

# JORDAN SCHNITZER MUSEUM OF ART

## **Anya Kivarkis**

(541) 346-1571; [anya@uoregon.edu](mailto:anya@uoregon.edu)

### **Biography**

Anya Kivarkis is the Visiting Assistant Professor of Jewelry/Metalsmithing at the University of Oregon in Eugene. She received a BFA in Jewelry/Metalsmithing at the University of Illinois in Urbana-Champaign, and an MFA in Metal from the State University of New York in New Paltz. She was the recipient of the 2006 Sienna Gallery National Emerging Jeweler Award. In 2005, she was a panelist on *Collecting* in the Art Jewelry Forum Symposium at the State University of New York, and was a Visiting Artist at the University of Wisconsin, Milwaukee. She is scheduled to lecture in the University of Georgia in Athens, Artist Lecture Series in Spring 2008. Recent and upcoming exhibitions include a solo exhibition at Sienna Gallery in 2007, *Schmuck 2007* in Munich, Germany, the *Northwest Biennial* at the Tacoma Art Museum, *Northwest Artists* and *Coming Into View* at the Jordan Schnitzer Museum of Art in Eugene, 2006 Metalsmith Magazine *Exhibition in Print*, *RAZZLE DAZZLE* and *Laced with History* at the John Michael Kohler Art Center in Sheboygan, Wisconsin, and *Markers in Contemporary Metals II* at the Samuel Dorsky Museum of Art, New York.

### **Artist Statement**

My work is a historical revision, a challenge of authoritarian historical ornament through alteration and mutation. My interest is in disrupting how jewelry operates as a signifier of access to luxury, as excessive embellishment has historically signaled wealth and civility. The work responds to emerging social and economic conditions, and the effects of those conditions on the material culture that we collectively desire. It interests me, for example, how highly decadent aesthetics saturate the market in a moment of economic recession, when luxury goods are inaccessible to most.

I appropriate chandeliers and Victorian wallpaper patterns, as they are iconographic images of excess, and then subject them to an ultimate removal of ornamentation by laminating them in flat whiteness. In some work, highly decorative forms are merged to construct hybrid ornamental amalgams. Conflations of historical decoration are dissolved in modern, hygienic white to develop conflicted and ambiguously located forms. Rigid Victorian silhouetted shapes are juxtaposed with awkward, obstructive protruding forms. Traditional ornamentation is modified as geometric form disrupts decorative surface. The mirrored brooch series fuses the real with the constructed artifice. In this work, the assumed reliability of perception is compromised as reflection presents the illusion of hyper-decoration. In other work, the immediate frontal viewing desired by image culture is interrupted, as access to of the most highly or curiously ornamented part of the brooch is denied while worn. Modern flat shapes secretly weep jewels behind the viewer's vision.

The work hovers in a space that is simultaneously excessive and blank, present and absent, appearing as image, though fully realized as object.