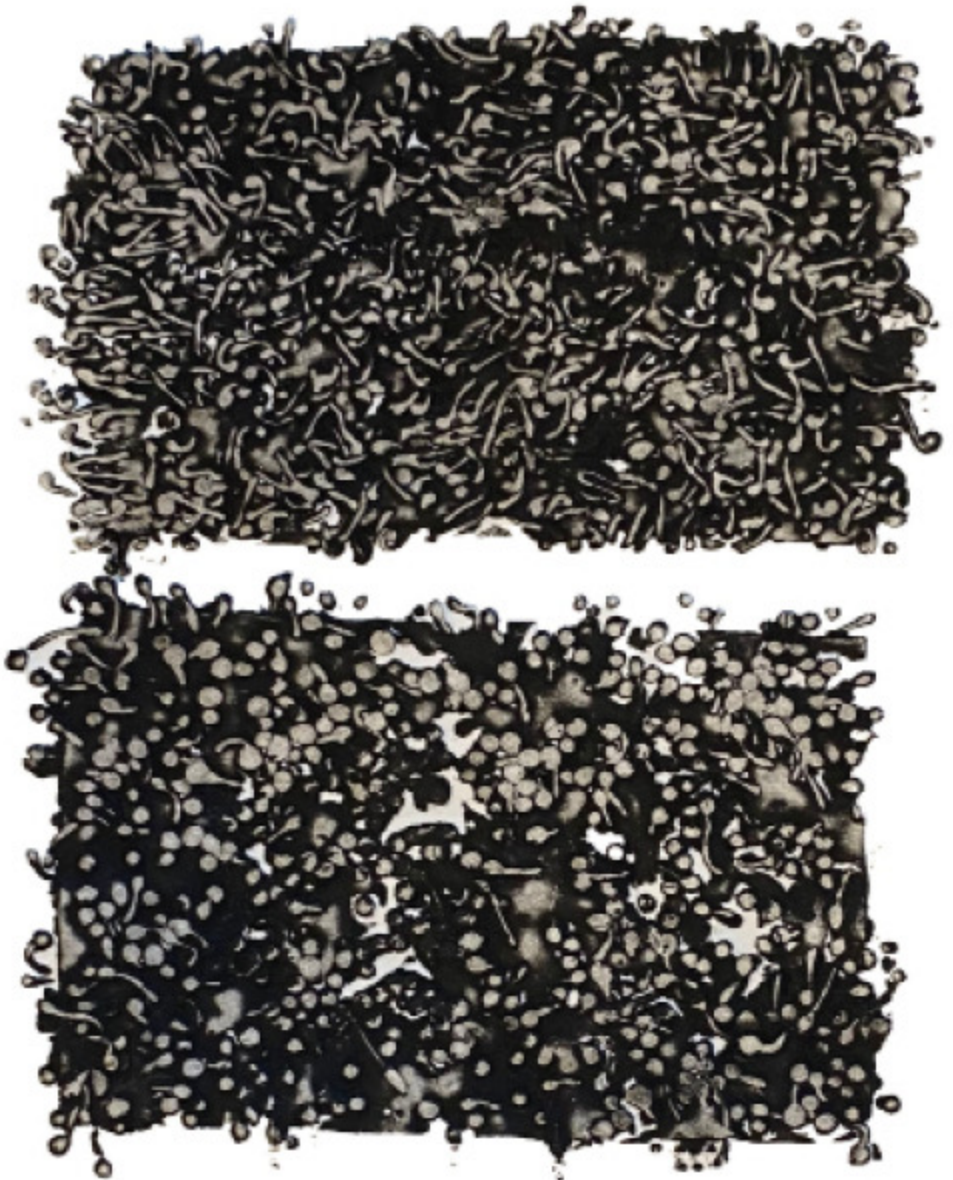


SEAS / BETWEEN SPACES



JAMIE SCHERZER / MASTER OF FINE ARTS, METAL / 2020

BETWEEN SPACES





BETWEEN / SPACES

Jamie M. Scherzer

Master of Fine Arts

Thesis 2020

Metal

State University of New York
New Paltz

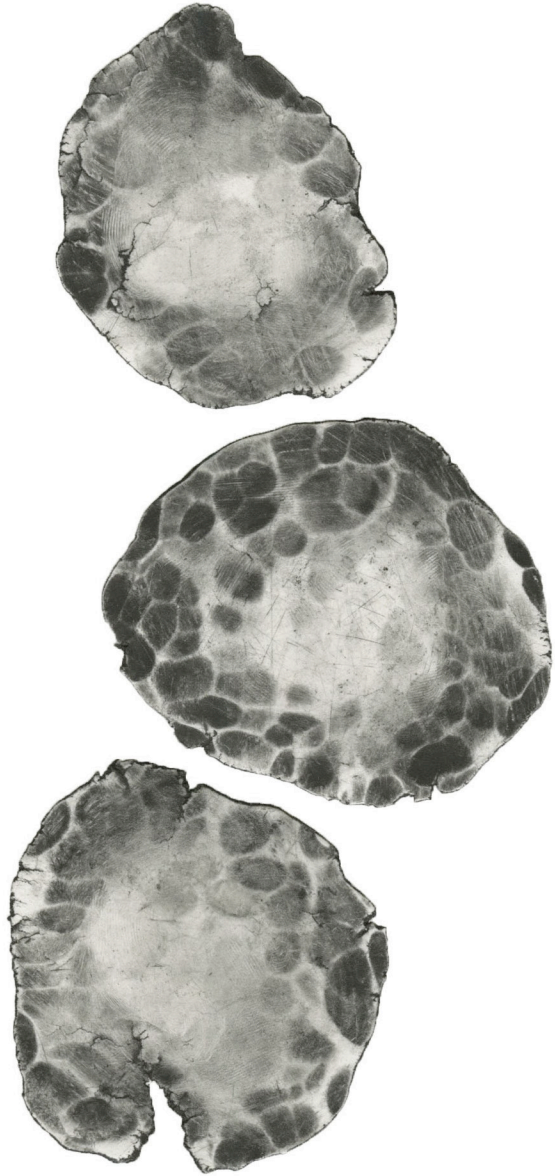


JAMIE / MONOSSON / SCHERZER

My work responds to the properties of raw materials through repetitive processes such as melting, drilling, and hammering metal. I explore balance between the contained systematic nature of form and its transition into more unprincipled, chaotic outcomes. Working through this process allows for maximum discovery and also encourages unexpected outcomes, allowing the material to direct my understanding of concrete entities. The final result of these inquiries may range from jewelry, to object, to print.

By inking and printing these experimental metal surfaces, I create tactile works on paper that further inform the context of the work. My research blurs the boundaries we traditionally set between two and three-dimensional work. I see my metal-work as a surface to create pictorial images and printmaking as a way to work sculpturally in two-dimensions. I use metal as a drawing tool, expanding the traditional vocabulary of mark-making.

I create certain boundaries and restrictions in my processes, which allows my work to develop in a way where I can control the result while still allowing for the unexpected and encouraging chaos within a set of parameters. These restrictions paradoxically create an infinite amount of possibilities.







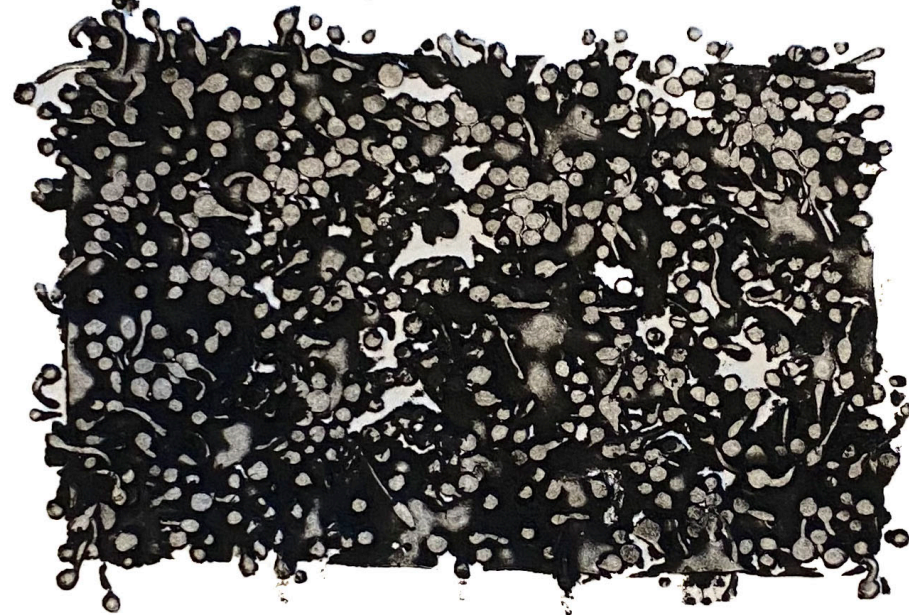






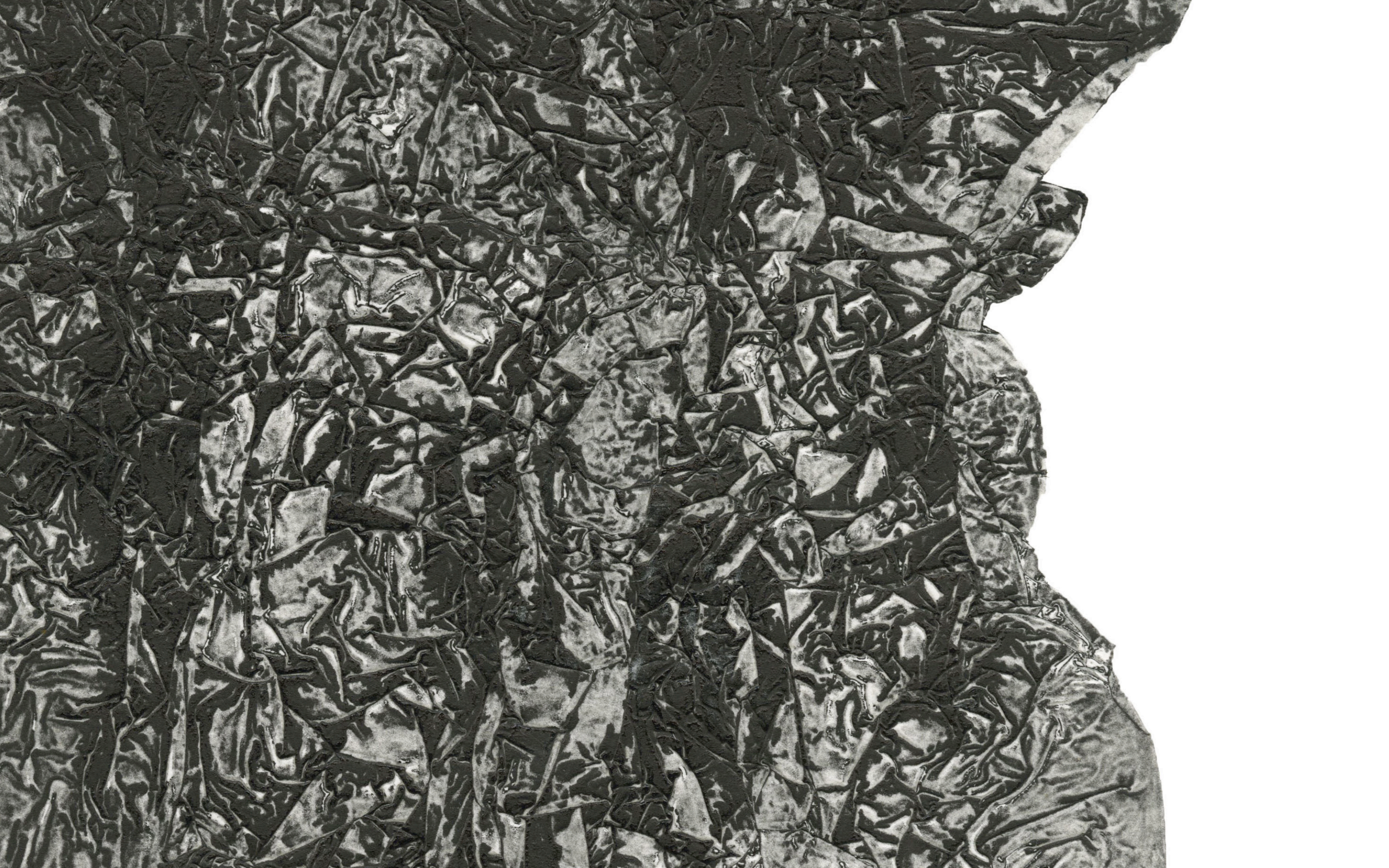


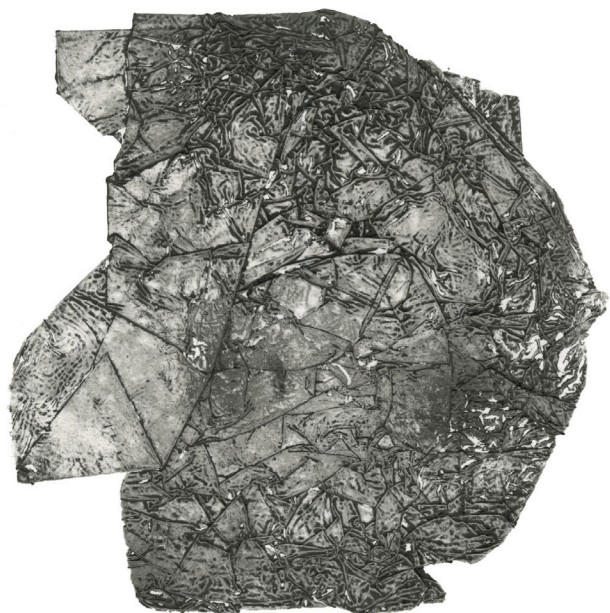
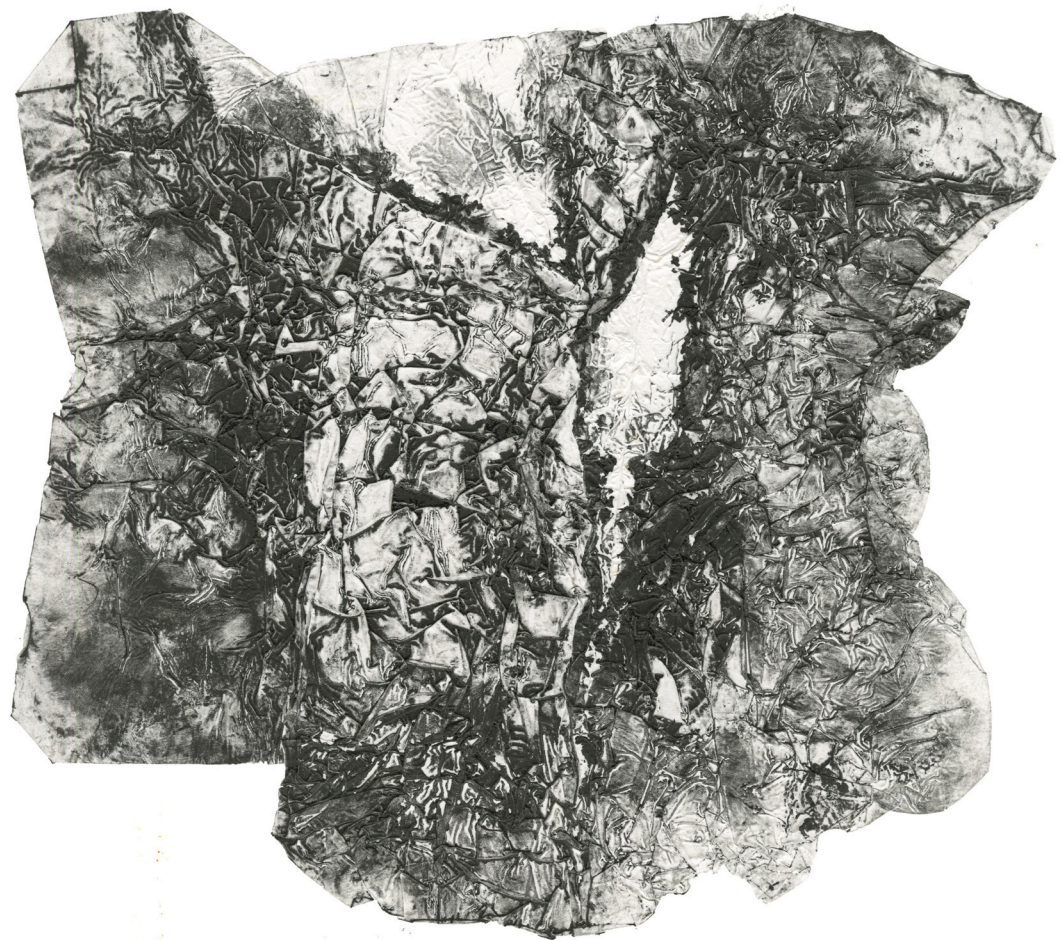






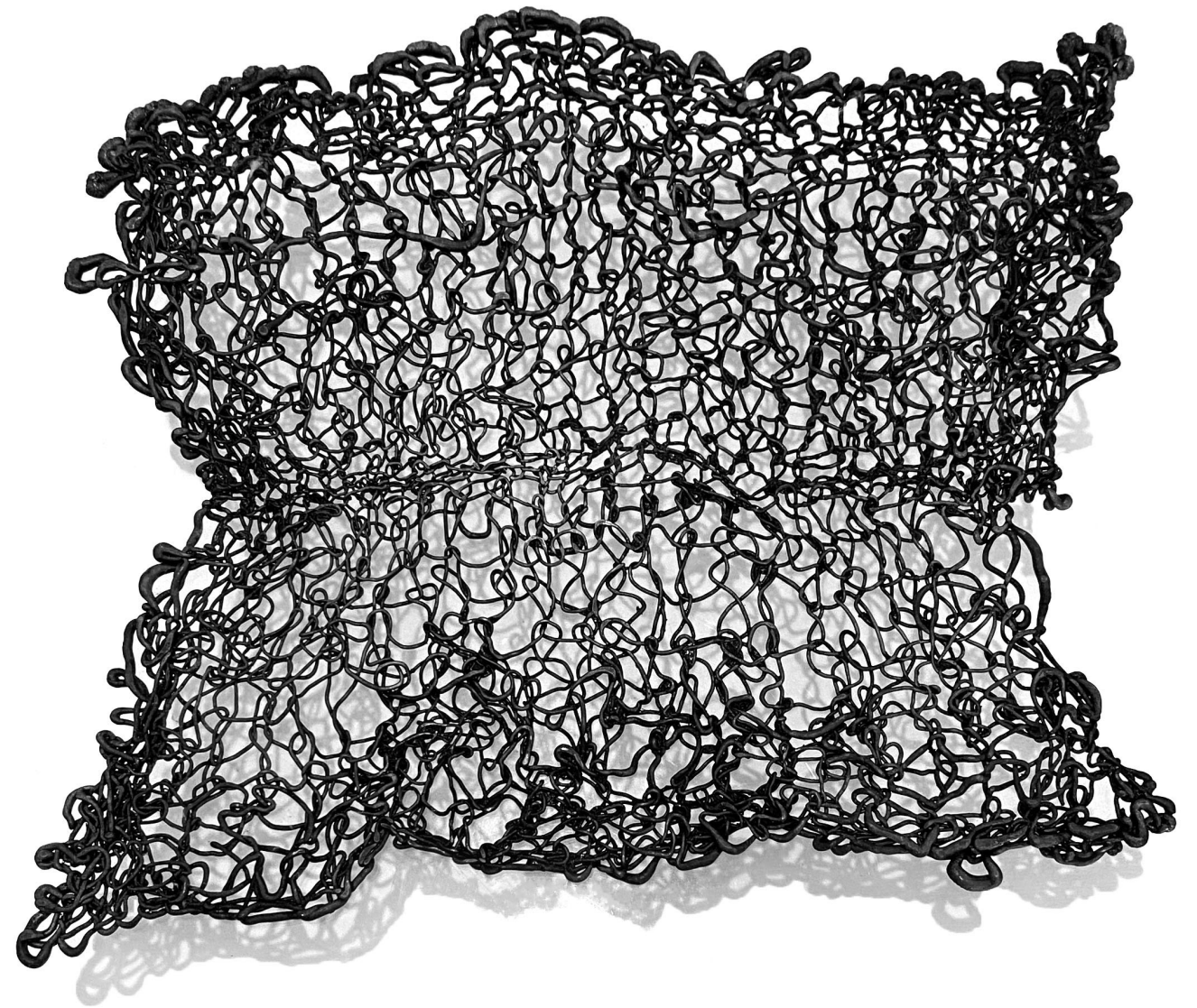
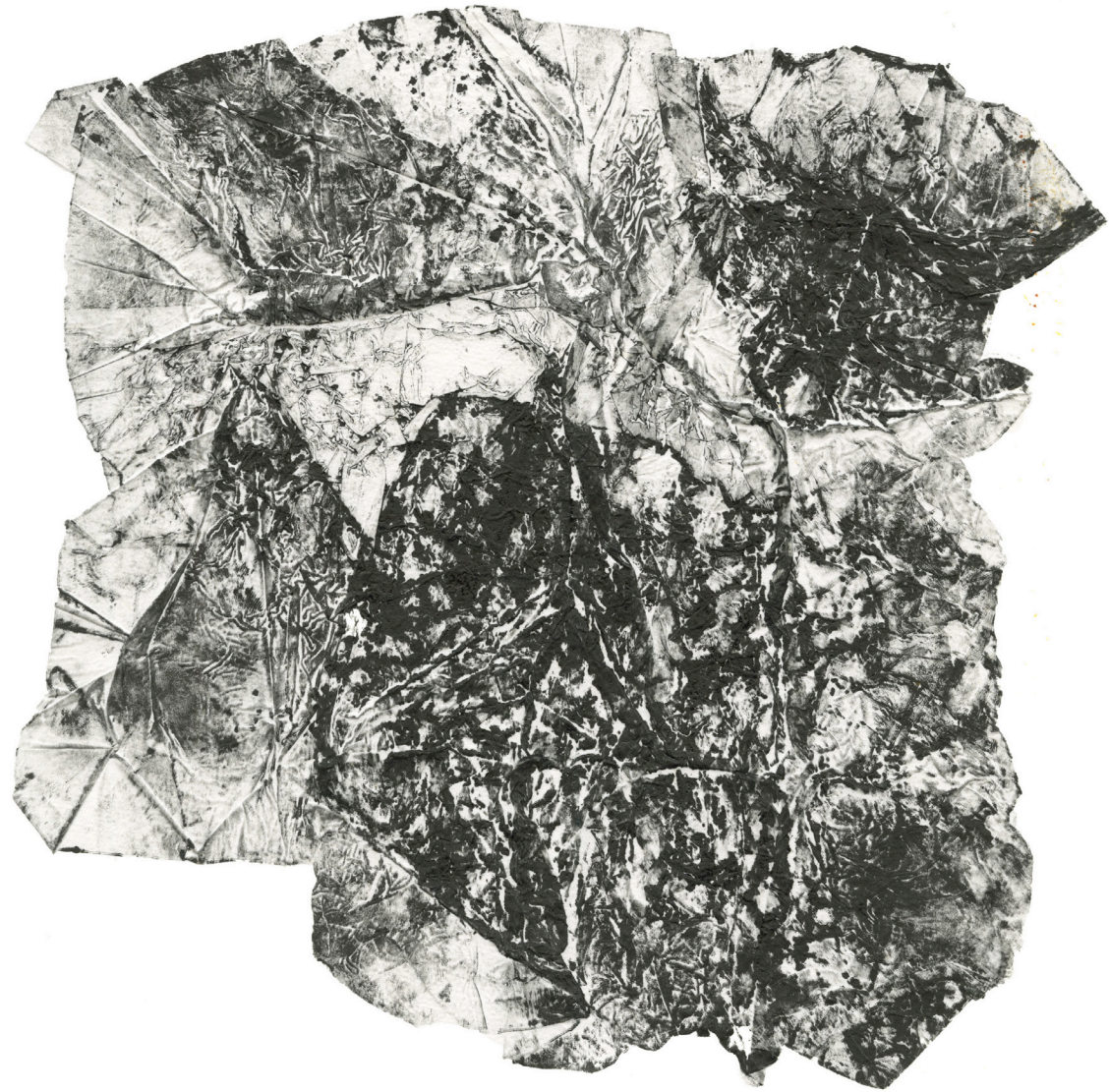














/BETWEEN/SPACES/

Using metal as a drawing tool, my work expands the traditional vocabulary of mark-making. I strive to create aesthetic compositions with metal serving as both paintbrush and canvas, exploring and capturing the conversation I have with the material. With an ongoing dialogue with material and process, I create imagery in metal, then go on to use that metal as a tool for printmaking.

Through my work, I respond to the properties of metal through repetitive acts such as melting, drilling, and hammering. I explore the balance between the contained systematic nature of form and its transition into more unprincipled outcomes. Working through this process allows for maximum discovery and also encourages unexpected outcomes. These inquiries result in a body of work made up of jewelry, object, and print.

My research blurs the boundaries traditionally set between two- and three-dimension. Metal serves as my canvas. I see my metalwork as a surface to create abstract imagery and printmaking as a way to create sculpture in two-dimensions. By inking and printing experimental metal surfaces, I use objects as tools to transform and create new abstract imagery. These tactile works on paper further inform the context of the body of work. I know the print is final when it reveals a new understanding of the metal surface and the print feels palpable.

Within this work, I create boundaries and restrictions throughout my process which allows me to develop new work with directional control while leaving room for the unexpected. Encouraging chance within a set of parameters, these restrictions paradoxically create infinite possibilities.

/ MATERIALITY /

For the purpose of my research, I define materiality as the significance of the material to the piece as a whole.

Working with materiality is to have a conversation directly with the material. I can manipulate the material as much as I'd like but only within the limitations set for me by the properties of metal. I find the points of stress and learn to collaborate with the metal while pushing the limits of the material. Then a conversation ensues where, understanding these limitations, I then decide whether to work with or against the material properties, either way letting the material act as a guide.

My work tells a story of material, of where it's been. It ultimately acts as a record of this conversation. Additionally, it traces the dialogue happening between myself and the metal. In the end, my work is a record of both sides of this conversation.

/ METALSMITHING /

Metal is paradoxical: sturdy yet malleable. Its properties allow for countless areas of discovery. It can withstand brute force and pressure and then melt quickly under high heat. Metal becomes marked by what it goes through, and whether being dropped or hammered, it carries a testament of time.

Metalsmithing has a long history of perfectionism, of clean edges, of mirrored finishes. Through my work, I reject the typical notions of making "fine jewelry pieces." Rather, I am attracted to final results that do not conform to traditional or expected outcomes. I enjoy finding the unorthodox nature of this traditional material.

The metal pieces I make can exist on their own or they can be used as a tool for another inquiry. I often start with a flat sheet of metal and begin to investigate how two simple actions — drilling holes and melting wire — can create a new understanding of the material at hand. From there, the question extends to what happens under added pressure? At first through hammering, then later through printing. Altering form through these simple processes shows the beauty of the repetition. Repetition allows for a small moment within a piece to happen again and again with the collection of simple acts creating an altered state — beyond limits — that bears little resemblance to the material origins. Repetition claims the purpose of small moments and makes sure they cannot be overlooked.

/SYSTEMS/

I find importance in repetition. Neurotic repetition. Absurd repetition. About being obsessive. What happens if you just keep going? If you just keep hammering? Keep drilling? Keep melting? What happens when you take something simple and obsess about its nature of being. Does it transform? Or does it remain the same? These actions create parameters for growth.

The importance of repetition in my work comes from how one single element can build into something much bigger than itself and create a new “whole.” Artist Yayoi Kusama is known for her use of obsessive repetition. In her work, repeated acts help eliminate intrusive thoughts and allow viewers to be fully immersed in Kusama’s accumulation, obsession, and repetition. (“Yayoi Kusama Artworks & Famous Art”). Speaking on her work, Yayoi says “with just one polka dot, nothing can be achieved. In the universe, there is the sun, the moon, the earth, and hundreds of millions of stars” (“Yayoi Kusama Artworks & Famous Art”). The repetitive actions of my processes additionally allow me to enter a meditative state while working. This meditative state allows me to clear my head while following a clear directive. It keeps me from overthinking the work.

I create the right settings and limitations to find these possibilities. The limitations that I put on my materials ask the viewer and artist to discover more possibilities within a confined realm. I find and create systems to contain chaos and breakage. Painter James Siena refers to these systems as “visual algorithms,” when discussing his own self-imposed constraints (“James Siena”). My algorithm gives me room to wander. To question the appearance of that small crack, dent, or bend —and to enhance it.

/PRINTMAKING/

My work has shifted from strict metal and jewelry outcomes to include printmaking as a critical facet of my practice. My system includes working in metal and then treating the manipulated metal as a printmaking “plate,” with the metal piece acting as a tool. This allows the print to reflect the processes the metal has undergone. Printmaking is a way to capture the conversation with material as it evolves. Bringing printmaking into my narrative of works allows the prints to act as an index of the metal objects that are often in a state of flux. There is an intention behind the print to find a further understanding of what the metal means. Printing ink gets embedded into all the metal crevasses and invisible scratches, highlighting these imperfections in the work on paper. The print can serve as a statement, or it can simply show the metal with all its small imperfections. Leaving the printmaking ink in my metalwork allows the metal to be pulled out of traditional context and be placed into the realm of print, identifying the object’s usage as a tool. While the print is a two-dimension work on paper, it represents the object and drawing created in a three-dimensional world. I choose to only print in black & white to focus on the prints as objects on paper. This restriction allows for the form on the page to be front and center.

Lynn Batchelder is another metalsmith who translates “the quality of the drawn line into metal” as she creates jewelry, objects, and drawings (“About”). Lynn translates the qualities of hand-drawing into her metalwork. My work resonates with hers through the exploration of imagery in both two- and three-dimensions. The idea of drawing is at the center of Batchelder’s work and embraces being able to see the hand in the work (Campbell). Batchelder reveals processes of the hand through making as I try to show the growth and the stressors I enact on the metal.

/FORMAT/

I create a conversation between dimensions, between print and metalsmithing. Within my experimental processes in metal and print, I use the rectangle as a base. This is not arbitrary; I choose this starting point because it reflects the blank sheet or blank canvas.

At the same time, it is easy to notice that not one of my “rectangles” has proper 90-degree angles. I also choose to repurpose base metal from what is around me rather than beginning with a pristine sheet. I am attracted to repurposing material that has been used, or that was intended for something else. The imperfections in these sheets are like prompts, guiding my intuitive process. The end results have been put under significant force and pressure, with the original geometric shape now distorted, making evident material properties.

My work is both tactile and kinetic. The tactile nature of the pieces invites the viewer to want to touch and interact with the work. The kinetic aspect allows for the piece to take on a life of its own. The emphasis on both these tactile and kinetic qualities brings the importance of the connection to the hand when making and its interaction with the hand once finished. Because of this, it is important that these pieces be wearable and interact with the human body.

/CONCLUSION/

The final facet of my work comes down to absence. The work grows by the space between the smaller parts. These absences give volume to the pieces, allowing them to grow without being weighed down. The absences and lack of material create unique shadows and interactions when light is applied. The shadows represent simple drawings of the work and bring the conversation back to the metal’s relationship with the prints.

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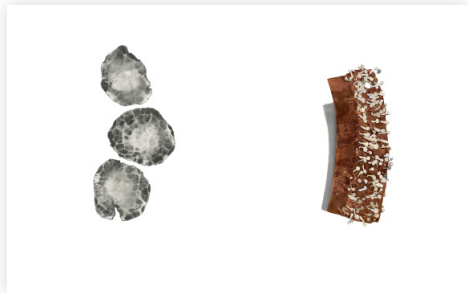
“Georg Dobler: Stones.” Art Jewelry Forum, artjewelryforum.org/georg-dobler-stones.



DETAIL SHOT: RELEASE
Copper, Sterling Silver, Fine Silver
3" x 5"
2020



MOVEMENT
Sterling Silver, Copper
11" x 11" x .5"
2020



MOONLIGHT
Intaglio Print
8" x 10"
2019

UNTITLED BROOCH
Copper, Sterling Silver
1.5" x 4"
2019



OPENINGS
Copper, Sterling Silver
3.5" x 4.5" x 1"
2020



(front and back)

RACING STRIPES
Copper, Sterling Silver, Ink
4" x 5"
2020



OPENINGS (DETAIL SHOT)
Copper, Sterling Silver
3.5" x 4.5" x 1"
2020

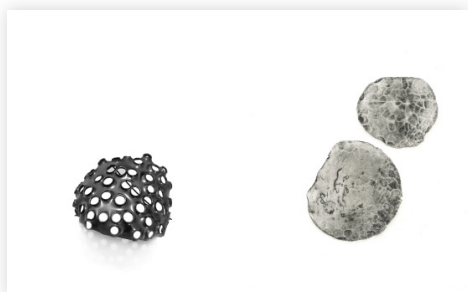


TWIN SHADOWS
Copper, Sterling Silver
5.5" x 4" x 1"
2020



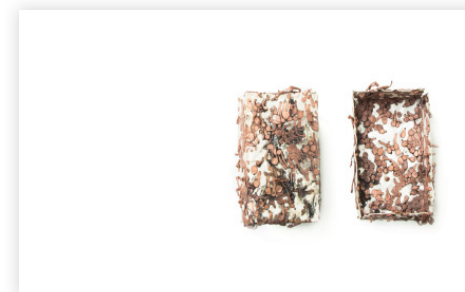
TRACES 1
Intaglio Print
10" x 20"
2020

TRACES 2
Intaglio Print
10" x 20"
2020



OPEN SPACES
Sterling Silver
4" x 3.5" x 1"
2020

IMPRINTS
Intaglio Print
12" x 18"
2020



EMPTY BOX
Copper, Sterling Silver
2" x 3" x 1"
2020



TOGETHER
Sterling Silver, Copper
3.5" x 4.5" x 1"
2020



RELEASE
Copper, Sterling Silver, Fine Silver
3" x 5"
2020

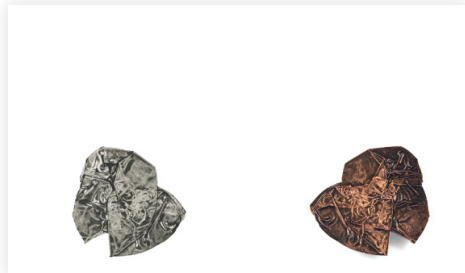


EXPAND 1
Intaglio Print
18" x 24"
2019



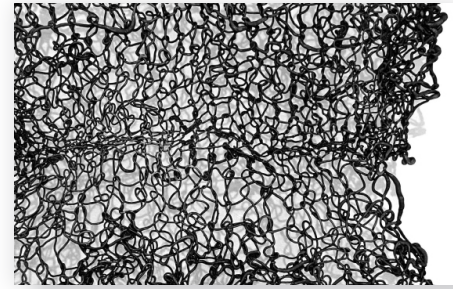
EXPAND 2
Intaglio Print
18" x 24"
2019

CONTRACT
Intaglio Print
18" x 24"
2019

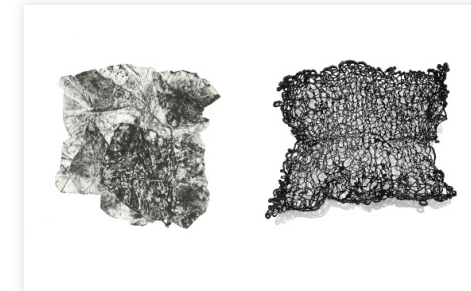


UNTITLED
Intaglio Print
6" x 6"
2020

UNTITLED PLATE
Copper, Ink
4" x 4"
2020

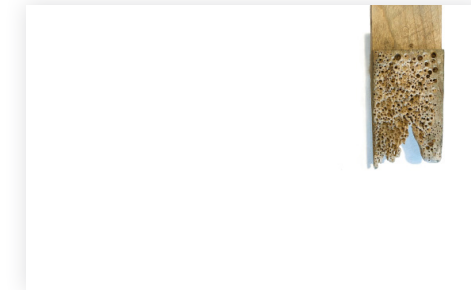


RESPONSE (DETAIL)
Copper
8" x 8"
2020



CALL
Intaglio Print
15" x 20"
2019

RESPONSE
Copper
8" x 8"
2020



BWWENCH PIN
2019-2020
This is the bench pin used to make every piece,
seen from above.

JAMIE SCHERZER

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www.jamiescherzer.com



JAMIE SCHERZER

EDUCATION	STATE UNIVERSITY OF NEW YORK AT NEW PALTZ	NEW PALTZ	May 2020
	Candidate for Master of Fine Arts in Metal + President and treasurer, Student Art Alliance + Additional focus in printmaking and papermaking		
	SKIDMORE COLLEGE	SARATOGA SPRINGS	2017
	Bachelor of Science, Studio Arts; minor in Business + Coached students on business strategy for Introduction to Business class + Skidmore Varsity Crew team + Women in Business club; Student Athletic Academic Committee; + Vice President, Skidmore UNICEF chapter		
TEACHING EXPERIENCE	INSTRUCTOR OF RECORD, INTRO TO STUDIO ART	NEW PALTZ	2019
	Responsible for all teaching including developing syllabus, lesson plans, and grading.		
	INTERN INSTRUCTOR: INTRODUCTION TO 3D SCULPTURE	NEW PALTZ	2019
	Teacher's Assistant to Suzanne Stokes' undergraduate course. Helped students in wood studio, with video art, and with planning and problem-solving.		
	INTERN INSTRUCTOR: COLLEGE ART TEACHING	NEW PALTZ	2018
	Assisted Lynn Batchelder in upper level metal construction/fabrication class. Led demonstrations, wrote and led projects, worked with students to help problem solve working issues.		
	BROOKLINE ARTS CENTER, LEAD TEACHER	BROOKLINE	2018
	Planned and led art classes for children ages 5-7. Created a wide range of projects to engage students on multiple levels and to learn about the current theme of the class such as the sea, archeology, and space.		
	ARTISAN'S ASYLUM, METAL TOOL TRAINING INSTRUCTOR	SOMERVILLE	2017-18
	Gave introductory lessons to adults on piercing, soldering, and proper and safe ways to use tools in metalsmithing shop.		
	KINGSLEY MONTESSORI, AFTER SCHOOL TEACHER	BOSTON	2017-18
	Supervised and ran activities with lower elementary, ran after-school art class.		
	MUSEUM OF FINE ARTS, TEACHER ASSISTANT, STUDIO ART	BOSTON	2016
	Helped teach art classes to children of various ages. Led gallery tours for kids and then ran art-related projects.		
	INSTITUTE OF CONTEMPORARY ART	BOSTON	2016
	Organized and ran art-related activities for children of all ages. Helped run community days where we provided free access, programming and art projects that was open to all families.		

JAMIE SCHERZER

ADDITIONAL ART EXPERIENCE	NEW YORK CITY JEWELRY WEEK, CURATORIAL TEAM	NEW YORK	2019
	Planned second international exhibition of Jewelry, assisted in selection of work and development of display.		
	FRANS MARCEREEL CENTRUM RESEARCH RESIDENCY	BELGIUM	2019
	Week-long residency focused on intensive print collaboration with international artists as well as individual research.		
	VISITING ARTIST LECTURE COORDINATOR	NEW PALTZ	2019
	Primary administrator for lecture series. Responsible for scheduling, venue book-ing, hosting lectures, organization and PR. Liaison between school and visiting artists, organize visits and lecture plans, oversaw budget of \$20,000. Artists included Sue Coe, Kiki Smith, and Nato Thompson.		
	HAYSTACK MOUNTAIN SCHOOL OF CRAFTS	MAINE	2019
	Workshops in material mechanics with Tara Locklear and in dimensional enamel-ing with Tanya Crane.		
	NEW YORK CITY JEWELRY WEEK, CURATORIAL TEAM	NEW YORK CITY	2018
	Planned inaugural international exhibition of Jewelry, assisted in selection of work and development of display.		
	MELISSA FINELLI CONTEMPORARY JEWELRY	BOSTON	2018
	Apprentice. Soldered, hammered and cut small pieces for Melissa's larger works. Fabricated complete pieces (necklaces and earrings) based on Melissa's designs. Also worked directly with customers.		
AWARDS	<div>+ Marie Zimmermann Legacy Scholarship, Peter's Valley 2019</div> <div>+ MFA Scholarship Award, SUNY New Paltz 2018</div> <div>+ Dorothy Dryfoos Olsan '41 Prize in Jewelry and Metalsmithing</div> <div><i>For outstanding achievement in jewelry and metalsmithing, 2017</i></div> <div>+ Stokes Entrepreneurial Artist Award 2016</div>		
SKILLS	<div>+ Metalsmithing: Soldering, Electroforming, Electro-etching, Forming, Casting, Piercing, Riveting, Enameling</div> <div>+ Welding</div> <div>+ Woodworking</div> <div>+ Printmaking: Intaglio</div> <div>+ Computer: Adobe Photoshop, Adobe InDesign, Microsoft Office</div> <div>+ Spanish</div>		
COLLECTIONS	<div>+ The Metropolitan Museum of Art, New York</div> <div>+ The National Library of New Zealand</div> <div>+ The Robert C. Williams Museum of Papermaking, Georgia</div>		

JAMIE SCHERZER

JURIED ART EXHIBITIONS	EARTHBOUND, GROUP EXHIBITION
	New York, New York, 2020
	DENIZEN, EXHIBITION IN NEW YORK JEWELRY WEEK
	New York, NY, 2019
	ANONYMOUS BROOKLYN, BROOKLYN METAL WORKS
	Brooklyn, NY, 2019
	PROCESS, MEDIATION, AND ENVIRONMENT, FRANS MARCEREEL CENTRUM
	Kasterlee, Belgium, 2019
	CRAFTFORMS. EXHIBITION OF CONTEMPORARY FINE CRAFT
	Juried by Jane Milosch Wayne, PA, 2019
	HAND PAPERMAKING'S PORTFOLIO #13: IN BETWEEN
	2019
	10x10x10 TIETON 2019, TIETON ART & HUMANITY
	Tieton, WA, 2019
	TEXTURES GALLERY EXHIBIT, FINE LINE CREATIVE ARTS CENTER
	St. Charles, IL, 2019
	PAPERWORKS: THEME AND VARIATIONS, UPSTREAM GALLERY
	Hastings on Hudson, NY, 2019
	PUBLISHED: 1260 ART MAGAZINE
	2019
	NOW: PRESS PLAY, WILLIAMSBURG ART & HISTORICAL CENTER
	Juried by Glenn Adamson New York, NY, 2019
	SUBLIME CONCEPTS, BETHANY ARTS COMMUNITY
	Ossing, NY, 2019
	FIVE POINTS SMALL WORK EXHIBITION
	Torrington, CT, 2019
	DENIZEN, EXHIBITION IN NEW YORK JEWELRY WEEK
	New York, NY, 2018
	THE MASSART ANNUAL BENEFIT ART AUCTION
	Boston, MA, 2018
	RIVER OAK SQUARE ARTS CENTER 5x5x5 SHOW
	Alexandria, LA, 2017
	ARTSPACE FINE CONTEMPORARY CRAFT
	Raleigh, NC, 2017
	TANG MUSEUM SENIOR THESIS SHOW
	Saratoga Springs, NY, 2017
	120° INTERCOLLEGIATE REGIONAL SHOW, SARATOGA ARTS
	Saratoga Springs, NY, 2017
	SELECTED TO PARTICIPATE IN INVITATION-ONLY JUNIOR ART SHOW
	Saratoga Springs, NY, 2016
	SCHICK ART GALLERY STUDENT SHOW
	Saratoga Springs, NY, 2015 and 2016

