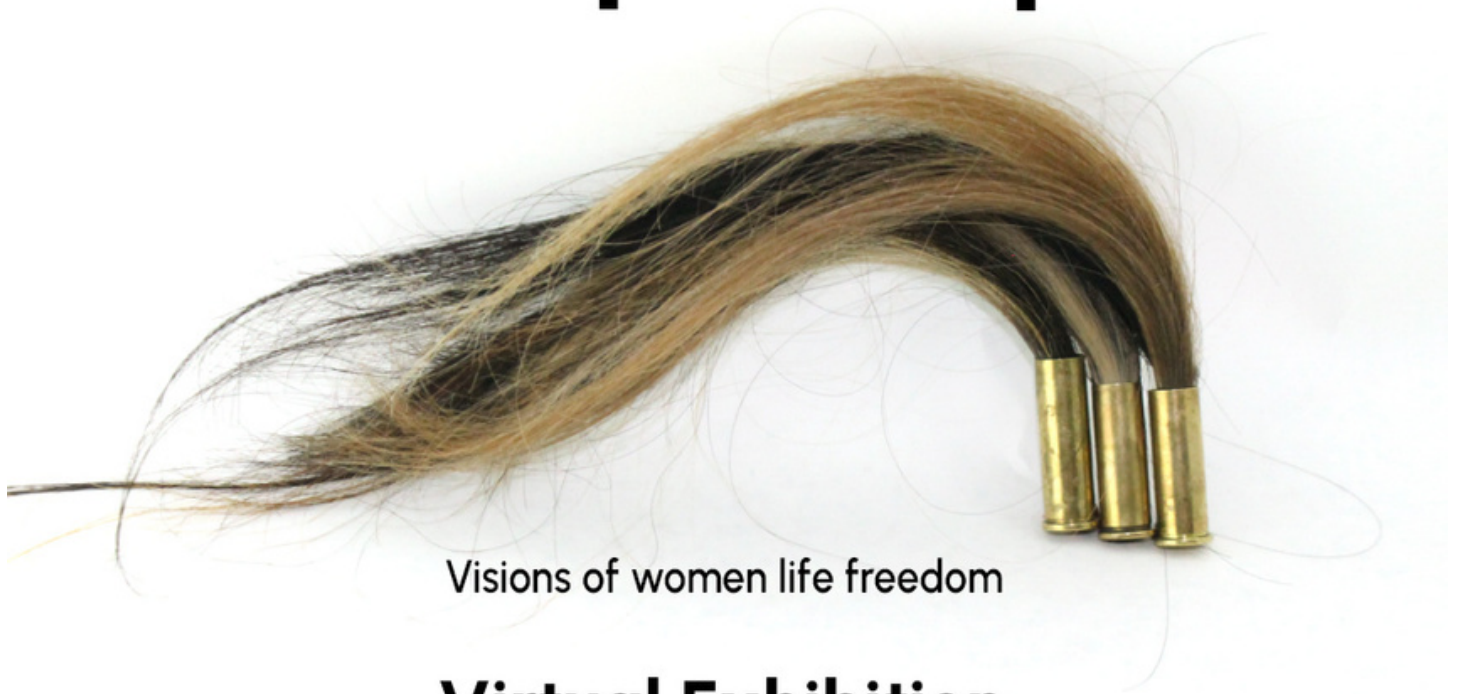


REVOLUTION



Visions of women life freedom

Virtual Exhibition On View

March 21-June 21, 2023

snagmetalsmith.org/exhibition/revolution/



In partnership with:



REVOLUTION : Visions of Women's Life Freedom

SNAG is honored to present "Revolution: Visions of Women's Life Freedom," a thought-provoking online exhibition organized and curated by Azita Miresghhi and Siavash Jaraiedi. This timely showcase aims to support and amplify the voices of women in Iran who are courageously fighting for their rights, freedom, and equality amidst the ongoing women-led revolution against the Islamic Regime.

Through the powerful medium of adornment, this virtual exhibition creates a unique platform for artists to share their creative expressions and interpretations of women's struggle for freedom in Iran. The works on display serve as a testament to the resilience, strength, and determination of these brave women who are risking everything for the chance at a better, more equitable future.

"Revolution" invites viewers to engage with the art and stories presented, fostering dialogue and reflection on the critical issues facing women in Iran today. By bringing attention to their sacrifices and challenges, we hope to inspire empathy, understanding, and support for their cause, transcending geographical and cultural boundaries.

Ultimately, this exhibition aspires to not only create awareness but also to contribute to positive change and solidarity for women in Iran and around the world. Through the transformative power of art, we stand united in the fight for human rights, freedom, and equality for all.

ABOUT THE ARTISTS

THE ARTISTS FEATURED IN "REV ♀ LUTI ♀ N: VISIONS OF WOMEN LIFE FREEDOM" COME FROM DIVERSE BACKGROUNDS, WITH REPRESENTATION FROM OVER 16 COUNTRIES, INCLUDING THE U.S.A., SCOTLAND, ITALY, CANADA, THE NETHERLANDS, SPAIN, GREECE, TURKEY, ARGENTINA, NORWAY, THAILAND, ROMANIA, BELGIUM, ISRAEL, PAKISTAN, AND, OF COURSE, IRAN. THIS INTERNATIONAL PARTICIPATION IN THE EXHIBITION REFLECTS THE GLOBAL IMPORTANCE OF THE ONGOING IRANIAN REVOLUTION AND THE UNIVERSAL STRUGGLES FOR GENDER EQUALITY AND SOCIAL JUSTICE. THE DIVERSE PERSPECTIVES AND APPROACHES OF THE ARTISTS CREATE A RICH AND DYNAMIC DIALOGUE ABOUT THE ROLE OF ART IN AMPLIFYING MARGINALIZED VOICES AND INSPIRING CHANGE.

1. MELIS AGABIGUM
2. HEBE ARGENTIERI
3. ZHANNA ASSANOVA
4. MIRUNA BELICOVICI
5. ALICE BIOLO
6. LISA BROUGHTON
7. ELA CINDORUK
8. HILDE DRAMSTAD
9. NIKOLETTA EFSTATHIOU
10. DEBRA EVANS-PAIGE
11. YASSAMAN FARMANI
12. YAEL FRIEDMAN
13. FABIANA FUSCO
14. GIORGIA TASCA
15. MINDY HERRIN-LEWIS
16. ZAHRA HOSSEINPOUR
17. PAULA ISOLA
18. SIAVASH JARAIEDI
19. TANDIS KHODADADIAN
20. ZOHREH KHODAPARAST
21. ANNELIEKE LANDRÉ
22. MONIQUE LECOUNA
23. MILITSA MILENKOVA
24. AZITA MIRESHGHI
25. JILL MIROSTAW
26. PASHA MOEZZI
27. ANOUSHA MOHSENIDARABI
28. ANOUSHA MOHSENIDARABI
29. NIKOO MONEM
30. SAINT
31. KHAJORNSAK NAKPAN
32. SOLMAZ NIAZI
33. SOGAND NOBAHAR
34. MICKAYLA PENCE
35. BRIGITTA PETROVSZKI LAJSZKI
36. CHRISTIAN QUICENO
(KISENO)
37. SAEEDAH RAHMATI
38. SHIRIN SADRI
39. MINA SANEEI
40. SARA SHAHABI
41. AMIR SHEIKHVAND
42. MERCEDE SHEYBANI
43. ANNA TESSARIN
44. DIMITRA TRIKKA
45. JUDY WUKITSCH
46. HAMIDREZA ZERAFAT
47. MAHROOZ BELADI
48. ANONYMOUS

YOU SUGGEST THE STRUGGLE GOES BOTH WAYS [I'M WHIPPED]
MELIS AGABIGUM



KALAMAZOO, MI, USA
15"X12"X12"

IN ITS MOST EXTREME FORM, "OYA" OR LACED-CROCHET IN TURKISH-OTTOMAN CULTURE WAS USED AS A FORM OF WOMEN'S HANDCRAFT TO OFFER SOCIAL AND/OR POLITICAL COMMENTS ON TABOO SUBJECTS. DRAWING FROM MY CULTURE'S HISTORY, I TRANSLATE TEXTILE TECHNIQUES TO METAL AS A MODE OF "FEMINIST CRAFTIVISM" TO RESPOND TO ABUSE AND GASLIGHTING AS A FORM OF OPPRESSION THROUGH PSYCHOLOGICAL ENTRAPMENT. THE FORMS OF EACH OBJECT ARE INSPIRED BY THE OUROBOROS AND HISTORIC FISHING NETS/TRAPS, WHERE THE FORMS FALL INTO AN INFINITE STATE OF RENEWAL THROUGH THE REPETITION OF EACH NEW LAYER OF CROCHET BECOMING MORE DEFORMED FROM THE WEIGHT OF THE MATERIAL. AMBIGUOUS, SKELETAL-LIKE VESSELS DEVELOP FROM THE SUBCONSCIOUS MOTIONS THAT MY HANDS ENACT IN THE PROCESS OF CROCHETING. IT BECOMES MY WAY OF WORKING THROUGH MY BURDENS; A THERAPEUTIC ESCAPE THROUGH REPETITION. DRAMATIC LIGHTING IS USED TO CAST CRISP, ELONGATED SHADOWS TO ENFORCE THE IDEA THAT BURDEN CAN ALSO BE A REMNANT OF AN UNFORESEEN FORCE OR ENTITY.

BIO

PROVOKED BY AN INTEREST IN MATERIAL FICTION, MELIS' WORK EXAMINES THE UNSEEN TETHER OF THE PHYSICAL AND EMOTIONAL WEIGHTS THAT AFFECT INDIVIDUALS IN HOW THEY PERCEIVE THEIR CONNECTION TO OTHERS, THEIR BODIES, AND SPACE. SHE IS CURRENTLY AN ASSISTANT PROFESSOR AND AREA COORDINATOR OF METALS/JEWELRY AT WESTERN MICHIGAN UNIVERSITY IN KALAMAZOO, MI.

POLVERE - MEMORY 6
AMÀLGAMA JEWELS - GIORGIA TASCA



PHOTO CREDIT: GIORGIA TASCA
VICENZA, ITALY
50 X 30 X 10 MM

IN THIS BROOCH, COMPOSED OF SYNAPSES-LIKE SHAPES, THE BRANCHES ARE SEVERED AND THEIR INTERRUPTED LINES ENTANGLE CREATING A GROVE OF ELEMENTS.

THIS REPRESENTS WHAT HAPPENS WHEN YOU ARE NOT ALLOWED TO EXPRESS YOURSELF FREELY AND ARE HELD DOWN UNABLE TO MOVE. IT'S WHAT HAPPENS WHEN YOU EXPERIENCE LOSS, WHEN YOUR SAFETY IS TAKEN AWAY, WHEN YOU ARE NOT ALLOWED YOUR BASIC RIGHTS.

THE OPEN STRUCTURES OF THE BROOCH, WHICH SHOULD INSTEAD BE SMOOTH AND FLOWING, CLOSE AROUND A HEART ELEMENT AS TO PROTECT IT, BUT ARE NOW ALSO REACTING, FIGHTING, PUSHING BACK AND REACHING OUT TO EXPAND TO A NEW FREEDOM.

THE STONES DEEPLY SET IN THE STRUCTURES OF THE JEWEL, AS IF THEY WERE TANGLED IN THEM, ARE THE EMBODIMENT OF THE WOUNDS THESE BATTLES LEAVE BEHIND AND OF LOSSES THAT SHALL NEVER BE FORGOTTEN.

THE BROOCH IS IN FACT BOTH A SYMBOLIC REPRESENTATION AND A MEMORIAL FOR THE REVOLUTION.

BIO

GIORGIA TASCA IS AN ITALIAN-AMERICAN DESIGNER AND ARTIST FROM VICENZA. AMÀLGAMA JEWELS IS A BLEND, A FUSION AND A DIALOGUE. EACH UNIQUE PIECE IS ABOUT CREATING RIGOR AND DISRUPTING IT WITH GUT FEELING, ABOUT TRANSLATING A STREAM OF CONSCIOUSNESS, A SENSATION INTO MATTER, WITH AN AESTHETIC REGISTER THAT IS ORGANIC, TACTILE AND BOLD.

DOMESTICATION

HEBE ARGENTIERI



PHOTO CREDIT: EMMANUEL BORAO
JUNÍN, BUENOS AIRES, ARGENTINA
10 X 11 X 4.7 INCHES

GENDER IS CONSTRUCTED IN A WAY THAT INTENTIONALLY UNDERMINES THE STATUS OF FEMALES AND PUTS THEM AT A DISADVANTAGE. AS MUCH AS FEMINISM HAS GAINED IN THE LAST YEARS, GENDER STEREOTYPES STILL SERVE TO UPHOLD PATRIARCHY.

MY WORK RESULTS FROM THE FEELINGS OF IMPOTENCE AND REBELLION I HAVE ALWAYS ENDURED AT THE CONSTRICTIONS EXPERIENCED AS A LATIN AMERICAN WOMAN LIVING IN A MISOGYNIST SOCIETY AND THE SELF DETERMINATION NEEDED TO TRANSCEND THE SOCIAL CONSTRUCT OF FEMININITY. I FOCUS ON THE SMALL EVERYDAY CHANGES.

THE SHAPES AND MATERIALS (WOOD AND PLASTIC BROOM FILAMENTS) OF THE PIECES DO NOT CORRESPOND WITH THE PRE CONCEIVED CONCEPTS OF MALE AND FEMALE ATTRIBUTES, IN LINE WITH THE IDEA THAT STEREOTYPES CAN BE ALTERED. IN THIS WAY, WOOD-REGARDED AS MASCULINE- ADOPTS FEMININE SHAPES, WHEREAS THE BROOM- ICON OF FEMININE DOMAIN- SHOWS NORMATIVE MALE TRAITS.

“LET NOTHING DEFINE US. LET NOTHING HOLD US. LET FREEDOM BE OUR OWN SUBSTANCE”,
SIMONE DE BEAUVOIR

BIO

HEBE ARGENTIERI IS A JEWELRY ARTIST BASED IN JUNÍN, ARGENTINA. SHE IS PART OF THE COLLECTIVES JOYEROS ARGENTINOS, CARACÚ, KM 0, PROYECTO TOTORAL AND KLIMT02 PLATFORM. SHE HAS BEEN TEACHING AT HER OWN STUDIO SINCE 2015.

PLACENTA NECKLACE & PLACENTA RING

ZHANNA ASSANOVA



PHOTO CREDIT: KAMILLA KAIRATOVNA
KAZAKHSTAN CURRENTLY IN PAKISTAN, ISLAMABAD
6 X 10 X 1 INCHES



PHOTO CREDIT: ZHENYA VOLKOVA
KAZAKHSTAN (CURRENTLY IN PAKISTAN), ISLAMABAD
3,5 X 3,5 X 2,5 INCHES

MY PROJECT IS DEDICATED TO ALL WOMEN FIGHTING FOR FREEDOM AND EQUAL RIGHTS. WE ARE DIFFERENT BUT WE HAVE EQUAL RIGHTS, WISHES AND FREEDOM. IN FACT, WE FIGHT NOT FOR A KIND OF DRESS BUT FOR THE CHOICE. A SCARF SHOULDN'T BE A POLITICAL MANIPULATION TOOL OR WAY. THIS PROJECT ALLOWS ME TO OPENLY SPEAK ON EQUAL RIGHTS AND IMPOSED DEMANDS THAT TIE US UP, BIND AND PARALYSE US. THROUGH METALLIC ZIPS, AN AGGRESSIVE MATERIAL, THERE COMES A FEELING OF NOT BEING FREE AND UNDER PRESSURE. OPPRESSION, FEAR AND ANXIETY, FRAGILITY OF THE SITUATION AND A FEELING OF BELIEF, STRUGGLE AND HOPE, AT THE SAME TIME, CHARACTERISE MY WORK. SPEAKING ABOUT THE CHARACTER AND VISUALISATION OF MY JEWELRY, I HAVE TO SAY THAT I CHOOSE A PLACENTA TO BE A LEADING ELEMENT OF MY JEWELRY FORM. A PLACENTA IS A SYMBOL OF LIFE WITH ITS ABILITY TO KEEP AND PROTECT US WHEN MAKING OUR DECISIONS. THE PLACENTA SYMBOL BACKS UP VIABILITY IDEA OF EQUALITY BY FEEDING AND DEVELOPING IT.

BIO

ASSANOVA GRADUATED FROM ART SCHOOL IN KAZAKHSTAN AND INDEPENDENTLY DESIGNED HER OWN TECHNIQUE HAVING COMBINED ROUGH AGGRESSIVE METAL ZIPPING WITH SOFT WOOL AND TEXTILE. SHE TOOK PART IN NYC JEWELRY WEEK (2022); HAS BEEN NOMINATED BY 'BORN NOMAD' KAZAKHSTAN (2022); HER WORKS ARE PUBLISHED IN NICHOLAS ESTRADA'S "NEW EARRINGS" BOOK PUBLICATION (2022).

WOMAN MAHROOZ BELADI



TEHRAN, IRAN

2 PIECES ARE 15 *15 *1 MM, OTHERS: 60 *50 *1 MM, 60 * 10 * 1 MM

WOMEN ARE AN INCREDIBLY POWERFUL FORCE IN THE WORLD, AND THE COLOR GOLD HAS THE ABILITY TO REPRESENT THIS POWER. GOLD IS A COLOR OF WEALTH, SUCCESS, AND STRENGTH, AND IT CAN BE USED TO SYMBOLIZE THE POWER OF WOMEN. THIS ARTWORK, WRITTEN IN PERSIAN, IS A TRIBUTE TO THIS POWER. THE WORD FOR WOMAN IN PERSIAN IS WRITTEN IN GOLD, CREATING A BEAUTIFUL REMINDER OF THE STRENGTH AND RESILIENCE OF WOMEN.

BIO

MAHROOZ BLADI IS AN IRANIAN ARTIST WHO HAS A MASTER'S DEGREE IN PAINTING FROM THE ART & ARCHITECTURE UNIVERSITY OF TEHRAN. SHE HAS PARTICIPATED IN MORE THAN 30 EXHIBITIONS OF HER PAINTINGS, SCULPTURES, AND MODERN JEWELLERY DESIGNS IN IRAN, KUWAIT, DUBAI, CANADA & FRANCE. HER WORKS HAVE BEEN PRAISED FOR THEIR UNIQUE STYLE AND CREATIVE USE OF COLOR.

INAMORATA

MIRUNA BELICOVICI



PHOTO CREDIT: MIRUNA BELICOVICI
BUCHAREST, ROMANIA
1.6 X 2.2 X 2.2 INCHES

INAMORATA IS ABOUT EXPOSING FEMININITY, WITH ALL ITS BEAUTY, WONDER AND MOSTLY SCARS, ALL GRACIOUSLY WORN IN PLAIN SIGHT. UNABRIDGED, UNPOLISHED, THROWN OUTWARDS WITH GRACE, FULLY EXPRESSED AND NOT HIDDEN AT ALL.

INAMORATA IS ABOUT ALL THE FACETS OF FEMININITY, ABOUT THE GRACE AND THE ROUGHNESS OF BEING A WOMAN. ABOUT THE LIBERTY TO WEAR YOUR TRUE BEAUTY IN PUBLIC, EVEN IF IT IS FAR FROM THE "PERFECT SHAPE" SOCIETY IMPOSES ON WOMEN. ABOUT BOTH THE JOY AND PAIN OF GIVING BIRTH TO A SON, JUST TO BE RAISED IN A SOCIETY THAT OPPRESSES WOMEN, ONLY TO BECOME HIMSELF SUCH AN OPPRESSOR, WITH AGE. ABOUT THE RELENTLESS COURAGE TO FIGHT EACH OF THOSE DAILY BATTLES THAT A WOMAN FIGHTS EVERYDAY, JUST TO RISE ABOVE ALL THE MISCONCEPTIONS AND CONSTRAINTS THAT ARE IMPOSED UPON HER. ABOUT HER INFINITE TENDERNESS, FORGIVENESS AND LOVE, BUT MOSTLY ABOUT HER POWER.

INAMORATA EMBODIES THE POWER OF FEMININITY, AS THIS FRAGILITY WILL, SHALL, MUST RISE ABOVE ALL INJUSTICE.

BIO

MY PASSION FOR JEWELRY MAKING BEGUN UNEXPECTEDLY, AROUND MY 30S. I WAS PRACTICING LAW AT THE TIME. IT WAS LIKE ALL OF A SUDDEN, AFTER A LIFE LONG FULL OF EDUCATED WORDS, I FINALLY LEARNED TO TALK. THE SYMBIOTIC MERGE BETWEEN THE JEWEL AND ITS OWNER, THE INDIVIDUALITY AND UNIQUENESS OF THIS BOND, FASCINATES AND INSPIRES ME.

I FEEL YOUR PAIN

ALICE BIOLO



PHOTO CREDIT: ALICE BIOLO
GLASGOW, SCOTLAND, UK
3 X 1.6 X 1.2 INCHES

MY PRACTICES REVOLVE AROUND THE EXPLORATION OF HOW I PERCEIVE AND EXPERIENCE PHYSICAL AND EMOTIONAL PAIN AND TRAUMA IN THE PAST AND MY DAILY LIFE THROUGH THE CREATION OF METAL WEARABLE PIECES. "I FEEL YOUR PAIN" IS A BROOCH CREATED IN SOLIDARITY TO ALL THE WOMEN AFFECTED FROM PAIN AND TRAUMA GENERATED BY PATRIARCHAL SOCIETY AND OPPRESSION AROUND THE WORLD, PARTICULARLY THE IRANIAN. MY FOCUS IS TO INITIATE A CONVERSATION REGARDING THE FEMALE EXPERIENCE GLOBALLY, IN AREAS AND TIMES OF WAR AND ABUSE, SHARING MY SUPPORT AND EMPATHY TO THE ONES AFFECTED, AND AWARENESS TO THE ONES UNAWARE. "I FEEL YOUR PAIN" IS A REPRESENTATION OF THE PHYSICAL AND EMOTIONAL PAIN, STRIKING TOWARDS THE VIEWER IT BECAME PROTECTION AND A SYMBOL OF THE STRENGTH WOMEN HOLD TO ACHIEVE EQUALITY AND FREEDOM IN A MALE DOMINATED WORLD. IN THE BACK HIDDEN FROM THE PUBLIC, THE WORLD PAIN IS RIVETED, AS A REMINDER OF THE PAIN WOMEN HAD TO UNDERGO IN THE PAST AND PRESENT, AND THE NECESSITY TO FIGHT FOR A BETTER FUTURE.

BIO

ORIGINALLY FROM ITALY, I STARTED MY STUDIES IN SILVERSMITHING AT LICEO PIETRO SELVATICO, PADOVA (ITALY). AFTER GRADUATING IN 2019, I MOVED TO THE UK WHERE I APPLIED TO THE GLASGOW SCHOOL OF ART (GSA). I AM CURRENTLY IN MY LAST YEAR IN THE SILVERSMITHING AND JEWELRY DESIGN DEPARTMENT IN GSA.

FIGHT FOR EQUALITY
LISA BROUGHTON



PHOENIX, AZ, USA
2.2 X 0.89 X 0.85 INCHES

I CREATED THIS 'FIGHT FOR EQUALITY' BOX RING IN 2020 DURING THE US PRESIDENTIAL ELECTION. I WAS INSPIRED BY WOMEN'S SUFFRAGE IN THE US FOR WOMEN'S LONG FIGHT FOR POLITICAL EQUALITY.

NOW I'M DEDICATING THIS RING TO THE COURAGEOUS WOMEN FIGHTING FOR EQUALITY, HUMAN RIGHTS, AND AGAINST OPPRESSION IN IRAN.

STERLING SILVER CAST BOXING GLOVE WITH A 22K GOLD EQUAL SIGN ON IT.

BIO

I FELL IN LOVE WITH CREATING JEWELRY AND FOUND MY PASSION IN 2019. PREVIOUSLY I TAUGHT CHILDREN ENGLISH IN TAIWAN AND STUDIED PSYCHOLOGY AT ASU. I LOVE CASTING ORCHID FLOWERS, CREATING HANDMADE ANCIENT STYLE CHAINS, AND MAKING FUN JEWELRY WITH MUSIC BOXES. I ENJOY BRINGING JOY AND PUTTING SPARKLES AND SMILES ON PEOPLE'S FACES WITH MY JEWELRY.

**TEARS FOR FEARS
ELA CINDORUK**



**PHOTO CREDIT: MEHMET MUTAF
ISTANBUL, TURKEY
13.5 X 14.5 INCS**

“TEARS FOR FEARS”, BUSTIER, 1999

18K GOLD, HAND CARVED GLASS

I MADE THIS WORK WHEN I WAS 35 YEARS OLD.

THE TIME I REALIZED THAT BEING A WOMAN IN THIS WORLD IS DIFFICULT.

SINCE THEN NOTHING CHANGED, AND IT GETS TOUGHER AND TOUGHER...

BIO

ELA HAS BACHELOR OF ARTS INDUSTRIAL DESIGN DEGREE FROM METU, AND LATER STUDIED JEWELRY AT PARSONS SCHOOL, NEW YORK. IN 1993, SHE CO-FOUNDED ECNP JEWELRY STUDIO IN ISTANBUL WITH NAZAN PAK. ALONGSIDE HER WORK AS A JEWELRY MAKER, SHE HAS DESIGNED PRODUCTS, AWARDS, GIVES LECTURES. RECEIVED RED DOT DESIGN AWARD IN 2012.

**PRIVATE COLLECTION 2
HILDE DRAMSTAD**



**PHOTO CREDIT: HILDE DRAMSTAD
LILLESTRØM, NORWAY
3,9 X 2,95 X 0,39 INCHES**

MY BROOCH SHOWS THE WAY WOMEN HAVE TO DEAL WITH THEIR LOOKS. THE SKIN, HAIR, MOUTH - ALL BODY PARTS THAT THEY HIDE OR CALL ATTENTION TO.

WOMEN EXPOSE THEMSELVES TO VIOLENCE, MURDER, IMPRISONMENT AND DISFIGUREMENT OF BODY AND FACE BY NOT FOLLOWING MEN'S RULES OF COVER-UP IN CERTAIN PARTS OF THE WORLD.

FIGURES FROM THE WORLD HEALTH ORGANIZATION SHOW THAT 35 PERCENT OF THE WORLD'S WOMEN HAVE EXPERIENCED VIOLENCE AND/OR SEXUAL ABUSE. ONLY 55 PERCENT OF ALL WOMEN HAVE THE POWER TO DECIDE OVER THEIR OWN HEALTH.

THE BROOCH IS MADE OF GOAT LEATHER, SILICONE MOLDS FOR LIPS, AND PEARLS.

BIO

I AM A NORWEGIAN JEWELLERY ARTIST, EDUCATED AT THE OSLO ACADEMY OF THE ARTS (MFA, BFA, METAL) AND HAVE A CAREER WITH SOLO EXHIBITIONS AND GROUP EXHIBITIONS IN NORWAY AND INTERNATIONALLY. I AM REPRESENTED IN ALL THE NORWEGIAN PUBLIC MUSEUM COLLECTIONS. IN ADDITION TO MY OWN PRACTICE, I AM ALSO A MEMBER OF THE ARTIST GROUP ARKIVET.

CLEOPATRA
NIKOLETTA EFSTATHIOU



PHOTO CREDIT: ELIAS & EMMA PHOTOGRAPHY
ATHENS, GREECE
55CM X 47CM X 21CM

FOCUSING ON EMPOWERING WOMEN I CRITICALLY RE-EXAMINED THE PREVAILING POWERS OF THE PATRIARCHY.

MY HEADPIECE PROPOSES THE REPLACEMENT OF THE BURKA IN THE DAILY LIFE OF MUSLIM WOMEN WHO ARE DISRUPTING THE GENDERED STEREOTYPES OF CULTURE IN IRAN.

WOMEN COULD EXPRESS THE INNER AND OUTER BEAUTY WEARING A HEADPIECE BY FEELING FREE AND BEAUTIFUL! TRANSFORMING THEMSELVES INTO A POETIC, DREAMING AND POWERFUL PERSON.

BIO

I HAVE WORKED THE LAST 8 YEARS WITH WEARABLE ART ESPECIALLY FOR DANCERS. I CREATE COSTUMES AND I SPECIALIZE IN HEADPIECES. I WAS STUDIED SEWING PATTERN AND TECHNIQUES, SILVERSMITHING THE LAST 3 YEARS AND I AM PREPARING THIS YEAR IN ORDER TO STUDY CONTEMPORARY JEWELRY NEXT YEAR. I SELL INTERNATIONALLY THROUGH ETSY.COM PLATFORM.

**UNCHAINED
DEBRA EVANS-PAIGE**



**LE SUEUR, MN, USA
23 LENGTH X 3.7 WIDTH X 1.4 DEPTH INCHES**

ALTHOUGH ARMS AND ANKLES MAY BE SHACKLED - THE SPIRIT CANNOT BE CHAINED. IT WILL REMAIN FREE AND UNTETHERED. THE SPIRIT WILL CONTINUE TO LOUDLY RING AND PROCLAIM THE TRUTH WITHOUT LIMITATIONS.

BIO

DEBRA EVANS-PAIGE CREATES ONE-OF-A-KIND JEWELRY COMPOSED OF ELEMENTS SHE HAND-BUILDS FROM PORCELAIN. SHE HAS RECEIVED NUMEROUS AWARDS AND FELLOWSHIPS. EVANS-PAIGE'S WORK IS PUBLISHED IN MAGAZINES AND SEVERAL BOOKS, INCLUDING LARK BOOKS' SHOWCASE 500 BEADED JEWELRY, 1000 BEADS, AND THE BEADER'S GUIDE TO JEWELRY DESIGN.

**NEDA AGHASOLTAN
YASSAMAN FARMANI**



SANTA MONICA, CA, USA

IN 2009, IRAN HAD A PRESIDENTIAL ELECTION, IN WHICH PEOPLE VOTED FOR ONE OF THE REFORMIST CANDIDATES, BUT WHEN THE ELECTION RESULTS WERE ANNOUNCED, THE CONSERVATIVE CANDIDATE HAD WON. MILLIONS OF PEOPLE MARCHED IN PROTEST. THE GOVERNMENT RESPONDED BY SHOOTING AND KILLING PROTESTORS. A VIDEO OF A YOUNG WOMAN NAMED NEDA AGHASOLTAN CAME OUT, WHO WAS SHOT DEAD IN THE MIDDLE OF THE CROWD, BLEEDING FROM HER MOUTH AND NOSE AS HER FRIEND SHOUTED "NEDA NARO" MEANING "NEDA, DON'T GO". SHE BECAME THE SYMBOL OF THE MOVEMENT AS MAHSA AMINI IS TODAY'S. A LIST OF PEOPLE WHO WERE KILLED OR HAD COMMITTED SUICIDE AFTER BEING RELEASED FROM PRISON CAME OUT.

I FELT COMPELLED TO TELL THEIR STORIES AND HONOR THEM. I LOOKED AT VICTORIAN ERA MOURNING JEWELRY, AND DECIDED TO MAKE EACH OF THEM A BROOCH. I USED COPPER, ENAMEL, AND DECAL TRANSFER TO CREATE THEIR PORTRAITS. I DISPLAYED THEM AS AN INSTALLATION, WITH BLACK RIBBONS FOR THOSE WITHOUT A PHOTO, AND THEIR STORIES PRINTED ON SMALL SIGNS UNDERNEATH IT.

BIO

I WAS BORN IN TEHRAN, IRAN. I WAS 5 YEARS OLD WHEN MY DAD MOVED TO THE UNITED STATES TO PROVIDE A BETTER LIFE FOR US, AS HE HAD PREDICTED THAT LIFE UNDER THE ISLAMIC REPUBLIC WOULD BECOME MORE AND MORE DIFFICULT OVER TIME. IT TOOK ABOUT 5 YEARS BEFORE WE COULD JOIN HIM IN CALIFORNIA. I HAVE BEEN LIVING HERE SINCE.

**SHE ATLAS
Yael Friedman**



**PHOTO CREDIT: NIR FRIEDMAN
ISRAEL
5.5X5.5X1**

SHE ATLAS-

**SHE WHO CARRIES THE WORLD ON HER SHOULDERS
SHE WHO IS NATURE AND FUTURE AND ALL
SHE IS ATLAS.**

BIO

THROUGHOUT MORE THAN THREE DECADES OF JEWELRY DESIGN, YAYO HAS BEEN CONSTANTLY EXAMINING NEW FORMS, MATERIALS, TECHNIQUES, AND TECHNOLOGIES TO CREATE CONTEMPORARY AND INNOVATIVE JEWELRY ART. THIS RESULTED IN DIVERSE BODIES OF CREATIONS THAT WERE DISPLAYED IN GALLERIES AROUND THE WORLD.

BLACKBIRD DREAM

FABIANA FUSCO



PHOTO CREDIT: SILVIA SABATINI
ITALY

LENGTH 45CM. THE SILVER MASK IS APPROXIMATELY 8X4 CM.

WOMAN - LIFE - FREEDOM NECKLACE

WHEN IRANIAN WOMEN STARTED TO PROTEST I FELT IMMEDIATELY INVOLVED. THE MIXED FEELINGS THAT THE SCARCE NEWS THAT ARRIVED PROVOKED IN ME MADE ME POWERLESS AND WORRIED.

THE IMAGES OF THOSE POWERFUL AND BRAVE WOMEN THAT RISK THEIR LIFE FOR THEIR RIGHTS, THE HAIR CUT AS A DEMONSTRATION OF "THE DEATH" OF THEIR LIFE LEAD ME TO CREATE THIS NECKLACE. I WAS THINKING OF THE CUT HAIR FLYING IN THE WIND AS BLACK FEATHERS, THE FEATHERS OF THAT BLACKBIRD THAT THE BEATLES SANG AS A METAPHOR OF ANOTHER STORY OF PERSECUTION AND HUMAN RIGHTS VIOLATION THAT INVOLVED BLACK PEOPLE AT THEIR TIME. IMAGINE TO LOOK AT THESE SHINING SILVER FACE COMPLETELY RUINED ON A SIDE THAT SING "...YOU WERE ONLY WAITING FOR THIS MOMENT TO ARISE".

BIO

AFTER HAVING EARNED A DEGREE IN ART HISTORY, FUSCO, A GREEK GOLDSMITH & ARTIST ATTENDED A GOLDSMITH SCHOOL AND AT THE SAME TIME A RENOWNED SILVERWARE WORKSHOP IN ROME. IN 2002 SHE STARTED HER OWN WORKSHOP. IN RECENT YEARS, SHE HAS DEVOTED HERSELF EXCLUSIVELY TO CONTEMPORARY JEWELRY AND WAS AWARDED DURING EXHIBITIONS AND EUROPEAN JEWELRY WEEKS.

TARGET PRACTICE I MINDY HERRIN-LEWIS



PHOTO CREDIT: MINDY HERRIN-LEWIS
JOHNSON CITY, TN, USA
7.75 X 3.5 X 1.5 INCHES

MY WORK HAS BEEN EXPANSIVE IN THE STUDY OF VARIOUS ARTISTIC DISCIPLINES. I USE A POOL OF IMAGERY DERIVED FROM THE FIGURE AND FORMS ASSOCIATED AS CULTURALLY FEMININE TO COMMUNICATE CONCEPTS THROUGH NARRATIVE ASSOCIATION. DESIGNS ARE INSPIRED BY NATURE AND EXPLORE THEMES SUCH AS GROWTH, DISEASE, PRESERVATION, AND FERTILITY. THE TARGET PRACTICE SERIES WAS CREATED TO REFLECT CURRENT CHANGES IN LAW AND THE SIGNIFICANCE IT CARRIES FOR WOMEN'S REPRODUCTIVE RIGHTS. THESE PIECES DEPICT FIGURES CAPTURED IN SITE OF A WEAPON, OR MORE ACCURATELY THE EYE OF THE POLITICIAN. REGARDLESS OF PERSPECTIVE, THE BLOODIED FLOWERS REPRESENT THE HARM THAT MAY RESULT FROM CONTINUING POLITICAL TRENDS.

BIO

MINDY HERRIN-LEWIS RECEIVED HER BFA IN STUDIO ART FROM TEXAS TECH UNIVERSITY IN 1998 AND HER MFA IN 2002 FROM INDIANA UNIVERSITY. SHE MOVED TO JOHNSON CITY IN 2003 TO TEACH JEWELRY DESIGN AND METALSMITHING AT EAST TENNESSEE STATE UNIVERSITY. SHE HAS A NATIONAL EXHIBITION RECORD AND WAS CHOSEN ART JEWELRY FORUM'S EMERGING ARTIST 2002.

BLOODY HAIR

ZAHRA HOSSEINPOUR



PHOTO CREDIT: ZAHRA HOSSEINPOUR
BABOLSAR, IRAN

I AM A WOMAN, FREE AS HAIR IN THE WIND. FREE LIKE A FLOWING RIVER. I AM A WOMAN WHO HAS BEEN SEARCHING HER DREAMS IN SKY AND DREAMING ABOUT FLYING LIKE A BIRD EVEN IN FORBIDDEN SKY. I WILL WEAR A SHINING CROWN, MADE BY MY DREAMS, AND FILL MY HEART WITH SCENT OF HOMETLAND. AROUND THE FLIGHT STATION, THEY CHAINED MY WINGS TO PREVENT ME FROM FLYING AND TAKE AWAY MY FREEDOM. THAT WAS A MOMENT TO REALISE IF I COULDN'T FLY BECAUSE OF CHAINED WINGS, I WILL RUN TO FEEL WIND IN MY HAIR.

BIO

ZAHRA MOHAMMAD HOSSEINPOUR (HOSSEINPUR) HAS BA IN GRAPHIC DESIGN, A MASTER OF ART HISTORY, AND 12 YEARS EXPERIENCE IN THE JEWELRY FIELD. HE HAS BEEN TEACHING AT THE UNIVERSITY FOR 7 YEARS.

NOWHERE TO GO

PAULA ISOLA

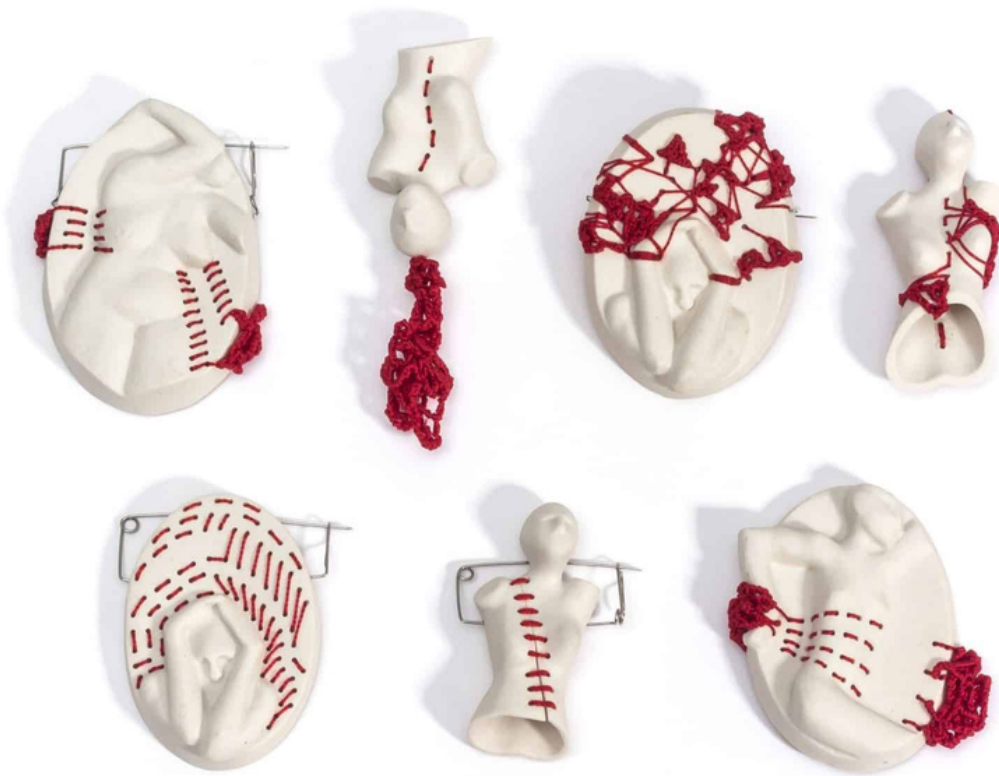


PHOTO CREDIT: DAMIÁN WASSER
BUENOS AIRES, ARGENTINA

NOWHERE TO GO

WOMEN WHO, BETWEEN A BEFORE AND AN ALREADY GONE, WE DON'T LOOK AT.

NOWHERE TO GO -THE TITLE OF THIS WORK - I BORROWED FROM ANOTHER: IT NAMES THE DIARY OF JONAS MEKAS, A LITHUANIAN ARTIST WHO NARRATES THE JOURNEY OF HIS EXILE TO NY DURING THE SECOND WORLD WAR.

WHEN I STARTED THIS WORK, THIS TITLE CAME TO ME IMMEDIATELY: HAVING NOWHERE TO GO HAS TO BE A SUPINE ANGUISH, DIFFICULT TO TRANSMIT AND UNDERSTAND IF YOU DON'T EXPERIENCE IT FIRSTHAND.

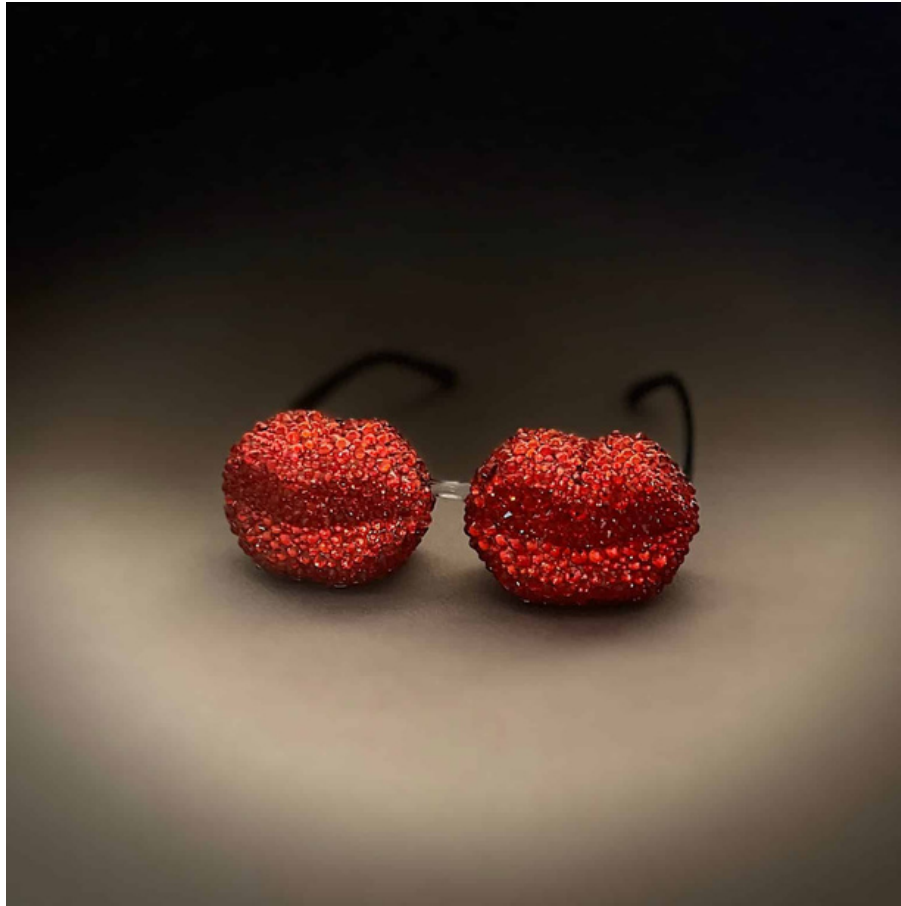
WOMEN WHO, BETWEEN A BEFORE AND AN ALREADY GONE, WE DON'T LOOK AT. IT IS ABOUT THAT AWAKENING AND LONELINESS IN WHICH THOSE WOMEN WHO SUFFER GENDER VIOLENCE FIND THEMSELVES.

BIO

JEWELER, CULTURAL MANAGER. I FIND IN THE WORLD OF JEWELRY A PLACE THAT GATHERS VARIED ASPECTS OF ART AND DESIGN, THIS COMBINATION IS WHAT ATTRACTS ME THE MOST. THE RESULT OF THIS COUNTERPOINT BETWEEN IMAGINATION AND ERGONOMIC POSSIBILITIES, IS A PIECE OF EXPRESSION THAT CAN BE BROUGHT ABOUT, PORTABLE.

SILENCE IS A CRIME

SIAVASH JARAIEDI



LOS ANGELES, CA, USA

IT IS A SAD TRUTH THAT THE WORLD IS FILLED WITH OPPRESSION AND INJUSTICE, YET IT IS OFTEN MET WITH SILENCE. TO EMPHASIZE THIS, I HAVE CREATED THIS PIECE THAT REPLACES ACTUAL CLOSED EYES WITH CLOSED ORNAMENTED LIPS, WHICH HUMBLY BORROW THEIR GLORY.

THIS SCULPTURE IS DEDICATED TO THE COURAGEOUS IRANIANS WHO HAVE BEEN KILLED BY THE REGIME AND TO THOSE FRIENDS IN PRISON. IT IS A WAY TO EXPRESS OUR REGRET FOR THE SILENT WORLD THAT TOLERATES OPPRESSION.

BIO

SIAVASH JARAIEDI, BORN IN 1984 IN IRAN, IS A CONTEMPORARY ARTIST WHO HAS BEEN CREATING SCULPTURES AND WRITING POETRY SINCE A YOUNG AGE. HE RECEIVED HIS MASTERS IN ADVANCED ARCHITECTURAL DESIGN FROM THE STAEDELSCHULE SCHOOL OF ART IN FRANKFURT, GERMANY, WHICH IGNITED HIS PASSION FOR SCULPTURE. UNDER THE GUIDANCE OF THE ESTEEMED SCULPTOR PARVIS TANAVOLI, SIAVASH STUDIED AT HIS STUDIO IN TEHRAN. WHILE HE STILL RESEARCHES AND TEACHES ARCHITECTURE IN TEHRAN, HIS PRIMARY FOCUS IS NOW SCULPTURE AND POETRY. HIS SCULPTURES CAPTURE AND VISUALLY DISTILL THE ESSENCE OF HIS POETRY, AND IN 2016 HE FOUNDED RAAV CONCEPT STUDIO TO HOUSE HIS COLLECTION OF HAND-CRAFTED JEWELRY INSPIRED BY ARCHITECTURE AND LITERATURE. THROUGH HIS WORK, SIAVASH SEEKS TO BRING AWARENESS TO THE INJUSTICES MINORITY GROUPS FACE AND TO ENCOURAGE PEOPLE TO STAND UP FOR THEIR RIGHTS, USING HIS ART TO EXPRESS HIS BELIEFS AND TO SPEAK OUT AGAINST OPPRESSION.

ZAN RING

TANDIS KHODADADIAN



LOS ANGELES, CA, USA

I MOVED TO THE US WHEN I WAS 14 BUT PRIOR TO THAT, I HAD EXPERIENCED THE TYRANNY OF THIS REGIME FIRSTHAND. WHEN THIS REVOLUTION WAS JUST IN ITS EARLY STAGES, I LIKE MANY OTHER IRANIANS, FELT OVERWHELMED WITH EMOTIONS: PRIDE, ANGER, SADNESS. SO I DID THE ONLY THING I KNOW HOW TO DO AND SAT DOWN TO CHANNEL MY FEELINGS INTO MY WORK. I DIDN'T HAVE AN IDEA OF WHAT I WAS MAKING BUT JUST SAT DOWN AND STARTED CARVING WAX AND CRIED AND CRIED. THE RESULT IS THIS RING THAT I DEDICATE TO THE BRAVE WOMEN OF MY COUNTRY AND THIS REVOLUTIONARY REVOLUTION. I DEDICATE THIS RING TO ZHINA, TO NIKA, TO SARINA, TO MY SISTER WHO GOT 40 LASHES, TO MY 13 YEAR OLD SELF THAT HAD TO SPEND A NIGHT IN JAIL, TO MY MAMAN WHO DID EVERYTHING TO PROTECT US, TO OUR AFGHAN SISTERS, AND TO ALL THE WOMEN WHO ARE STILL SUFFERING AT THE HANDS OF DICTATORS, PATRIARCHY, AND RELIGIOUS EXTREMISM.

BIO

MY NAME IS TANDIS KHODADADIAN AND I'M A MULTIDISCIPLINARY ARTIST. I WAS BORN AND RAISED IN IRAN AND MOVED TO THE US WHEN I WAS 14 YEARS OLD. I'M A JEWELER AND SCULPTOR AS WELL AS AN SFX ARTIST. MY IRANIAN CULTURE HAS ALWAYS BEEN AN ENDLESS WELL OF INSPIRATION FOR ME AND IT SHOWS IN MY WORK OVER AND OVER AGAIN.

TANGLED IDENTITIES

ZOHREH KHODAPARAST



PHOTO CREDIT: ZOHREH KHODAPARAST
MONTREAL, CANADA
8.70 X 4.5 X 0.40 INCHES

THIS JEWELRY PIECE REFLECTS MY PERSONAL AND EMOTIONAL RESPONSE TO THE ONGOING REVOLUTION IN IRAN. AS A SYMBOL OF SOLIDARITY, FEMININITY, GRIEF, AND IDENTITY, I USED MY OWN HAIR, WHICH IS AN ELEMENT OF THIS MOVEMENT. THE GOLD IN THE PIECE REPRESENTS HOPE AMONG THE CHAOS AND THE PROMISE OF LIBERATION. TO HIGHLIGHT THE IMPORTANCE OF CULTURE AND IDENTITY, I INCORPORATED IRANIAN WOODEN INLAY (KHATAM) INTO THE DESIGN. THESE ELEMENTS ARE SET IN MANY RESIN TILES THAT ARE TRANSPARENT, SEE-THROUGH, AND REPRESENTATIVE OF A WOMB-LIKE LIFE. EACH TILE IN THE PIECE SYMBOLIZES DIFFERENT MOMENTS AND EXPERIENCES, WHICH ARE HELD TOGETHER AND CONNECTED TO EACH OTHER. FOR ME, THIS CONNECTION REPRESENTS SOLIDARITY, THE ONLY WAY FOR THESE TILES TO NOT FALL APART AND TO CREATE SOMETHING MEANINGFUL AND STRONG FROM EACH BIT OF EXPERIENCE WE GO THROUGH. TOGETHER, THESE MATERIALS SERVE AS A VISUAL REPRESENTATION OF THE COMPLEX EMOTIONS AND EXPERIENCES I EXPLORE IN THIS PIECE.

BIO

ZOHREH KHODAPARAST IS AN IRANIAN JEWELRY DESIGNER BASED IN MONTREAL. SHE STARTED WORKING INDEPENDENTLY IN 2010 AND STUDIED AT "ÉCOLE DE JOAILLERIE DE MONTRÉAL" IN 2016-2018. HER PIECES USE SILVER, WOOD, RESIN, BRASS, AND POWDER COATING, AND ARE INSPIRED BY IRANIAN CULTURE, NATURE, CONTEMPORARY ART, AND LIFE EXPERIENCES.

**I DID NOT WANT TO HURT YOU
KISENO**



**PHOTO CREDIT: MAESTRANZA COLLECTIVE
BARCELONA, SPAIN
18 X 1,18 X 1,18 INCHES**

THIS WORK IS A QUESTIONING OF THIS SOCIETY CAPITALIST, PATRIARCHAL, MALE CHAUVINIST, HETERONORMATIVE, CLERICAL THAT REPRODUCES MULTIPLE VIOLENCE AGAINST WOMEN AND DISSIDENTS DAILY.

I MUST ADMIT THAT I ALWAYS FELT OBLIVIOUS TO THAT LOGIC OF VIOLENCE AND IN SOME WAY TO WOMEN, I ASSUMED IT WAS BECAUSE I WAS GAY, OVER TIME, I UNDERSTAND THAT I WAS MALE CHAUVINIST, THAT I AM PART OF THIS SOCIETY THAT DOES NOT RECOGNIZE WOMEN, AND PEOPLE FROM THE LGBTI COLLECTIVE (PARADOXICALLY) AS EQUALS, THAT WE FEEL SO COMFORTABLE IN OUR POSITION THAT THIS MAKES US REJECT THE CLAIMS OF EQUALITY MADE BY FEMINIST GROUPS AND WOMAN IN GENERAL

BIO

MY ARTISTIC NAME IS KISENO (CHRISTIAN HAROLD QUICENO BEDOYA), I AM A JEWELER, MECHANIC, COOK AND PHOTOGRAPHER, AT THE END OF 2016 I RETURNED TO ARTISTIC JEWELRY WHICH I USE AS A MEANS OF EXPRESSION.

FAKE ID
ANNELIEKE LANDRÉ



PHOTO CREDIT: RUDY VISSER
KAMPERLAND, THE NETHERLANDS
300X250X5

IN 2016, I VISITED IRAN. THIS WAS AN EXTRAORDINARY EXPERIENCE. WHAT STAYED WITH ME THE MOST IS, ON THE ONE HAND, THE TRUST IN FELLOW HUMAN BEINGS OF THE PEOPLE I MET. THE RESPECT FOR EACH OTHER'S PROPERTY AND THE HELPFULNESS. ON THE OTHER HAND, I ALSO FELT THE FEAR CAUSED BY A VERY COERCIVE REGIME WITH STRICT RULES.

SHORTLY AFTER MY TRIP TO IRAN, I HAD A PSYCHOSIS. I WAS CONSTANTLY ADAPTING MYSELF TO AN IMAGE I THOUGHT I HAD TO CONFORM TO.

THE MORE YOU HAVE TO CONFORM TO STANDARDS THAT ARE NOT YOUR OWN THE FURTHER YOU GET AWAY FROM YOURSELF. THE SERIES OF FACE MASKS I MADE ARE ABOUT THIS PROCESS. THE MASK FAKE ID SYMBOLISES THE SUPPRESSION OF YOUR OWN SELF. THAT WHEN YOU CONSTANTLY HAVE TO ADAPT AND CANNOT BE YOURSELF THAT THIS HAS SERIOUS CONSEQUENCES FOR YOUR WELL-BEING.

EVERYONE SHOULD HAVE THE FREEDOM TO BECOME, BE AND REMAIN THEMSELVES WITHOUT DISTINGUISHING BETWEEN MALE OR FEMALE.

BIO

EDUCATION 2022 - 2023 INSIGHT, ACADEMIE BEELD SINT NIKLAAS (BE) 2017 - 2022 JEWELLERY DESIGN AND GOLDSMITHS, D' ACADEMIE BEELD SINT NIKLAAS (BE) 1988 - 1993

MOURNING SCAPULAR

MONIQUE LECOUNA



PHOTO CREDIT: PATRICIA BOVA ZUCCARINO
BUENOS AIRES, ARGENTINA
118 CM LENGTH 43 CM WIDTH 1 CM DEPTH

MY SOUL MOURNS THE WOMEN OF AFGHANISTAN. ALL OF A SUDDEN THESE WOMEN DISAPPEARED FROM THE STREETS AND HAD ONCE AGAIN TO HIDE IN THEIR HOUSES. THEY WERE FORCED TO COVER THEIR BODIES AND FACES WITH THE BURQA. THIS MAKES THEM LOSE THEIR IDENTITY, AS WOMEN AND AS UNIQUE BEINGS.

I FEEL TERRIBLE PAIN FOR THIS SITUATION IN WHICH WE ALL AS WOMEN ARE STEPPING BACKWARDS IN THIS FIGHT. WE ARE ALL FACING A GREAT LOSS. THE OBLIGATORY USE OF THE BURQA MANIFESTS A SENSE OF OWNERSHIP AND DOMINATION OF THE WOMAN'S BODY. WE ALL SHOULD GRIEVE FOR THEM. WHAT IS NOT GOOD FOR ME IS NOT GOOD FOR ANY.

MY WORK IS A SCAPULAR THAT COVERS THE CHEST AND BACK, AND CAN BE WORN IN CONTACT WITH SKIN OR CLOTHING. IT IS MADE OF LAYERS OF FABRIC ALLUDING TO THE LAYERS OF GRIEF. IT HONORS AFGHAN WOMEN BUT SPEAKS TO ALL WOMEN, TO THEIR INDIVIDUAL AND CULTURAL WOUNDS. IT IS A PIECE OF PROTECTION TO THE MOST INTIMATE AND SACRED WITHIN US, AND TO WHICH NO IDEOLOGY OR RELIGION CAN EVER HAVE ACCESS TO.

BIO

MONIQUE LECOUNA IS A VISUAL ARTIST WHO GRADUATED FROM THE P. PUEYRREDÓN SCHOOL OF FINE ARTS WITH A BA, AND FROM THE POSTGRADUATE SCHOOL OF FINE ARTS. SHE CHOSE PAINTING AS HER MAJOR. IN 2012 SHE DISCOVERED JEWELRY AT TALLER ELOI AND DECIDED TO COMBINE BOTH PRACTICES. SINCE THEN SHE HAS PARTICIPATED IN MULTIPLE EXHIBITIONS AND HAS BEEN SELECTED FOR SCHMUCK TWICE, IN 2019 AND 2023.

TOUCH-TICKLE-TORTURE

MILITSA MILENKOVA

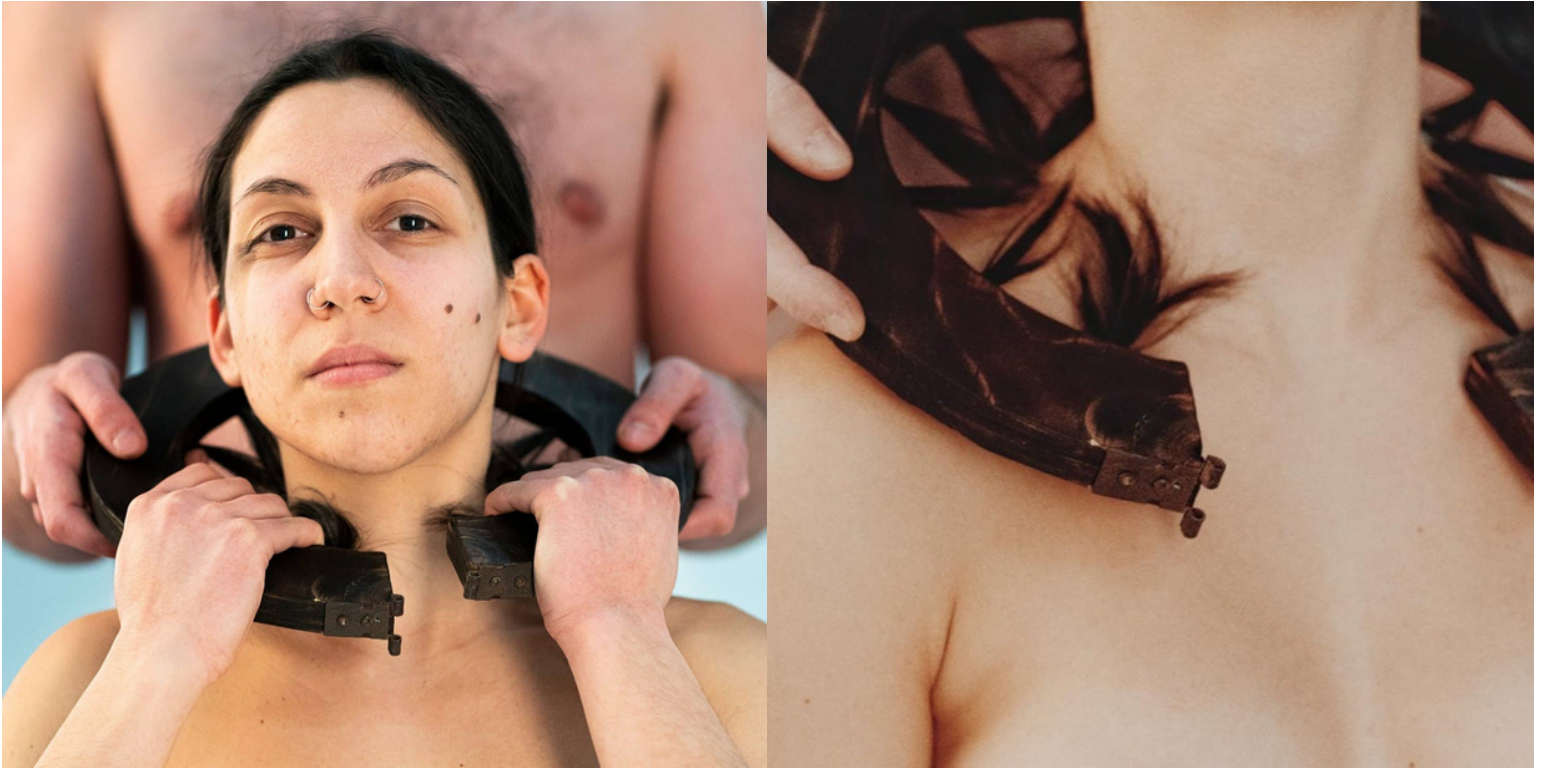


PHOTO CREDIT: JANE KARWEICK
GLASGOW, SCOTLAND, UK
300 X 300 X 18 MM

THE INSPIRATION FOR THIS PIECE COMES FROM MEDIEVAL TORTURE DEVICES (NECK TRAPS). THESE OBJECTS WERE USED FOR DETENTION AND CONTROL AND WERE UNWILLINGLY WORN ON THE HUMAN BODY BY THEIR BEARERS.

USING HER OWN HAIR AS THE TORTURING COMPONENT, THE ARTIST CHALLENGES THIS NOTION THAT ALTHOUGH HAIR IS ASSUMED TO BE A SIGN OF BEAUTY, ONCE IT IS DETACHED FROM THE BODY, IT BECOMES UNAPPEALING.

THE PIECE INTENDS TO EVOKE FEELINGS OF DISCOMFORT TO THE VIEWER AND WEARER. THE ACT OF PUTTING IT ON IS A SYMBOL OF OPPRESSION AND ONCE IT IS LOCKED AROUND THE NECK, THE BEARER CAN'T ESCAPE BEING TORTURED BY THE TICKLISH TEXTURE OF THE CUT HAIR AND THE FEELING OF AVERSION TOWARDS IT. AS SOON AS IT IS TAKEN OFF, FREEDOM IS ACHIEVED.

MATERIALS: REPURPOSED CHARRED WOOD, HUMAN HAIR, FOUND RUSTY HINGE AND NAIL.

BIO

I AM A JEWELLER BASED IN GLASGOW. I CREATE JEWELLERY AND OBJECTS AS A MEANS OF COMMUNICATING MY THOUGHTS AND FEELINGS AND I DRAW MY INSPIRATION MAINLY FROM MY SURROUNDINGS AND PERSONAL EXPERIENCES. IN MY PRACTICE I EXPLORE VARIOUS CONCEPTS THAT INTRIGUE ME, WHILE CHALLENGING MY CREATIVITY BY EXPERIMENTING WITH DIFFERENT MATERIALS.

WARRIORESS JILL MIROSTAW



PHOTO CREDIT: JILL MIROSTAW
AUSTIN, TEXAS, USA
18 X 10 X 7 INCHES

THIS PIECE CAME TOGETHER THROUGH THE JUXTAPOSITION OF MANY THOUGHTS, PARTS AND PROCESSES. I WANTED TO COMBINE MY PAST EXPERIENCE IN THE FASHION INDUSTRY WITH MY CURRENT INTEREST IN METALWORK. BORN FROM AN ATTRACTION TO TIMELESS BEAUTY AND THE EVERYDAY WORLD AROUND ME, IT EVOLVED INTO A REPRESENTATION OF STRENGTH. THE USE OF SMALL SINGULAR PIECES OF SCULPTED STEEL WOVEN TOGETHER WITH BRASS ROD MIMIC THE MOVEMENT OF FABRIC. THE FITTED BODICE MERGES THE IDEAS OF REFINED GRACE WITH POWER, COURAGE AND RESISTANCE.

BIO

JILL MIROSTAW IS AN ARTIST BASED IN AUSTIN, TEXAS. HER CREATIVE INTERESTS HAVE LED HER TO OBTAIN EDUCATION IN FASHION, MILLINERY, SCULPTURE AND NOW METALWORK. JILL FUSES HER MIDWEST WORK ETHIC WITH A KEEN EYE, SENSE OF SPACE AND THE ABILITY TO ABSORB THE WORLD AROUND HER. THE RESULT IS HIGHLY TECHNICAL ART INSPIRED BY THE BEAUTY OF EVERYDAY LIFE.

THE FORCE OF UNITY

AZITA MIRESHGHI



PHOTO CREDIT: AZITA MIRESHGHI
SANTA MONICA, CA, USA
6 X 3.5 X 0.25

IN THE CURRENT FEMALE-LED MOVEMENT IN IRAN, WOMEN ARE CUTTING THEIR HAIR AS A SIGN OF SOLIDARITY AND AS AN ACT OF REBELLION AGAINST FORCED HIJAB AND OPPRESSION. I LED AN OPEN CALL FOR HAIR SUBMISSIONS, INCLUDING A VIDEO OF THE PARTICIPANT CUTTING THEIR HAIR AND SAYING THE MOVEMENT'S SLOGAN, "WOMAN, LIFE, FREEDOM", WHICH I UTILIZED IN A VIDEO MONTAGE RELATED TO THIS WORK. I COLLECTED THE HAIRS AND CREATED THIS PIECE AS A SYMBOLIC ARMOR AGAINST THE ISLAMIC REGIME CURRENTLY OCCUPYING IRAN. THE CUFF BRACELET IS HISTORICALLY ASSOCIATED WITH FEMALE POWER; TO ME THIS IS A SUPERHERO'S CUFF: THE IRANIAN WOMAN. SHE STANDS IN SOLIDARITY WITH HER SISTERS AND FIGHTS FOR FREEDOM, EQUAL RIGHTS, AND LIBERTY; SOME OF HER MANY SUPERPOWERS ARE STRENGTH, BRAVERY, RESILIENCE AND UNITY.

BIO

AZITA MIRESHGHI IS AN IRANIAN-AMERICAN METALSMITH AND STUDIO-ARTIST BASED OUT OF SANTA MONICA, CALIFORNIA. SHE HAS SPENT HER ENTIRE LIFE TRAVELING BACK AND FORTH TO IRAN AND HAS A DEEP-ROOTED CONNECTION TO IRANIAN CULTURE AND ART. HER WORK EXPLORES EMOTIONS THROUGH JEWELRY AND IS PROCESS-DRIVEN, BY CREATING TEXTURES AND PATTERNS.

LION AND SUN PASHA MOEZZI

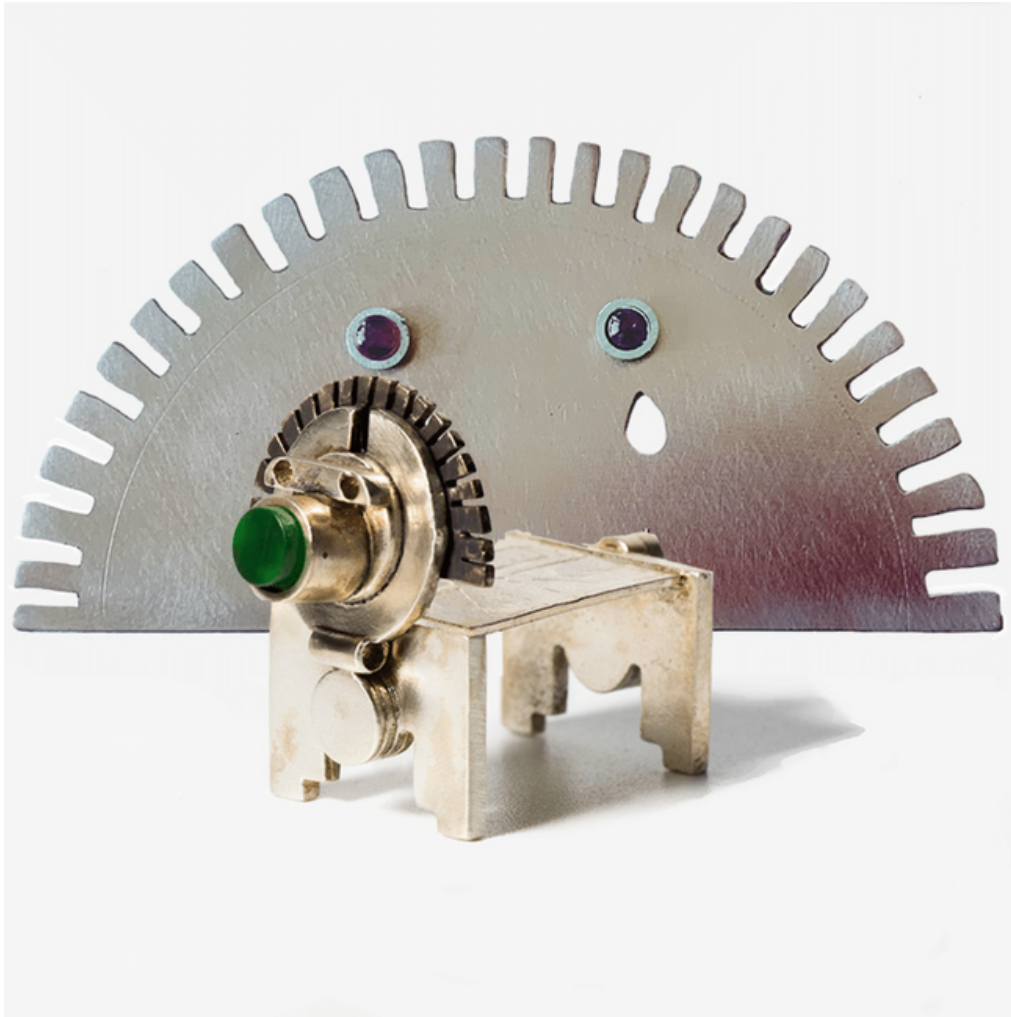


PHOTO CREDIT: PASHA MOEZZI
TORONTO, CANADA
3 CM X 1.5 CM X 5 CM

THE LION AND SUN (SHEER O KHORSHEED) HAS BEEN A STRONG PERSIAN EMBLEM FOR CENTURIES , CONTAINING MANY HIDDEN MEANINGS, MESSAGES AND SYMBOLISM, UNTIL THE 1975 ISLAMIC REVOLUTION. IT WAS THEN REPLACED WITH THE WORD " ALLAH", A BEAUTIFUL WORD BUT NOT OF FARSI ORIGINS WHICH IS THE COUNTRY'S OFFICIAL LANGUAGE.

AS A CHILD I ALWAYS THOUGHT WHY WOULD A NATION PUT A FOREIGN WORD ON THEIR FLAG? NOW AS AN ADULT I KNOW "THAT NATION" IS BEING HELD CAPTIVE. ONE WHICH HAS VERY LITTLE SAY AND HAS TO PERFORM A LOT OF THINGS AGAINST THEIR WILL AND I BELIEVE IT ALL STARTED WITH THE REMOVAL OF THE EMBLEM. HERE IS MY VERSION OF THE LION AND SUN STRIPPED FROM ITS GLORY AND POWER.

BIO

PASHA MOEZZI IS AN INTERNATIONAL MATERIAL ARTIST RESIDING IN TORONTO. INTIMATELY WORKING WITH MATERIALS—MORE SPECIFICALLY WITH METAL—PASHA DEVELOPED HIS SKILLS AT HIS FATHER'S LONG-RUNNING FURNITURE STUDIO IN TEHRAN. HE IS CURRENTLY WORKING OUT OF HIS HOME STUDIO IN TORONTO AND ALSO TEACHES AT GEORGE BROWN COLLEGE JEWELLERY PROGRAM.

FREEDOM

ANOUSHA MOHSENIDARABI



**PHOTO CREDIT: ANOUSHA MOHSENIDARABI
SAN FRANCISCO, CA, USA
1X1X1.5**

“REVOLUTIONARY WOMEN OF IRAN” IS A BODY OF WORK THAT CELEBRATES THE STRENGTH, COURAGE, AND RESILIENCE OF THESE WOMEN, AND HIGHLIGHTS THE ONGOING STRUGGLE FOR GENDER EQUALITY IN IRAN. THROUGH MY ART, I AIM TO CAPTURE THE SPIRIT AND DETERMINATION OF THE IRANIAN WOMAN’S REVOLUTION AND TO CELEBRATE THE STRENGTH AND RESILIENCE OF WOMEN WHO HAVE FOUGHT FOR THEIR RIGHTS.

BY CREATING THIS BODY OF WORK, I HOPE TO CONTRIBUTE TO THE ONGOING CONVERSATION ABOUT WOMEN’S RIGHTS AND EQUALITY IN IRAN AND AROUND THE WORLD. I BELIEVE THAT ART HAS THE POWER TO INSPIRE CHANGE AND RAISE AWARENESS OF CRITICAL SOCIAL ISSUES, AND I HOPE THAT MY WORK WILL HELP TO PROMOTE GREATER UNDERSTANDING AND EMPATHY FOR THE STRUGGLES OF IRANIAN WOMEN.

THROUGH MY ART, I HOPE TO INSPIRE GREATER AWARENESS AND EMPATHY FOR THE EXPERIENCES OF IRANIAN WOMEN AND TO ENCOURAGE ONGOING DIALOGUE AND ACTIVISM AROUND WOMEN’S RIGHTS AND GENDER EQUALITY.

BIO

BORN IN 1985 IN MASHHAD, IRAN, ANOUSHA MOHSENIDARABI HOLDS A BACHELOR’S DEGREE IN ARCHITECTURE, AND CURRENTLY IS A JEWELRY AND METAL ART STUDENT AT THE ACADEMY OF ART UNIVERSITY IN SAN FRANCISCO, CALIFORNIA. SHE DISCOVERED HER INTEREST IN WEARABLE ART, AND LATER IN 2017, MOVED TO SAN FRANCISCO TO PURSUE HER NEWEST PASSION IN THIS FIELD.

WOMAN
ANOUSHA MOHSENIDARABI



PHOTO CREDIT: ANOUSHA MOHSENIDARABI
SAN FRANCISCO, CA, USA
14X3X1

THE TRAGIC LOSS OF A WOMAN'S LIFE IS AN UNDENIABLE TRAGEDY THAT AFFECTS NOT ONLY THE INDIVIDUAL BUT ALSO THE COMMUNITY AND THE WORLD AT LARGE. "IRANIAN WOMAN MAHSA AMINI, WAS SEVERELY BEATEN AND DIED BY MOLARITY POLICE" IS A BODY OF WORK THAT REFLECTS ON THE SENSELESS ACT OF VIOLENCE AND THE TOLL IT TAKES ON SOCIETY.

THROUGH MY ART, I AIM TO BRING ATTENTION TO THE INJUSTICE AND VIOLENCE THAT WOMEN FACE IN IRAN, AND TO HIGHLIGHT THE IMPORTANCE OF ADVOCATING FOR WOMEN'S RIGHTS AND SAFETY. MY WORK REFLECTS THE SADNESS AND GRIEF OF A COMMUNITY IN MOURNING, BUT ALSO THE STRENGTH AND RESILIENCE OF THOSE WHO REFUSE TO BE SILENCED. THE ACT OF CUTTING HAIR HAS BEEN A POWERFUL SYMBOL OF RESISTANCE AND REBELLION THROUGHOUT HISTORY, AND IT HAS PLAYED A PARTICULARLY SIGNIFICANT ROLE IN THE IRANIAN WOMAN'S REVOLUTION. THROUGH THE ACT OF CUTTING THEIR HAIR, IRANIAN WOMEN HAVE CHALLENGED GENDER NORMS AND CULTURAL EXPECTATIONS, AND HAVE ASSERTED THEIR RIGHT TO CONTROL THEIR OWN BODIES AND IDENTITIES.

BY CREATING THIS BODY OF WORK, I HOPE TO SHED LIGHT ON THE IMPORTANCE OF FIGHTING FOR WOMEN'S RIGHTS AND SAFETY IN IRAN AND AROUND THE WORLD. I BELIEVE THAT ART HAS THE POWER TO INSPIRE CHANGE AND TO BRING ATTENTION TO CRITICAL SOCIAL ISSUES, AND IT IS MY HOPE THAT MY WORK WILL SERVE AS A CALL TO ACTION FOR ALL THOSE WHO BELIEVE IN THE IMPORTANCE OF GENDER EQUALITY AND JUSTICE.

FREEDOM WING NIKOO MONEM



**PHOTO CREDIT: NIKOO MONEM
FORT COLLINS, CO, USA
1 X 2 X 6 INCHES**

WOMEN'S HAIR IS CONSIDERED AS A SYMBOL OF HONOR AND DIGNITY IN IRAN, AND CUTTING THE HAIR IS A SYMBOLIC GESTURE WHICH HAS A ROOT IN LOCAL HISTORY AND FOLKLORE. AMONG SOME IRANIAN ETHNICITIES, CUTTING THE HAIR IS A MOURNING ACT TO SHOW A DEEP GRIEF AND LOSS. IN IRAN, WOMEN FACE UNDENIABLE CRUELTY AND OPPRESSION, AND #MAHSAAMINI 'S BRUTAL MURDER SPARKED AN UPRISING AGAINST THE REGIME'S VILLAINY. NOW WOMEN IN IRAN CUT THEIR HAIR TO SHOW THAT THEIR FURY IS STRONGER THAN THE POWER OF OPPRESSOR, AND MANY WOMEN ALL OVER THE WORLD DISPLAYED THEIR SOLIDARITY BY DOING THE SAME. DURING LAST 5 MONTHS, MANY IRANIAN WOMEN HAVE BEEN RAPED, BEATEN, SHOT, AND KILLED BY THE IRAN'S REGIME. MY BROOCH IS MADE OF MY OWN HAIR IN MEMORY OF ALL THE COURAGEOUS WOMEN WHO FIGHT FOR FREEDOM AND IN THE NEAR FUTURE EACH OF THEM WILL BE A FEATHER ON THE FREEDOM BIRD'S WING.

BIO

IT HAS BEEN ABOUT 8 YEARS SINCE I GOT INVOLVED IN THE FIELD OF JEWELRY DESIGN IN IRAN AFTER FOUR YEARS OF GOING THROUGH MY MECHANICAL ENGINEERING DEGREE. FOR ME AS AN INTERNATIONAL ARTIST, JEWELRY AND ART ARE WAYS TO COMMUNICATE MY EMOTIONS THROUGH A NEW LANGUAGE THAT CAN SPEAK MORE ACCURATELY THAN ANY LANGUAGE.

GORDAFARID SAINT



PHOTO CREDIT: AGHIGH AFKHAMI
TEHRAN, IRAN
10X8X5

“THE PURPOSE OF MY JEWELRY IS TO HELP THE WEARER EXPERIENCE CATHARSIS BY TELLING THEIR NARRATIVE. SAINT HAS RECEIVED JUDGMENT AND HATRED FROM THOSE AROUND HER BECAUSE SHE IS A SINNER AND A VILLAIN.”

TO BE VIGILANT FOR WHAT IS RIGHTFULLY YOURS—THAT WHICH HAS ALWAYS BEEN YOURS BUT HAS BEEN TAKEN—REQUIRES GUTS AND DARING. YOU ARE THE VILLAIN WHO HAS BEEN HELD CAPTIVE AND IS FACING EXECUTION, BUT YOU ARE RESOLUTELY BATTLING ON.

BIO

YOUNG IRANIAN JEWELRY DESIGNER SAINT IS BASED IN TEHRAN. EVERY PIECE THAT SAINT CREATES BY HAND IS MADE PRIMARILY OF STERLING SILVER. ON OCCASION, SHE ADDS COLOR TO HER PIECES BY USING ENAMEL. SHE ENTERED THE REALM OF JEWELRY DESIGN BECAUSE SHE WANTED TO CREATE. AFTER RECEIVING HER BACHELOR'S DEGREE IN ARTS AND CRAFTS, SHE CONTINUED TO WORK.

FALL (ME)LANIN KHAJORNSAK NAKPAN



PHOTO CREDIT: KHAJORNSAK NAKPAN, PHD
BANGKOK, THAILAND
70 X 75 X 30 CM.

EVERY HUMAN, REGARDLESS OF THEIR GENDER, IS A PART OF NATURE. OUR SURVIVAL IS TIED TO A BIOLOGICAL DIVERSITY THAT CANNOT BE SEPARATED. IT IS COMPARABLE TO “WOMEN” WHO ARE PART OF BIOLOGICAL DIVERSITY AND HAVE THE POWER TO PROTECT, PRESERVE, OR EVEN DESTROY IT. THE DIVERSE DIFFERENCES OF LIVING THINGS ON EARTH ARE NECESSARY TO SUPPORT THE INTERCONNECTIONS AND SYSTEMS OF LIFE ON EARTH. THEY SUPPORT AND PROVIDE SUITABLE ENVIRONMENTAL CONDITIONS, WEALTH, FOOD, FUEL, AND OTHER FACTORS NEEDED FOR OUR SURVIVAL.

THIS BODY ADORNMENT DESIGN NAMED “FALLING (ME)LANIN” BY THE USE OF SOIL TO SYNTHESISE A BIOMATERIAL IS BASED ON PRACTISE-BASED RESEARCH ON THE INTEGRATED CYCLE OF SOIL, ALONG WITH CHANGES IN ITS PROPERTIES OWING TO STREPTOMYCES (BACTERIA NATURALLY PRESENT IN THE SOIL) AND ITS USE FOR BIO-FIBRE AND MELANIN PRODUCTION TO CREATE A BIOMATERIAL OF BIO-CELLULOSE, WITH TONES SIMILAR TO THOSE OF THE HUMAN SKIN.

BIO

AN “INNOVATIVE FASHION DESIGNER” WHO SPECIALISES IN GENERATING KNOWLEDGE OF THE CREATIVE DESIGN THEORY OF COLOURS. KHAJORNSAK NAKPAN FOCUSES ON THE AESTHETICS OF CONCEPTUAL ART. HE ALSO PAYS ATTENTION TO RESEARCH METHODOLOGY AND PROCESS. HIS WORK, THEREFORE, DEMONSTRATES DIFFERENT AESTHETIC DIMENSIONS THROUGH THE LENS OF ADAPTIVE SCIENCE.

THE LIBERATOR SOLMAZ NIAZI



PHOTO CREDIT: TYANA VERSTRAETE



PHOTO CREDIT: ZOË EYSERMANS
BELGIUM

L ± 35CM X W ± 9CM X H ± 3CM

"RUN NIKA,
COME ON RUN
YOU MUST FIND SALVATION"

ON SEPTEMBER 20, 2022, WHILE 16-YEAR-OLD NIKA WAS FIGHTING FOR FREEDOM ON THE STREETS OF TEHRAN WITH THE SLOGAN 'WOMAN, LIFE, FREEDOM,' SHE WAS KILLED. I HAVE A DREAM, A DREAM OF FREEDOM. A DREAM IN WHICH IRANIAN YOUTH LIVE HAPPILY AND SATISFIED IN A FREE WORLD. BUT NOW, I MUST FIND A WAY TO SAVE THEM. THEY MUST STAY ALIVE. SO I CREATED A SYMBOLIC OBJECT CALLED "LIBRATOR" TO SAVE THE LIVES OF TODAY'S IRANIAN YOUTH.

THIS OBJECT (AN EARRING WITH THREE PARTS) HAS A MIDDLE SECTION THAT IS PLACED IN THE EAR FOR LISTENING (TO HEAR THE SOUND OF OPPRESSIVE FORCES), AN UPPER SECTION THAT IS SPIRAL-SHAPED AND ACTS AS A RADAR THAT GIVES THEM THE POWER TO FLY, AND A LOWER SECTION THAT IS A MIRROR SO THEY CAN SEE THEIR BACKS AND ESCAPE IF NECESSARY. ALSO, A BAG HAS BEEN DESIGNED FOR THIS OBJECT SO THAT IT CAN BE EASILY CARRIED. THUS THE LIBERATOR CAN HELP THEM FLY LIKE HOW A WING DOES, SO THAT THEY SURVIVE FOR THE DAY OF FREEDOM, FOR FREEDOM."

BIO

I AM SOLMAZ NIAZI, DESIGNER OF CONTEMPORARY JEWELRY AND OBJECTS IN BELGIUM. I HAVE AN ARTISTIC BACKGROUND, AFTER YEARS OF EXPERIENCE AND STUDIES IN THE FIELD OF GRAPHIC DESIGN, I DECIDED TO FOLLOW MY DREAM IN THE WORLD OF CONTEMPORARY JEWELRY DESIGN AND OBJECTS. MY APPROACH IS MINIMALISTIC AND CONCEPTUAL, AND USING GEOMETRIC FORMS AND CONSTRUCTION.

MYCITY BLOODY TEHRAN - ACHIEVEMENT SOGAND NOBAHAR



PHOTO CREDIT: SOGAND NOBAHAR
ITALY
5 X 8.5 X 8 CM

MYCITY "BLOODY TEHRAN" COLLECTION IS A POWERFUL REMINDER OF THE STRENGTH AND RESILIENCE OF THE IRANIAN PEOPLE. IN THE FACE OF TYRANNY AND OPPRESSION, THEY HAVE CONTINUED TO FIGHT FOR THEIR BASIC RIGHTS AND FREEDOMS. THESE PIECES OF JEWELRY ARE NOT FOR SALE BUT ARE A TRIBUTE TO THEIR COURAGE AND STRENGTH, AND A REMINDER THAT WE STAND WITH THEM IN THEIR FIGHT FOR A BETTER FUTURE.

MY CITY.

OUR NOSTALGIC FEELINGS AND MEMORIES ARE EVERLASTING, AND REMEMBERING THEM MAKES US RELIVE THOSE EXPERIENCES AND REVIVE THOSE FEELINGS. THIS IS THE MESSAGE THAT DESIGNER SOGAND NOBAHAR COMMUNICATES IN HER MYCITY COLLECTION.

THESE PIECES ARE DESIGNED TO TELL A STORY AND MAKE US FEEL SOMETHING, TO HELP US CONNECTING THROUGH THOSE STORIES. MYCITY COLLECTION IS DEDICATED TO PEOPLE WHO HAVE BUILT NEW LIVES AWAY FROM THEIR OLD TOWNS BUT ARE IN SEARCH OF SOMETHING TO REMIND THEM OF WHERE THEY CAME FROM AND THEIR ROOTS. THE FIRST LINE OF MYCITY COLLECTION IS INSPIRED BY THE DESIGNER'S HOMETOWN, TEHRAN.

BIO

I BELIEVE THAT EVERYONE HAS A UNIQUE STORY TO TELL. SO I TRY TO CREATE DESIGN PIECES THAT ARE UNCONVENTIONAL AND TELL A COMPELLING STORY, BECAUSE IN THIS WAY I BELIEVE THEY CAN BE MY VOICE AND COMMUNICATE BETTER WITH OTHERS. I HOPE MY WORKS IN A WAY, ARE CONNECTING AND INSPIRING PEOPLE TO LIVE LIFE TO THE FULLEST.

**THE PATRIARCHY: I PREFER WOMEN WITH LONG HAIR.
ME: HOLD MY BEER.
MICKAYLA PENCE**



LEWISBURG, WV, USA

AS A WOMAN LIVING IN AMERICA, I AM NOT AS FREE AS THIS COUNTRY ALLUDES. THE AMERICAN DREAM HAS BECOME A NIGHTMARE FOR MINORITIES, OPPRESSED GROUPS, AND EVERYONE IN BETWEEN. SINCE THE OVERTURNING OF ROE V WADE, I HAVE MADE IT MY MISSION TO STAND UP FOR EQUALITY IN WOMEN'S RIGHTS AND ACCESS TO NECESSARY HEALTH CARE. THE PATRIARCHY IN THE US GOVERNMENT HAS DESTROYED MILLIONS OF LIVES WITH THEIR HEINOUS DECISION MAKING OVER THE YEARS. I REFUSE TO SIT IDLY BY WATCHING IT UNRAVEL WHILE MILLIONS OF WOMEN SUFFER - MY VOICE WILL NOT BE SILENCED AND MY EXPRESSION FLOWS FREELY THROUGH MY ART. I EMPATHIZE GREATLY WITH THE WOMEN IN IRAN WHO HAVE IT FAR WORSE AND MY FIGHTING SUPPORT FOR THEM IS EVER INCREASING. AT THE BEGINNING OF 2023 I SHAVED MY HEAD AND THE REACTIONS RECEIVED FROM MEN HAS BEEN A MIXED LOT OF PATRONIZING ATTITUDES AND COMMENTS LIKE, "I PREFER WOMEN WITH LONG HAIR." THIS STATEMENT MAKING PIECE USES MY REAL HAIR SUSPENDED IN RESIN AS AN ACT OF REBELLION AGAINST THE PATRIARCHY.

BIO

I MAKE MIXED MEDIA JEWELRY DEEP IN THE APPALACHIAN MOUNTAIN REGION. MY JEWELRY COLLECTIONS RANGE WIDELY USING COLLAGING METHODS WITH MAGAZINE CLIPPINGS, PHOTOGRAPHS, REAL PRESSED FLOWERS, BUTTERFLY WINGS, GEMSTONES, PRECIOUS METALS, HAIR, AND ECO RESIN. NO TWO PIECES ARE EVER ALIKE AND I PRIDE MYSELF IN MAKING TRULY ONE-OF-A-KIND PIECES.

TRUE FREEDOM AND EQUALITY
BRIGITTA PETROVSZKI LAJSZKI



SASSARI, SARDEGNA, ITALY
0,04 X 2,75 X 2,75 INCHES

MY "TRUE FREEDOM AND EQUALITY" BROOCH IS A SOLIDARITY JEWELLERY FOR IRANIAN WOMEN AND PEOPLE WHO PROTEST AND FIGHT FOR FREE AND PEACEFUL LIFE. THE BRUSHED SILVER BROOCH HAS THE SHAPE OF IRAN AND IT'S DECORATED WITH WRITINGS AND FRENCH KNOT STITCHES. "TRUE FREEDOM AND EQUALITY" WRITING IS ENGRAVED BY PANTOGRAPH ON THE WHOLE SURFACE, WHILE A PLUS SIGN FOR "POSITIVE" AND THE WORD "CHANGES" ARE HAND MADE OPENWORK. RED FRENCH STITCHES REPRESENT PROTESTS AND BLOOD SHED FOR FREEDOM.

BIO

MY NAME IS BRIGITTA PETROVSZKI LAJSZKI. I AM HUNGARIAN, BUT SINCE 2002 I'VE BEEN LIVING AND WORKING IN SASSARI, ITALY. I STUDIED METAL DESIGN IN THE ART SCHOOL OF SASSARI, I WORK AS A SILVERSMITH IN MY OWN LAB. I LOVE JEWELRY DESIGN, DIY, AND ALL KIND OF ARTS.

LIVID VIOLETS ANONYMOUS



TEHRAN, IRAN
25.15.16 CM

THE PROJECT "LIVID VIOLETS" BEGAN AT THE SAME TIME AS THE RECENT EVENTS IN IRAN AND DEALT WITH THE CONCEPT OF WOMEN AND LIFE.

THIS PROJECT IS ABOUT THE EXPERIENCE OF PAIN AND SUFFERING. THE FIGURES THAT HAVE PENETRATED US NOT ONLY THROUGH THE BODY, BUT ALSO THROUGH THE SOUL AND SPIRIT, AND WHOSE EFFECTS REMAIN IN OUR BODY AND MIND FOR A LONG TIME. WOUNDS SO DEEP THAT THEY ARE MADE IN THE FORM OF EMBROIDERY WITH BEAUTIFUL STONES AND BECOME A PART OF OUR BODY. OUR WOUNDS ARE LIKE JEWELS THAT WE PUT ON OURSELVES, THAT NOT ONLY MAKE US MORE BEAUTIFUL, BUT ALSO MAKE US GROW. BUT THEIR PLACE REMAINS LIKE A BEAUTIFUL BUT PAINFUL PATTERN IN OUR SOUL AND MIND.

THIS PROJECT IS MY FIRST EXPERIENCE WITH WEARABLE JEWELRY. I TRIED TO GET IN TOUCH WITH THE WORLD AROUND ME AND CONNECT MY FEELING AND UNDERSTANDING OF THE OUTSIDE WORLD WITH MY INNER WORLD. I AM A PART OF THE WORK AND THE ARTWORK IS A PART OF ME. TWO INSEPARABLE PARTS.

BIO

BORN IN 1984, 2007 BA OF SCULPTURE FROM FINE ART, TEHRAN UNIVERSITY, TEHRAN, IRAN PARTICIPATION IN 4 SOLO EXHIBITION AND 33 GROUP EXHIBITION IN IRAN AND PARIS, KUWAIT, ... AS A WOMAN WHO WAS BORN AND GREW UP IN IRAN, THE MAIN THEME IN MY WORKS IS ABOUT WOMEN AND THEIR SOCIAL IDENTITY AND POSITION IN TRADITIONAL SOCIETIES.

WIND IN YOUR HAIR

SAEEDEH RAHMATI



TORONTO, CANADA
2.5 X 2.5 CM

THIS JEWELRY ART PIECE IS A REFLECTION OF MY EMOTIONS WHEN I SAW THE "UNORTHODOX" SERIES A FEW MONTHS BEFORE GINA WAS KILLED. I WAS SURPRISED TO LEARN THAT JEWISH WOMEN ARE FORCED TO SHAVE THEIR HAIR AFTER MARRIAGE DUE TO THEIR RELIGION, AND IT MADE ME THINK OF THE CHARACTER IN THE MOVIE AND OF ALL THE WOMEN IN MY COUNTRY IN SIMILAR SITUATIONS. THE TRIANGLE FACING DOWN IS A SYMBOL OF FEMININITY MADE WITH THE LEAVES OF THE CEDAR TREE, WHICH IS A SYMBOL OF THE LOVER IN PERSIAN LITERATURE. ON THIS TRIANGLE IS THE IMAGE OF THE FACE OF "VENUS" TAKEN FROM BOTTICELLI'S PAINTING THAT SHOWS THE BIRTH OF VENUS. THIS ART PIECE IS A SYMBOL OF HOPE FOR THE DAY WHEN THE WIND WILL BLOW IN THE HAIR OF ALL IRANIAN WOMEN.

BIO

SAEEDEH RAHMATI IS A PROMINENT JEWELLERY DESIGNER AND FABRICATOR FROM TEHRAN, IRAN, WHO HAS RECENTLY MADE TORONTO HER NEW HOME. HER PASSION FOR ARTS AND CRAFTS, COMBINED WITH HER UNDERSTANDING OF THE HUMAN BODY AS A CANVAS FOR EXPRESSIONS OF LIFE-EMBRACING IDEAS, LED HER TO JEWELRY AS HER MEDIUM FOR EXPRESSION IN 2010.

WOMEN. LIFE. FREEDOM
SHIRIN SADRI



SAN DIEGO, CA, USA

THIS POLITICAL PIECE REPRESENTS THE MOVEMENT THAT STARTED IN MY HOME COUNTRY IRAN, FOLLOWED BY THE DEATH OF MAHSA AMINI, WHO WAS BRUTALLY MURDERED IN THE CUSTODY OF THE ISLAMIC REPUBLIC MORALITY POLICE BECAUSE OF THE IMPROPER HIJAB. THE TITLE IS "WOMEN, LIFE, FREEDOM," A SLOGAN WE STARTED TO USE IN OUR PROTESTS AFTER HER DEATH. AS AN IRANIAN WOMAN AND ARTIST, I MADE THIS BROOCH TO REPRESENT THE MOVEMENT THAT WENT VIRAL GLOBALLY ON SOCIAL MEDIA, WHERE WOMEN, ESPECIALLY CELEBRITIES, STARTED TO CUT THEIR HAIR IN SOLIDARITY WITH THE WOMEN IN IRAN AND TO SEEK MEDIA ATTENTION.

BIO

I WAS BORN AND RAISED IN IRAN, AND IN 2017 I DECIDED TO MOVE HALFWAY AROUND THE WORLD TO THE CITY OF LOS ANGELES, WHERE I EVENTUALLY MADE MY WAY DOWN TO SAN DIEGO. AS AN IRANIAN STUDENT AND ARTIST IN THE DIASPORA, MY PIECES USUALLY CONTAIN DIFFERENT MATERIALS. METALSMITHING IS THE GREATEST WAY TO SHOW MY EMOTIONS AND ADDRESS MY CONCERNS.

I SEE YOU **MINA SANEI**

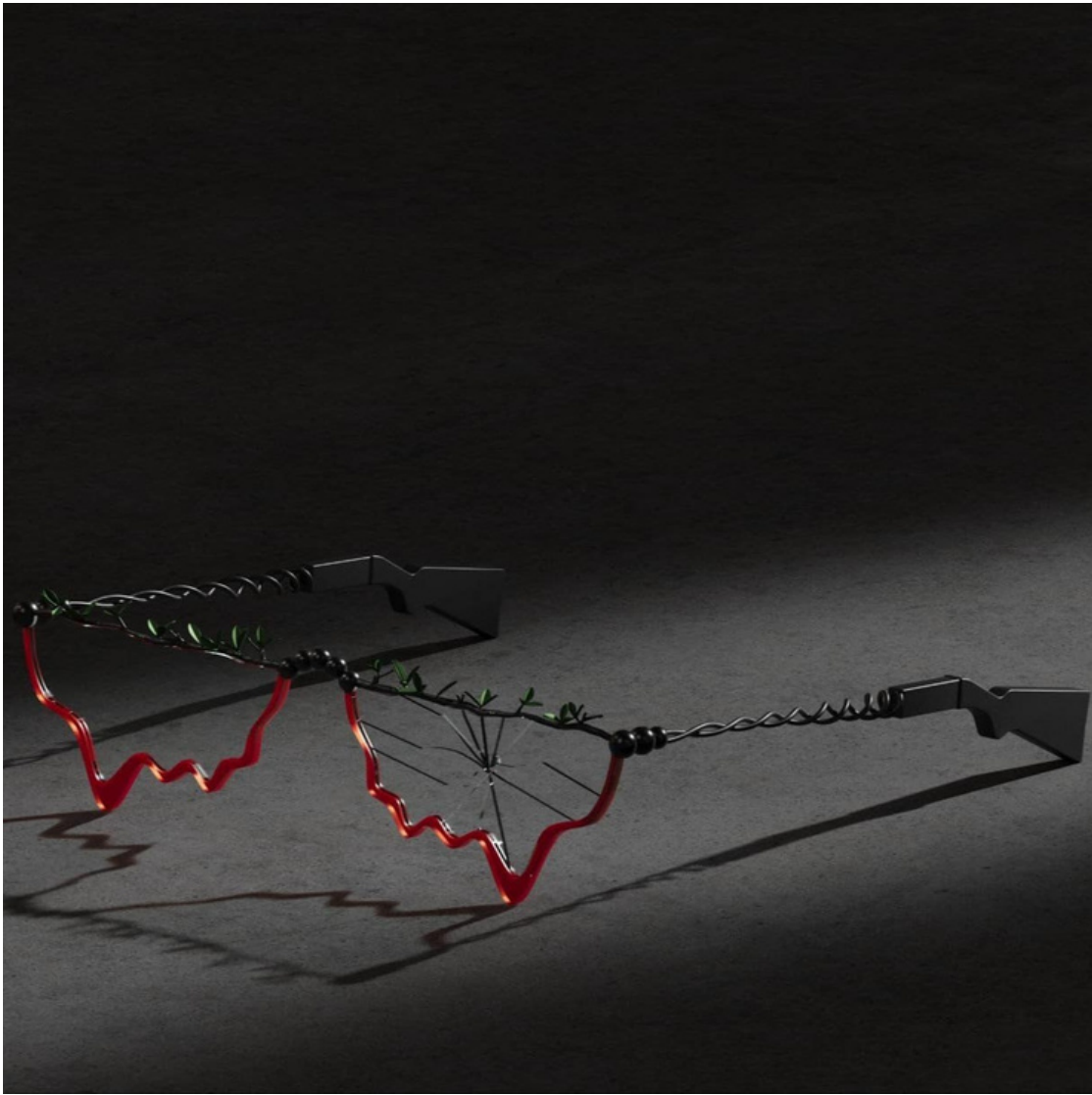


PHOTO CREDIT: MILAD LAHOUTI
VANCOUVER, CANADA
140X140X30 MM

DURING THE ONGOING DEMONSTRATIONS OF WOMAN_LIFE_FREEDOM MOVEMENT IN IRAN, MANY OF THE PROTESTERS WERE SHOT IN THE EYE BY SECURITY FORCES. MANY OF THEM HAVE LOST SIGHT PERMANENTLY IN ONE EYE. THIS EYEGGLASS DESIGN IS INSPIRED BY THE VICTIMS LIKE MOHSEN KAFSHGAR OR GHAZAL RANJKESH AND MANY MORE THAT ARE FOREVER REMEMBERED AS WARRIORS OF JUSTICE AND LIBERTY. RECENTLY THE VICTIMS HAD GATHERED AND SUPPORTED EACH OTHER AND SHOWED THAT THEY ARE STILL HOPEFUL FOR THEIR FREEDOM AND THIS BRUTALITY HASN'T STOPPED THEM FROM FIGHTING FOR THEIR RIGHTS. "THE VOICE OF THEIR EYES IS LOUDER THAN A ROAR"

BIO

MINA IS A JEWELRY DESIGNER AND GOLDSMITH BASED IN VANCOUVER. SHE STUDIED ARCHITECTURE IN UNIVERSITY IN IRAN BUT THEN REALIZED THAT SHE NEEDS TO HAVE MORE OF A HANDS-ON APPROACH. IN 2018, SHE MOVED TO TORONTO TO STUDY JEWELRY ARTS IN GEORGE BROWN COLLEGE AND GRADUATED IN 2021. SHE IS CURRENTLY PRODUCING LIMITED EDITION DESIGNS FROM HER STUDIO.

BLOOM ON THE WOUND

SARA SHAHABI



PHOTO CREDIT: SARA SHAHABI
SEATTLE, WA, USA
6X3 INCHES

FOR THIS PIECE, I WANTED TO SHOW HOW THE WOMEN OF IRAN UNIFIED AND BROKE ALL THE CHAINS OF THE OPPRESSIVE ISLAMIC REGIME AND BLOOMED THROUGH THE (WOMAN, LIFE, FREEDOM) REVOLUTION. FROM DARKNESS, OUR FLAME RISES, AND WE BLOOM FROM OUR WOUNDS. THE WHITE SECTION WITH FARSI WRITING SAYS WOMAN, LIFE, FREEDOM, THE SLOGAN OF THIS REVOLUTION.

BIO

I AM A GRAPHIC/UX DESIGNER WHO LOVES TO CRAFT. I'M ORIGINALLY FROM IRAN AND MOVED TO THE U.S. IN 2012 TO GET MY MFA FROM MARYLAND INSTITUTE COLLEGE OF ART, NOW I AM A SENIOR UX DESIGNER AT MICROSOFT. AS I AM ALWAYS LOOKING FOR A NEW CREATIVE OUTLET, I STARTED TO HAVE MY JEWELRY BUSINESS GOODEE IN 2022 WHERE I CREATE CONTEMPORARY AND PLAYFUL JEWELRIES.

JASHN-E-AZADI, CELEBRATING VICTORY AMIR SHEIKHVAND



**PHOTO CREDIT: AMIR SHEIKHVAND
TORONTO, CANADA
2X3X1.5**

THIS BROOCH REPRESENTS THIS JOY AND CELEBRATION, A REMINDER OF WHAT WE IRANIANS HAVE ACHIEVED AS A NATION AND WHAT WE ARE CAPABLE OF. IT IS ALSO A REMINDER THAT THERE IS STILL A LONG ROAD AHEAD AND THAT WE MUST CONTINUE FIGHTING FOR OUR FREEDOM AND RIGHTS. THE BROOCH IS MADE OF A MIX OF MATERIALS AND TECHNIQUES, MAKING IT UNIQUE AND SPECIAL. THE COLOURS REPRESENT THE DIVERSITY OF IRANIAN CULTURE, AND THE INTRICATE DETAILS REPRESENT OUR STRENGTH AND RESILIENCE. THERE WILL BE A HAPPY ENDING, THE "JASHNE AZADI" BROOCH SYMBOLIZES HOPE, OPTIMISM AND UNITY. IT REPRESENTS OUR DREAMS AND OUR DETERMINATION TO MAKE THEM COME TRUE.

BIO

BORN IN TEHRAN, AMIR SHEIKHVAND CURRENTLY LIVES AND WORKS IN TORONTO. AFTER COMPLETING HIS ACADEMIC EDUCATION IN BIOLOGY AND GRAPHIC DESIGN, HE WENT ON TO STUDY JEWELRY AND GRADUATED FROM TEHRAN'S GOLD INSTITUTE IN 1994. SHEIKHVAND'S WORK HAS BEEN EXHIBITED NATIONALLY AND INTERNATIONALLY.

PYRAMID

MERCEDE SHEYBANI



CALIFORNIA, USA

TOOMAJ SALEHI'S LAST MUSIC VIDEO POSTED PRIOR TO HIS OCTOBER 2022 ARREST INCLUDED THE LYRICS, "WE GO FROM BOTTOM OF PYRAMID AND KNOCK TO THE THE TOP OF THAT

WE PERFORM THE SHOW, LOOK HOW SPECTACULAR WE ARE"

THE REGIME ARRESTED TOOMAJ SALEHI, AN IRANIAN RAPPER, WHO WAS VOICING CONCERN ABOUT THE STATE OF HUMAN RIGHTS, MISMANAGEMENT AND CORRUPTION OF THE ISLAMIC GOVERNMENT. IN LESS THAN ONE DAY THE REGIME HAD ALREADY CHARGED HIM WITH "PROPAGANDA ACTIVITY AGAINST THE SYSTEM, COOPERATION WITH HOSTILE GOVERNMENTS AND FORMATION OF AN ILLEGAL GROUP WITH THE INTENTION OF DISRUPTING THE SECURITY OF THE COUNTRY." ALL THESE CHARGES CARRY THE DEATH PENALTY. HE HAS SINCE BEEN SHOWN BLINDFOLDED AND IN A WEAKENED PHYSICAL STATE ON THE IG PUBLIC BROADCASTING TV, WHERE HE IS FORCED TO CONFESS. BASED ON HIS APPEARANCE IN THE VIDEO, HE IS IN SOLITARY CONFINEMENT, AND UNDER TORTURE.

HUMAN RIGHTS ACTIVISTS FEAR FOR HIS LIFE AND THE LIVES OF ALL DETAINEES.

TOOMAJ IS AMONG THOUSANDS, INCLUDING PROTESTERS AS WELL AS JOURNALISTS, LAWYERS, ARTISTS, ATHLETES, ACTIVISTS AND OTHERS ARRESTED IN IRAN'S ONGOING STATE CRACKDOWN ON THE ANTI-ESTABLISHMENT PROTESTS THAT HAVE ROCKED THE COUNTRY FOR THE PAST 6 MONTHS.

TOOMAJ IS A YOUNG RAPPER AND A SOCIAL ACTIVIST, WHOSE ONLY CRIME IS SPEAKING THE TRUTH. HIS SONGS ARE ABOUT CORRUPTION, POVERTY AND FREEDOM AND HE ALWAYS TRIES TO BE THE VOICE OF IRANIANS AGAINST THE OPPRESSIVE REGIME IN IRAN.

I INVITE THOSE WITH AWAKENED CONSCIENCES TO HELP US SAVE THE LIFE OF TOOMAJ SALEHI.

BIO

I WAS BORN IN IRAN AND AM CURRENTLY OBTAINING MY MFA AT THE ACADEMY OF ART UNIVERSITY. MY WORK FOCUSES ON STORY-TELLING HUMANITARIAN ISSUES AND ITS EFFECTS ON IMMIGRATION. I PULL FROM MY OWN EXPERIENCES AND REAL STORIES HAPPENING AROUND ME. MY PERSONAL NARRATIVE COMES FROM MY EMOTIONS.

WATER SCARCITY

MERCEDE SHEYBANI



CALIFORNIA, USA

THE WATER CRISIS IS NOT THE FOCUS OF THE CURRENT DEMONSTRATIONS, WHICH HAVE MOSTLY BEEN LED BY CITY DWELLERS WHOSE LIVELIHOODS ARE UNLIKELY TO BE DIRECTLY AFFECTED. BUT IT IS PART OF THE ACCUMULATED ANGER NOW BEING UNLEASHED. ON THE STREETS AND ON SOCIAL MEDIA, PROTESTERS HAVE REFERENCED THE DRIED-UP URMIA SALT LAKE AND ZAYANDEH RUD RIVER, WHICH HAVE EMERGED AS SYMBOLS OF THE IRAN REGIME'S INCOMPETENCE.

OTHER ENVIRONMENTAL PROBLEMS, LIKE AIR POLLUTION, ARE CITED AS MOTIVATIONS FOR REBELLION IN THE VIRAL PROTEST ANTHEM BARAYE ("BECAUSE OF").

NINE ENVIRONMENTALISTS AND ECOLOGISTS WERE ARRESTED IN 2018 ON CHARGES OF ESPIONAGE. ALL WERE MEMBERS OF THE PERSIAN WORLD HERITAGE FOUNDATION, AN NGO DEDICATED TO CONSERVING WILDLIFE IN IRAN, AND ARE SERVING SENTENCES FROM FOUR TO 10 YEARS.

BIO

I WAS BORN IN IRAN AND AM CURRENTLY OBTAINING MY MFA AT THE ACADEMY OF ART UNIVERSITY. MY WORK FOCUSES ON STORY-TELLING HUMANITARIAN ISSUES AND ITS EFFECTS ON IMMIGRATION. I PULL FROM MY OWN EXPERIENCES AND REAL STORIES HAPPENING AROUND ME. MY PERSONAL NARRATIVE COMES FROM MY EMOTIONS.

**TEARS OF HAIR
ANNA TESSARIN**



**PHOTO CREDIT: ANNA TESSARIN
ITALY
140 X 50MM**

HAIR TEARS,
TEARS OF WOMEN WHO WANT TO BE FREE,
TEARS OF THE WOMEN WHO FIGHT FOR THIS EVERY DAY,
TEARS OF AWARE WOMEN, AWARE THAT OUR REVOLUTION TODAY WILL CHANGE THE LIVES
OF TOMORROW'S WOMEN.

FACE JEWEL MADE THROUGH 3D MODELING, IN BRASS AND SYNTHETIC HAIR.

BIO

THE VISUAL ARTS ARE THE MOST EFFECTIVE WAY TO UNDERSTAND AND COMMUNICATE MYSELF, EXPERIMENTING OVER THE YEARS WITH VARIOUS TECHNIQUES, SUCH AS PICTORIAL ONES UP TO A MORE MATERIAL EVOLUTION BY CREATING SCULPTURES AND ACCESSORIES. IT TURNED OUT TO BE AN INNER CREATIVE JOURNEY THAT LED ME TO ATTEND THE IED WHERE I WAS ABLE TO DEVELOP MY SKILLS.

FEMALE SUPPRESSION

DIMITRA TRIKKA



ATHENS, GREECE
1,4X1,4X0,19

WOMEN'S OPPRESSION...YOU SEE IT OR EXPERIENCE IT ALL OVER THE WORLD, IN DEVELOPED AND DEVELOPING NATIONS, IN THE WORKPLACE, IN THE PUBLIC SPACE, IN THE FAMILY, IN RELATIONSHIPS, EVERYWHERE... HOW MANY WOMEN ARE OPPRESSED EVERY DAY, FORCED TO BURY THEIR OWN WANTS UNDER FROM PARTNERS, FAMILY, BOSSES, COLLEAGUES AND EVEN STRANGERS. HOW LONG WILL WOMEN BURY THEIR VERY EXISTENCE UNDER ROLES AND RULES WITHOUT LOGIC? NOW IS THE TIME FOR THEIR CRY TO BRING CHANGE!

BIO

I AM A JEWELRY ARTIST BASED IN ATHENS. THROUGH MY JEWELRY I EXPRESS THOUGHTS AND FEELINGS, I LEAVE MYSELF IN A SEARCH PROCESS, I TURN MY GAZE TO DIFFERENT ASPECTS OF LIFE. AN EVENT, A BEHAVIOR, AN EXPRESSION, A SITUATION, A PERSON, A THOUGHT AND THE SEARCH BEGINS, IT BECOMES A CREATION, WHICH AIMS TO BOTH EXPRESS AND PROVOKE THOUGHT.

FREEDOM FOR MINOO

HAMIDREZA ZERAFAT



**PHOTO CREDIT: JEYRAN AHMADI
SHIRAZ, FARS, IRAN**

AT THE END OF 2022, IRAN HAD A NEW SOUND IN ITS STREET AND ALL THE HOUSES. THE WOMEN SCREAM FOR THEIR PRIMARY RIGHT CALLED FREEDOM. AS MAHSA AMINI WAS KILLED FOR HER HIJAB BY THE REGIME OF IRAN LOTS OF WOMEN REMOVED HIJAB ON THE STREETS, CUT THEIR HAIR AND PROTEST AGAINST REGIME. MANY GIRLS WERE KILLED BECAUSE OF IT.

THIS ARTWORK IS A SCENE OF MINOO MAJIDI'S MURDER. HER DAUGHTER, ROYA, CUT HER HAIR WITH BALLISTIC EYES ON MINOO'S GRAVE FOR WOMEN, LIFE AND FREEDOM.

BIO

HAMIDREZA ZERAFAT, A 31 YEAR-OLD JEWELER AND POET, MADE THIS ARTWORK WITH LOTS OF PAIN IN THE NAME OF WOMEN, LIFE, AND FREEDOM.

MANIFEST, OUR STATE OF BEING: PROTECTING JUDY WUKITSCH



HOBOKEN, NJ, USA
2.5 X 3.5 INCHES WITHOUT CORD

THE CONTEXTUAL FRAMEWORK FOR MY METAL AND ENAMEL WORK IS ONE OF PERSONAL CATHARSIS TO DISTURBING POLITICAL EVENTS AND SOCIAL FRAMEWORKS. MY JEWELRY AND SMALL SCULPTURES METAPHORICALLY EXEMPLIFY THE SEEMINGLY OPPOSING DYNAMICS OF STRENGTH VS FRAGILITY, DURABILITY VS VULNERABILITY. HOWEVER, WHAT MAY BE PERCEIVED AS WEAKNESS IN REALITY CAN BE A GREAT ASSET BRINGING ITS OWN SOURCE OF STRENGTH AND POWER. THIS SERIES SUGGESTS THE NEED TO NURTURE AND PROTECT THIS INTERDEPENDENCE OF DUALITY, MY COMMITMENT FOR A MORAL AND ETHICAL HUMANITY.

BIO

JUDY WUKITSCH IS AN ARTIST WORKING IN FINE METALS, VITREOUS ENAMELS, AND FOUND OBJECTS ON A SMALL SCALE. HER CREATIVE PRACTICE IS DRIVEN BY GLOBAL SOCIAL/POLITICAL EVENTS, OFTEN AS ONE-OF-A-KIND PIECES OF JEWELRY. SHE IS ALSO AN INDEPENDENT CURATOR, ARTS CONSULTANT, JUROR, AND WORKSHOP LEADER. SHE LIVES AND MAINTAINS HER STUDIO IN HOBOKEN, NJ.

ABOUT THE CURATORS



AZITA MIRESHGHI IS AN IRANIAN-AMERICAN METALSMITH AND STUDIO ARTIST BASED OUT OF SANTA MONICA, CALIFORNIA. SHE OBTAINED HER MASTER OF FINE ARTS IN JEWELRY AND METAL ARTS IN 2016. SHE HAS SPENT HER ENTIRE LIFE TRAVELING BACK AND FORTH TO IRAN AND HAS A DEEP-ROOTED CONNECTION TO IRANIAN CULTURE AND ART. HER WORK EXPLORES EMOTIONS THROUGH JEWELRY AND IS PROCESS-DRIVEN, BY CREATING TEXTURES AND PATTERNS. SHE FOCUSES ON MAKING WORK THAT IS STRONG AND BOLD, MEANT TO SPACE AN INTERNAL RESPONSE AND INCREASE CONFIDENCE FOR THE WEARER.

[HTTPS://WWW.AZITAMIRESHGHI.COM/](https://www.azitamireshghi.com/)



SIAVASH JARAIEDI IS A SCULPTOR AND AN ARTIST WITH A PASSION FOR DESIGN. FROM A YOUNG AGE, HE HAS BEEN INSPIRED TO CREATE ART THAT EXPRESSES HIS BELIEFS AND SPEAKS OUT AGAINST OPPRESSION. THROUGH HIS WORK, SIAVASH SEEKS TO BRING AWARENESS TO THE INJUSTICES FACED BY MINORITY GROUPS, AND TO ENCOURAGE PEOPLE TO STAND UP FOR THEIR RIGHTS. HIS SCULPTURES PAY HOMAGE TO HIS VARIOUS INFLUENCES, SEAMLESSLY INTEGRATING HIS MANY TALENTS TO CAPTURE AND VISUALLY DISTILL THE ESSENCE OF HIS POETRY. THROUGH HIS ART, SIAVASH SEEKS TO CREATE A SPACE FOR DIALOGUE AND REFLECTION, TO INSPIRE POSITIVE CHANGE AND TO BRING ABOUT A WORLD IN WHICH FREEDOM AND EQUALITY ARE THE NORM.

[HTTPS://JARAIEDI.COM/](https://jaraiedi.com/)

ABOUT THE SOCIETY OF NORTH AMERICAN GOLDSMITHS



PRESERVING TRADITION | EMBRACING INNOVATION

We are an inclusive community committed to advancing the scope of jewelry & metalsmithing.

SNAG supports our members and inspires creativity through critical conversation, community convenings, education, scholarships & sponsorships, publications, exposure, promotion, conferences, exhibitions, opportunities, mentoring, and so much more.

Photo courtesy of SNAG member Patricia Madeja

JOIN TODAY AT SNAGMETALSMITH.ORG

supporting *all* materialsmiths of *all* levels