



Artist Statement

Victoria Fair

Objects and Stories



Maker. Artist. Smith. Creator. Academic. Writer. Of the many labels I have gathered over time that last one is the one I have always found it easiest to identify myself as. I was lucky to grow up in a family of artistic people, and from an early age I was encouraged to create art. However storytelling was always more central to our lives. From family dinner stories to extended sagas during road trips, my love of the written word and more importantly of story began early and burrowed deep. Writing is the first place I turn to express myself and my favorite way to lose myself when I need a moment away from the world. Since finding myself in the Metalsmithing discipline, I have been excited to engage with storytelling in a new fashion.

Every object made has a story, overt or private. Most of the sentimental objects in our lives are valued because of the stories attached to them. These stories are gathered as the objects pass from one owner to the next until some object's emotional and narrative value surpasses any physical value. Often times these stories must be spread orally in the oldest storytelling tradition. In other instances, the story of an object is told through its physical indicators. Marks, patinas, damage and repair all contribute to the visual life of a story whether that story is truth, fiction or somewhere in between.

While most of my work has a story behind it, with this body of work I have specifically endeavored to tell my viewers a story through objects I have created. Against my first instinct to draft the narrative and simply illustrate it, I have let the triumphs and difficulties of making these objects inform me about the fictional people who would have made them and the people they would have been made for. To know them in this way, to follow in their imagined footsteps has given me an intimate depth of knowledge that I would not have otherwise achieved if I had instead forced the objects to conform to my predetermined narrative.

<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1: Cloak pin with enamel 'turquoise'	Metalsmithing	5"x1"x 0.5"; steel, copper, enamel
Figure 2: Cloak pin with enamel 'turquoise' (Detail of steel work)	Metalsmithing	5"x1"x0.5"; steel, copper, enamel
Figure 3: Cloak pin with enamel agate, antler variant	Metalsmithing	9"x 1.5" x 0.5"; steel, copper, enamel
Figure 4: Cloak pin with enamel agate (Detail of steel pin)	Metalsmithing	9"x 1.5" x 0.5"; steel, copper, enamel
Figure 5: Mask of the Third Plague King (front view)	Metalsmithing, Mixed Media	12"x8"x10"; leather, silver filigree
Figure 6: Mask of the Third Plague King (side view)	Metalsmithing, Mixed Media	12"x8"x10"; leather, silver filigree
Figure 7: Mask of the Third Plague King (Detail of filigree)	Metalsmithing, Mixed Media	12"x8"x10"; leather, silver filigree
Figure 8: Two Imperfect Pieces; One Perfect Whole	Metalsmithing	5"x3"; brass, copper
Figure 9: Two Imperfect Pieces; One Perfect Whole (Detail of handle)	Metalsmithing	5"x3"; brass, copper
Figure 10: Cowhand's Hatband	Metalsmithing, Mixed Media	12"x3"; leather, brass, found objects
Figure 11: Writer's Signet	Metalsmithing	1"x1"x1.5"; copper



Figure 1: Cloak pin with enamel 'turquoise'.



Figure 2: Cloak pin with enamel 'turquoise' (Detail of steel work).



Figure 3: Cloak pin with enamel agate, antler variant.



Figure 4: Cloak pin with enamel agate, antler variant (Detail of steel pin).



Figure 5: Mask of the Third Plague King (front view).



Figure 6: Mask of the Third Plague King (side view).



Figure 7: Mask of the Third Plague King (Detail of filigree).



Figure 8: Two Imperfect Pieces; One Perfect Whole.



Figure 9: Two Imperfect Pieces; One Perfect Whole (Detail of handle).



Figure 10: Cowhand's Hatband.



Figure 11: Writer's Signet.