

findings

Issue 62 Spring 2016

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Contemporary Jewellery

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Can I Trust You? Can You Trust Me? In·ti·mate Beyond Jewellery: Performing the Body
Crafts Council Hothouse Working in a Co-operative The Alice and Louis Koch Collection
Artists in Conversation Craft in the Bay Schmuck 2016 Crafts Council Collection Autor
and Current Obsession Money No Object Alice Anderson Shows and Tales

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LETTER FROM THE CHAIRMAN



I have written before about how time marches much quicker when measured by just two letters within 12 months. It is not an easy pace to accommodate; reporting on previous activities seems like history and forthcoming events may well have already occurred.

I do believe, however, that this is the most appropriate time to give notice of our 20th anniversary. There will only be one more issue of *Findings* in 2016 before we hurtle into 2017 to celebrate with style!

The Association's aims have always been to promote the artform, support our makers and develop the audience. So, it was gratifying that, at a recent industry symposium held at the Goldsmiths' Centre, the ACJ was highlighted for its 'support and development of public engagement through organising touring exhibitions'.

This continues! Our members' exhibition for 2017 will be especially grand, as it will include representation from 20 of the Association's well-known names from 20 years. This super collection (plus your work??) will tour the country starting at the National Centre for Craft & Design in January. Do look out for details in later e-bulletins how you could contribute to this exhibition.

In July the exhibition will be showing in Hull, where it will be a feature of that city's celebrations as the UK City of Culture. It will also form a backdrop to our conference.

Our last conference was in 2010 at West Dean, so the next is long overdue. Planning is underway to ensure this will be an informative, stimulating and enjoyable experience. More details will be published soon.

Terry Hunt

LETTER FROM THE EDITOR



I have had cows on the brain recently as I've been commissioned to paint a life sized fiber-glass cow by The Mayor of Guildford for the Surrey Cow Parade. Luckily our chairman's entry to Sleight of Hand reflects my mood (sorry...couldn't resist the pun) so I hope you enjoy his humorous piece on the cover of issue 62. *Findings* for this issue covers a broad spectrum of jewellery activity and we have features on the important collection of Alice and Louis Koch in Switzerland, the innovative, cross-discipline exhibition flockOmania 2 and the Performing the Body Symposium organised by Zoe Robertson (which opened up

horizons about what jewellery could be and how to exhibit it), the stunning works of Melanie Muir and Mariko Sumioka our makers in conversation and news of the upcoming ACJ Members Show at the New Ashgate Gallery in Farnham. As ever so much to enjoy, I hope you do.

Poppy Porter



Cover: Terry Hunt - 'Ceci n'est pas une vache' brooch. Acrylic, mixed media

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Can I Trust You? Can You Trust Me? Can We Trust Each Other?

The Contemporary Jewellery Exchange 2015 – A project built on Trust

By Devon Clarke (USA) & ACJ member
Mark Fenn (UK)

Trust is at the heart of the Contemporary Jewellery Exchange, a project started on Facebook by Olga Raben. I have taken part in this fantastic project from its inception in 2014 and again in 2015. After initial vetting (a process of sending my CV with images of my work). I was accepted to be a 'match' and therefore I could be paired with another maker.

In 2014 I was paired with a Hungarian maker Dori Visy which worked well. I received a brooch inspired by my dog 'Grey'; I made a narrative brooch 'All is Still' for Dori.

My 2015 pairing was with a Canadian maker, Devon Clark, who is based in Florida USA. During 2015 we worked together and in 2016 the exchanges were published on the internet and in the publication of a book. As part of the process we were asked to photograph the piece, photograph the packaging, and include self-portraits wearing the piece that your match made for you.

What attracted me to the project? I like the idea of this project and the exchange of work. The process of this project is based on trust. I had to trust Olga Raben to match me with someone; I had to trust Devon to engage in the creative process with me. I had to trust myself to produce a work that I would be pleased with and that Devon would want to wear.



I had to trust the process of making myself design outside my comfort zone.

The process with Devon began with a 'Friend' request via Facebook

We exchanged emails and arranged a Skype call. We introduced ourselves and agreed to send each other some questions to help get a feel of each other's tastes. From this we set up shared Mood boards on Pinterest which was very helpful in getting to know each other's visual interests.

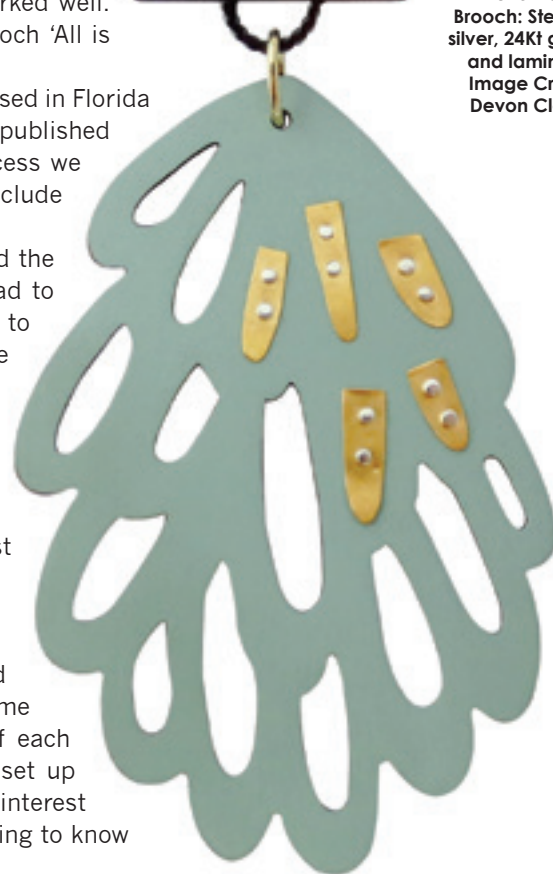
The best outcome for me was being paired with Devon and developing what I hope is a real friendship. The other bonus was the fantastic

brooch Devon made for me; she nailed it completely in terms of my tastes. I was over the moon when I received a beautifully boxed brooch and a lovely handwritten antique postcard. I also found taking part in the exchange helped me to keep my design thinking fresh and I have found my work now going in a different direction.

I will take part again in this year's exchange 2016 and I'm waiting for this year's match. Devon and I are now working together on our own project, which is an exchange of Medals to help kickstart the design process. I have found by putting my trust in others I am all the richer as a person and as a maker. I thank Devon for trusting in me and I look forward to



Devon Clark
Brooch: Sterling
silver, 24Kt gold,
and laminate.
Image Credit:
Devon Clarke



Mark Fenn wearing Brooch by
Devon Clark
Image Credit: Sam Fenn: [https://
www.flickr.com/photos/smfenn/](https://www.flickr.com/photos/smfenn/)

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putting my trust in another stranger in this year's exchange. I asked Devon if she would kindly write something about her experience of working with me as a part of the exchange.

So here is Devon's reply:

Why did you take part?

The Contemporary Jewellery Exchange caught my eye because the concept was completely different from any jewellery exhibition I had ever taken part in. It seemed like a great way to connect in a group with makers from all over the world, and I loved the idea of trading a piece of jewellery. Creating an exhibition quality piece for another maker was both challenging and exciting. I took it as an opportunity to really explore a new set of designs and push myself in a direction I might not have gone otherwise.

What did you get out of the exchange?

The piece I created for Mark ended up acting as a springboard for an entirely new series of work, so our pairing set me off in a new creative direction. Mark and I worked really well with each other and we've decided to do another project together this year. So, not only did I receive a piece of jewellery to add to my collection, but I also made a new friend, and a number of other global connections in the Contemporary Art Jewellery community.

What was it like working with someone you don't know?

The Internet made the communication process so easy. Mark and I were able to message regularly, create mood boards for our project on Pinterest, and have chats over Skype. But you have to put your trust in the person you are working with to fulfil their part of the exchange, and they have to put their trust in you. I was lucky to have been paired with Mark because we're both very hands on when it comes to social media so I felt quite connected throughout our pairing. It turned out that we had a lot of things in common with regards to our personal taste in other makers and things that inspire our work, so I felt like we both had a good sense of direction from the beginning..



Devon Clark
wearing Mark
Fenn Ear Studs

Image Credit: Devon Clark



Mark Fenn Ear Studs:
925 Silver with Keum
Boo highlights Bullet cut
Onyx set in 9ct Gold
Bullet Cut lolites
set in 9ct Gold Tear
shaped pearls
Image Credit:
Mark Fenn

If you would like to take part in future exchanges please visit <http://www.preeapproved.com>

Devon Clark is a Canadian Jeweller based in Palm Harbour Florida. She continues to work out of her studio under the label Devon Clark Metal Design, and is a co-founder of INFLUX Jewellery Gallery.
www.devonclarkdesign.com

Mark Fenn is a Narrative Jeweller, Educator, Curator and sits on the ACJ Advisory Panel and is based in the seaside town of Whitstable.UK
www.markfenn.co.uk

In·ti·mate

Jo Pond Reports on her solo exhibition

The opportunity to exhibit at the gallery Velvet da Vinci last summer marked a milestone in my making career and my first solo show has been a substantial tick on the bucket list I've been cultivating for some years.

Since I began making at 15 I have set myself quiet targets. Learning originally from Valerie Mead and Fran Allison, at South Hill Park Arts Centre, I started with dreams of my own studio space and then of teaching. Visiting Chelsea Crafts Fair in the days before the Crafts Council's Origin came and went, I had aspirations to exhibit at such an event. Constantly plugging away at my practice and developing my work has bought forward opportunities, each one opening doors on the next.

Working as a university lecturer I am encouraged to develop an international profile under the umbrella of research. Creating new and innovative works is an underlying theme to work towards, and a solo show provides a platform for communication and the scope to reach the widest audience. Opportunities are not necessarily presented readily and rejections to applications are as commonplace as successes.

Over the past few years I have been fortunate to have been included in group exhibitions at Velvet da Vinci. The emails which came back from Mike Holmes were very encouraging. He clearly liked what I was doing, and such affirmations built my confidence. In 2014 I had started work on a collection with a focus on creating a body of work for a solo show. I was then selected for Schmuck, so I decided to bite the bullet and ask the question. I may have been making for many years, but an email of less than 100 words to one of the most reputable gallerists took forever to compose, and even longer to send!



'Rowntree'
Brooch:
Repurposed
steel tin,
steel, citrine.

Photo Credit – Jo Pond, 2015



A detail from the In.ti.mate launch at Velvet da Vinci, San Francisco.
Photo Credit – Mike Holmes, 2015

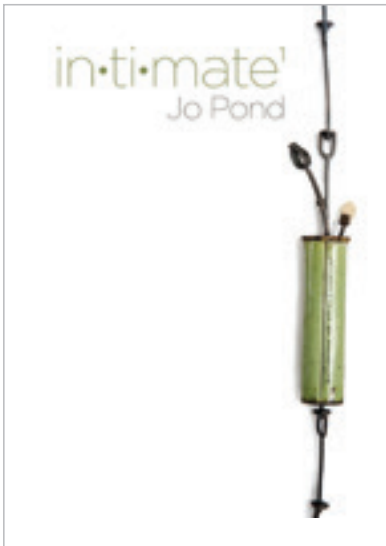
From the initial resounding yes, Mike Holmes was supportive and patient. He didn't push for images of my pieces, trusted my judgement on what I created, met with me in Munich at Schmuck and on my arrival in San Francisco, provided me with a superb platform within the gallery and the autonomy to curate the exhibition myself. Quoted in a recent interview, Mike says: 'Honesty and openness are what I work for. I try to do the best I can for an artist, to exhibit and promote their work to its best advantage' (Klimt02, 2016). This was how the process felt. Mike and I discussed our thoughts and ideas and shared a rather mutual aesthetic for the curation of my exhibition.

The show opened with a select gathering of jewellers and collectors who make up Velvet da Vinci's 'loyal local audience' and there was the opportunity for an introductory talk. Public speaking about one's own works can be somewhat exposing, but I am finding more and more that the communication through and about the work, although revealing a little vulnerability at times, is rather important. It was very rewarding to be present and a part of this process. The introduction to my narrative drew a greater interest in

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'The commute' Neckpiece:
Repurposed steel tin &
braces, silver
Photo Credit - Jo Pond &
Velvet da Vinci, 2015

my pieces, and having an accessible display enabled me to discuss and handle the works with collectors and subsequently to secure new homes for a number of pieces.

In.ti.mate was launched at Velvet da Vinci in August 2015. It was a great success and introduced my work to a very receptive Californian audience and beyond.

'Using found objects is like starting the process of creating with part of the story already written. I am able to choreograph, make introductions and interventions. I may add and remove lines within the story and then watch to see if they read true to me, sometimes living with them in one form or another, still, watching and listening for them to tell me when they are comfortable and appropriate. I have a bond with each stage, a personal connection, one of belonging, a reluctance to let go or an uncomfortable enjoyment of that which I have choreographed. Saving these intimate moments by capturing them safely in photographs, I am able to intervene once again, in the knowledge that I can recall that grouping and the essence of relationship it brings.' (Pond, 2015)

In.ti.mate toured to Atta Gallery in Bangkok in December 2015 and it moves forward now to Contemporary Applied Arts (CAA) in London this March. The In.ti.mate catalogue is available from www.jopond.com



'Time piece' neckpiece: Silver,
repurposed steel tin & watch-strap, citrine
Photo Credit - Jo Pond, 2015

Beyond Jewellery: Performing the Body

17 March 2016 at the Parkside Gallery, Birmingham City University

Poppy Porter

The body is always a consideration for jewellers, in whichever part of the spectrum of jewellery activity they locate themselves. So in some ways the natural extension of this is in investigating that relationship of jewellery and body further. To cross interdisciplinary lines it takes a leap of imagination and tenacity to make such research an actual physical and intellectual success. How do you take the leap from thinking it is a good idea to play a suspension bridge to actually doing it? This symposium was both an introduction to that and a celebration of those who are currently practising and collaborating at the borders between jewellery and other disciplines. The focus of the day was mainly on projects that worked on interactions with dancers.

Back to that suspension bridge, Di Mainstone was the keynote speaker and she describes herself as someone who ‘...creates sonic sculptures that extend from the body and trigger sound through movement...’ Her Human Harp project is grand in its vision and ingenious in its transferability. The performance can be done on any suspension bridge in the world. Working in a large collaborative group she described in detail how her team ‘tuned’ the Clifton Suspension Bridge in Bristol then a dancer used various wearable implements to play the bridge cables. This is still a project in progress, part live and part reverse engineered it will be interesting to see where future iterations lead.

Caroline Broadhead and Angela Woodhouse (ostensibly in jewellery and dance respectively but their work has long crossed boundaries) described their artwork Sighted

performed in collaboration with dancer Stine Nilsen. Her fine and subtle skills hooking a small audience into complete fascination in a room scattered about with light and mirrors was recorded in visitor comments expressing high emotion and wonderment after the performance. It was a theme that the dancers at the symposium returned to over the day, that ability to both perform on a large scale with their bodies and more interestingly on a micro-scale making tiny movements and adjustments to draw in another person’s attention.

John Moore’s project is an inspiring example of a vision carried through to its conclusion no matter that he had no idea how to get it started. Another collaborative video project involving, dance, choreography, music and of course an incredible flexible colourful neckpiece by John Moore himself. The best way to get a flavour of this project would be to watch excerpts from the final film used as part of a music video by the band who made the music for the project, search for GAPS A World Away on YouTube.

There were many more presentations of equal interest and complexity, the discussion during the day was making connections between diverse artistic disciplines, the practical issues involved in getting a project off the ground, what jewellery can be and can mean outside of being just a wearable object, aspects of performance and concepts behind the often ongoing research projects. A record of the day can be found at the flockOmania website.

Find out more: <https://flockomania.com/beyond-jewellery/>



Images of flockOmania by Daviit Alexander

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Permission to Play?

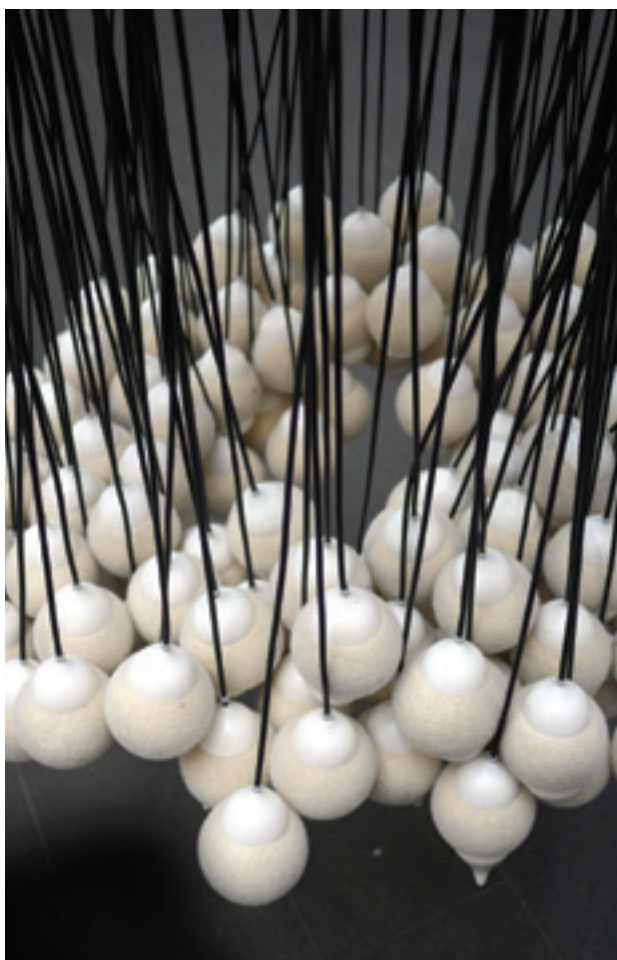
Dauvit Alexander

Zoe Robertson is a jeweller. She is not a performance-artist, an installation-artist, a musician or a sculptor, yet she somehow or other manages to be all of these things in her jewellery installation/performance, 'flockOmania'2, the second of her flockOmania shows in recent years, held at the Parkside Gallery in Birmingham City University on 17th March 2016.

It is hard to explain the way in which this event works; seeing the photographs convey nothing of the energy or excitement or, dare I say, FUN of the work and it would be extremely easy to overlook the importance of 'fun' in the work. Zoe has pulled together artists from all backgrounds – the avante-garde film-making of Sellotape Cinema, musicians and dancers – and has created a collaborative work so immersive that the audience are compelled to take part. Compelled, that is, by their own curiosity: all of the works demand to be touched, stroked ... this leads to moving them about, then – suddenly – to finding that they can be worn, moved inside, danced in, danced with. The forms and finishes, the textures and materials generate this compulsion by virtue of their overwhelming sensuousness and the fact that each object is carefully considered as an adjunct to the human body in a way that only a jeweller could understand; these objects do not cross the line into fashion or costume.

Unsurprisingly, the children in the audience led the way; they need no permission to play and one of the great pleasures of the show was watching how they interacted with the work, free from the usual gallery constraints of 'Do Not Touch' and 'Shhhh'; one lively infant even took over projecting a film!

It is to be hoped that Zoe continues to hold events like this, encouraging us to look with child-like eyes at the sheer joy that can be found in even the most white-cube of galleries.



ACJ Members Chosen to be Part of The Hot House Programme

Amanda Denison

Amanda Denison,
brooch, enamelled
steel, rusted

The Crafts Council's Hothouse programme supports new makers at the start of their careers and gives them the tools to develop a sustainable and successful business. It also connects participants to a nationwide network of makers and organisations. This year's programme comprises ten one day workshops, six one to one mentoring sessions and for the first time, a two day residential.

I am a jeweller working with enamels and was lucky enough to be accepted for Hothouse 2016 as part of the South Cohort. We are 14 makers whose work encompasses jewellery, ceramics, knitted textiles, embroidery, furniture design and brush making. Other cohorts include makers working with paper, glass and leather. One of the pleasures of the Hothouse programme is being with such an interesting and stimulating group. Everyone is open, honest and articulate and there is something very powerful about this shared learning experience.

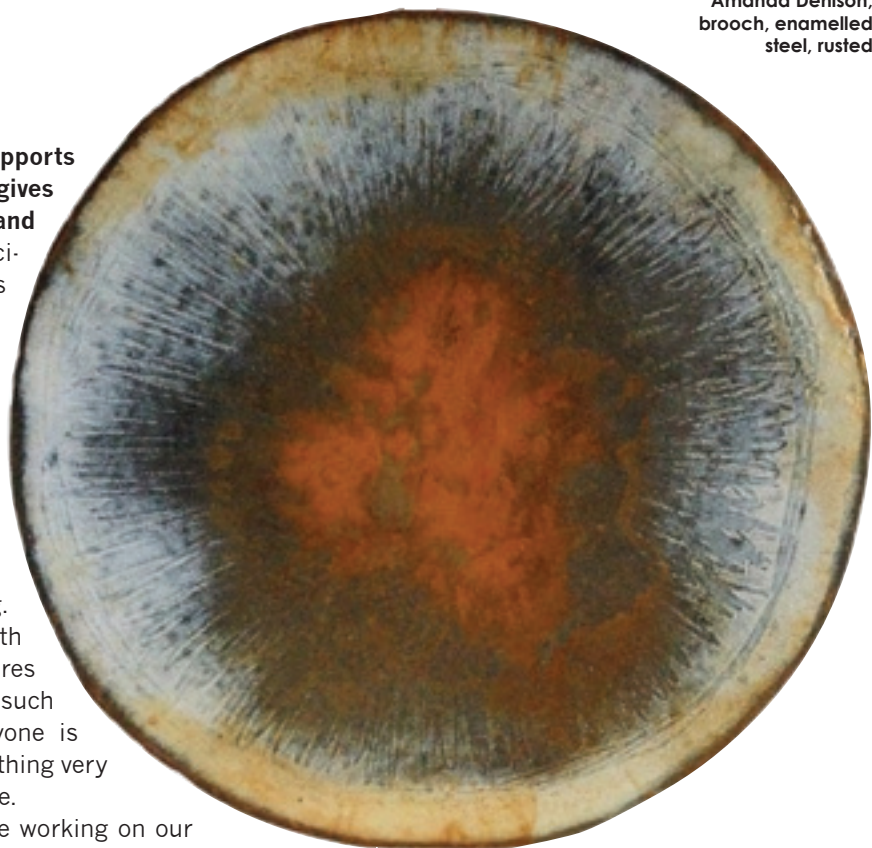
Hothouse is never dull. One minute we are working on our personal statements with a professional writer, the next we have a journalist talking to us about how to approach the press and how best to use social media. And in between we're getting feedback on our work, developing financial management skills, exploring our core values and long-term goals, developing a business plan and ... the list goes on and on. Each session has been stimulating and I have always taken away something to reflect on and a tool or idea that I can explore further and apply to my practice.

One of the best experiences so far was a residential at the wonderful Knuston Hall in Northamptonshire. All 41 participants from the four Hothouse cohorts came together for the first time since our induction day. We spent two high-energy days, jam-packed with workshops and talks, with the focus on improving communication skills. In between sessions we consumed too much food (delicious) and spent a fun evening networking with participants from other cohorts.

The residential was expertly facilitated by Katia Stewart from Crafts Council and Sarah Palmer a Hothouse Consultant and included sessions delivered by guest consultants and ex hothouse participants. It was empowering to see what previous Hothouse makers had achieved and to learn from their experiences.

Venema Yeshen, Photographer, delivered a useful workshop on improving photography skills using a smart phone – essential for Instagram and Twitter posts. He also set us all a fun project to take one of our pieces and to shoot it in five different ways over the next five days and to post the results to Instagram. Check out #oneproduct5ways.

I applied to Hothouse hoping to gain focus and a clearer understanding of where to take my business. I also wanted a support network as I feel it is very easy to become isolated as a maker. One thing I have



gained so far is a far greater understanding of my core values which are key to both positioning and progressing my work. This has given me the courage to abandon a line of work I thought I should be making in favour of some less commercial pieces that excite and represent me far better.

My time on Hothouse is flying by and I am already half way through the Programme. Although I have only spent 6 days with my cohort it feels like we have known each other far longer and I know that this network of support and friendship will extend way beyond the Hothouse Programme. The programme finishes in September 2016 but the South Cohort will come together again to exhibit at Crafts Central London the week commencing 14th November 2016.

www.amandadenison.com
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www.craftscouncil.org.uk/what-we-do/hothouse/

Working in Co-operative

Sarah-Jane Egan

Working alone can be hugely rewarding, setting your own hours, not having to answer to anyone, but it can also feel very lonely and like the weight of the world is on your shoulders. With this in mind, just over a year ago I founded the Cardiff and Valleys Etsy Team (CAVETSY). As the name suggests we are based in South Wales, although we do have some members from further afield, and we are all sellers, or intend to be sellers, on the website Etsy.com. These facts are all most of us have in common. We are jewellers, milliners, carpenters, graphic designers and ceramicists just to mention a few and this variety has been hugely beneficial! With over 300 members currently, from a variety of disciplines, the team acts as a support group, knowledge bank, business partner and sometimes agony aunt to each individual maker. Allowing each to achieve more than they could alone, while still maintaining their autonomy.

Our biggest event to date has been a pop-up shop we ran this Christmas in Cardiff. Thirty-one makers were involved with all costs shared evenly and no commission taken on any sales. The fact that we worked together meant that even though the shop was open for an entire month, each individual maker was only in the shop for 5 days – thus allowing the makers to also be involved in craft fairs, events, and continue selling online, all the while telling their customers about our shop. With 31 people we could distribute the daunting tasks so no one person buckled from the pressure; one person did the rota, another the accounts, another the marketing etc. etc. We could also use the talents of our makers in the best way possible, for example with beautiful custom window displays built by one of our carpenters and fantastic flyers designed by one of the graphic designers. By pooling our money, resources and skills together, we achieved much more than any of us could have done alone and the end result was a wonderful shop we could all be proud of, great Christmas sales, and all of our hair still on our heads! We hope to run another shop next year.

As we are based around etsy it also made sense to build a website for the group www.cavetsy.org. Here we share recent and upcoming events and news, and we also link to our members' own websites and etsy shops. Members regularly share the website across social media, and we have just printed flyers for members to include when they dispatch orders. We hope this will help to raise awareness of the group and hopefully to drive further sales to other members. After all, someone that buys handmade clothes is likely to buy handmade jewellery!





We also run monthly meet ups. These are very informal, and everyone who has something to say is welcome to say it.

It's a chance for each maker to tap into the reserves of knowledge the other makers there have – for the more experienced to share their experiences, for the newbies to offer insights. It's also a great chance to plan our future adventures and to make sure the team does what the team members want to do, not just what the team leaders want to do. Following on from these meetings we recently joined in the St David's Day parade, in proper Welsh lady costume and we're planning a photography day to share resources and skills and to take some collaborative images.

We only got started in February 2015 so we're a very new group, but we're also a very motivated group and we've achieved a lot together in the year – more than any of us could have done alone. With our constantly growing membership who knows what else we can achieve!

FOOTNOTE:

If you're in the South Wales area we'd love to have you, so please come say hello. But if you're elsewhere in the world, there are etsy teams everywhere so go find your nearest, or form your own!



The Alice and Louis Koch Collection of Finger Rings

In The Swiss National Museum Zurich

Beatriz Chadour-Sampson

Since summer 2015 nearly 300 rings from the Alice and Louis Koch Collection have been on display at the Swiss National Museum in Zurich as part of the 'Galerie Sammlungen'. Currently a selection of about 170 historical rings ranging from Ancient Egypt up to 1900 are being shown along with about 130 examples of rings by artist jewellers of the 20th and 21st centuries from all over the world. The collection belongs to the Alice and Louis Koch Foundation and is now on loan to the museum with long-term plans.

This is the first time the rings have been shown to the public in over 100 years. It seems almost miraculous that the collection has survived the political upheavals and turbulences of the 20th century. Robert Koch of Frankfurt am Main founded the jewellers with his name in 1879 and was granted the distinction of Court Jeweller by 1883. After an early death in 1902, his brother Louis Koch (1862-1930) took over the business and led it with great success through the exciting Art Nouveau and Art Deco periods. In 1907 the company was described as the 'Cartier and Fabergé' of Germany.

Louis Koch and his wife Alice were well-known patrons of the arts and astute collectors in many fields. By 1904 the collection comprised about 672 rings and by the end of 1909 there were 1,722 rings ranging from Antiquity up to about 1900. The rings reflect a great passion for history, politics and curiosities, not to mention the personal stories behind those who wore them and their function. Of the contemporaries of Louis Koch only René Lalique was included, and undoubtedly the collector had the foresight of recognising the historical significance of this moderniser of ring forms. Lalique's ring with its asymmetrical design shows how the basic elements of a ring hoop, shoulder and bezel develop into a free art form, becoming increasingly sculptural. It also combines glass, a non-precious material with gold, a revolutionary design for the time. This collection was the precursor of what was to come and laid the foundation for the additions of the fourth generation of Kochs.

Successive generations played their part in different ways: The second generation managed to rescue the collection from Germany in 1933 and get it to Switzerland. The third generation commissioned the 1994 publication which by nature of the collection became an encyclopaedia on rings over 4,000 years (Anna Beatriz Chadour, *Rings, The Alice and Louis Koch Collection. Forty Centuries seen by Four Generations*, 2 volumes, Leeds 1994).

In the past 25 years the fourth generation has continued the collection where the founders Alice and Louis Koch had left off and brought the collection up to the present day. It is a tribute to them for creating a unique collection which has now been expanded to include

Ring, 1992, Bernhard Schobinger (born 1946), Switzerland. Iron pipe, Silver, malachite, diamonds, rubies. © Swiss National Museum

This piece belongs to the series 'Water-pipe thread rings'. The section of the water pipe, which normally remains hidden, forms the decorative element.



'Coco' Ring, 2007, Salome Lippuner (born 1956), Switzerland. Silver, coconut shell with black lacquer, jade. Alice and Louis Koch Collection, Swiss National Museum, Zurich

The Japanese lacquer technique urushi, with its silky lustre, appears here in a new aesthetic. The coconut shell has undergone a metamorphosis.

Carefully preparing the ring collection for presentation in the permanent exhibition of the National Museum Zurich. © Swiss National Museum

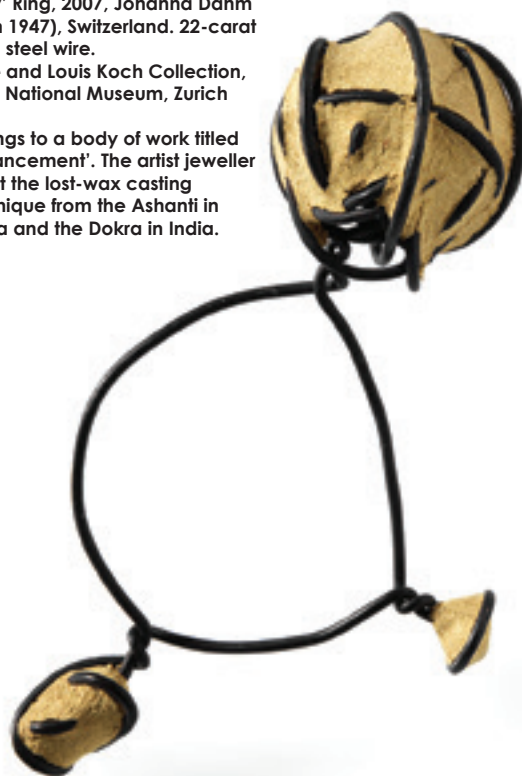


rings from the 20th and 21st centuries. The collection now contains nearly 600 rings from modern or contemporary artist jewellers from around the world. It is probably the largest collection of its kind.

The Koch collection documents how differently this miniature jewelled form has evolved over the past 100 years. Characteristically, in this new era of rings, design and ornament develop independently to contemporary fashions and styles, unlike during the preceding 4,000 years. The aim of the new collection is to demonstrate radical changes in ring design, which importantly has become a work of art in its own right, not always worn on the finger, but also between the fingers or over the hand. The possibilities are numerous, including the conceptual approach on rings and ring sculptures which fall into the category of not being wearable. When viewing these often unconventional ring shapes, it may not seem apparent, but the wearability of the ring was integral when making an acquisition. The collection includes rings from celebrated artist jewellers who were well-known for their ring designs, as well as the work of recent graduates from the Royal College of Art or the Akademie der Bildenden Künste in Munich, or other art schools in Europe. Some artist jewellers who had never made rings before were even commissioned to attempt to work on this miniature scale. Even if a jeweller was unfamiliar or yet undiscovered,

'Clay' Ring, 2007, Johanna Dahm (born 1947), Switzerland. 22-carat gold, steel wire. Alice and Louis Koch Collection, Swiss National Museum, Zurich

Belongs to a body of work titled 'Enhancement'. The artist jeweller learnt the lost-wax casting technique from the Ashanti in Africa and the Dokra in India.



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the novel design or material was the decisive factor. In the spirit of Rene Lalique, the criteria for collecting were the use of new and unconventional materials, unusual techniques and unique designs. Gold, silver, steel, aluminium, palladium or any unexplored metals are represented, as are paper to plastics, nylon fibres or unusual manmade materials and the choice of natural materials is wide from wood to salt, pencils and wine corks. The diversity of materials and designs of makers of today are quite unimaginable. It is to be lauded that the fourth generation of the Koch family have had the foresight and dedication to bring the collection to the present day with such an open mind.

Artist jewellers from virtually every country in Europe are represented, as well as from the USA and Canada, and from Asia they range from China, Japan, Korea, Taiwan to Thailand. A selection of artists and architects who designed jewellery, such as Salvador Dali and Meret Oppenheim, to name but a few, embody a different aspect. Most recently a splendid group of Modernist Scandinavian rings have been added; the collection continues and lives on.

Future plans include a permanent display of the complete collection (roughly 2,600 rings) in Zurich and a publication introducing the contemporary rings from 1900 till today.

'Coral' Ring, 2008, Castello Hansen (born 1965), Denmark. Gold, reconstructed coral. Alice and Louis Koch Collection, Swiss National Museum, Zurich

The design is characterized by clear lines. The coral is a tactile element which transcends times and cultures.



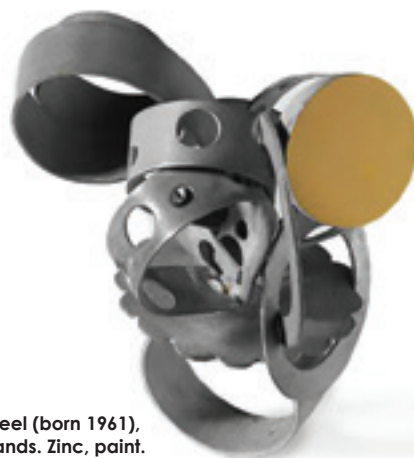
'Torsione' Ring, 2010, Renzo Pasquale (born 1947), Italy. Gold, chrysoprase. Alice and Louis Koch Collection, Swiss National Museum, Zurich

The green chrysoprase has been skillfully cut as an inlay which follows the dynamic curve of the hoop. The colour varies according to how the light falls.



Zinc Ring, 2010, Lucy Sarneel (born 1961), The Netherlands. Zinc, paint. Alice and Louis Koch Collection, Swiss National Museum, Zurich

The point of reference are natural forms, however, the abstract flower made of blue-grey zinc juxtaposes the natural with the artificial.



ARTISTS IN CONVERSATION

Melanie Muir



Hello Melanie, who are you?

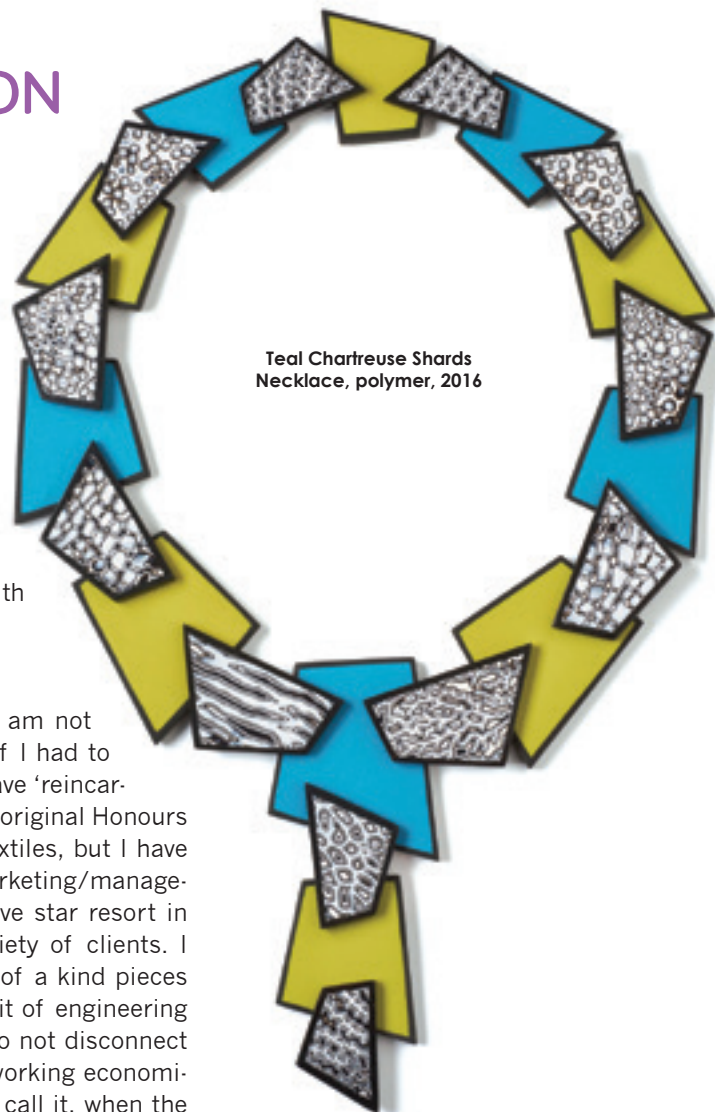
I am a contemporary jewellery designer (based in the Scottish Highlands), international teacher, creative coach and designer of tools for the hobby/crafting industry.

What do you do?

I make one-off, organically inspired creations of wearable art in polymer. I do all of the above activities and I am also the single mum of three kids, with one still at home with me.

Why do you do what you do, what drives you?

I thoroughly enjoy a creative and professional challenge and I am not good at doing the same thing over and over. I would be bored if I had to produce too many repeats of anything, day in day out. In fact I have 'reincarnated' myself professionally many times in my working life – my original Honours Degree in Design from Glasgow School of Art was in printed textiles, but I have worked in fashion retail, haute couture, fashion centre sales/marketing/management and was the Marketing Communications Manager of a five star resort in Australia before running my own consultancy, with a wide variety of clients. I have also owned an antiques and fine crafts shop. Making one of a kind pieces pushes me to come up with new ideas and there is also a fair bit of engineering involved. Although creativity and ideas are important to me, I do not disconnect this from the business of making a decent living. If it was not working economically, I would do something else. The 'closing of the circle' as I call it, when the work I have conceived, designed, made and marketed is placed into the hands of its new owner, following a financial exchange, to our mutual satisfaction, is one that brings me joy and not just because of the sale. Seeing that piece begin its new adventure in life with its wearer is just wonderful, as is the pleasure my clients express to me when they have worn my work. I also love seeing the creative satisfaction and happiness in the faces of my students when I teach. It is a moving experience to think I may have helped them to improve, both technically and aesthetically. My favourite maxim is, "It is never too late to become who you might have been". I began my jewellery design career from scratch, with no professional training, in my late forties and I always encourage others to seek out new experiences and pursue the habits of life long learning. My business tagline is 'Cultivating Creative Excellence' and I think that really says it all!



Teal Chartreuse Shards
Necklace, polymer, 2016



Orange Mono Earrings,
polymer, silver, 2016

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What are your influences and inspirations?

My inspiration almost always comes directly from nature, in the patterns, colours and textures I see around me at my home in the Highlands and further afield. It also comes indirectly from there, as I often have my best ideas or solutions to problems when I am out running on the beach in front of my house. I am a big believer, along with other people (past and present); writers, artists, scientists etc, in the power of walking or exercising in the fresh air as a means to resolve challenges. Not sure how the neuroscience works, but it does it for me! I'm also influenced by wonderful work made in other mediums – ceramics, for example.

Where do you do it?

From a small room, which opens onto my living room at home. Thankfully polymer is not messy and noisy! I am blessed with my studio being flooded with natural light and I look directly out onto Nairn beach and the Moray Firth.

What are your most used techniques and materials?

There are many different ways of working with polymer, but I always tell my students that I am a 'one trick pony' – I started with the Mokume Gane technique and I have stuck with it! Mokume Gane is inspired by the Japanese metalsmithing technique of the same name, where many thin layers are combined and then shaved away to reveal the underlying patterns. My process is similar, except I press into 'raw' soft polymer with special, organically patterned texture stamps which I have had made from my hand

drawings. This pushes the polymer up or down and distorts it; I then shave away across the upper layers with a thin, flat tissue blade. There is a video on my website (in the 'About' section) which demonstrates this technique.

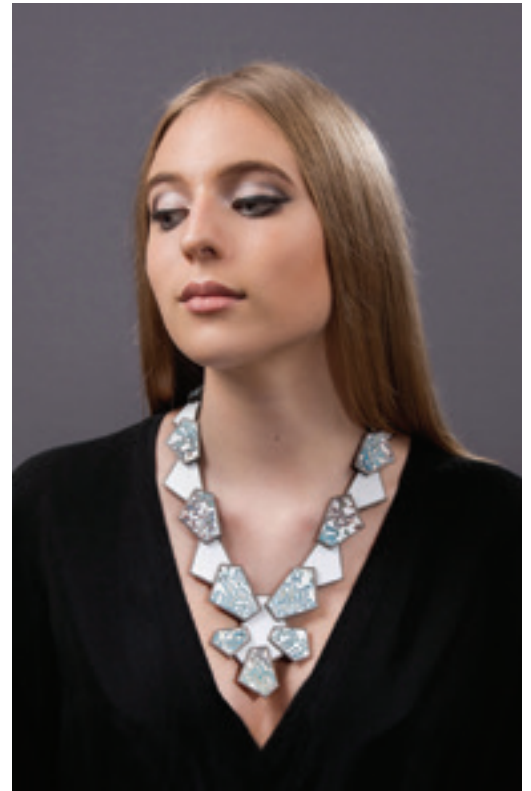
What's your favourite tool?

My Italian Tiranti No 48 fine steel hand tool – a flat spatula style on one end and curved to a pointed tip on the other. It's designed for sculptors but I have been using it in a variety of other ways for over 15 years. Prior to jewellery design I spent some time as a professional china restorer and it was invaluable then too – and it has lasted superbly through all the use/abuse!

Who are your jewellery heroes?

Oh, SO many! My fellow contemporary jewellery designers in Scotland; Beth Legg, Grace Girvan, Eileen Gatt, Gilly Langton, Kelly Munro and Heather McDermott, to name a few, plus John Moore, Jane Adam and Sue Gregor in England. I also adore the work of Danish designers Gerda and Nikolai Monies – bold in scale and ravishing in form. The jewellery of Rene Lalique still takes my breath away and moves me to tears whenever I see it in museums. Plus a big shout out to Sheila Fleet OBE in Orkney, for being a truly amazing commercial success (and lovely woman) who has transformed her corner of Scotland and the lives of her many employees for the better. By the way, I'm not keen on conventional 'bling' styles of jewellery, where it seems to be more about displaying wealth than true artistry – carats over character doesn't do it for me! I often wish more actresses on the red carpet at film premieres and the like would go for art jewellery as a much more individual fashion statement, rather than slavishly following the big global brands.

Seashore Shards Necklace, polymer, 2015



Lichen Shards Necklace II, polymer, 2016

Lemon Grey
Mono Cuff,
polymer, 2016



Any notable collaborations?

Not directly, but I always feel part of a connected 'family' in the global polymer community, which is an immensely sharing, caring and supportive one and in a sense, that is collaborative.

Have you had another jewellery experience (such as a residency) you can tell *Findings* about?

I suppose designing and having my ranges of tools made would count – I sell a wide range of high quality acrylic shape templates and sets of clear texture stamps, all made from my own original hand drawings. They sell all around the world and help other makers to work/design more efficiently and creatively.

What would you share with those just starting out in their artistic jewellery practice?

Perseverance is key, along with an ability to handle rejection and learn from it. Plus originality, professionalism, focus, dedication, high levels of excellence, efficiency and hard work. Have I put you off yet?! When I am coaching, I ask clients to consider the question, 'In this failure, what went right?'. It can be very useful in enabling people to move forward, self inform and improve. Learn from observing how others have done it – seek out examples of the best – in marketing, making, photography, time management, whatever it is and follow them. Try and seek a bit of balance between the studio and life outside it – I find many of us self employed makers are invariably workaholics; carve out time for the people and things you love outside of work. I wish I had known that it would take as long as it has to find my feet – make sure you have a way of supporting yourself financially if things take a while to get going, as they often do.

Do you have any claims to fame (it doesn't matter how tenuous!)?

I've seen Diana, Princess of Wales in her underwear and C3PO from Star Wars once asked me out on a date – does that count?!

What would be your jewellery superpower?

To turn back the clock or create a new generation of art jewellery collectors. Almost all of the clients I see at major shows I have exhibited at in the USA are between 50 and 80. I wish I could see more evidence of a younger generation investing in unique, wearable art.

What is your proudest jewellery achievement so far?

Exhibiting at the top fine craft show in the world, with Craft Scotland, at SOFA Chicago in 2015 and having the wife of the owner of the show buy one of my Shards Necklaces. From that, I was also selected to exhibit at 'Bijoux' at the Norton Museum of Art in West Palm Beach in February 2016. Bijoux features an international showcase of hand picked contemporary jewellery makers.

Where can we see your work?

- On my website – I sell direct from there or in person at shows or when I teach internationally.
www.melaniemuir.com
- <https://www.facebook.com/melaniemuirjewellerydesign>
https://twitter.com/melanie_muir
<http://uk.pinterest.com/melmuir1/>
- From April 16 on special exhibition at Ferrers Gallery in Leicestershire <http://www.ferrersgallery.co.uk/>
- (To be confirmed) in June, at The Hamptons, New York, USA, 'Art Hamptons' Fine Art Show, weekend of 23-26 June 2016

ARTISTS IN CONVERSATION

Mariko Sumioka



Hello Mariko, who are you?

I am an artist.

What do you do?

I make small-scale objects which can be worn on body in metal and mix media.

Why do you do what you do, what drives you?

I had a strong idea/dream of being a jeweller since I was 5 years old as far as I remember. My family lived in Brazil when I was a kid, and I was strongly inspired by jewellery in a local kindergarten there. Also, I often saw beautiful objects in non-precious stones and gold jewellery with precious stones. Since then, I had an image in my head that I was sitting on a jewellery bench and making jewellery. I think I am naturally like something small and shiny, but this experience left me a strong impression until I was grown up. My jewellery is completely different from what I saw in Brazil, however I like making miniature-scale objects which could contain personal meanings and histories. In this sense, it is important for me to make pieces which can be worn on body or be held in hands. This is partly because jewellery was symbolic and very precious and personal in old days. I love making some structure which only wearers can see such as backs of the brooches or some hidden parts.

Roof brooch, 2015, patinated copper, silver, mother of pearl, stainless steel pin



What are your influences and inspirations?

My inspiration often comes from the balance between nature and human activities. I have been always fascinated by how human being live in and with nature. This is the main reason why I like using architectural elements and looking into architectural materials.

Where do you do it?

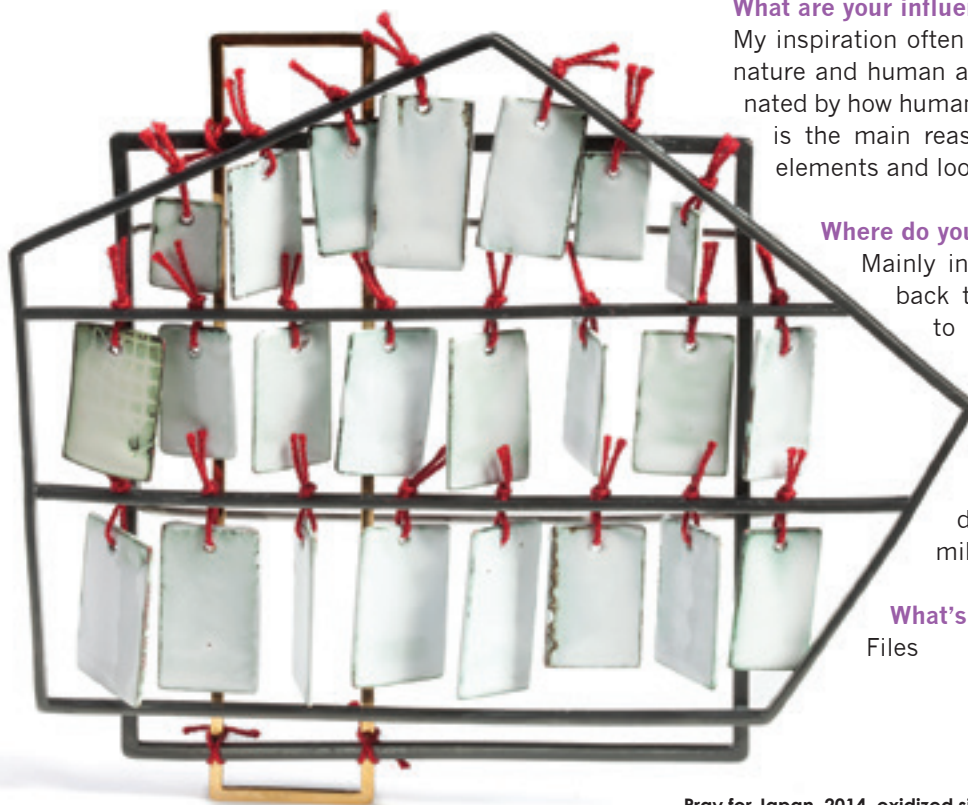
Mainly in my studio in Tokyo now (moved back to Japan in Dec 2015), but used to be my studio in Cockpit Arts in London.

What are your most used techniques and materials?

Nowadays, I use mainly silver and do texturing metals with a rolling mill and lots of soldering.

What's your favourite tool?

Files



Pray for Japan, 2014, oxidized silver, enamel on copper, gold-plated silver, cotton cord, stainless steel pin

Who are your jewellery heroes?

Jacqueline Ryan and Hermann Junger

Have you had another jewellery experience (such as a residency) you can tell Findings about?

I was Artist in Residence at Edinburgh College of Art in 2011-2012 right after my graduation from the same college.

What would you share with those just starting out in their artistic jewellery practice?

Be brave on what you like to create and practice your own skills.

Do you have any claims to fame (it doesn't matter how tenuous!)?

2015 Jewellery of the year at Collect, Saatchi Gallery in London, represented by Katie Jones

2014 The second prize of Best New Design at Goldsmiths' Fair Week Two, Goldsmiths' Hall, London
2011 Top six runners for Best New Designer of the year, New Designers 2011, London

What is your proudest jewellery achievement so far?

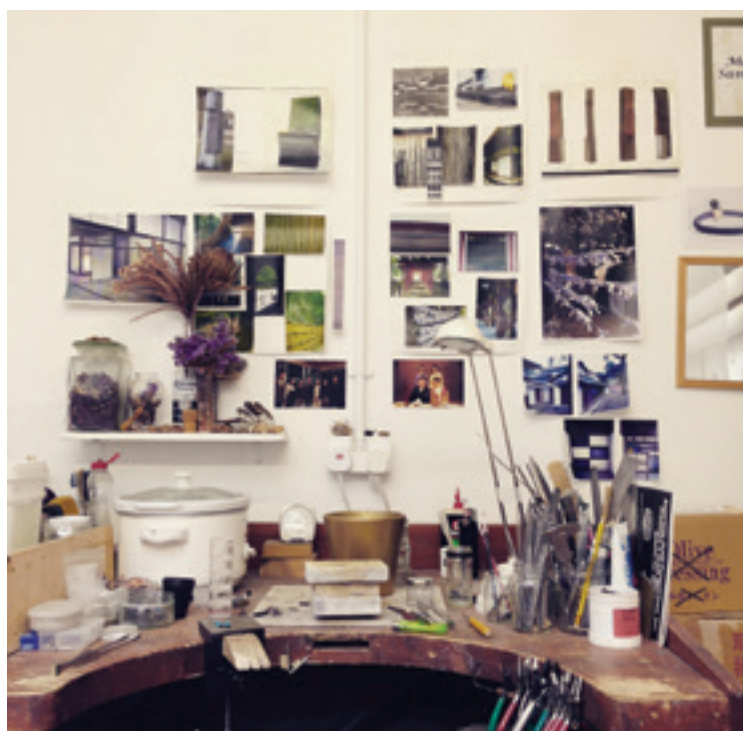
The fact that I have been able to continue creating what I like until today.

Where can we see your work?

- Contemporary Applied Arts, London (until April 2016)
- Gill Wing Jewellery, London
- Katie Jones (Masterpiece London and PAD London in 2016)
- Steensons, Belfast
- Studio Fusion Gallery, London
- Tomfoolery, London



Hako necklace, 2014, oxidized silver, enamel on copper, bamboo, antique kimono, kuemboo (24ct gold), gold leaf

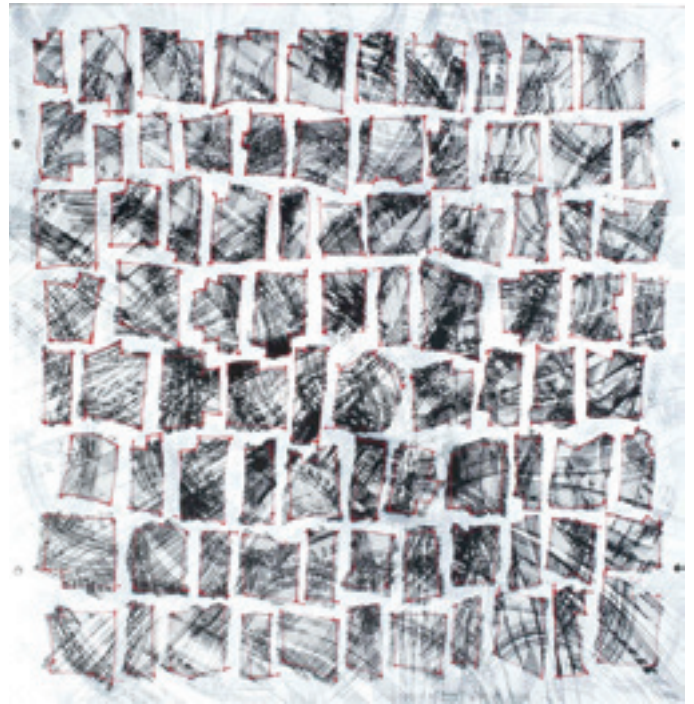


Treasure in a box brooch, 2014, oxidised silver, gold-plated silver, enamel on copper, 14ct gold, stainless steel pin

Craft in the Bay

Alex McErlain

A new exhibition at 'Craft in the Bay' gallery, Cardiff explores the relationship of drawing to making in the work of nine contemporary artists. The premise of the exhibition is to raise awareness of the intricate and complex connections that exists between the development of an artist's ideas and the resultant artwork. Drawing is at the heart of each exhibitor's practice and the differing ways they explore what constitutes drawing for them will be presented within the exhibition. As exhibition curator I have endeavoured to bring together a wide range of craft practice combined with a multifaceted range of approaches to drawing which will ensure a fascinating, informative and revealing exhibition for the audience.

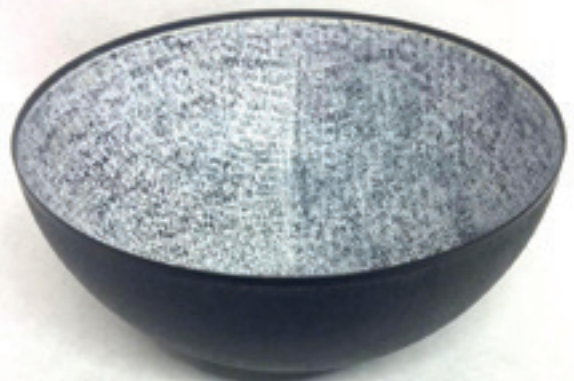


Megan Ocheduszko - Line drawing of five household brushes

The exhibition includes the work of emerging artists such as jeweller Megan Ocheduszko whose delicate drawings of everyday objects such as brushes, help her develop work that demands tactile exploration. Her drawings reveal some of her fascination with bringing together differing materials in the design of an object, ideas which are eventually translated into pieces of jewellery. Megan writes: 'My interest in our sense of touch began with a fascination with Braille and how people with visual impairments are reliant on their sense of touch. It intrigues me how our senses interconnect, so much so that one can be substituted for another. It's a sense we use subconsciously more than we think, whether it's the feel of an item of clothing against the skin or the weight of a piece of jewellery, our sense of touch plays an immense role in our preferences of many things in life.'

Alongside emerging artists are some internationally known makers such as Elizabeth Turrell who has long been interested in the use of mark making within the development of her work in metal and enamel. Turrell's work incorporates direct drawing and mark making through an unfired enamel surface. It brings forth the potential of making delicate

Elizabeth Turrell - 'Memory Bowl' 28cmd



linear marks in combination with bolder aspects of surface colour and texture. Her drawings appear to accompany her work rather than precede or follow it. There is a sense of integration across whatever media she works in that brings an intensity to her finished pieces.

An artist whose work spans differing media is Kate Haywood. With a first degree in jewellery from Central St Martins College, London and two subsequent degrees in ceramics her works display an unusually strong grasp of multimedia sensibilities. She writes: 'I am interested in exploring ways in which poetic structures can function visually, by balancing and manipulating material qualities and connotations, whilst employing a "thinking through making" approach.' Drawing is central to the development of her ideas and she surrounds her workspace with evidence of a broad interpretation of drawing, ranging from making images with wire through to modelling drawn paper images into three-dimensional constructions.

The remaining six exhibitors work in a variety of disciplines including textiles, ceramics and glass. The exhibition will include sketchbooks, drawings in many media, photographic documentation of drawing based activity, together with a good group of examples of each artist's practical work.



Kate Haywood - Wire drawing



Megan Ocheduszko - Line drawing
of five household brushes

Kate Haywood - 'Hora'
63x21x3.5cm. Porcelain, leather
brass, wool



Exhibition 'Drawing Inspirations'

17th September – 6th October 2016, Craft In The Bay, Cardiff.

Exhibitors: Elizabeth Turrell , Megan Ocheduszko, Kate Haywood, Alice Kettle, Julia Griffiths Jones, Clare Florey-Hitchcock, Richard Heeley, Christie Brown, Amanda Simmons.

Schmuck 2016: 24 hours in Munich

Jaki Coffey

Silvia Walz - Polarization 2
Series: Geometrie of the
light brooch 2016
steel, transparent
enamel

Being unable to previously attend Schmuck Jewellery Week I took whatever I could get this time around.

Unfortunately, it transpired that this would only be 24 hours in Munich. With 74 events on offer, it was clear that the city was not going to be my oyster in that time frame. Nevertheless, I packed comfortable shoes and donned many layers of clothing and immersed myself the wonderful challenge.

My main aim was to visit Schmuck. I was incredulous that my work had been accepted for the show and needed to see the evidence for myself! The work in Schmuck varied from the graduates, like myself, up to well-known pedagogues and practitioners such as Ruudt Peters and Felieke Van Der Leest. Work, that I had previously had only the chance to observe online, presented itself to me in glorious three dimensions. As I meandered and lingered through the space, transparent walls and boxes offered ever increasingly beautiful treasures.

Jiro Kamata's 'Palette' collection – which I had been waiting to experience – did not disappoint. The work shimmered and the colours winked mercurially as my eyes moved around their figures. The forms were so simple that the reflective dichroic mirrors took centre stage; the light played with the iridescent, translucent rectangular glass inserts and projected their hues onto their white hosts.

Transparent materials seemed a popular theme from what I could observe. Silvia Walz used clear enamel to subtle, yet powerful effect with her 'Geometria -3' collection. Teamed with black steel and neutral, geometrical backgrounds, her brooches harnessed a feminine, scientific influence – as though they were gearing up to part of yet an even bigger experiment. I hope they are.

Notable from the BKV Preis exhibition – also taking place in the Internationale HandwerksMesse – was the work of German, Nadja Soloviev. Her rope neckpieces are cleverly connected and were presented above a torn plastic envelope. On closer investigation, it was revealed that the package is an integral part of the work. The packaging houses a white neckpiece which, once exposed to UV light, will develop a colour. There are so many things I like about Soloviev's work: the element of surprise, the simplicity of form, the use of new materials and the playfulness of the work. Best of all is the fact that, on first viewing, you might overlook the thought that has gone in to the work. It makes one feel rewarded for taking the time to consider the pieces.

Onwards, I marched to the Munich Jewellery Week trail, which is held in conjunction with Schmuck and Talente. To embrace the element of surprise and diplomacy, I chose a random district on my Current Obsession map and decided to explore what that part



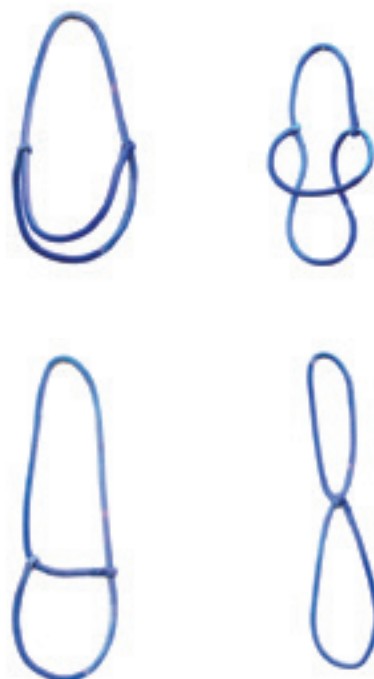
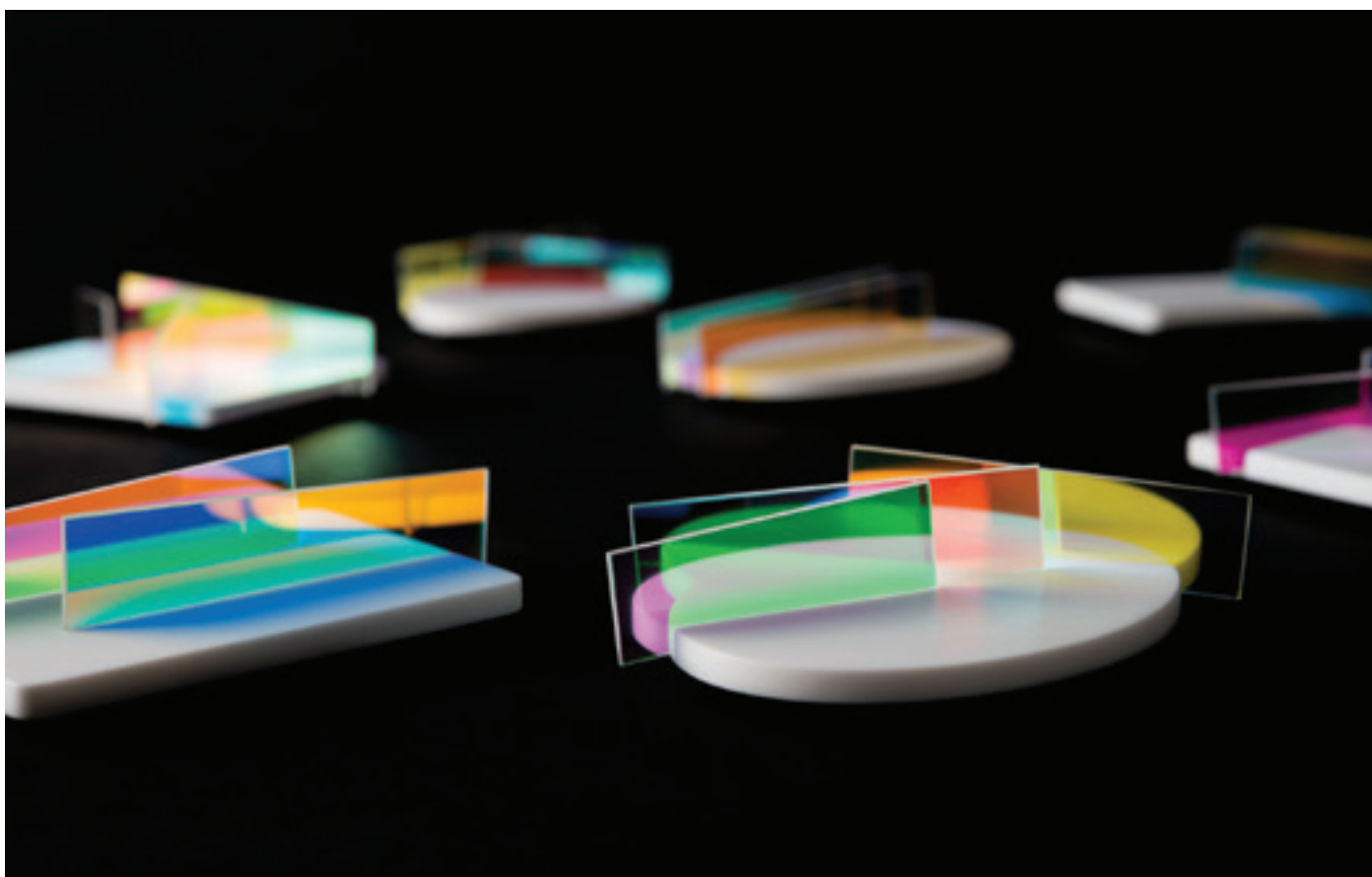
Mallory Weston, Pink Carnation Bolo (Gothic), 2016: powder coated brass, sterling silver, leather

of town had to offer. American Gothic was the show I particularly enjoyed. It was not hard to miss – we were welcomed by a black ‘Wacky Waving Inflatable Tube Man’– akin to what one would see at American car dealerships. I was curious to find an American contingent in Munich and was pleasantly surprised at the humour and aesthetic. The centre of the room sported a beer pong set up and the back wall was painted to resemble the Star Spangled Banner. Mallory Weston’s powder coated bolo-tie neck-pieces sat, fittingly, in place of the stars. For me, Weston’s work stood out as possessing an irreverent, playful quality. One piece, a golden cactus with its conflicting smooth reflective material and customary prickles, particularly caught my attention. Both invited and discouraged the onlooker to touch (I managed to stop myself!).

Emily Cobb’s ‘The Light Frog’ sat just a jump away from the cactus – a contrast by way of material and composition – the white, melted amphibian clung to the wall as if for life – its onyx eyes seemingly bright with exertion.

On boarding my plane 24 hours later, I felt like a diner who had left the restaurant early – having only sampled the amuse bouche. The smaller exhibitions were a pleasure to visit and were inventive and inspiring. The larger ones were interesting from a point of view of trends and curated combinations of practitioners. Already, I have a list of what I need to visit next year (including catching a punk gig with Felieke Van Der Leest on electric violin). Next time, I will be ensuring to book myself in for the full tasting menu – sampling all that Schmuck and Munich Jewellery Week have to offer.

Jiro Kamata, *Palette Collection*, 2016



Nadja Soloviev, *Flamingo*, 2015, cotton, light sensitive colour, lightproof packaging. Photo: Nadja Soloviev

Links

Nadja Soloviev: <http://www.nadjasoloviev.com/>

Jiro Kamata: <http://www.jirokamata.com/>

Mallory Weston: <https://malloryweston.com/>

Emily Cobb: <http://www.emily-cobb.com/>

Silvia Walz: <https://sites.google.com/site/silviawalz/>

Crafts Council Collection

Janet Fitch

The Crafts Council Collection was started in 1972 ‘to document trends and innovation in the materials, processes, skills and technologies of contemporary craft and it is now the UK’s foremost collection of contemporary craft, embracing all disciplines and featuring the most important makers of the last 40 years’.

There are now over 1600 objects, from the first beginnings with the decision to purchase, as opposed to borrowing, the works of three distinguished potters – Hans Coper, Bernard Leach and Lucie Rie, in the exhibition ‘British Potters of 1972’, shown in Germany. There was no formal decision then to create a collection – it ‘just grew’, until 1975 when it was agreed that a Purchasing Committee, primarily of craft practitioners, should be established to agree the pieces to be chosen for the Collection.

The Collection can be seen in the Crafts Council HQ, with changing displays in the foyer, in the CC Touring Exhibitions, in online exhibitions and via the CC online catalogue, and it is possible to borrow works from the Collection.

The Handling Collection was also established in 1972 to complement the Primary Collection and add value to exhibitions at the CC Gallery and touring shows. It comprises about 700 objects, including ceramics, jewellery, textiles, furniture, glass, metal and basketry, accompanied by sketches and background material from which schools, colleges, museums and galleries may borrow.

The 1970s was a rich decade for innovative jewellery, much in non-precious materials, and with experimental designs that challenged conventional ideas of what jewellery should be. Early jewellery purchased for the Collection includes David Watkins’ ‘Hinged Loop Necklace with 2 Bars’ of 1974, Susanna Heron’s Perspex bracelet, 1970/71, Catherine Mannheim’s ‘Necklace with 2 Interchangeable Pendants’, 1973, Sheila Teague’s hairpins, 1979 and a Gerda Flockinger necklace of 1970, to name just a few.

The Crafts Council touring exhibition, I AM HERE, has many pieces from the earlier Collection – it is at Barnsley Civic from 9 April to 6 June, if you have not yet seen it.



Emperor Penguin Freddie with Polar Bear Claw Necklace, Felieke van der leest, 2005. Photo courtesy of mima

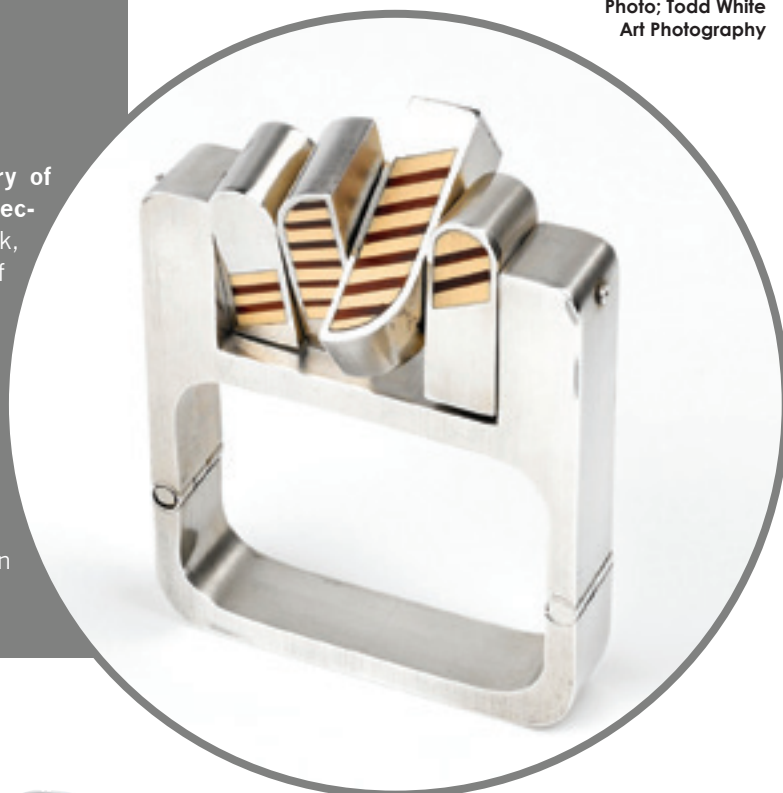
Fielding Talk 2016

Janet Fitch

The Crafts Council Fielding Talk is held in memory of Amanda Fielding who curated the Crafts Council Collection for 17 years from 1989 to 2006. This year's talk, in the atmospheric Crypt on the Green – the crypt of St James Church on Clerkenwell Green, was given by David Poston, and was entertaining, thought-provoking and interesting, encompassing his interest in the relationship between jewellery and the wearer, and his absence from jewellery making for ten years working on technological projects in Africa.

The evening also launched The First Decade Project 1972-1982, celebrating the makers whose work (including David Poston's) formed the foundation of the Crafts Council Collection in the 1970s.

Brian Glassar, Bracelet, 1975. J78.
Photo: Todd White
Art Photography



Susanna Heron, Wearables, 1981. J163a-c.
Photo: Todd-White Art Photography



Tatty Devine, Still Life Necklace, 2015.
Photo: courtesy of Tatty Devine

Autor and Current Obsession

Writing on contemporary and art jewellery is sometimes hard to find. Two European print publications that are worth investigating for their writing and imagery are Autor from Rumania and Current Obsession from the Netherlands. Here they introduce themselves and their work. For on-line and more in depth writing and books look to the US website Art Jewellery Forum. We review their book “Shows and Tales” later in this issue.

AUTOR magazine is an annual publication focused on contemporary jewellery, which documents the way we choose to decorate our bodies. It is also the natural extension of AUTOR Contemporary Jewellery Fair, based in Bucharest, Romania. AUTOR Magazine is dedicated to contemporary jewelry and to the multiple ways it influences our mentality, style, creativity, society and interpersonal relationships. The only East European contemporary jewelry magazine, AUTOR Mag remixes and reinvents contexts, creates a different outlook on contemporary jewelry and provokes the reader to become aware of an emergent, vivid and approachable territory.

THE WANDERLUST ISSUE is the 3th edition of AUTOR Magazine and opens a dialogue about this passion for travel, discovery and freedom, and the way it translates into the creation of contemporary jewelry. Viajar es regresar, they say, which means travelling will always bring you back to yourself, to your first loves, and most importantly, to your creativity, with an enhanced vision of the world.

In this issue of Autor Magazine we explore the lengths of passion for creation and longing for identity. What makes an artist tick and what drives their inner motor to translate the utmost ideas about vulnerability, intimacy, religion, desire and authenticity into one of a kind objects that challenge and question everyday reality.

Wanderlust is about desire, passion and an unstoppable lust for life. It’s about finding a home within yourself no matter where you go, no matter how far behind you left your loved ones, no matter how consuming the ache for going back to the roots gets.



CURRENT OBSESSION is a young cross-disciplinary platform and independent magazine discussing contemporary jewellery in the context of today’s visual culture.

We encourage dialogue within the field of contemporary jewellery, search for common subjects connecting jewellery to other disciplines and initiate dynamic cross-overs and collaborations with fields of art, design and fashion.

Besides the printed magazine, CURRENT OBSESSION offers exclusive online content on www.current-obsession.com



Issues #1 and #2 are available online,
<https://issuu.com/current-obsession/docs/co1>
https://issuu.com/current-obsession/docs/currentobsessionissue_2_

From Jewellery to Wearable Technology: Money No Object

Heidi Hinder, jeweller and artist



Gold, silver, gemstones and jewellery; these investable commodities not only form an integral part of the luxury goods market, but also formed the founding materials for my degree in Jewellery and Silversmithing at Birmingham City University's School of Jewellery. What a challenge then, to graduate in 2008, the year that triggered the world's economic crisis, when the price of precious metals escalated far beyond a new graduate's budget, and commissions for my bespoke jewellery began to flounder. As a newly self-employed maker, I started to agonise over how I could make any money. My preoccupation with the elusive nature of cash, and the unwieldy values of the financial system soon turned to intrigue and fascination during the opportunity of two weeks work experience at the Royal Mint; this place sure knew how to make money! Over a thousand years old, the Royal Mint certainly has experience of producing hard currency in the form of coinage. But with finite metal resources and rising manufacturing costs, I also wondered what the next thousand years of coin production would look like, what materials and processes might be used for these tokens of exchange, and how monetary value would be represented in future.

So began *Money No Object*, a playful experience design and research project that combines wearable technology and social gestures as a method of payment. In this ongoing body of



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work, I have developed a series of prototype accessories including rings, badges, gloves and shoes, which transfer a financial sum to another wearer at the point of physical contact: in a handshake, high-five, a hug or – for ‘Tap & Pay’ – a tap dance.

These tech-embedded wearables and social interactions are primarily intended to offer an alternative to dropping coins in museum donation boxes. If the experience of giving became a little more entertaining, how might this impact the level or frequency of donations, in order to support museums that are currently free to visit, yet costly to run? What price for a personal and cultural experience?

Behind the concept for *Money No Object*, lie a host of other questions about how to articulate social and cultural values, about the importance of personal contact in an accelerating ‘contactless’ society, and how finance and technology are often driven by efficiency, rather than by human social interaction.

The project was first piloted at the Victoria and Albert Museum, during the annual V&A Digital Design Weekend, after several months working with the Museum’s Digital Programmes and Research departments. Now, the wearable prototypes and a short film are currently on display at the British Museum, in the Money Gallery, until the end of May 2016. There will also be regular performances and opportunities to experiment with ‘Tap & Pay’, the danceable payment system, when I present *Money No Object* at King’s College London as part of Creativeworks Festival, on Friday 29th April 2016. If you’re nearby or interested, please do come along and tap in to some discussions, entertainment and many other artistic-academic collaborations.

More about *Money No Object* can be found on the project website: www.moneynoobject.co.uk



Alice Anderson - Memory Movement Memory Objects

Wellcome Collection 22 July – 18 October 2015

Lieta Marziali

In an increasingly digital age, do you take the time to look? How is this affecting your ability to remember? Can you even distinguish the familiar?

The Anderson show starts off in semi-darkness: it really wants you to spend that extra energy, as well as time, just looking. It also wants you to listen, and not just with your ears. A woman sits quietly in a corner in the participatory event: in slow, rhythmical, repetitive gestures, she wraps an old metal kettle – one of those you would sit on a proper fire. The click click of the copper wire being unwound belongs to the tacit knowledge of those who have grown up with a grandma spooling wool or an aunt always seated at her old sewing machine. There are memories in that noise associated with thread, with the domestic.

And then there are the objects people have donated for the studio archive. As a visitor, I get a glimpse into somebody else's world, their take on the familiar and their version of particular significance. And yet, these objects are so insignificant to me that, in my frenzied reflections, I do not even make a note of what they are. Why are people attracted to certain objects? How does that relationship – because it is about this dialogue that we are talking about here – develop?

There is nothing to 'like' in this exhibition. This is a visual art that does not engage with aesthetic perceptions, nor does it want the viewers to do so. They are instead invited to partake in an act of recognition, in both its acceptations of detecting and of acknowledging the silent objects that fill our lives almost unnoticed: the spectacles, the electric plug, the remote control... I might be deprived of light but, as I walk along, I am certainly made aware of how much more time I am spending looking at these things than I would in their original state. As an artist myself, I ask if it is Anderson's intervention: the physical manipulation and elevation to the plinth. As a maker, I ask myself about the forgotten embedded value every single one of these objects carries in terms of thinking and designing.

As I move to the Assemblages room, I find it strangely – or perhaps unexpectedly – brighter. Is this calculated curatorial intervention aimed at drawing attention to the fact that the objects shown here are now being taken out of the context of the familiar and are being abstracted into form? And, in terms of sensations, am I being snapped out of the memory stage, out of my own recollection of similar objects, to look at the now? At new possibilities? Am I being transported into a world of pure form (especially with the abstract geometrical pieces) which, stripped of a physical connection to a known object, allows me to make my own connections? Certainly the materiality of these shimmering objects is hypnotic as I follow thread after thread but am never able to find a beginning and an end....

The last objects are more and more covered up by thread, making it increasingly difficult to discern, to make associations. If that oblong block is a remote control, I have to think twice. Some other blocks I cannot recognise at all. But that's the nature of memories, even when they are our own. Especially lost memories: part of our existence and yet so hard to recollect and to connect with. As we are constantly bombarded by an amount of information that is increasingly impossible to process, how much of our memories are we losing, rather than retaining? How much is that already fragile balance shifting?

In the 'Distorted Objects' there is light again. These are objects displaying the force, both physical and mental, applied to them to shape them and to change them. Once again I ask myself about the curatorial choice of where we are sent back into a reflective, recollecting mood and where we are summoned back to the present to confront this force that shapes the life all around us and ourselves in it. And, for one last time, I try to listen: is the repetitive tribal trance tune I hear the contemporary version of the spool?

Call for Entries : ACJ 2016 Members' Show at New Ashgate Gallery

By popular request, this year's exhibition is an unthemed selling show of new work.

40 ACJ members will each show a small collection of pieces at the well-respected New Ashgate Gallery in Farnham, Surrey, near the University of Creative Arts.

Dates: Deadline for application 30th June

Delivery of work: 1st September

Show open 16th September to 5th November

Costs: no application fee. Participation fee £40.

Commission: 50% of retail price goes to the Gallery

The work: a coherent collection of up to 10 pieces made within the last two years.

This year there will be no print catalogue, but an online catalogue will be published on our website from members' own photos.

Application form & terms of participation on the website. Deadline 30th June



Shows and Tales: On Jewelry Exhibition-Making

Published by Art Jewelry Forum

Rebecca Skeels

I received this book due to my role at the University for the Creative Arts, and from recently joining the Art Jewelry Forum as a School. It is a great size book and printed in newspaper style columns, making it easy to read whether at home, work or on-the-go. Although I have read the book cover to cover to write this review, I think I would prefer to use it as a reference book and read it in an order that took my fancy over a longer period of time. The different authors, of the various essays and exhibition reviews, make the focus, writing style and enjoyment varied, and allows me to find something to match my mood at the time of reading.

Shows and Tales is informative and very up-to-date, so I recommend reading it sooner rather than later. However, the information includes useful facts and dates to make it a great reference book for gallery owners, curators, exhibitors, makers and definitely those who are studying. Each author looks at different aspects of exhibiting, from the history of how some of the great shows started, how museums have experimented and pushed ideas and the challenges they have had with changing of directors and restrictions, as well as the more experimental shows related to title because of the display methods rather than themed, such as 'Suspended' (one I took part in myself), and even exhibitions involving participation and various display ideas. Each section ends with a short conclusion of the author's thoughts, summing up each essay or review. The sections also contain further reference materials, which become enticing when you have read an essay that you really enjoy or has sparked thoughts and ideas.

The most enjoyable element of reading this book was how it made me consider and think about jewellery and how as jewellers, curators and those interested in jewellery we are already thinking about display and exhibition more than most disciplines. I myself have toyed and played with display every time I have had the opportunity to exhibit my work, such as using video and individually-made display systems. I do not think we have found the ideal displays yet, whilst there have been some glamorous ones and interesting ones, we all have issues with security, funding, visitors' experience, space and issues with the absence of the body. As members of the ACJ we should definitely be pushing the boundaries and really explore how we could show jewellery and related objects off to their best and maybe include the real depth of research and exploration that is involved in designing and making, this book really helps the grey matter start that process.





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