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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Imaging Arts and Science
In Candidacy for the Degree of

MASTER OF FINE ARTS

Energized Fluid Forms in Metal Work

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April 2003

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April, 15, 2003

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Thesis Proposal

As an undergraduate physics major, I was fascinated by fluid mechanics. That fluid motion, whirling and falling inspire the creation of strong and powerfully energized forms in my recent metal work. These dynamic qualities of fluid motion will enhance the gestural feeling of the images in my metal work. I am attempting to capture a range of human emotions: happiness, human energy, peacefulness, love and pleasure through colors inspired by contemporary fashion, pop culture and the constantly changing aesthetics of today. I use these fluid forms to express human emotions because they seem to be always changing and moving.

Metal working techniques such as forming and casting combined with additional techniques such as cast glass were used for creating this body of work. I used lacquer on wood and fused glass to give a variety of color in metal work and in the future, I would like to explore other media, incorporating them as my ideas develop.

Preface

I was born on September 14th 1971 in Seoul, Korea as the second daughter in my family. I studied physics as an undergraduate at Ewha Women's University. While I studied physics, I was inspired by fluid dynamics and time-space. Actually, I was not very interested in physics itself, but I was enamored of the images. When I was a senior, I thought about what I should do after graduation. While I was thinking about that, I remembered that I liked making things from materials and loved jewelry a lot. I wanted to design my own jewelry and decided to study metal craft in graduate school. I worked at an artist's studio for a year before entering graduate school. After I entered HongIk graduate school in Korea, I made only jewelry-big, bold and simple designs using silver, pearls, ox bone and various materials. After I completed all the classes in graduate school, I decided to study glass, because I felt a limitation of colors while working with metal. After I entered the Rochester Institute of Technology's glass department, most people in that department made only sculptures, not functional objects. I usually worked with useful objects. When I worked in the glass department, I felt uncomfortable like something was missing, because sculpture doesn't have actual function except showing its beauty. Whenever I visited a metal studio, I wanted to work with metal again. Before I came to R.I.T., I had not worked with the technique metal forming, but there are so many tools for every technique, especially at R.I.T. As a result, I changed my major from glass to metal. I made cups and brooches using silver and glass together, and I have my own special technique of carving wax. I am still interested in ceramics, wood and glass. I want to learn how to work with them and use a variety of materials in my works.

Introduction

As an undergraduate physics major, I was fascinated by fluid mechanics. Precisely speaking, not by the science of fluid mechanics, but by the images it presented. During class, while the professor explained the formulae, my mind was full of beautiful imagery; moving, whirling and falling fluid. That imagery has inspired the creation of strong and powerfully energized forms in my recent metal work. Dynamic qualities of fluid motion enhance the gestural feeling of the images in my metal work. I use these forms to express human emotions because they seem to be always changing and moving like people. Organic form may seem to have emotions, energy, and loneliness. These natural fluid forms are not only expressive human emotions, but also tend to be comforting to me.

I am attempting to capture a range of human emotions: happiness, struggling, loneliness, human energy and love through the forms and colors in my works. I am surrounded by people and my life is made of interactions with them. In considering these thoughts, I became interested in humanity more and more. I became more in tune to the emotions of other people as well as to my own. After I came to the USA, I had a lot of time to be alone and concentrate on myself, chances to meet people who grew up in different circumstances from my own. These experiences made me think more about people's emotions, in an effort to understand them.

While I enjoy looking at other metal work- I try not to be overly influenced by them. Instead of metal works, I look at other genres- painting, architecture, and fashion through television, magazine, internet and actual products around me. Through fashion

magazines and Haute Couture shows, I became fascinated by the gorgeous colors and textures of fabrics and the fantastic imaginations of fashion designers. I am influenced by the bold color contrast, fantastic mood, and new trials that are sometimes shocking. When I see these works, I can feel their energy and it inspires me to create.

Another major influence for me is Pop Art. The main aspects of the movement that appeal to me are use of color, the question of “new” and the definition of function. When I started metal craft in 1995, I learned at a private studio, and there were a lot of books about pop art and 80’s works. It was all very new for me, a stranger to art. Those works made me think I should create shocking new works.

In Korea, we say, “Everybody has their own color”. It means that everybody has his or her own personality. This is meaningful to me because I always think color and personality and feeling are connected. People associate specific colors with specific emotions, and so over time certain colors have come to represent particular attitudes and emotions. For example, red means anger and blue means gloomy. I used pastel colors for fantastic happiness and blue to gray for gloominess. I am always concerned with color. I want to use various colors in my metal works because they give more expression to the work. In this body of work, color is derived from patina, cast glass, and gemstones. In the future, I would like to explore other media, incorporating them as my ideas develop.

To define the function of my work is not easy because although I create the work, the person who buys it and uses it may have a different perception of function from mine. However, as an artist, it is very important to be clear on this point. I always struggle to create new work of my own, and it does not always appear functional. I must consider, “is this useful? Is this worth making?” To define the function of a work requires self-confidence as an artist. If I am confident in my ideas, I can begin to create.

INFLUENCES

Pop Art

Pop Art emerged in the mid 1950's in England, but realized its fullest potential in New York in the 60's where it thrived. Pop Art brought art back to the material realities of everyday life, to popular culture, in which ordinary people derived most of their visual pleasure from television, magazines, and comics. Pop Art was represented holding exhibitions with Campbell's soup cans, comic-book pages, advertisements and common household objects at art galleries and museums. Pop Art was a challenging new genre and way of looking at art. In Pop Art, the everyday and mass-produced objects were awarded the same significance as the unique; the barrier between "high art" and "low art" was eroding away. Pop Art influenced not only visual art, but also fashion, movies, advertising, science fiction and pop music through all of society by merging fine art and popular culture.



Figure 1. Andy Warhol

Campbell Soup Series II 1968



Figure 2. Roy Lichtenstein

M....MAYBE 1965

Pop's greatest visual expression was in fashion, with new materials, texture, surface and experiments using sculptural form for clothes. In the 50's, bright color, fashionable patterns, bold designs, eccentric and even anti-ergonomic shapes were used to grab attention and announce the owners' up-to-datedness. Pop appealed to the young because it was fashionable, expendable, frequently humorous, and full of impact and sex appeal.

Pop brought question into the concept of good design. It was necessary to redefine "good design", which no longer seemed to be what it had been. At the same time, the concept of function, the standard of Good Design, had to be broadened from the conventional meaning of working order to include social and psychological impact as well. Objects that once were merely functional, now had to make a statement about their owners and contribute to their environments aesthetically.

After World War 2, due to the influence of Pop Art, 'Performance Art' became a global phenomenon; There were artists' performances with their self-designed clothes in Japan and Brazil as well as Europe and North America. In the 60's, Pop art influenced both art and fashion. Designers wanted to catch up with the new wave.

Instead of traditional art forms, painting and sculpture, installation work, conceptual art, and other non-traditional genres, began to include the use of clothes. As a result, a new genre, 'Clothes Art' emerged. At the same time, couturiers such as Paco Rabanne and Yves Saint Laurent realized themselves as artists and many artists in other fields began to work with clothes. In the 60's through the 70's, intersection between art and fashion had been accomplished, the clothes exhibited as an artwork. In the 80's, new movements such as 'Wearable Art' and 'Conceptual Clothing' began to take shape

alongside the traditional use of clothing in performance and installation contexts. Artists in these new fields came from both Fine art and fashion backgrounds. In effect, a new type of crossover aesthetic began to develop, looking back to the beginning of the century, with no discernible direct influence. The experimental use of unusual and eccentric materials is one of the features now linking art and couture. There is a definite dialogue between fashion and the arts that explores the concepts of visual and tactile, of form and function. Artists are watching fashion, and fashion designers are watching artists.

I first became interested in Pop Art because of the vivid color but as I learned about all of “new” things they attempted, I wanted to know more about it and emulate their pursuit of “new”. When I first began learning metal craft, I was unsure what to think when I saw unfamiliar jewelry such as body ornaments that looked less than functional. They were new ideas, which few artists had tried before. I discovered that it started as Pop Art and I wanted to know more. I was fascinated by the performances and body ornaments I saw in books and I decided to make new works of my own, different from other jewelry that nobody had yet imagined. Pop Art influenced our entire society and it still does. We are interacting with our environments, pop culture, art and fashion. “With an Attentive eye, I observed what was happening in the world: a dramatic spectacle, sometimes impossible, threatening, and adventurous, that drove me to design”.¹ As Gianni Versace said, every artist is influenced by his or her culture and art works around them and in turn they influence others.

¹ Versace, Gianni. *Versace signatures*. New York: Abbeville Press, c1992. p 7:10~13

Fashion

Haute Couture means high fashion in French. Haute Couture pursues the top level of hand customized fashion design and clothing construction made by a couture design house. All clothing in Haute Couture is made by measuring exactly by hand, carefully interlined, stay taped and fitted to perfection for each client. Haute Couture is the essence of service, workmanship, originality of a unique design and superb materials of the finest quality. Haute Couture leads the fashion of the world.



Figure 3. Cristian Lacroix



Figure 4. Gianni Versace



Figure 5. Jean Paul Gautier

Jewelry has a strong relation to fashion in the creating of an outfit. I love to see Haute Couture, Milan collections and other big fashion shows. Looking over a famous fashion designer's show, I can feel their energy and passion for their works while their rampant imaginations stimulate my creative drive. There is a sense of catharsis in the wonderful color combinations and the expressions of unlimited possibilities with fabrics, which I find restricted in metal.

As Jean Paul Gaultier said, “My fashion is a lot about projecting a strong, unique character to the outside world.” I don’t want to make common design. I want to make my own special designs. I want to proclaim with my works that I am different from others. For me, one question always bothers me. If I make a very unusual or different design, it could be too big, too eccentric to be worn comfortably. Is it then worth making it for my own satisfaction?

Christian Lacroix is quoted as saying, “ I shall always insist on the right to shock. Even if this sometimes means being disliked. Let’s not forget Baudelaire’s advice: ‘Strangeness is the essential flavour in any beauty’”² I want to make my own signature design and at the same time, want to share them with other people. To balance between them is the issue that I need to resolve.

Fluid mechanics

“Physics: 1. a: science that deals with matter and energy and their interactions 2. a: the physical processes and phenomena of a particular system b: the physical properties and composition of something.”³ There are many specific fields in physics; for example, dynamics, astrophysics, quantum mechanics and fluid mechanics are some of them. I am particularly attracted to fluid mechanics.

² Mauries, Patrick. *Christian Lacroix: the diary of a collection*. New York: Simon & Schuster Editions, c1996. p 175:13~15

³ Merriam-Webster Incorporated. *Merriam-Webster’s Collegiate Dictionary*. Springfield, MA, 1999

In the study of fluid mechanics, we design a situation and work out the consequence of the conditions. For example, when a certain liquid flows through a pipe, solve the force or velocity inside the liquid as the distance from the walls of the pipe changed. It will change for varying liquids (thick or thin) and the surface of pipe (sleek or rough) and the orientation of the pipe (laid vertically or horizontally). If all conditions were fixed, the problem can be solved. Then, hypothesize what would be different as the conditions changed, like with thin or thick liquid.

$$\frac{d}{dt}(B_{system}) = \frac{d}{dt} \left(\iiint_{CV} \rho b dv \right) + \iint_{CS} \rho b (V_r \cdot n) dA$$

$$\frac{Df}{Dt} = \frac{\partial f}{\partial t} + V \cdot \nabla f$$

$$\frac{d}{dt}(B_{system}) = \frac{d}{dt} \iiint_{\substack{CV \\ (Fixed)}} \rho b dv + \iint_{CS} \rho b (V \cdot n) dA$$

$$\iiint_{\substack{CV \\ (Fixed)}} \frac{\partial \rho}{\partial t} dv + \iint_{CS} \rho (V \cdot n) dA = 0$$

$$\iint_{CS} \rho (V \cdot n) dA = 0^4$$

Imagine a situation in which a liquid spreads through another liquid. How will it spread if they have different colors? Imagine that an object moves in a liquid; what would happen when it moves horizontally with a constant velocity, and when it vibrates with a certain frequency. It will make different movements in the liquid. Imagine there is water in the bathtub and how the water moves as it drains. The water inside the drain and the water in the tub will move differently. In addition to fluid mechanics, there are powerful

⁴ Kreith, Frank. *Fluid Mechanics*. Boca Raton, Fla.: CRC Press, 2000, p11-12

images related to the concept of time space. Imagine a 3-dimensional space with grids. When a very heavy object exists in that space, the space will be bent by the mass of that object, as the object is heavier the time-space will be bent more. When I heard the situations I couldn't concentrate on solving problems because I was overwhelmed with many images: flowing liquid making beautiful forms, twisting, spreading, falling and bounding up.

People ask me, “ Why did you study Physics and change your major to Metals? What is the common ground between them?” For four years in Physics, I was prepared by that imagery to work them into metal. The images of fluidity are soft and organic. The curving, bending, and movement of images, fluid motion made me feel comfortable with the organic forms, which are unconventional, unrestrained, and always fresh. I appreciate organic forms because they are never the same. Every form is different. They are always new.

WORK

Rings

I am using fluid forms in my ring series to express human emotions and to show how they are both changing and moving. I want to express personality and relationship, because I began thinking about it more seriously after I came to the USA. I met various people and I recognized that the relationships between people are more complicated and difficult than I previously thought. I became more focused on relationships and people because I was in a different place.

The first work, Ring 1 was designed with a very thick, flowing, fluid form, which seems to be moving very quietly and slowly. As time passes, one's personality changes slowly. When we look back on our lives, sometimes we were happy or were suffering. Sometimes time moves very slowly and sometimes very fast. Time flows like a fluid path. I used dynamic changes of thick and thin lines to express this.

Ring 2 was about two people together. Sometimes, we meet someone and fall in love. At that moment, loneliness is over and we feel comfortable with them. I have tried to express this feeling using the fluid form, hanging comfortably and leaning against each other. They appear to be holding each other, and interacting.

Ring 3 is about the complications in our lives. Sometimes we are very happy, sometimes very sad or angry. Sometimes, time appears inconstant, fast and then slow. I wanted to express this in a very complicated but fluid form, which seems to move like a roller coaster.

I used a special casting technique to create the rings and brooches. The whole body was carved from a block of wax and then at the backside, there is a 0.05" line. Following this line, I made the form hollow with 0.04" thickness using a flex shaft. This is a unique

and special technique I developed to carve this complicated form, and even make it hollow. I used a diamond bur to finish the silver. The muted surface, when seen from a distance, is similar to the character of the pearl, which is created through much suffering on the part of the oysters.

Silver vessels

This is a series of cups standing on a table, like small sculpture. They are related to jewelry in that they are interacting with the body because they are intended to be held until the user has finished. While the user holds the vessel, the vessel and jewelry are a set. When I choose what to wear everyday, I consider the color and the style to co-ordinate an entire outfit. I enjoy seeing a well-chosen outfit and the process of selecting right the elements to combine. When I wear jewelry, I want to wear one set of jewelry, earring, pendant, and ring. The vessels are an extension of that idea: I made the cups to accompany the rings, ring 1 paired with vessel 1, ring 2 with vessel 2, and ring 3 with vessel 3.

Vessel 1 and Vessel 3 describe the path of change in myself as time passes. The form of Vessel 1 extends from the vessel and becomes twisted like a vine. The vine grows making the helix through the axis. I made this vessel using that specific form with the idea that the axis is our as yet undiscovered destiny. Vessel 3 was designed with the same idea as ring 3, that of complications. I used a variety of colors throughout the forms. Our lives are filled with good and bad events, and when we look back, the path of our lives will show those variations, like the color variations in this piece. The color becomes darker as the line progresses, as when babies are born, they are pure and innocent as white snow but purity

diminishes with the passing of time. I used a diamond bur to make a silky texture on the vessel part, and coarse sandpaper texture to the end. To make the color graduate to dark at the end, I used liver of sulfur, dipped the piece in the solution except the vessel. Portion and dipped the end several times until I achieved the desired color.

In Vessel 2, I wanted to describe two people together. When you are in love, you feel happiness and contentment. On the other hand, you also feel the difficulty in adjusting to the differences between two people. I made this cup from one base, one body that becomes two separate beings, keeping some distance, but appearing to hold one another. I exaggerated the color difference, black and white, to outline the differences between men and women. I textured the white part using a diamond bur and used coarse sandpaper in the black.

These vessels were made by carving wax and casting. The bases were designed with organic lines and rounded rims to provide a pleasant surface to drink from. The surface was finished with a diamond bur following the flow of the forms and coarse sandpaper, and then colored with liver of sulfur.

Glass vessels-set 1

It is a simple fact of human nature that we change with the passage of time. These cups grow from silver into glass, like a caterpillar becomes a butterfly. As children develop, at some time, they find their own character. In these moments, personality crystallizes. In the same way, when I came to the USA, I became changed and am a different person now. In Korea we say, “A frog in a well”. This means to have only experienced a small world.

Before I came to the USA I lived in a limited world, met only people like myself. After I came here, I met a variety people from many nations and having a wide range of personalities. I feel that I am changed, more open-minded to accept new people and new happenings.

For these vessels, I chose cast glass to add color to the metal work. The “see-through look” of many of today’s fashions creates a sense of fantasy with translucent fabrics. I wanted to bring this some feeling to my work using glass. The “see-through look” is intriguing because it shows a glimpse but doesn’t show everything and this makes people pay more attention and excites the imagination. The glass in these pieces was sandblasted to give it an air of mystery.

The metal portion of the vessel was formed of fine silver plate with a hammer. The hammer texture follows the movement of the forms and I used pickle to make it white, burnishing the surface carefully so it sparkles and refracts light like the butterfly’s cast-off skin. The hammer texture itself is attractive but I prefer the burnished surface. It appears as a shiny net over the vessel. To cast glass, I carved wax and made a silicon and plaster mold on it to duplicate the form. I cast several colored glass pieces and selected the pastel colors. I then sandblasted them to give them a greater feeling of softness. Joining the cast glass and silver vessel was not easy. I did not want to show the solder line outside, so I designed the vessel at the end to become a bezel. Then I soldered a bottom inside the vessel. I had some problems because the bottom form was not a fixed form, and inside the vessel the soldering side was somewhat warped. I had some difficulties but I am satisfied with the results.

Glass vessels-set 2

These vessels were designed to describe the growing process. When babies are born, they don't have many wrinkles on the surface of the brain. As they grow up and experience many things, their brain develops more curves, becomes more complicated. Each curve is made to contain memories and the brain memorizes each moment that makes a curve. In the same way, these silver bases go from being flat to having many curves and ripples. The ripples in each silver base represent such moments and memories.

In trying to capture these glass forms, I encountered many problems. They are a very difficult form to cast. Normally, glass casting is executed by gravity, but these forms are too wavy to use normal casting techniques. I made every effort to get perfect cast forms. After making many mistakes, I found a way to cast them successfully. I made an air vent through the plaster mold to the outside at every corner of the form, and instead of putting glass frit in the mold; I put a flowerpot over the mold and put the glass frit in the flowerpot. When I put glass in the mold, I could not confirm that the glass had melted completely, but when I used the flowerpot, the glass melted before flowing into the mold and flowed easily through the mold. Though this process, I felt more comfortable casting glass and am pleased to have discovered it.

Brooches-set 1

Not everything in life goes the way we want it to. Sometimes, things just become more and more complicated. When things are complicated, struggling and in trouble, at the

end of that time, I feel some relief that I did get through it. To express this, I created silver form that was very complex in the middle with one end trailed down as though tired and the other end changing to glass as it moves upward. I used light color cast glass to represent the precious thing, which is gained from the tough moments. The light colors lend a light feeling and I put it on the top to suggest that it could take flight in contrast with the heaviness of the other end.

The technique and surfaces for these brooches is the same as for the rings, but the forms are more complicated, so it was more of a challenge to carve these forms with wax and make them hollow. I sandblasted the cast glass to match the silky, pearly silver. To attach the glass to the silver form, the end of the silver form works as a bezel. I did this because I wanted to attach the glass freely without supports behind it. I am still concerned about weakness at that spot, and in the future I plan to design some support for the glass portion.

Brooches-set 2

When I look back over tough days in my life, I can remember pleasant moments with my good friends like precious jewels. I expressed the relief after I get through these tough days with Brooches-set 1. Brooches-set 2 follows the series of Brooches-set 1 with similar forms, but bigger and using stones on the opposite end of Brooches-set 1's glass end. I set the stones lower on the form to suggest the happy moments in the midst of difficult times, when I'm tired and wilting like the form. I chose light pink, blue and green

colored cabochon stones for the same reason. I chose light color glass for Brooches-set 1. The cabochon stones compliment these forms in the same way as the glass forms of the other set.

This brooch set was made with the same casting technique and process as the rings and brooches-set 1. The stones are bezel set in the same way I used for the glass. The surface was made by randomly using very coarse sandpaper to suggest the scratches and scars, contrasting with the clear stones. This set can also be used as a belt buckle with fabric belt, using the pin to stick them to the cloth.



Ring 1, 0.6X4.3X0.6", Silver



Ring 2, 1.7X1.5X0.6", Silver



Ring 3, 2.4X5.5X2.4", Silver



Silver Vessel 1, 6X4X1.2", Silver



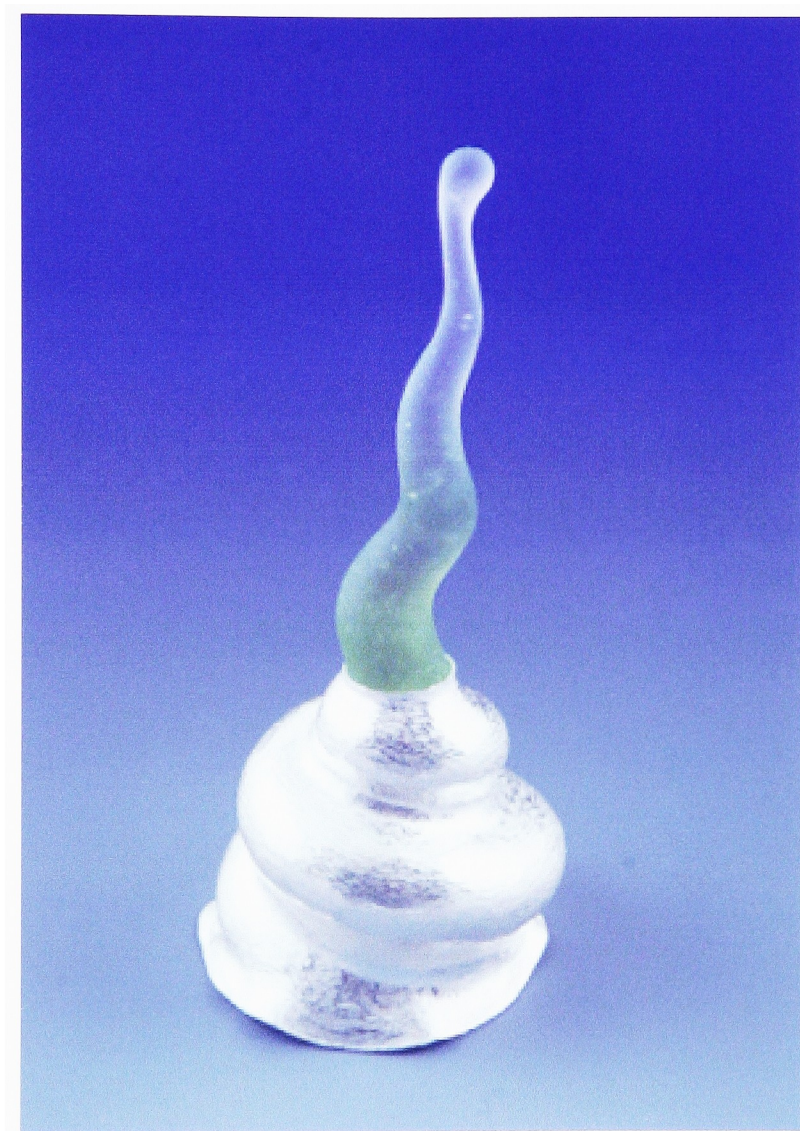
Silver Vessel 2, 6X2.5X1.5", Silver



Silver Vessel 3, 6X3X2", Silver



Glass Vessel-set 1, Blue 7X4.3X4.3", Silver, Glass



Glass Vessel-set 1, Green 7.2X3.2X3.2", Silver, Glass



Glass Vessel-set 1, Purple 7X5X5", Silver, Glass



Glass Vessel-set 2 Purple 6X4X3", Silver, Glass



Glass Vessel-set 2, Prusian Blue 6X3.5X3.5", Silver, Glass



Glass Vessel-set 1, Blue 7X5X5", Silver, Glass



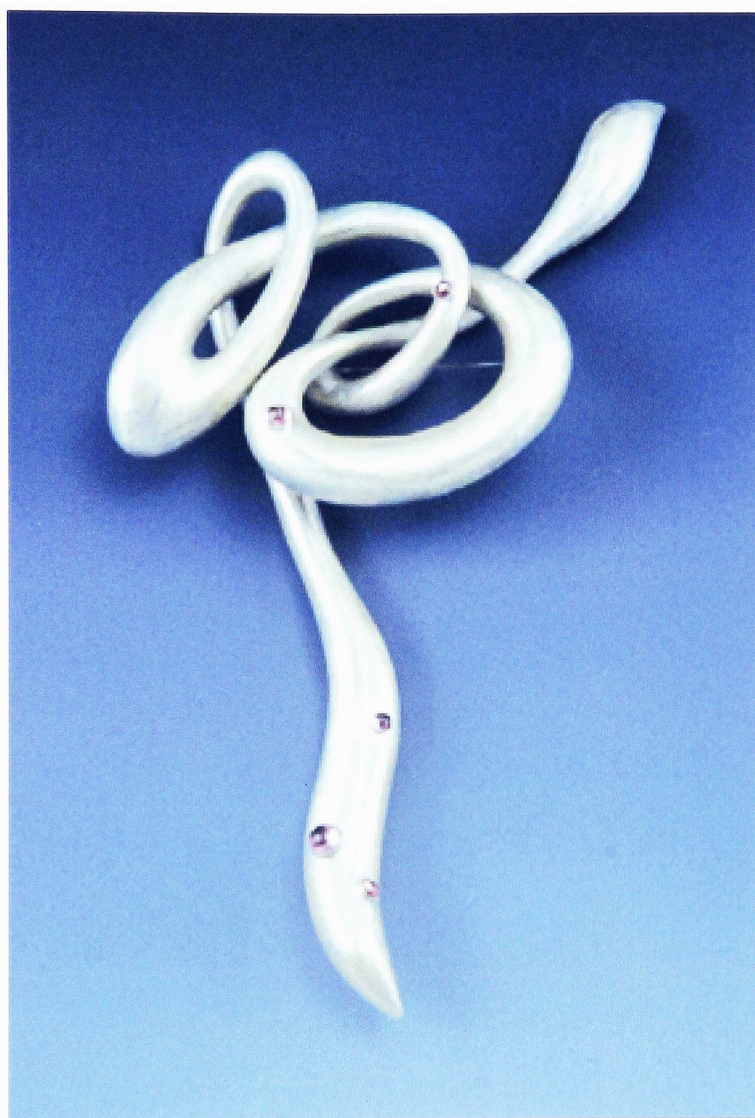
Brooches-set 1, Pink 5.2X3.2X0.6", Silver, Glass



Brooches-set 1, Blue 5.2X3.2X0.6", Silver, Glass



Brooches-set 1, Green 5.5X4.5X0.6", Silver, Glass



Brooches-set 2, Pink 7.9X4.7X1.2", Silver, Tourmalin



Brooches-set 2, Green 8.1X5X1.2", Silver, Peridot



Brooches-set 2, Blue 8.1X4.7X1.2", Silver, Topaz

Conclusion

I developed this body of work to express the idea of life paths using the fluidity of motion, inspired by images I discovered in Physics. These forms that convey motion and fluidity have energy within as if they are alive as they move and spread. This energy and the forms themselves always seem fresh and soothing.

Due to the influence of Pop Art, I feel a certain pressure to create “new” works. As a result, I have produced new works totally different from others, and that encourages me to continue. I haven’t seen vessels or brooches combining glass and metal as my work does. From the finding of ideas, designing of forms, to choosing materials, techniques and finishing textures- at every point in my work I strive to be different from others in my field and I feel I am successful. The holding cup, the combination of glass and silver together, my wax carving technique (making the hollow forms), diamond bur finishing and burnishing the hammered texture, all are new fresh ideas. I am pleased with these works, as they have accomplished what I wanted to express.

Through this process, I also found that glass has much potential and I am glad to have learned so much about glass casting. The casting form, which I made, was not an easy form to cast, and I had many difficulties. I enjoyed figuring out how to get the perfect glass casting form and use it for my works. I discovered the wax carving technique that I used could be my unique specialty. As I research fashion I am increasingly drawn to textiles and fabrics. I want to explore combination of fabrics and metal together. I am also proud of my Korean heritage, and I am now planning to combine Korean traditional silk and cast metal forms together in my future work.

I am also interested in fashion. Fashion and jewelry cannot be separated because clothes and jewelry together make a complete outfit. I love to see Haute Couture collections, which represent contemporary fashion. When I see these collections, I am excited by the promise and potential that they exhibit with their use of fashion art. I am encouraged to see them combine clothes and artworks appropriately. In these collections, I see a resolution to the dilemma of “wearable jewelry” that I was struggling with and questioning: Is it functional? Is it useful? This question stems from Pop Art and still persists, and I think, each artist must solve it individually.

In Fashion, a designer shows two collections each year. This means that they work a great deal and the Couturier sells the collection work as well as the more common designs at their showroom. This would be like showing craft jewelry and fine jewelry in the same store. Someday, I want to own a shop for fine jewelry and show a new collection once a year. I know it will be a challenge, but it is my dream.

Appendix

- 1) Ring 1, 0.6X4.3X0.6", Silver
- 2) Ring 2, 1.7X1.5X0.6", Silver
- 3) Ring 3, 2.4X5.5X2.4", Silver
- 4) Silver Vessel 1, 6X4X1.2", Silver
- 5) Silver Vessel 2, 6X2.5X1.5", Silver
- 6) Silver Vessel 3, 6X3X2", Silver
- 7) Glass Vessel-set 1, Blue, 7X4.3X4.3", Silver, Glass
- 8) Glass Vessel-set 1, Green, 7.2X3.2X3.2", Silver, Glass
- 9) Glass Vessel-set 1, Purple, 7X5X5", Silver, Glass
- 10) Glass Vessel-set 2, Purple, 6X4X3", Silver, Glass
- 11) Glass Vessel-set 2, Prussian Blue, 6X3.5X3.5", Silver, Glass
- 12) Glass Vessel-set 2, Blue, 7X5X5", Silver, Glass
- 13) Brooch-set 1, Pink, 5.2X3.2X0.6", Silver, Glass
- 14) Brooch-set 1, Blue, 5.2X3.2X0.6", Silver, Glass
- 15) Brooch-set 1, Green, 5.5X4.5X0.6", Silver, Glass
- 16) Brooch-set 2, Pink, 7.9X4.7X1.2", Silver, Tourmaline
- 17) Brooch-set 2, Green, 8.1X5X1.2", Silver, Peridot
- 18) Brooch-set 2, Blue, 8.1X4.7X1.2", Silver, Topaz

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