



The qualities of drawing in Jewelry-metalwork  
by Kenneth Paul Bova

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts  
Montana State University

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Abstract:

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THE QUALITIES OF DRAWING IN JEWELRY-METALWORK

by

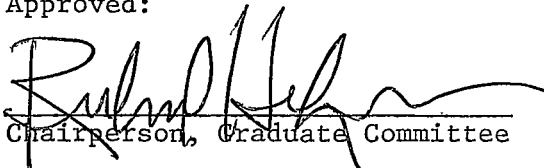
Kenneth Paul Bova

A thesis submitted in partial fulfillment  
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Master of Fine Arts

Approved:

  
Chairperson, Graduate Committee

  
Head, Major Department

  
Graduate Dean

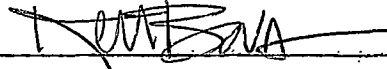
MONTANA STATE UNIVERSITY  
Bozeman, Montana

June, 1980

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## ARTIST'S STATEMENT

My work is the result of an investigation into qualities of drawing and their relationship to jewelry-metalwork. When developing an idea I try to realize it as directly as possible. Consequently, I am interested in construction and working methods that are not dependent upon highly technical equipment. Drawing fulfills some of this interest; for me it is immediate, simple, and direct. It provides me freedom from complex technical processes, which is important to my work. This freedom creates the potential for interdependence between my drawing and metal forms; I investigate this potential by combining characteristics of both media in individual works. I have, for example, drawn directly on the surface of metal in some pieces, and have used paper and watercolor in jewelry forms. In other pieces I have attached thin sheets of metal to paper, or used metallic pigments in drawings. I approach drawing as objectmaking and the objects I make as drawing; seeing neither as independent from the other.

My images contain multiple references which are derived from my environment and occasionally include objects and visual elements from that environment. These elements (shapes, patterns, colors, etc.) are juxtaposed to create representations of individual experiences. Although having particular significance for me, these visual statements are intended to provoke the viewer into responding with his or her own associations. I do not believe that they should be defined or explained

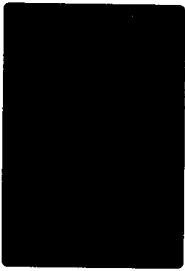
lest this affect the viewer's interpretation.

Finally, my underlying concern in the work presented here is to make objects that generate questions as well as solve problems within the field of contemporary jewelry-metalwork. By attempting to blend drawing and metalworking into an aesthetic statement, I provide a new view of the possibilities for expression within the media.

## SLIDE LIST

1. Untitled Drawing, mixed media on paper, 22" x 30"
2. Untitled Drawing, mixed media on paper, 22" x 30"
3. Wounded, Cut, and Dried, aluminum and mixed media, 22" x 30"
4. Back to Basics, aluminum and mixed media, 22" x 30"
5. ReVision, mixed media on cast aluminum, 18" x 6" x 4"
6. Sympathy Pin, mixed media, 2" x 1½"
7. Sympathy Pin, mixed media, 2" x 1½"
8. Sympathy Pin, mixed media, 2" x 1½"
9. Sympathy Pin, mixed media, 2" x 1½"
10. Sympathy Pin, mixed media, 2" x 1½"
11. Sympathy Pin, mixed media, 2" x 1½"
12. Sympathy Pin, mixed media, 2" x 1½"
13. It's The Not Knowing, mixed media on brass, 5" x 8"
14. Petty Page, mixed media on brass, 5½" x 8"
15. Late Nite Leisure, mixed media on brass, 5" x 8"
16. Page Two, mixed media on brass, 5" x 8"
17. Memos, brass, copper, silver, aluminum and wood, 7½" x 5½" x 15"
18. Memos II, brass and colored pencil, 5" x 8" x 3"
19. Tabled (view one), brass, colored pencil, wood, 7" x 9½" x 20"
20. Tabled (view two), brass, colored pencil, wood, 7" x 9½" x 20"
21. Skinned Again, copper, brass, silver, colored pencil, 5" x 2½" x 4"
22. Gesticulation (view one), mixed media, 8" x 1½" x ½"
23. Gesticulation (view two), mixed media, 8" x 1½" x ½"

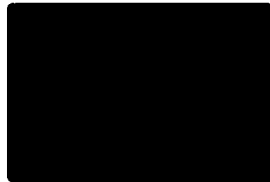
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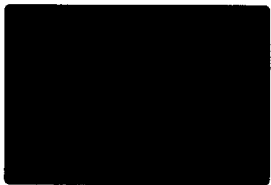
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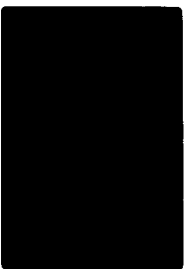
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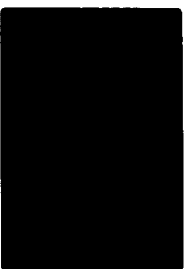
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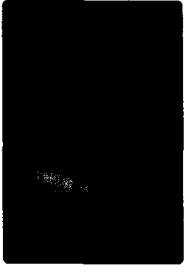
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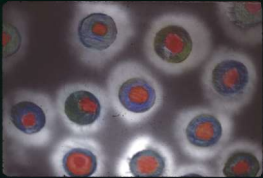


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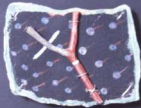






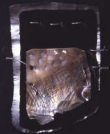












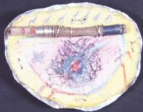










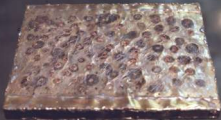


















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