

findings



The Association for Contemporary Jewellery's quarterly newsletter



In this issue: Sarah Rhodes • Nathan Jones • La Manufacture • Schmuck • Inhorgenta • SOFA New York • Also known as Jewellery • Recycled Jewellery • Chi ha Paura • Recent Publications • Career Change Jewellers • News and Events • ACJ Conference 2010

Cover: Anthony Roussell. Bangle,
2008. Birchwood, 14x14x3 cm.
Photo: Rob Popper.
Innovation Prize at Inhorgenta

ACJ Executive Council
Chair: Frances Julie Whitelaw
Company Secretary: Fiona Wright
Company Directors: Ruta Brown,
Tamizan Savill, Frances Julie Whitelaw
Council members: Carrie-Ann Black,
Genna Delany, Jaimie MacDonald,
Laila Smith, Islay Spalding (co-opted),
Jessica Turrell, Linda Tyler, Muriel
Wilson (ex-officio)

ACJ staff
Treasurer: Fiona Wright
Development Manager: Nathan Jones
Administrator (part time): Sue Hyams
Sub-committees:
Management: Julie Whitelaw (Chair),
Fiona Wright, Ruta Brown, Tamizan
Savill, Nathan Jones
Membership: Ruth Facey, Linda Tyler
PR: Laila Smith
Professional Development Awards:
Jessica Turrell, Tamizan Savill,
Matt Benton
Ethics: Jaimie MacDonald

Regional Representatives:
Berkshire: Linda Tyler
Bristol: Chris Pate
Cambridge: Hannah Souter
East of England: vacant
London: vacant
Manchester: Carrie-Ann Black
North East: Janet Hinchliffe-McCutcheon
Scotland: Genna Delany
South Coast: Laila Smith
Wessex: Gill Mallett

Findings
Editor: Muriel Wilson
Assistant: Anna Wales
Design: Ian Scaife
ACJ contacts
Post to ACJ, PO Box 37807,
London SE23 1XJ
General emails to
enquiries@acj.org.uk Submissions
and proposals for *Findings* will be
forwarded to the Editor.
Project and development emails to
nathanmercy@googlemail.com

Copydate for the autumn issue of
Findings is 1 September 2009

chairman's letter

At the time of writing this letter we are drawing some of the last year's work to a conclusion in preparation for a few changes, which will take place in the summer.

Our logo is going to be updated by retaining the letters surrounded by a swirl but the font and colour scheme will be updated. This means that that basic structure of the logo will be retained so that rather than a drastic change to something new but not immediately recognisable we have opted to 'refresh' the existing image.

The e-bulletin is a few months old now and is looking like the best way to distribute those news items that need to be advertised at short notice. The longer lead time for *Findings* does not suit events that are only finalised a few weeks in advance or fall between issue dates. The success of the e-bulletin is in a large part due to Sue Hyams our administrator and those members who send in contributions to her. This is particularly good for advertising regional meetings and activities.

Of course removing some of this material from the pages of *Findings* could compromise our newsletter. Personally I am a fan of the printed magazine format and it was regarded well by those members who responded to our questionnaire last year. With this loyalty in mind but with uncertain resources we have had to think about how to develop *Findings* for the future.

After some discussion it has been decided that we should 'beef up' the content but produce only two issues per year. This will make the editorial work less demanding (four deadlines a year is a big workload in time and effort) but this new arrangement should allow for in-depth articles to be submitted or commissioned.

We have been incredibly fortunate to have enjoyed twelve years of voluntary editing from Muriel Wilson who has fitted in all her other interests around this quarterly commitment. With two issues per year Muriel can find time to enjoy other pursuits, which may have been put on hold for while.

On behalf of the members of the ACJ, I would like to say a big thank you to Muriel for making sure that *Findings* has continued to be such an interesting and valuable newsletter.

Frances Julie Whitelaw

editorial

As our chairman explains above, this will be the last issue of *Findings* in the form it has been since ACJ was founded in 1997. The costs of designing, printing and mailing a newsletter four times a year has come to absorb a higher proportion of the ACJ funds than can be justified, particularly in view of the Board's projected expenditure on all the promised new developments for member services and other new objectives. This, and the success of the ACJ e-bulletin, are behind the Board's decision to take the opportunity of turning *Findings* into more of a scholarly magazine, with longer features and articles, reports of events, both in this country and abroad, and more extended reviews of exhibitions and books. Publishing only two issues a year should go some way to offsetting the overall costs, even with a plumper magazine.

The new *Findings* could be an important vehicle for presenting members with features on a wider range of subjects. We have always hoped for submissions of accounts of research projects, either in summary or at greater length, and given the current climate of encouragement to postgraduate scholars and tutors to publish, this could be a useful opportunity, and indeed, could give *Findings* and ACJ a bit of street cred. We are already collecting up new books for review, and looking out for important exhibitions and events for reviews and reports, and plan to produce the new, revitalised *Findings* magazine by November, but this will depend significantly on how much material you submit, or encourage your friends – or your students – to send in. It could be an enormously exciting development, but it does rely crucially on contributions from you.

Muriel Wilson

The opinions expressed in *Findings* are those of the contributors and are not necessarily those of the editors or the Association for Contemporary Jewellery. No part of *Findings* may be reproduced without permission.

Up and Coming Fair Trade Jeweller Sarah Rhodes has extensive experience of working and teaching in Africa.

This is an account of what she has learned from it.

Fair Trade might not be the first area of design that emerging designers think of to showcase their talents, but for jeweller Sarah Rhodes, who is studying for her MA in Design: Jewellery at Central Saint Martins, working at grassroots level in Africa is vitally important to her creativity.

'Made', an ethically run jewellery company, based in London and Nairobi, recently commissioned Sarah to design for their Spring/Summer 2009 collection. Sarah travelled to Kenya and spent an intensive nine days, designing and working with their development team to produce samples of her jewellery. Her brief was to use locally sourced materials and her designs, made from recycled brass, are available now in Topshop, Whistles and House of Fraser. After living in Africa for 12 years, Sarah has a background of working with marginalised peoples such as the San Bushmen of the Kalahari and her work with 'Made' extended this, empowering Kenyan craftsmen to earn an income and move out of the slums.

Trained as a ceramicist and art teacher, Sarah took the unusual route of learning to make jewellery from an artisan in Ecuador. "Jimmy didn't speak English and initially I didn't speak Spanish, so my learning was through a combination of sign language and trial and error. I learnt the Spanish names for jewellery tools before I learnt the English ones". She followed this up with classes in a small school in Mexico and participation in two international art residencies in Cape Town and Delhi. Sarah returned to Botswana to run her own jewellery workshop on the edge of the Okavango Delta for three years before gaining a place at Central Saint Martins.

As fieldwork for her MA, Sarah has been working with the San Bushmen in Botswana, teaching them jewellery skills to improve the quality of their ostrich eggshell jewellery, thus increasing their income. "The women were amazing, translating my instructions into their own click language and supporting each other with their work. They quickly picked up the techniques and I'm confident they will be able to teach others the skills they learned".

Sarah's extensive travels influence her work and her MA degree show collection is based on her experiences in Africa. Sarah sources textures from hand made African artefacts, which she manipulates and transforms into beautiful jewellery objects. Casting surfaces into precious materials from seemingly mundane objects such as glass beads and telephone wire baskets, Sarah elevates their status from African curios into something else entirely. Adeptly juxtaposed together these collections speak softly of Africa whilst being fascinating sculptural objects in their own right.

View Sarah's new collection at Central Saint Martins MA degree show exhibition from Friday 19th June at Southampton Row, Holborn or at www.sarahrhodesdesign.com



Sarah Rhodes with a student in Nairobi.

News from ACJ Management

Nathan Jones, ACJ's Development Manager, reports on new initiatives and ideas for the future of the organisation, and much to look forward to.

It is always great to watch the spring come in, and this year it seems that the ACJ is also seeing few blossoms budding in time to be on show for the summer.

As I type, our board is reviewing the second draft of a 70-page consultation report written by Emma Courtney, which I mentioned in my last article. The report will be an invaluable tool, not only defining the direction of ACJ's activities but in lobbying various funders and networks to support the work of the ACJ – you as our members, and the creative jewellery sector at large. A version of this document will be available to you all over the coming weeks.

Some of the recommendations for change that ACJ intends to follow up are:

- a board recruitment drive to target high-profile leading individuals in contemporary arts, craft and creative sectors, and to gain a fuller representation at board level of our diverse membership
- recruiting a visionary Chief Executive to take the organisation forward, along with the existing Administrator, and a new Audiences and Education Manager post, tasked with capitalising on national activity through ACJ's superb regional group network
- the creation of a new way to develop our relationship with you, our members - including new routes to membership, better value for your membership subscription, and enhancing our ability to respond to your needs through better communication

We have already started to put some big changes into motion. In March, we were delighted to commission Bitenet, a web development company in Bristol, to deliver a new ACJ website with functionality which will allow you all to create your own 'shop-window' online, and use the networking and blogging functions to share best practise in jewellery making with some of the best jewellery makers in the UK. This site will be live and fully active by late June – so maybe you should start gathering some good quality pictures to introduce your work to your colleagues across the globe!

As March came to an end, we were also pleased to accept some funding from City Fringe Partnership to help with our capacity building plans. This money will be used to improve our visibility at events across the country, and enhance value for you. Over the coming months we will be printing an extensive marketing suite, including membership packs for you to use at your events and exhibitions, and a brochure outlining everything that ACJ has

achieved so far, to drive our lobbying processes on your behalf. This new marketing suite will be accompanied by a refreshed logo and branding to bring ACJ's image bang up to date, and will be launched alongside the new website this summer.

Meanwhile, our management committee and executive will be undertaking some specially tailored training aimed at improving our Governance processes and improving the way ACJ supports its members – as part of a wholesale review of the way we bring new board members in, and best represent the views of our membership. On top of this core development, we also have plans for a conference in West Dean College near Chichester, in July 2010, and applications for support for a host of new activities over the coming year which we will keep you informed about through *Findings*, our E-bulletin and the new ACJ website. Please get in touch with any comments you may have about these developments, at nathanacj@yahoo.com

New and forthcoming museum exhibitions

Elsa Peretti at the British Museum. The museum is showing a collection of work by the Italian jewellery designer, who joined Tiffany & Co in 1974, where she revolutionised the popularity of silver jewellery. Her work demonstrates a range of innovative techniques, and the items on display include pieces in gold, silver, lacquer, carved hardstones and her famous gold mesh, created with the help of Samuel Beizer of Tiffany. The exhibition will continue until October. For details of a programme of films and talks on the exhibition, see BM website: www.britishmuseum.org.

Bishopsland at the V&A. As a celebration of its 30 years of achievement, Bishopsland will hold a special exhibition, 'Contemporary Silver: the Bishopsland Fellowship, 1979-2009' in the Whitely Silver Galleries at the Museum, from 24 July-19 September.

Emmanuel Lacoste. Bracelet. Paresse (Laziness, from a series of The Seven Deadly Sins), 2008. Black gold, stainless steel, goose feathers, satin. Photo: Fassih Belmokhtar.

La Manufacture

Angela Baduel Crispin reports on an exciting new organisation in France

A new Contemporary Jewellery Forum has arrived in the French arena. It could be considered one of the first to focus strictly on the subject while remaining open to the sector as a whole. Actually, one of its main characteristics is precisely its openness. Its name? La Manufacture!

La Manufacture was publicly launched on May 1st 2008 and already counts over 50 members. Its founder is Emmanuel Lacoste, a young French contemporary jewellery designer who graduated in 2006 with a Jewellery Design degree from the AFEDAP (www.afedap-formation.com), a reputable jewellery school in Paris, with well-known teachers fully engaged in the contemporary aspects of jewellery.

Emmanuel Lacoste does commissioned work, but focuses his energy towards developing more thematic projects, in hopes of blurring the line between jewellery and 'Les Arts Majeurs' ('Major Arts', a French notion which defines certain 'higher' sectors of the arts as opposed to other more 'functional' or 'utilitarian' sectors such as jewellery). To this end he collaborates with professionals from the various fields of the arts, among them photographers, movie-producers, performers, artists, writers, painters, etc. He borrows codes from the jewellery field to develop work in which the natural central theme is The Body.

"We jewellers are in a privileged position when it comes to establishing a relationship with the body. The objects we create are in direct physical contact with the body allowing for an intimate relationship with it", says Emmanuel. The young designer is therefore naturally interested in the various peripheral subjects linked to this main axis: religion, social relationships, politics, sex, food, etc.

Emmanuel Lacoste worked with Internet Communications before taking up jewellery. He thinks this probably explains why he considers the web to be such an essential tool. It is with this background and very open spirit that La Manufacture was created, after having come to the conclusion that Contemporary Jewellery is almost non-existent in France as far as the public goes, and that jewellers and designers desperately need more visibility! Luckily, some are beginning to fill in this gap.

The purpose of this Forum, says Lacoste, is primarily to create a place of exchange for jewellery designers. The different sections of the forum cover technical and administrative questions as well as more theoretical questions. There is also a place to announce



events. Although the forum is directed towards the Contemporary Jeweller, its founder does not wish to select who may or may not take part in the forum. The very first theoretical discussion on the forum last spring was about trying to define what contemporary jewellery is. The interesting conclusion was that contemporary jewellery is by its nature un-definable. La Manufacture is therefore open to all designers independent of their sensibility, in order to create a network. This is truly a breath of fresh air.

What does Emmanuel Lacoste see in the future for La Manufacture? In his 'wildest dreams', as he himself puts it, he would like to see it develop into a solid, widespread organisation with enough weight to create an administrative status for Contemporary Jewellery in France; have a FIBC (Foire Internationale du Bijou Contemporain - International Contemporary Jewellery Fair) based on the example of the Parisian FIAC (Foire Internationale de l'Art Contemporain - International Contemporary Arts Fair); a National Museum, a specialized Magazine, etc. As he says, these projects may sound utopian, but who knows? And if La Manufacture could contribute even in a very small way, he would be quite proud.

Emmanuel feels that what French contemporary jewellery needs today is more visibility. To this end designers must organize themselves and communicate more efficiently. La Manufacture is therefore a platform at their disposal.

To view his graduation project online, readers may visit: www.ex-carne.fr

For more information:

Emmanuel Lacoste

Website: www.emmanuel-lacoste.com.

E-mail : manulacoste@free.fr.

Tel : 00 33 06.18.57.55.60 Paris

Schmuck 2009

Neue Messehalle, Munich, 11-17 March.

Beverly Price, who is based in Johannesburg, South Africa, gives us her very personal impression of the annual jewellery exhibition in Munich.

I love it – the carnival of the jewellery artists.

I try to come every year, although I have only shown twice in the Sonderschau.

Schmuck used to be a pilgrimage for me, it is now also my annual carnival, my opportunity to play with new temporary identities around other people's current limits of possibility for thinking, making and wearing our kind of jewellery.

In my culture it was Purim, and the participant is encouraged to try out a fantasised identity for a day or so. Therefore the timing, the people I saw, and the context predisposed me to the collective energy of some kind of holiness mixed with the optimistic chaos of flux: a mini-metamorphosis.

I make it so for myself: I like to wear my new work to the exhibition, and I wish others would as well. Why only the collectors? It is an opportunity to engage and do a moving-auto-exhibition, to play 'flaneur/flaneuse' and take our own jewellery for a walk. If not, what a waste of a moment to celebrate each other together, face to face.

For example, I saw a big gold dot on someone's chest far on the other side of the atrium of the Pinacothek der Moderne at the Dorothea Pruhl opening. I assumed excitedly that Mette Saabye

was there. It was her colleague. First we talked about Mette and only then remembered to get each other's name. Jewellery signs and symbols in action.

Closet exhibitionists a lot of the time, we speak through our objects. Schmuck is the week to make visible our discourse in the encouraging extreme environment of the highest work for the year, not the moment for a masochistic modesty or self-deprivation through shyness. Egos explode and implode all over the show, but all for the good of the higher intention - to connect visually and physically with real time reciprocity, talking and listening, showing and gazing. Yes, of course taking ourselves very seriously, but also not so very seriously.

Like laundry, come willingly to the big tumble dryer, get the heat treatment, knocked about a bit through the greatness of things I see, and leave clean for another cycle.

Schmuck is the oldest (it began in 1959) international jewellery exhibition, held annually in the Neue Messehalle in Munich, and culminating with the award of the prestigious Herbert Hofman Prizes. This year the jury (Monica Gaspar, Rudiger Joppien, Peter Nickl and Karl Rothmuller) awarded the prizes to Sam Tho Duong (Vietnam), Beppe Kessler (Net) and Felix Lindner (Germany).



Schmuck. Two brooches in conversation: Beverly Price (L). Brooch, 'She took the words out of my mouth.' Mixed materials. The piece is about an experience of plagiarism. Mette Saabye (R). Brooch, button of laminated gold foil.

*Dominique Labordery. Ring: Groove Ring, platinum. Photo: artist.
Winner of the Platinum Prize.*



Inhorgenta

*New Munich Trade Fair Centre, Germany,
20-23 February 2009*

By Clara Breen

Writing a short review of the huge Inhorgenta trade fair is rather a daunting prospect. But I will try to point out a few things that struck me there. The scale of the show is really impressive, spread over six halls, each one being almost the size of International Jewellery London. As with IJL, there are stands offering tools, packaging, bullion, pearls and gemstones. One entire hall is dedicated to 'designer' jewellery, a notion that is really broad and encompasses: large corporate stands, high quality designer-makers, a 'new brand' section, a silversmithing section, and university stands. This is the particularity of Inhorgenta; it showcases student work and experimental young designers alongside more established high-quality designers and brands. There were also a few 'exhibition' areas showcasing well-known artist jewellers. I felt that this was unique and exciting; since artistic creativity in jewellery and 'the jewellery industry' are rarely seen side by side.

The UK was very well represented with many exhibitors throughout the show. A further 10 designer-makers were exhibiting together under the London Jewellery Exports banner; they included Tanja Ufer, Teri Howes, Jenny Llewellyn, Tamara Gomez and Anthony Roussell, who won this year's Innovation award at the fair. Another ACJ member, Dominique Labordery, won the Platinum Prize.

There were many original and eye-catching university stands. Birmingham Institute of Art and Design was presenting work by BA and MA students, and by makers taking part in their artist-in-residence programme. The Geneva University showed a casting project taught by Karl Fritsch, where all students had worked on rings, making a clear and interesting display. The Academy of Fine Arts in Nurnberg had quirky approach to displaying student's work; their 'silber sommer galerie' was a large table, where

visitors could sit and order lunch or coffee, which was served using the students' silversmithing work. A printed menu acted as a catalogue of the pieces, but also as an actual menu.

Amongst the many high-quality designers on show, I was impressed by the following: Isabell Schaupp (barbed-wire imagery onto opaque white enamel); Unk Kraus (fun laminated plastic jewellery); Michael Zobel (bold pieces in precious combinations of materials); Florence Croisier (works in titanium and anodized aluminium); Nilton Cunha (beautiful uncluttered silversmithing); Julia Funk (mixed-media work, a fun take on braces and suspender belts).

Inhorgenta 2009 certainly was an inspiring trade show, although the effect of the economic climate was being felt. Some exhibitors said the show was much quieter than usual (this would indeed make one very nervous as the smallest stand costs around €4,000). Apparently the brand Niessing pulled out of their stand at the last minute, leaving a large void in the middle of the hall. Things seemed particularly tough on first-time exhibitors. Buyers were placing repeat orders, but were more cautious with new work or new designers.

Encourage your friends and colleagues to join ACJ. The association welcomes as members anyone with an interest in contemporary jewellery. Annual subscription rate is £40, and £15 for students and those one year out of college. For application forms send your sae to PO Box 37807 London SE23 1XJ

SOFA New York

12th annual Sculpture Objects and Functional Art fair, Park Avenue Armory, New York,
16-19 April 2009

Report by Clara Breen

As a visitor, it is hard to tell whether the economic gloom was present at this year's SOFA exhibition in New York. Participating galleries had put on a stunning show, displaying international artists working with wood, ceramics, metals, textiles or glass. Perhaps due to the expensive nature of the work, a successful stand may not appear to be busy. Interestingly, a press release on the SOFA website details some of the sales made this year : 'The Ornamentum Gallery (Hudson, New York) sold a Ted Noten acrylic necklace for \$27,000 to a Chicago collector, a Sergey Jivetin brooch of fragile egg shells reinforced with Kevlar for \$6,000. ... Clare Beck at Adrian Sassoon sold an Adam Paxon hand-carved acrylic brooch for \$8,900.'

Here the organisers are clearly attempting to prove they had a successful show. Openly discussing sales and figures in such a way wouldn't happen in old Europe, we're far too reserved for that. Still, it shows the commercial nature of this show. Also, how fascinating, the power of being famous...the sky is the limit for the likes of Ted Noten! More seriously, it seems that international private collectors as well as museum representatives from across the United States were present and buying. To quote the website again : ' Material-based artworks (are) recession-proof values in today's art market '.

On to the art itself: jewellery was well represented amongst the other disciplines. I was impressed by the wide variety of media on show, and the numbers of international artists represented by high-profile U.S. galleries. To me, it is no surprise these galleries and dealers become leaders in their field as they seem to embrace the best of what is going on internationally.

Jeweler's Werk Galerie (Washington D.C.) was displaying pieces from Mielle Harvey's 'Natural History' series; what appears to be dead birds hanging from threads. On closer inspection, they are highly detailed sculptured forms, cast in silver. These realistic pendants are disturbing in their depictions of the death of a small creature. Also on show was a series of rings by Karl Fritsch.

At Aaron Faber Gallery (New York City), the selection of work was broad and wearable. The work on show, including pieces in oxidised silver by Marianne Anderson, stitched textiles and silver by Myung Urso, folded paper by Francesca Vittali-Frucci, seemed to be creating a lot of interest.

Mobilia Gallery (Cambridge, Mass.) presented a wall of brightly coloured necklaces. Also, it was my second encounter with the highly evocative narrative work of Japanese artist Asagi Maeda. The UK's Clare Beck at Adrian Sassoon was a strong presence in the show, with bold pieces by Junko Mori and Hiroshi Suzuki. One of the highlights for me was New York-based dealer Charon Kransen Arts, whose selection was like a jewellery enthusiast's sweet shop, and included big names alongside lesser-known artists. Lace-like drilled silver vessels by Marian Hosking, stunningly detailed brooches by Giovanni Corvaja, brightly coloured steel pieces by Mirjam Hiller and enamelled constructions by Fabrizio Tridenti, were just a few of the delights on show.

SOFA New York certainly made for an exciting visit, with a large illustrated catalogue of the show to take home. I certainly hope the galleries and dealers who had the courage to show risqué work sold well.



Adam Paxon. Brooch, 2008. Laminated, thermo-formed, hand-carved and polished acrylic. Diam 13cm

Also Known as Jewellery

Flow Gallery, London, 19 March-25 April 2009

Reviewed by Alys B C Denby

'Also Known as Jewellery' is a touring exhibition that displays the work of 17 contemporary French Jewellers. Its mission statement is to 'make a convincing case for the vitality of this rather under-exposed part of the European contemporary jewellery community.' For curator Benjamin Lignel this is more than a catchy strap-line for a rarefied exhibition. He and his fellow craftsmen see themselves almost as dissidents in a market dominated by the luxury brands that line the Champs Elysées.

Their argument is certainly compelling. Though the aesthetic of each artist on display here is radically different, the works are united by a deep, intellectual engagement with the issues surrounding the craft industry. Notions of identity, gender, wearability and preciousness are dealt with deftly.

Catherine le Gal explores and confuses gendered ornamental traditions. 'Souvenir' is a single pearl suspended from a striped ribbon reminiscent of a military medal. The pearl, in evoking feminine virtues such as beauty and chastity, presents the wearer with her own 'homage to service' in the battle of the sexes.

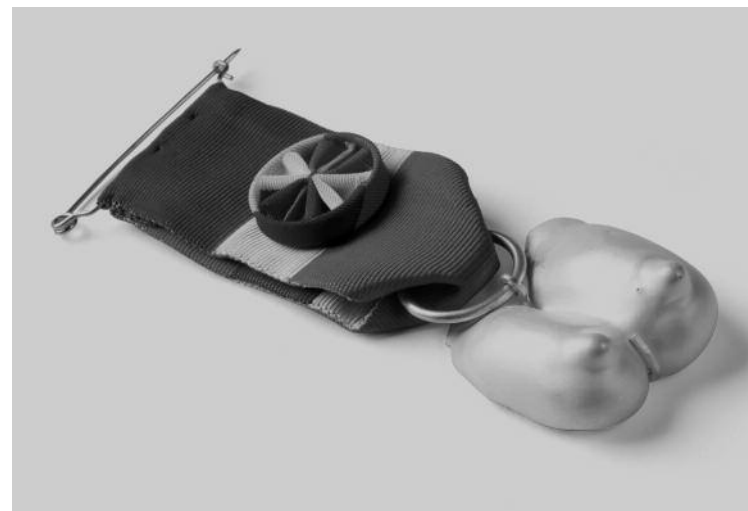
Carole Deltenre conjures the feminine in a far more explicit manner. Her porcelain and silver brooches recall antique cameos but with a crucial difference: instead of containing delicate portraits of women's faces they are framed casts of their genitalia. At once shocking and strangely beautiful, these works expose the reductive conventions of representation. By so literally representing female sexuality by synecdoche, she somehow complicates it.

A sense of melancholy and nostalgia penetrates the work of Babette Boucher. 'Sarg (Sarcophagus)' addresses the intimate and personal nature of hand made jewellery. A found object – a small canvas doll – is interred in a coffin, intricately crafted from fossilised wood. It has the appearance of a memento or

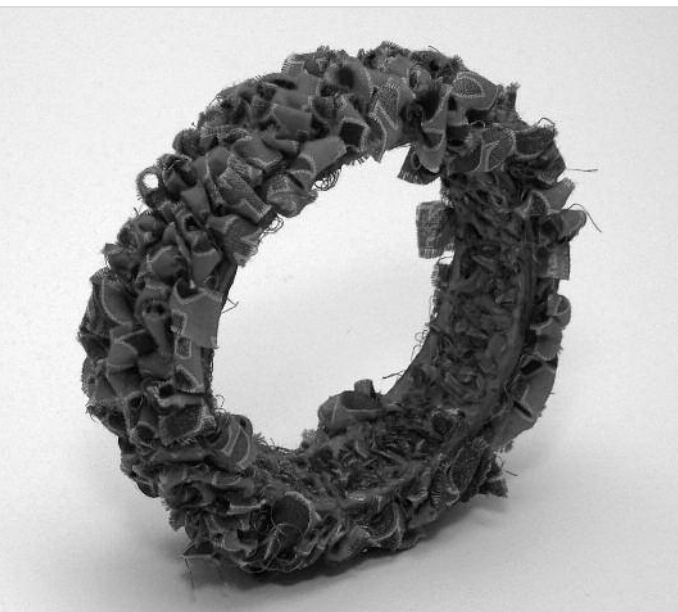
keepsake already very old, but is overlaid with childish implications of play. Although buried, this doll is simultaneously reborn in its new context.

As the title of the exhibition suggests, the output of these artists defies categorisation. As Lignel puts it, the work "underlines the specificity of contemporary jewellery, and the ambiguity inherent to a craft-based, boundary-pushing practice: the work selected is thus both alien to its tradition, and well versed in its history."

'Also Known as Jewellery' is a thought provoking show, which truly harnesses the symbolic potential of the medium.



Monika Brugger. Brooch, Marianne as robarts, 2008. Lost wax casting, gold, silver, stainless steel, fabric. Photo: Corinne Janner.



Jaimie Macdonald. Fibres bangle (project), recycled cardboard tube, recovered cloth.

Jewellery from Recycled Materials

By Jaimie Macdonald. A&C Black, £15.99. ISBN 978 07136 82755

Reviewed by Jo McDonald and Sarah Meredith

After participating in the 'Trash to Treasure' exhibition last Christmas at Hove Museum, we were both interested in reading and reviewing this new book.

The environmental and ethical impact of all we do is a consideration we have to take into account now, and this book is perfectly timed. Jaimie Macdonald addresses the ethics of jewellery making and our perception of preciousness, a point very relevant for jewellers and consumers today.

The book is broken into five simple chapters with subtitles within each, giving the feel of a handbook and allowing the reader to dip in and out of it. The first chapter focuses more on the theory and reasoning behind the use of recycled materials to create jewellery, with illustrations (which run throughout the book)

depicting a wide range of professional jewellery and showing examples of what can be achieved. This section covers only the tip of the iceberg but could be a starting point leading to further research. Chapter Two is really for jewellery novices and gives advice on equipment that you may need to purchase in order to make your designs.

The third chapter covers many materials and gives basic descriptions of their properties. The section on Plastics is particularly useful. This chapter is perhaps the most inspiring and could easily spark off new ideas and highlight materials that would otherwise be completely overlooked.

The two final chapters are about getting down to making, running through basic techniques and ending with some example projects. There were a couple of projects we particularly liked for their wearability and aesthetic, such as the bangle on p.100 made from cardboard tube woven with recovered cloth. Other outcomes were not as strong as jewellery pieces.

The book works for both new and established jewellers, who are perhaps becoming more aware of the environmental impact of their work. There is a useful directory of addresses at the end, listing suppliers and places for you to contact and research further into your work.



Julian Robinson. Spit ring, 2006. Found copy of Financial Times, artist's saliva. Diam. 20mm. Photo:Artist

Designers on Jewellery

Twelve years of jewellery production by Chi ha paura...?

By Liesbeth den Besten. Arnoldsche, 2008, £25. ISBN 978-3-89790-297-8

Reviewed by Eleni Bide

The opening essay of this book takes the bold title 'The quest for intelligent design jewellery'. This quest has been taken up by 'Chi ha paura...?', which translates as 'who's afraid of...?', the mysterious object of fear being contemporary jewellery. The book describes 'Chi ha paura...?' as many things – a collective, a foundation, 'the brand with the unpronounceable name and the question mark'. It was established in 1996 by the Dutch designer Gijs Bakker and the Italian gallery owner Marijke Vallanzasca. Based in Amsterdam and overseen by Bakker, it produces jewellery by prominent designers from a range of backgrounds, who are asked to come up with ideas based on a central theme. In the past these have included topics like 'What's luxury?' (2004) and 'Rituals' (2007). The jewellery itself is made in the Netherlands and is available to buy at a click of a mouse, or through one of their many exhibitions. Like much 'high design' in other fields, it occupies a desirable twilight world between commercial batch-production and artistic uniqueness.

With names like Bakker, Ron Arad and Tord Boontje involved, the project certainly has impressive credentials. Its driving principles are also laudable, if not entirely new: den Besten states that CHP 'challenges tired ideas about jewellery, such as the widespread misconception that a jewel is merely a subordinate decoration, or a safe investment in precious materials'. In CHP jewellery, the concept should be more important than the materials or the techniques used. The book makes this point visually as well as in print: after den Besten's brief but informative essay, which covers not only the history of the brand, but Bakker's earlier career in jewellery and product design, the bulk of the book is made up of pictures of the jewellery itself.

These are accompanied by two-sentence explanations of the individual pieces, so Peter Skubic's overtly phallic 'Hello' ring is

'Only suitable for people brave enough to display a scabrous message, can be worn as a ring or a pendant'. The book also reproduces exhibition catalogues and press cuttings, and contains an esoteric collection of indexes, such as index by jewellery type, material and country of origin designer [sic]. Some of these seem to serve the purpose of the (generally rather good) graphic designer rather than function as tools, but then the book is meant to reflect the 'high design' nature of the CHP project as a whole. My only serious criticism is that the photography of some of CHP's historic printed material leaves it slightly blurred, which makes the text frustrating to read. In the future CHP may merit a much more substantial publication, but in the meantime this book is an interesting tour of its work and Bakker's concept of contemporary jewellery.



*Foreground: Peter Skubic. 'Hello' rings, 1975. Silver and gold.
Middle: Esther Knobel. 'Rose' brooch 1997. Silver and dried rose.
Background; Gijs Bakker. Design, 'Circle in circle'.*

A&C Black continue to publish their series of Jewellery Handbooks, along with other books on jewellery making. Recent additions to their list are:

Non-Precious Jewellery, by Kathie Murphy.
A&C Black, May 2009. £16.99. ISBN 9780713686432

Sustainable Jewellery, by Julia Manheim.
A&C Black, May 2009. £16.99. ISBN 9780713683448

Bangles and Bracelets, by Amanda Doughty
A&C Black, June 2009 £15.99. ISBN 9780713679298

Jewellery from Natural Materials
A&C Black, 2008. £15.99. ISBN 9780713682672

Mixed-media Jewellery, by Beth Legg.
By Joanne Haywood. A&C Black, May 2009, £16.99. ISBN
9780713688672

Creative Stonesetting, by John Cogswell.
A&C Black, 2008. £24.99 ISBN 9781408109458

Making Hair Jewels and Accessories, by Gabrielle Byrne.
A&C Black, 2009. £14.99. ISBN 9780713687392

Jewellery Materials Sourcebook, by Anastasia Young.
A&C Black, 2008. £16.99. ISBN 9781408105801

All of these are 'how-to' books, but should still be of interest to professionals, if only because your friends' work (or even your own) will be among the illustrations. They will all be worth a *Findings* review, so if you fancy tackling one of them in 400 words, please let us know as soon as possible.

Our favourite publisher of books on jewellery, the Stuttgart-based Arnoldsche, has several books of interest to us, some of which we listed in the March issue of *Findings*:

Just Must: Black International Jewellery,
Ed. Kadri Malk Arnoldsche, 2009. £35. Texts in Estonian and English. ISBN 978-3-89790-296-1

Monika Brugger, Home, Caroline Broadhead, G. Vigarello et al. Arnoldsche, March 2009. £35. ISBN 978-3-89790-295-4

Dorothea Pruhl: Colliers/Necklaces. Published to accompany the exhibition of the same title at the Neue Sammlung (the International Design Museum, Munich) held 14 March to 17 May 2009. Ed. Florian Hufnagl. Arnoldsche, 2009. £35. ISBN 978-3-89790-301-2.

As we like it. Jewellery and Tableware 1988-2008 is published for the celebration of its 20th anniversary by the Professional College of Design at the Pforzheim Goldsmithing School. Arnoldsche, 2008. £35. ISBN 978-3-89790-291-6

If anyone feels able to review these for the new, expanded *Findings* to be published in the autumn, we can order review copies for you, but please let us know as soon as possible.

Berg Publishers, which specialises in books on design and its history, covers the crafts in a general sense, and its range includes

Contemporary Crafts, by Imogen Racz.
Berg Publications, December 2008. £1.99. ISBN 978 1 84520 309 2

The book 'explores craft practices in both North America and Britain ... demonstrating how crafts people today are responding

to the changing creative contexts of culture and history'.

The Craft Reader, ed. Glenn Adamson
Berg Publications, July 2009. £19.99. ISBN 978 1 89788 303 2

Crossings

ACJ Conference, July 2010

Gill Mallett tells us what to expect

The next ACJ conference is set for Tuesday to Thursday 19 – 21 July 2010 at West Dean College, Chichester, West Sussex, and we are now in the process of booking speakers and workshop leaders for this exciting event.

The theme is to be "CROSSINGS" – a convergence of ideas, materials and technologies. How do they interact?

We have many new ACJ members since our last conference, "Carry the Can" in London in 2006, and although we have a number of potential speakers already in our sights, the conference is for you, the members, so we'd like to ask - who would you like to hear talk?

We are hoping to get speakers from a wide interest base, and not all of them will be jewellers. If you have suggestions or you would like to speak at the conference and have an idea to put across, then get in touch with Laila Smith (email: smithlaila@hotmail.com)

The conference committee welcomes ideas from the membership – please contact the appropriate committee member direct at the email address below.

Conference Co-ordinators – Alison Baxter and Gill Mallett (email: gillery@btinternet.com)

Conference speakers – Laila Smith (email: smithlaila@hotmail.com)

Conference sponsors and trade stands – Ashley Heminway (email: ajheminway@tiscali.co.uk) and Kathie Murphy (email: kathie-m@dircon.co.uk)

Conference workshops – Sarah Macrae (email: sarahmacrae2@yahoo.co.uk) and Sharon Justice (email: sharon.justice@ntlworld.com)

Conference branding etc – Ruta Brown (email: info@rutabrown.com)

ACJ's e-bulletin will regularly carry updates on plans for the conference and its programme, as well as application forms closer to the date.

Career Change Jewellers

Linda Tyler was astonished by members' response to her appeal in the March Findings

Reviewed by Eleni Bide

When I was invited to do a piece for *Findings* on career change jewellers I leapt at the chance. I myself am a career change jeweller (formerly an archaeologist). As such I felt reasonably qualified to take on the task, being familiar with the feeling of 'coming home' that you get when you finally discover your niche and the worry that you feel about being accepted into a community that have always known and done what they do and have the degrees to prove it! I was, however, unprepared for the volume of replies to my appeal in the last issue, which are still coming in and hopefully will continue to come in, and the beautiful stories that have been shared with me. In the current climate of economic worries it is nice to have good news stories and the career-changers prove that it isn't all doom and gloom!

So who are the career changers? They are women (oddly no men have replied yet) from a wide variety of backgrounds from nursing, law, hairdressing, librarianship, graphic design, chemistry, accounts, textiles... and the list goes on. They are not only people moving from one creative field to another but are people making substantial changes in their lives and careers.

What motivates people to change their careers, some after selflessly dedicating themselves to a profession for a long period of time? For some it was a waning of job satisfaction. Georgina Black, a former theatre nurse, felt that she was getting 'burnt out'. Sandra Murray, a university librarian, loved the interaction she had with students but felt creatively unfulfilled and left to pursue her dream. For others a change in circumstances allowed for the longed-for change in direction. Claire Wood was made redundant from her job in Human Resources and decided to change her life and follow her dreams. "At the time my friends seemed to be fairly well split between thinking I was 'very brave' or completely bonkers!" A legacy allowed Gill Mallet to 'upgrade' from being a full time management accountant and part time jeweller to pursuing her jewellery career full time. Jemima Lumley summed it up by saying her change was inspired by "children and a desire to move away from London, and then a desire not to sit in front of a computer all day". For others it was a natural extension of an already creative field like textile artist and weaver Sarah Scott who found jewellery "more manageable in terms of space and time - and buyers more interested".

What has it been like for these women making this change? Sandra says "I've had a lot of soul searching since leaving a regular salaried job but it's been well worth it". For Georgina "It was really difficult to walk away from a career that I had always wanted to do. I had always known that I wanted to nurse, even as a child. I worked very hard and made sacrifices to specialize

in the theatre. To walk away after only 11 years of nursing was hard to comprehend, but necessary. It was scary, an emotional rollercoaster. It has been almost eighteen months since I left, and I am just coming to accept the change now". Angie describes the change as "Excellent. I have thrown myself into my second career with much more gusto than I did my first. Everything's just fallen into place for me with jewellery, whereas with graphic design I was never in the right place at the right time, and to be honest I was pretty average at it whereas I feel I've got much more of a feel for working in three dimensions". For Jemima it has been "wonderful!! And darned hard work!" and Gill aptly describes it as "escalation of job satisfaction – decline in salary!"

How have career changers been accepted in the wider and more established jewellery community? Everyone has felt that they and their work have been well received. Angie says that "There's a great feeling of camaraderie among us. I feel very much part of a community - something I didn't experience in my first career". Sandra has described herself as "extremely lucky to have met some very talented professional jewellers who have been very encouraging and complimentary about my work".

And if you could do it all over again? Opinion is divided on this one. Half would have started their jewellery careers earlier. The other half, well, what they did before shaped and informed the work that they do today, so no, they wouldn't change anything.

How has it been for me? Working outdoors in freezing cold muddy holes was fun, but I've finally come home.

Linda would like to thank everyone who took part in this feature. She regrets that she was unable to include all the amazing replies here but would like to keep the ball rolling with features on career-changers and indeed any member with a story to tell, in the next issue of Findings or in the monthly e-bulletin. Please contact Linda Tyler at Linda@lindatyler.co.uk with your story.



Linda Tyler. Brooch, the Lambrook Tree. Sterling silver.

Collect, the 6th edition of the Crafts Council's International Art Fair for Contemporary Objects, will be a distant memory by the time you read this. It was relaunched 15-17 May at the Saatchi Gallery in Chelsea, after five years at the V&A Museum. A total of 38 galleries were there, a high proportion of these from Europe, USA, Australia and Japan. Statistics on its success in the new venue have not yet been published.

Creation II., at Goldsmiths' Hall until 11 July is an exhibition of new work by a selection of leading British jewellers, curated by Mary La Trobe Bateman, formerly Director of Contemporary Applied Arts and now a freelance exhibition curator. Her choice is principally of artists long established on the international scene, with the addition of newcomers who are rapidly making their way to the same status. ACJ's fundraising party on 3 June should be a chance not only to examine the work and talk to some of the artists, but also to promote the future of ACJ to collectors and clients. The exhibition is the second in what may well become a regular series of such exhibitions. During the show, which includes filmed interviews with the artists, the Company will hold a 'Day of Knowledge' on Friday 12 June, when visitors can meet and talk to the designers (Bookings 020 367 5907, Price £10 for each of 3 sessions) The exhibition is open Monday-Saturday, 10am-5pm.

The Contemporary Craft Fair at Bovey Tracey, Devon, will take place 5-7 June, in association with the Devon Guild of Craftsmen.

Coutts London Jewellery Week (8-14 June) is almost upon us now, and as last year, many of its successful features are appearing again. Organised by City Fringe Partnership, and ChangeActShare, with funding from the London Development Agency (through the Jewellery Sector Development Project0 and sponsored by Coutts, the programme will promote events right across London, from Wandsworth to Harrods, Clerkenwell to the OXO Tower. Many of 2008's fashionable names, like Theo Fennell, Shaun Leane and Stephen Webster, and many others, appear in the publicity along with newcomers showing special collections. The big selling exhibition 'Treasure' which was in the Tower of London last year, will be on show in the Flower Cellars in Covent Garden (and not in the Guildhall, as stated in *Findings'* March issue). There will be Open Workshops in Clerkenwell at Crafts Central and Cockpit Arts and elsewhere, and dozens of small scale group shows.

A full programme will be available with details of what's happening and where (visit www.londonjewelleryweek.co.uk), but the principal focus will be on the new Hatton Garden Festival,

11-13 June, where some of its 500+ jewellery-related businesses will be opening up their shops and workshops to the public in order to show visitors the 'secrets' of the trade. Technical demonstrations are promised, and opportunities for commissioning pieces. Visitors will be able to follow trails around the district, 'London's historic jewellery quarter', to gain an exclusive and unusual insight into the diverse range of jewellers who work there. The whole event will climax with a free Garden Festival street party on the Saturday, 13 June, with champagne and oysters sold on the street, costumed actors, musicians, street decorations, a fine food market and children's activities, plus taster jewellery-making workshops and jewellery-themed walks. Jewellery will be on display at Platform, the newest exhibition space in Hatton Garden, in a show tracing aspects of jewellery history from the 17th century to the present day. Coutts London Jewellery Week is fundamentally a promotion event for the London jewellery industry, but nonetheless very relevant to our own interests in ACJ.

British Silver Week will run simultaneously, 8-15 June, with Coutts London Jewellery Week, with events including a major exhibition at Chatsworth in Derbyshire.

New Designers will once again take place at the Business Design Centre in Islington, showing the best of graduate work in jewellery and metalwork from colleges throughout the country in a hectic few days from 9-12 July when 'One Year On' will as usual show the progress of successful 2008 graduates.

Sting of Passion is the provocative title for an exhibition organised by the enterprising Jo Bloxham in Manchester Art Gallery, 11 July-25 October. It will show an international selection of jewellers, each responding to the famous PreRaphaelite paintings in the Gallery's collection with new pieces. An international symposium has been arranged on 10 July. More details of all this are on the back cover of *Findings*.

The inimitable Art in Action will take place as always (hopefully with better weather this year), 16-19 July at Waterperry House near Wheatley in Oxfordshire.

IJL (International Jewellery London) will be at Earls Court 2, on 6-9 September. Publicity is beginning to appear, and evidently this year there will be emphasis on catwalk fashion, combined with sparkling jewellery. The mezzanine Design Gallery is to appear again, and there will be the usual programme of lectures and presentations to look forward to.

Goldsmiths Fair will be held at Goldsmiths Hall over two weeks as last year, 28 September-4 October and 6-11 October.

New publication of ACJ members' work. The ACJ Executive is currently undertaking research into the feasibility of producing a publication on the lines of the well-known Metalsmith's 'Exhibition in Print', an anthology of images of work by ACJ members. Jessica Turrell, who compiled the Directory of members for A&C Black last year, is at present preparing plans. Look out for more details and timetable of this in the ACJ e-bulletin.



Camilla Ruberg. *Kinetic Globe ring*, 2004. Gold, diamond. From *Creation II*.

Edited by Anna Wales

Information is correct on going to press, but readers are advised to check opening times, etc.

BRISTOL

Diana Porter Contemporary Jewellery
33 Park St, BS1 5NH
Tel: +44(0)117 9090225
www.dianaporter.co.uk
To 26 June: Lost and Found
A wonderfully intriguing exhibition of jewellery; where old objects are given new forms of life.
Featuring work by: Betty Pepper, Birgit Okulla, Claire Lowe, Heidi Hinder, Heike Hattendorff, Jo Pond and Tanvi Kant.

CARDIFF

Craft in the Bay
The Flourish,
Lloyd George Avenue, CF10 4QH
Tel: 029 2048 4611
www.makersguildinwales.org.uk
25 Jul – 30 Aug: Playing with Fire. A Devon Guild of Craftsmen Touring Exhibition

EDINBURGH

Scottish Gallery
16 Dundas Street.
T:0131 558 1200
3-27 June: Glasgow Girls
Mixed exhibition including Suilven Plazalska, Sarah Lindsay, Bryony Knox, Marianne Anderson, Marion Kane, Georgina Wiseman, Abigail Percy, Angela Cork, Hannah Louise Lamb, Anna Gordon
1 Jul–1 Aug: Adam Paxon

ETON

JaM & Eton Applied Arts
81 High Street, SL4 6AF
+44 (0) 1753 622333
www.etonappliedarts.co.uk
June 2009: Bishopsland - silverware and jewellery
July 2009: Miranda Sharpe - silver and resin jewellery

FARNHAM

New Ashgate Gallery
Wagon Yard, GU9 7PS
T: +44 (0)1252 713208
www.newashgate.org.uk
To 1 Aug: Rarefind Summer. Seasonal mixed exhibition.

LONDON

Craft Central
Craft Central 33-35 St John's Square, EC1M 4DS
Craft Central 21 Clerkenwell Green
London EC1R 0DX
9-12 June: 'Brilliance', at 33-35 St John's Square
A showcase of exceptional contemporary jewellery designers to celebrate Coutts London Jewellery Week,
The 15 Brilliance designers have been chosen for the original and innovative nature of their outstanding handmade jewellery. They are: An Alleweireldt, Elizabeth Bone, Daisy Choi, Angela Fung, Mayza João, Christine Kaltroft, Amy Keeper, Daphne Krinos, Serena Park, Catherine Mannheim, Mark Nuell, Sarah Pulvertaft, Maria Helena Spector, Rebecca Steiner, and Fiona Wright.

Contemporary Applied Arts
2 Percy Street, W1
T: 020 7436 2344 www.caa.org.uk
26 Jun-8 Aug: Inner Voice: Dorothy Hogg shows her selection of 12 jewellers and her own work.

Cockpit Arts
Cockpit Yard, Northington Street, WC1N 2NP
T: 020 7419 1959
www.cockpitarts.com
Summer Open Studios
12-14 June Holborn:
Fri 7-9pm; Sat & Sun 11am-6pm
19-21 June Deptford:
Fri 6-9pm; Sat & Sun 11am-6pm

Goldsmiths Hall
Foster Lane, London
EC2V 6BN
T: 020 7606 7010.
www.thegoldsmiths.co.uk
29 May-11 Jul: Creation II
An insight into the mind of the modern designer-jeweller Includes Vicki Ambery-Smith, Malcolm Betts, Susan Cross, Charlotte De Syllas, Dorothy Hogg, Daphne Krinos, Andrew Lamb, Catherine Martin, Susan May, Wendy Ramshaw, Camilla Ruberg, David Watkins.

Lesley Craze Gallery
33-35A Clerkenwell Green,
EC1R 0DU
T: 020 7608 0393
www.lesleycrazegallery.co.uk
5-27 Jun: Thirtysomething. Sonia Cheadle and Jo Hayes-Ward

LEEDS

Craft Centre and Design Gallery
City Art Gallery, The Headrow
T:0113 2478241
www.craftcentreleeds.co.uk
To 27 Jun Without colour - mixed Showcase
Twenty makers showcasing work where shape, form and structure are the main principle objectives. No colour as such is required to accentuate any of these wonderful pieces on display. Makers include ten jewellers and ten ceramicists all using a range of techniques representing a high level of craftsmanship.
4 Jul-26 Sep: Colour and Gems.
Mixed show emphasising precious and semi-precious stones.

LIVERPOOL

Bluecoat Display Centre
Bluecoat Chambers, School Lane
T:+44 (0)151 709 4014
E:crafts@bluecoatdisplaycentre.com
www.bluecoatdisplaycentre.com
13 Jun–1 Aug: Junkshop Revolution
To commemorate the roots of the Display Centre, when its founder Gardner Medwin often looked at collaborations between designers and industry, and to tie in with Design Show Liverpool's second event, this exhibition will explore current eco design in the year that Liverpool celebrates the Year of the Environment.
Featuring: Jenny Walker, Rachel Kelly, Min-Ji Cho

Saltaire

Kath Libbert Jewellery
The Store, Salts Mill. T: 01274 599790
www.kathlibbertjewellery.co.uk
15 Jul-27 Sep: Choice. Introducing 8 new designers.
There will be a collectors' event in early September.



STING OF PASSION

An exhibition of art jewellery created in response to Manchester Art Gallery's Pre-Raphaelite collection, curated by Jo Bloxham.

MANCHESTER ART GALLERY 11 JULY - 25 OCTOBER



Concrete necklace for Ophelia by Kepa Karmona
Photo © Jonathan Keenan

Jewellery by Jivan Astfalck (UK), Cristina Filipe (PT), Peter Hoogeboom (NL), Kepa Karmona (SP), Anya Kivarkis (USA), Benjamin Lignel (FR), Jorge Manilla (BEL), Nanna Melland (NOR), Sarah O'Hana (UK), Marianne Schliwinski (GER), Bettina Speckner (GER) & Arek Wolski (POL)

Don't miss your chance to meet the artists in an international symposium:

Friday 10th July from 10-5pm in the beautiful surroundings of the 1830 Warehouse, Museum of Science and Industry, Manchester. Tickets: £40, incl. lunch and refreshments.

Pre-book your tickets on www.jobloxham.com

