



Reflecting: Wisconsin's Women Metalsmiths at RAM

May 13 – August 29, 2026

Drawn from RAM's collection, this exhibition features work created by metalsmiths who have lived and/or taught in Wisconsin. It plays to historical strengths of women in both craft education and innovation in the State and RAM's collection. The artists included push material and conceptual boundaries as they explore a wide range of processes and themes, including nature, place, value, and femininity.

Supporting the nationwide celebration of handwork in 2026, *Reflecting* is likewise mindful of the past as it echoes and expands upon the significant Wisconsin-minded 2008 exhibition, publication, and symposium, *Women of Metal*.

Biographies from Selected Artists

Drawing on the use of flowers as historical "symbols of the feminine,"

Jessica Calderwood (1978–) creates sculptures, jewelry, and wall reliefs that combine fantasy with an exploration of gender and identity. The two Calderwood enamel brooches in RAM's collection—based on the form of an ancient fibula used to fasten garments—have imagery on the front and back that directly relates to concepts of beauty, fantasy, and personal perceptions. She received her BFA from the Cleveland Institute of Art, Ohio, in 2001 and her MFA from Arizona State University, Tempe, in 2005, with an emphasis enameling and metalsmithing. While Calderwood is primarily a metal and enamel artist, her practice also includes use of ceramics, glass, and fiber. She is currently an Associate Professor of Art at Ball State University, Muncie, Indiana.

Metalsmith **Kim Cridler** (1968–) creates work that addresses the history, making, and meaning of craft and ornamentation. She has her BA in Fine Arts from the University of Michigan and her MFA in Metals from the State University of New York (SUNY) at New Paltz. Using steel and bronze, as well as organic materials such as beeswax, bone, eggshell, hair, and mother-of-pearl, Cridler creates vessel forms that connect to her interests in history, craft, ornament, and function with an investigation of material and metaphor. In 2011, her work was featured in RAM's Windows on Fifth Gallery. That year-long solo exhibition, *Kim Cridler: My Wisconsin Home* (July 31, 2010 – July 22, 2011), featured several of her skeletal vases and urns organized into systematic grids. Portions of this installation are on display in *Reflecting*.



Interview with Kim Cridler
by Yingwan Sun, 2013

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"I am a Sámi descendant (maternal and paternal) living on Turtle Island (North America), based in Teejop (Madison), Meskousing (Wisconsin). I was raised within both traditional and assimilated cultures... Art has been a meaningful way for me to feel a sense of belonging and connection."

Emphasizing human and animal connectedness, **Teresa Faris** (1972–) explores ideas of fragility on both a metaphorical and physical level as she “repairs” and reconfigures painted wood toys that her rescued cockatoo, Charmin, has repetitively chewed. Her resulting neckpieces, brooches, and rings avoid literal depictions of her bird friend yet highlight its presence and impact by using the wood bits created by the cockatoo as decorative (and conceptual) components. Faris received her BFA from the University of Wisconsin–Oshkosh and her MFA from the University of Wisconsin–Madison. She currently serves as a Professor of Art and Design at the University of Wisconsin–Whitewater, where she is the Area Head of the Metals program.

Racine native and internationally recognized metalsmith **Terri Gelenian-Wood** (1955 – 2006) is best known for tableware that combines high polish sterling silver with intensely colored plastics—such as Corian® or Formica®. Gelenian-Wood received her BFA from the University of Wisconsin–Milwaukee and her MFA from the Tyler School of Art, Temple University, Philadelphia, Pennsylvania. RAM’s extensive archive of over 40 works by Gelenian-Wood includes multi-piece flatware sets, silver and gemstone brooches, and plastic laminate hair accessories. In addition to being exhibited extensively on a national scale, her work has been frequently included in RAM and Wustum exhibitions over the years.

With an MFA from the University of Wisconsin–Madison, **Martha Glowacki** (1950–) crafts provocative sculptures and installations through various techniques like etching, woodworking, and metalworking. Her subject matter reflects her long-standing interests in the historical. She also explores the relationship between human beings and the natural world and the residue of what is left—from living creatures, ideas, historical records—as time passes. She has been the recipient of grants from the Wisconsin Arts Board and the National Endowment for the Arts. In 2013, Glowacki was commissioned to create an original installation for RAM’s Windows on Fifth Gallery. This exhibition, titled *If Only We Had Met—Six Stories*, was comprised of a series of vignettes centered around historical photographs found at Wisconsin flea markets and antique shops. While this installation was temporary, Glowacki is represented in RAM’s permanent collection by six works.

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Whether referencing the landscape or architecture (or both), metalsmith **Eleanor Moty** (1945–) creates distinctive jewelry that poetically encompasses both wearer and viewer. Moty first gained recognition in the 1960s and 1970s for her use of cutting-edge fabrication techniques in her jewelry, like electroplating and photoetching—processes that were previously used exclusively in electronics manufacturing. Moty’s early work utilized these modern manufacturing methods to create organic forms. She later shifted her focus toward works that include stones, and the large-scale brooches she has been creating over the last couple of decades exemplify her dialogue with the “linear imagery” of quartz stones. Moty received her BFA in 1968 from the University of Illinois Urbana–Champaign and her MFA in 1971 from the Tyler School of Art, Temple University, Philadelphia, Pennsylvania. In 1998, she was elected to the American Craft Council College of Fellows. Moty is now retired after teaching for 28 years at the University of Wisconsin–Madison and currently lives in Arizona, where she has found new types of landscapes as inspiration.



*Oral History interview
with Eleanor Moty,
2014 November 18–20*

Interested in making viewers more aware of their own bodies, **Masako Onodera** (1966–) creates jewelry and small sculpture that magnify sensuality and that turn the familiar into the unfamiliar. For example, *Eruption (Bracelet)* made of felted wool and plastic looks like an organic form in a moment of transformation. The fact that it is meant to be worn encourages contemplation of not only what it represents but what it would feel like to wear the bracelet. In 1989, Onodera earned her BFA in interior design from Joshibi University of Art and Design, Kanagawa, Japan. She worked as a landscape architect in Tokyo for eight years before coming to the United States. In 2008, she received her MFA in metals from the University of Illinois at Urbana–Champaign. Onodera currently teaches at the University of Wisconsin–Stout, Menomonie.

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Mary Tingley (1922 – 2000) began teaching at the University of Wisconsin–Milwaukee in 1957, founding the school’s metals department, and eventually becoming Chair, before retiring in 1988. Her legacy lives on through her many former students, and through the fund she created in collaboration with the Greater Milwaukee Foundation, which provides art scholarships, artist residencies, and financial support for public artworks. Born in Ansonia, Connecticut, Tingley served in the Marine Corps from 1943 to 1945, received her Bachelor’s degree from the Philadelphia Museum School in Pennsylvania, and completed her graduate studies at Indiana University, Bloomington. Never too interested in “preciousness,” she preferred metals like titanium that are more predominant in non-western cultures, such as Africa and Asia. Tingley also liked the use of industrial processes. She referred to her later, larger neckpieces and brooches as “body structures” for the way they interacted with the body as if it were a landscape.