials from the Collection of the Museum of Arts & Design*, on view May 14–September 11, 2005.
- Hein, Hilde S., *The Museum in Transition: A Philosophical Perspective*, Washington, DC: Smithsonian Institution, 2000, p. xi.
- For a provocative discussion about contemporary museum practice, see Maurice Berger, edit. *Museums of Tomorrow: A Virtual Discussion, Issues in Cultural Theory 8*, Santa Fe: Georgia O’Keeffe Museum Research Center, 2004.
- Adamson, Glenn, “Handy-Crafts: A Doctrine,” in Maricola, Paula (edit.), *What Makes a Great Exhibition?*, Philadelphia: Philadelphia Exhibitions Initiative, 2006, p. 110.
- Scheer, “Beyond the Body,” p. 53.
- The title of this exhibition is a play on verbiage used in the Tacoma Art Museum and adopted by the Museum of Contemporary Craft in 2005 to help visitors understand *why* handling artwork is discouraged: Touching Harms the Art.
- Hein, *The Museum in Transition*, p. 26. Hein notes that exhibits in science museums “do not celebrate what eminent scientists have done, but rather invoke the universal processes of science.” Rather than focus on individual artists, *Touching Warms the Art* is organized, instead, on a central, shared principle that art jewelry is made to be worn.

challenge conventions of scale and materials, they perform an age-old function of jewelry: to make the wearer look and feel like the center of attention.

Other artists make significant demands upon you, the wearer, by referencing the body in unexpected ways. Will you put your fingers into Elizabeth Ryan’s human *Hairball Collection* rings or recoil in disgust? Will you attach Courtney Starrett’s hollow silicone *Bubbles* directly to your skin by suction, adding luminous, protuberant growths to your own body? Will you allow Masako Onodera’s *Flesh Propagation* or Masumi Kataoka’s *Gut Ball* to hang raw and bulging, turning your inside out? Can you imagine a trip to the grocery store in Natalya Pinchuk’s *How Many Do You Have?* dominating necklace of felt penises, an ironic trophy of manhood? Historically, jewelry has highlighted the décolletage, Rachel Kassia Shimpock uses your chest space to confront those who dare to look, in *Show me yours...* Within the safe walls of the museum these pieces titillate. Outside the museum, they could turn the wearer into a performance artist.

As if simply wearing jewelry wasn’t enough, several of the artists seized upon the unusual interactivity of the exhibit to give you something to do. Through a thoughtful combination of lead and leather, the *Alma (Soul) Ring* by Diego Bisso, allows the wearer to sculpt infinitely for the hand. Jennifer Crupi’s aluminum *Gesture Cuff* teaches awareness of a familiar defensive pose by visually and physically directing you into assuming that very pose. With modular pieces of acrylic and Velcro, Ana Cardim’s *Swing Bracelet* allows you to stack color and light in various configurations. Emiko Oye’s *My First Royal Jewels Jewelry Collection: The Queen Margherita* cultivates contemporary jewelry collectors of the youngest age group (or mindset), giving them the power to make multiple necklaces, bracelets and a brooch with the click of a Lego. Proclaim your commandments in magnetic letters in Jenny Campbell’s *The People’s Crown*, which crowns you as queen (or king) for a day. Long live the wearer!

Both the materials and the processes of making jewelry are democratized in this exhibit. What could be more empowering than knowing you can make fabulous jewelry out of practically anything? In *Necklace 1*, Heidi Gerstacker alters the lowly paperclip necklace into a form of simple beauty by obsessively wrapping each clip with thread. The stuff of bureaucratic nightmares becomes a dynamic bangle in Cynthia Toops’ *Red Tape Bracelet*. Clever recycling of soda bottles and other plastics allows Liaung Chung Yen (*Changeability*) to create rings with interchangeable inserts as beautiful as anemones. The minimalist, nylon thread drawings of Michelle Pajak-Reynolds (*Drawing: Crimson #1, Drawing: Navy #1*) treat the wearer’s clothes as a chalkboard on which to scribble.

It doesn’t take much to speak volumes when the art is this close to our bodies. Agnieszka Zoltowski’s small and simple *Untitled* Plexiglas box with finger hole succinctly captures the spirit of the exhibition. The body in such a restricted space is absurd and slightly angry, flipping off the traditional museum display case. Another piece offering layers of discovery is Julia Barello’s *Flowers of Rhetoric*. You don’t need to understand the source material to enjoy the exuberant forms. But when realization occurs, the ghost of a delicate X-ray comments on the ephemerality of the body itself, and becomes a poignant reminder to enjoy and decorate our bodies while we have them.

In the imaginary world where the artist-philosopher rules, picture a traveling public library of jewels like those found in this exhibition, precious in their inventiveness, fascinating expressions of thoughts made real. The librarian would allow you to check out a piece only if you solemnly swore to wear it everywhere for 24 hours straight and describe the reactions you got at the carwash, the office, the movie theater. Did you feel silly, special, powerful, itchy, sexy, wistful, or burdened? Do tell, dear wearer. Makers have much to learn from your experience.

- Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. Chichester, England: Wiley-Academy, 2005, p. 22.
- Staal, Gert. “In Celebration of the Street: Manifesto of the New Jewellery.” *Metalsmith* 27:5 (2007): 52–53

Mayumi Matsuyama (Kyoto, Japan), *Pendant*, 2007, Leather, random braiding, Gift of Mayumi Matsuyama, EDU59

Masako Onodera (Urbana, IL), *Flesh Propagation*, 2007, Fougert object, wool, dyed, Gift of Masako Onodera, EDU64

Michelle Pajak-Reynolds (Kent, OH), *Drawing: Navy #1*, 2007, Nylon, knotted, dyed, fabricated, Gift of Michelle Pajak-Reynolds, EDU67

Sarah Peterman (Eugene, OR), *Bracelets: Red Rubbers/Green Grapes*, 2007, Rubber band, rubber grape, ceramic insulator, steel, pressure fit, Gift of Sarah Peterman, EDU69

Berenice Ramirez (Commerce City, CO), *Untitled Neckpiece*, 2007, Steel, fabricated, Gift of Berenice Ramirez, EDU75

Elizabeth Ryan (Providence, RI), *Hairball Collection: Rings #5 (Ring for two)*, 2006, Human hair, thread, Gift of Elizabeth Ryan, EDU77

Elizabeth Ryan (Providence, RI), *Hairball Collection: Rings #7 (Lindsay and Sabine)*, 2006, Human hair, thread, Gift of Elizabeth Ryan, EDU78

Carol-lynn Swol (DeKalb, IL), *iiiterate shift: Blue Band*, 2005, Dyed Tyvek, sterling, Gift of Carol-lynn Swol, EDU83

James Thurman (University Park, PA), *Paper Ring 07-0809A*, 2007, Paper (Mokume-Kami, Japanese for “wood-grain paper”), laminated and sanded, Gift of James Thurman, EDU86

Cynthia Toops (Seattle, WA), *Untitled cuff*, 2007, Tarletan, cotton thread, hand-cut, sewn, folded, Gift of Cynthia Toops, EDU87

Cynthia Toops (Seattle, WA), *Red Tape bracelet*, 2007, Paper tape, hand-cut, folded, Gift of Cynthia Toops, EDU88

Marchi Wierson (Portland, OR), *Assemblage Bracelet*, 2007, Fabric, sewn, Gift of Marchi Wierson, EDU93

Yoshiko Yamamoto (Boston, MA), *Yellow Mesh Object/Neckpiece*, 2007, Hair roller, glass beads, hand sewn and fabricated, Gift of Yoshiko Yamamoto, EDU95

MAJOR SUPPORT FOR THIS EXHIBITION PROVIDED BY:

Maloy's Jewelry Workshop

ADDITIONAL SUPPORT PROVIDED BY:

Rotasa Foundation

Co-curated by Rebecca Scheer, artist and teacher, Oregon College of Art & Craft and Namita Gupta Wiggers, Curator, Museum of Contemporary Craft, *Touching Warms the Art* was organized by Kat Perez, Curatorial Assistant.