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Elizabeth Shaw
See page 51.

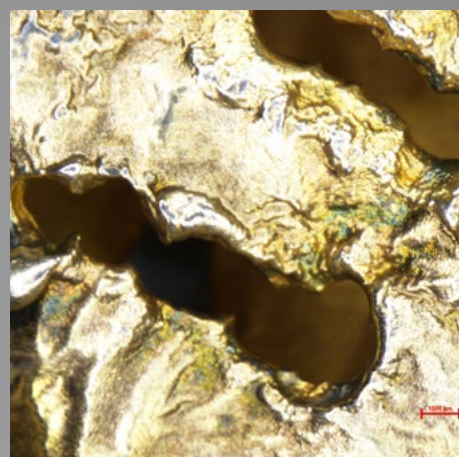
Features



- 42** **Hold Me as I Land
I Love It When We're
Cruising Together**
The relationship of
maker, material, and
practice reframed as
a continuum.
By matt lambert



- 54** **Preston Jones
Applying
Contemporary
Inspiration to an
Ancient Craft**
A silversmith applies
his niche talents to an
uncommon object—
the ceremonial mace.
By Ann Glasscock



- 64** **Deciphering
a Pendant
A Study of
Bob Jefferson**
A conservationist
takes a closer look at
a pendant—literally.
By LaMar R. Gayles Jr.

Departments

6 FOREWORD

8 CONTRIBUTORS

16 VOICE & VISION
Maya Kini

18 FINDINGS
New & Noteworthy
By Liz Steiner

22 VIEW
Out/Loud: Queer Play
By Jackie Andrews

26 ASK ME ANYTHING
Nikki Nation

28 LOOK
In-Betweenness
By Siteng Wei

38 JEWELRY THINKING
Carson Terry
By Rebekah Frank

72 CRIT GROUP
Exploring ChatGPT
By the editorial team

74 EVENTS CALENDAR
Happenings



In an age where technology has woven itself seamlessly into the fabric of our lives, the rise of AI programs like ChatGPT and DALL-E marks a turning point in the evolution of human creativity. With each passing day, these digital artisans become more adept at imitating our thoughts and manifesting them in ways we never thought possible.

Reader, I have a confession. Those opening lines were written by ChatGPT. They are an excerpt of a text I generated using the following prompt: “Write a one-paragraph introduction to a foreword for *Metalsmith* magazine that ponders the growing ubiquity of AI programs like ChatGPT and DALL-E.” When I first read the output, I experienced a sort of twofold annoyance: first at the cheery, uncritical optimism

of the statements and second at the words “digital artisans,” which obscure the fact that these emerging technologies use a cache of human-made artworks, images, and texts as the basis for their creations. There isn’t space enough on this page to describe how creepy and worrisome I find all of this.

That said—even in a publication that values outside-the-box ideas and approaches—it feels potentially controversial to spare print space exploring these programs. Nonetheless, in “Findings” Liz Steiner gives readers an overview of some ways artists are engaging with AI-generated imagery. Curious about the potential of these programs, the editorial team share in “Crit Group” a selection of our attempts to determine if or how artists in our field might use ChatGPT as a tool. We’ve tried to keep it light, but throughout the process we were confronted with serious questions about ways that AI threatens the already significantly devalued labor of artists and writers.

The rest of the issue stands in contrast. A poem by Maya Kini revels in mortality and the materiality of metal. Ann Glasscock’s profile on silversmith Preston Jones celebrates the artist’s commitment to handwork. In “LOOK,” artists shine light through the interstices of maker and practice. And “Out/Loud: Queer Play” and the latest installment of “Jewelry Thinking” offer fun new forms while also posing questions about material hierarchies and functionality. The conversation Rebekah Frank begins with Carson Terry’s confounding cutlery is continued in matt lambert’s feature on cruising as a relational making practice.

Prompted by LaMar R. Gayles Jr.’s study of a pendant by jewelry artist Bob Jefferson—about whom very little information is known and only a handful of works are identified—I found myself ruminating on the contrast between our material realities and the shiny newness of AI’s presumed potential for bettering our lives. While others marvel at the possibilities these emerging technologies hold, I care more about addressing the long-standing structural inequities by which artists are lost to history and pushed to the margins. Regardless of what is to come, let’s all agree to continue celebrating and honoring the field’s many varieties of intellectual and artistic labor. —**Adriane Dalton, Editor**

The mission of *Metalsmith* is to explore, analyze, promote, and document excellence and innovation in the field of jewelry and metalsmithing. In achieving this goal, SNAG will produce and oversee the direction and content of a publication that will serve as a significant resource for the metalsmithing field. The editorial content of *Metalsmith* will emphasize contemporary activities, makers, and ideas and incorporate supportive content, relevant critical issues, and the exchange of viewpoints.



Jackie Andrews is a multidisciplinary artist, writer, and arts administrator based in rural Maryland. They currently work as a grant writer and development professional for several artists and arts nonprofits across the United States. (@jackiegemcreative)



Rebekah Frank is a studio artist and independent writer who enjoys traveling the world in search of interesting experiences to fuel both her art and writing practices. (rebekahfrank.com)



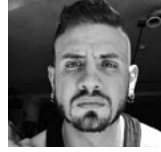
LaMar R. Gayles Jr. is an archaeologist, independent curator, material culture scholar, and technical art historian. He is currently enrolled in the PhD program in Art Conservation and Preservation Studies at the University of Delaware. He has researched and curated exhibitions on Black American material culture and its historical progressions from the seventeenth century to the twenty-first century. One of his recent exhibitions was *Divine Legacies in Black Jewelry* at the National Museum of Ornamental Metals.



Ann Glasscock, a decorative arts and silver specialist, is the associate curator at the Taft Museum of Art in Cincinnati. In 2019, Glasscock received a doctorate from the University of Wisconsin–Madison, where she completed her dissertation “Hudson Roysher: Silversmith, Designer, Craftsman,” which explores Roysher’s participation in the revival of ecclesiastical silver in postwar America.



Maya Kini is a visual artist, poet, and mother of two who lives in San Francisco. Her poems have appeared in *Bellevue Literary Review*, *River Heron Review*, *Wildfire Magazine*, and *Crucible*. Her favorite material is gold for its capacity to stretch, to tell stories, and to endure. (mayakini.com)



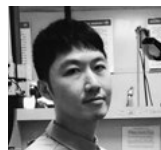
matt lambert is a nonbinary, trans multidisciplinary collaborator and co-conspirator working towards equity, inclusion, and reparation. Their practice is based in polydisciplinamory, entangling object-making, writing, curating, and performing. lambert is currently a PhD candidate in craft at Konstfack University of Arts, Crafts & Design in Stockholm, Sweden. They have published, curated, and exhibited internationally, and their work is collected across the globe. (@matt_lambert_studio)



Nikki Nation is a jewelry artist and store owner based in Denver, Colorado. She graduated with her BFA in Jewelry + Metalsmithing from Southern Illinois University and earned an MA in Arts Administration from the University of Denver. She has taught metalsmithing, exhibited at art fairs nationally, and worked for several jewelers and metalsmiths. She currently runs her business and owns a brick-and-mortar store. (@nikki.nation.jewelry)



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CARSON TERRY: RECONSIDERING THE FAMILIAR

BY REBEKAH FRANK



*Portrait of me in my
show 44 Pieces of
Furniture, 2023
Photo: Sofia Torres*

CARSON TERRY (THEY/THEM) TAKES DOMESTIC OBJECTS—spoons, forks, drawer pulls, and combs—and reinterprets them, creating iterations that are recognizable but unfamiliar. Their interest in cultural ambiguity, disruption of normalcy, and material choice interrupts the viewer's expectation of the finished object, calling into question what is familiar and why. Their reinterpretations of everyday objects challenge expectations and ask the user to rethink the way these common, often underappreciated objects are cared for and considered.

Like many artists, Terry explored different materials before finding the one that best fit their voice. They spent eight years trying to be a ceramicist—four in high school and four in community sculpture classes—struggling to reconcile the curvaceous and voluminous forms that exist comfortably in clay with their preference for the crisp, sharp lines and angles that populated their drawings. Then Terry discovered metalsmithing at Penland School of Craft through short courses taught by Fred Fenster, Amy Tavern, and Joanna Gollberg, and they learned the careful skill necessary to work in nonferrous metals: how to execute an invisible solder seam, the need for precision in setting a stone, and how to buff surfaces to a uniform finish. They brought this knowledge with them for a two-year stint at Oregon College of Art and Craft (OCAC) in pursuit of a metals degree—before

their interest shifted to iron, which wasn't supported by the OCAC facilities. They continued to take classes at Penland School of Craft, shifting to working with steel in the Iron Studio with Joseph Burwell, Hiroko Yamada, Jay Burnham-Kidwell, and Elizabeth Brim, eventually making the move to teaching workshops themselves.

Terry's training is visible in the "toolness" of their tableware—for example, in the hinged interventions in the handles of some spoons and forks. While a hinge is a place of movement, it is also a way to join sundry bits, to bring disparate parts together in a delightful union. Terry's stacked pocket-sized multitool contains a spoon, a fork, and a knife—which appear familiar enough—but the utensils don't hinge open in the same orientation. This is because Terry strives to individualize each object they make, with the whirls of decorative finials, or the uneven teeth of combs, or the inconsistency of spoons' bowls



Spattering of forged floral wares and clay: floral
 spoons, floral forks, floral combs, rose comb, rose
 drawer pulls, floral shapes, wall flower hook, 2023
 Forged mild steel, Plastilina modeling clay
 Various dimensions
 Photo: William Matheson



Above:
Multitool: spoon, knife, and fork, 2021
Forged mild steel
2½ x 1¼ x 1 in.
Photo by the artist

Right:
Spork, fork + spoon, 2021
Forged mild steel
8 x 1½ x ¼ in.
12 x 1½ x ¼ in.
6 x 1½ x ¼ in.
Photo: Isaac Koval

Opposite:
Combs, 2023
Forged mild steel
Dimensions vary
Photo: William Matheson

providing a distinct charisma. Their forged tableware radiates eccentricity, an uncharacteristic wonkiness in objects that are, essentially, tools to feed our faces.

Terry is interested in the human desire to imbue objects with a sense of being or agency that runs counter to the general expectation of these particular objects. They want the user to consider each object's presence, feeling, and impact—to create a relationship with it. This practice derives from Terry's own projection on the things around them, which has roots in their childhood—a time when, Terry says, "I gendered everything: colors, toothbrushes, cups, silverware. I obsessed over the energetic and structural elements of these inanimate objects. Spoons were men because of their strong practical sensibility, and forks were women because they, in my mind, were shapely and beautiful."¹

Terry challenges the accepted trio of spoon, knife, and fork and their own assumptions of an object's characteristics. In one of their spoon utensils, the traditional handle has been replaced with tong-like pinchers, which requires the user to hold the spoon's bowl to use the tongs. These hybrid objects make functional sense yet, at the same time, they are a jarring mash-up, upending the way a spoon, for example, is "supposed" to be held. Another undeniably convenient but odd joining is the flosser, a spool of colorful dental floss that strings across a bow-shaped fork attached to an eating implement—positioning a useful tool close at hand. Terry aims to reveal and reconstruct cultural expectations of objects by making subtle changes to items that for centuries have been shaped roughly the same.²

Terry pushes back against the assumption that the forks, spoons, and other implements commonly accepted in Western society are the final, best iteration of the triadic relationship of mouth, food, and tool. Terry plays with activation and interruption, with unexpected hinge points and sporks with their tiny tines oriented perpendicular to the handle—and unlikely mergers, like a spoon and fork at opposite ends of a single handle.

Terry's commitment to mild steel collides with the public's understanding of the ideal materiality for flatware, now most often made of noncorrosive



metal alloys like stainless steel or aluminum. Terry's spoons, forks, hybrid implements, and "multitools" are all made to be used, but people often express doubt, wondering if steel implements are "safe." The subject of metal toxicity concerns Terry deeply. They are aware that the time spent touching, forging, and grinding their metal means they are also absorbing and breathing small particles of metal that could cause health problems in the future. When Terry began to explore metalworking years earlier, the relative purity of gold and silver appealed to them, but were not affordable. The alloying agents in bronze (tin), brass (zinc), and nickel silver (nickel) gave them pause, as does the chromium in stainless steel and aluminum in general. Terry's concern about the health implications of materials isn't born from paranoia or hypochondria—many artists develop allergies and other health impacts from exposure to their materials. Terry opted for mild steel, which is made of iron alloyed with carbon, because it provides less risk of metal toxicity to both creator and user.

Despite the tool-like quality of Terry's utensils, there is a softness in the forms, an irregularity counter to the precision of a mass-produced fork or a meticulously forged spoon. And Terry's time at the wheel is apparent in their objects; the utensils' handles retain the mark of the hammer just as a piece of clay might retain the mark of the hand. Terry shapes the steel in a way that retains surface inconsistencies, allowing the personality of their hand and the resiliency of the material to converge in easy conversation. There is a sketch-like quality to these objects that references the way a hand-drawn line lies imperfectly on a page. Their way of working is quite intentional.

There is a disconnect between mild steel and the cast iron skillet or the chef-quality knives that are treasured in active kitchens. Just like a cast iron skillet, Terry's utensils require care and consideration. They need to be seasoned with oil and not abandoned in the sink to rust or otherwise used carelessly. These implements require people to claim these uneasy, unfamiliar objects, to take the time to care for them, learn to use them, and respect them. The users must adjust to the irregularity, the unexpected nature of the artist's hand.

While the majority of Terry's work exists on a domestic plane, they developed highly technical welding, forging, and fabrication skills that opened opportunities for collaborative relationships. For the past eight years, Terry has been working with Andrea Zittel on her designs to fabricate the utilitarian objects that populate A-Z West, an artistic experiment that brings together artists, writers, and thinkers to engage the desert and its communities in Joshua Tree, California.³ The objects Terry creates for Zittel are mostly home furniture, precisely fabricated from steel, that provide gridded comfort to the living spaces of the eighty-acre desert institute. The ability to work steel with both precision and ease conveys Terry's deep commitment to their material and their comfort with the craft.

In 1964 at the First World Congress on Craftsmen, Kamaladevi Chattopadhyay, an Indian social reformer, freedom activist, and craft advocate, said that eating calls for "as much satisfaction from the right kind of spoon as from the food to be eaten."⁴ Today, there are many chef and artisan collaborations that highlight the intimacy of the utensil as conduit between the plate and the person. Terry thinks a lot about how design impacts our lives: the way we sit at the table, the way we use a fork, the way our bodies adjust to everything we engage. Terry has participated in programs like those of Steinbeisser and Maker Table that bring together chefs, artisans, and the public as collaborators on the experience of eating—which, in the words of Steinbeisser, showcases



"pieces [that] don't follow the normal rules of usability."⁵

While some of Terry's combinations are unexpected, they make a certain kind of sense. These small interventions in familiar, everyday objects bring a sense of discomfort, an interruption of what's come to be expected. For some there is comfort in conformity—the sameness of apples in the supermarket being more comforting than unique, deformed apples on a tree. Terry's objects invite people to ask questions about what it means to be comfortable: comfortable with mass production, comfortable with expected forms, comfortable with material. By making work stubbornly out of mild steel, by making recognizable objects strange, Terry invites people to reconsider the familiar.

1 Carson Terry, "Kitchen Heirlooms: Carson Terry," *American Craft*, June/July 2020, 35. 2 Ibid.

3 Andrea Zittel, <https://hdts.site>. 4 Kamaladevi Chattopadhyay, "Kamaladevi Chattopadhyay on 'The Right Kind of Spoon,'" *Garland Magazine*, March 1, 2023, <https://garlandmag.com/article/kamaladevi-chattopadhyay-spoon>. 5 "About," Steinbeisser, 2023, <https://steinbeisser.org/about>.