

findings

Issue 64 Spring 2017

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Association for
Contemporary Jewellery

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Triple Parade The Chinese Scene Sue Hyams 1950-2016 An Enamelling Adventure
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Collect Review Silent Protest Review

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ACJ's 20th anniversary tour & conference have been sponsored by The Goldsmiths' Company



LETTER FROM THE CHAIRMAN



I'm pleased and proud to be ACJ chair in the year we celebrate our 20th anniversary. There is much to commend in our accomplishments over these years and I know the 20:20 Visions exhibition and conference will reflect not only past achievements but potential for the future.

The large, and exciting, exhibition has already opened in Sleaford, at the National Centre for Craft & Design, with an enthusiastic and extremely positive media response. During the year it will be shown at a total of five venues – we do like to spread the message! It will also be on display during

July's conference in Sheffield. So, no excuses to miss it!

Since the ACJ's formation 20 years ago there has been a phenomenal, though coincidental, rise in awareness of contemporary jewellery across mainland China. There is now, across several centres, a substantial core of designers, makers, academics and gallerists all stimulating further interest. Apart from there being fewer collectors and wearers, one may say that this statement could be used to describe the situation in the UK 20 years ago.

Currently around 5% of our membership is based outside of the UK, spread across the world, though not China. Does this suggest one possible ambition for our next 20 years?

Terry Hunt

LETTER FROM THE EDITOR



Welcome to issue 64 of *Findings*, sadly we have to include an obituary for ACJ stalwart Sue Hyams, such a varied life and an amazing human being; she will be missed. This issue also contains details of the upcoming ACJ conference in July and it looks to be a very engaging weekend, I hope to see you there. Mirka Janeckova, the winner of the ACJ Jewellery Unlimited Professional Development Award 2016, reports back from her travels in the Czech Republic and her study of glass craft in her native country.

We have two jewellery artists who speak in detail about working in series, both get very close to the body, so close their jewellery is actually made from biological material. Kath Libbert talks to us for the latest in the Collecting Conversations feature and gives us an insight into how a gallerist looks to find jewellery for others. Finally we hear from ACJ Chairman Terry Hunt and BCU Student He Fei on the phenomenon of contemporary jewellery in China.

Poppy Porter



Cover: Jo Pudelko, *Jef Stream* brooch. Photo: Stacey Bentley

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20:20 VISIONS

20:20 Visions Conference –
looking beyond the status quo

7 – 9 July 2017, Sheffield
Hallam University

Our July conference will be held in Sheffield, appropriately with its strong metalwork industry. The conference has an ambitious programme, with a diverse mix of speakers from home and overseas. Our aim is to provide a framework for a discussion on and around contemporary jewellery within the UK and worldwide, by examining its past, celebrating present achievements and looking forward, exploring what the future might hold. One of our themes is to examine making in the extraordinary current political climate: does contemporary jewellery have something to say? How have makers reacted, adapted and sought to engage with recent massive shifts and changes in society?



Robert Ebendorf &
Zak Lechtenberg
from I.M.A.G.I.N.E.
PEACE NOW

The programme over three days includes a mix of papers, artist talks, a Pecha Kucha, demonstrations, live boundary-pushing performances.

Speakers include:

Elizabeth Shaw (Australia): 'contemporary jewellery as stuff'

Professor Christoph Zellweger (Switzerland) explains his recent work on the body, image and plastic surgery

Sian Hindle (UK): 'jewellery at the boundary of the self'

Melissa Cameron (Australia/USA): 'the Body Politic' where the medium is part of the message

Johanna Zellmer (Germany/New Zealand): jewellery exploring the nation state, borders, migration & representation

Professor Norman Cherry (UK): the future of third level education in the UK, with a specific focus on what he calls 'the Chinese Question'

Boris Bally (USA) will explain I.M.A.G.I.N.E. PEACE NOW, his recent project which actively sought to engage with the debate around American gun policy by inviting a diverse range of makers to re-imagine actual guns; turning them from tools of violence to materials for creation.

BY AND BY (Rachael Colley and Nuala Clooney) present the Ambiguous Implements performance, which explores the boundaries of wearability, the body and taste.



Elizabeth Shaw. Photo: Michelle Bowden

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Practical sessions include:

Tim Blades on adapting & making tools.

Rebecca Skeels on soldering. Her soldering manual is published this year by the Crowood Press.

The Room of Making, with various practical exercises to excite & inspire.

At the time of writing, the programme is still developing, so for more information as details are confirmed, see our website www.acj.org.uk

VENUE:

Cantor Building, Sheffield Hallam University, Arundel Street Sheffield S1 2NU.

TIMES:

Friday 7th July - registration at 2.30pm. The programme starts at 3.00 pm and runs into the evening with dinner & events.

Saturday 8th July - 9.30am to 9.30pm including lunch, dinner and evening event.

Sunday 9th July - 9.30am to 3.00pm including lunch.

There will be plenty of tea, coffee, refreshments, morning pastries and lots of cake, allowing time for networking and conversations.

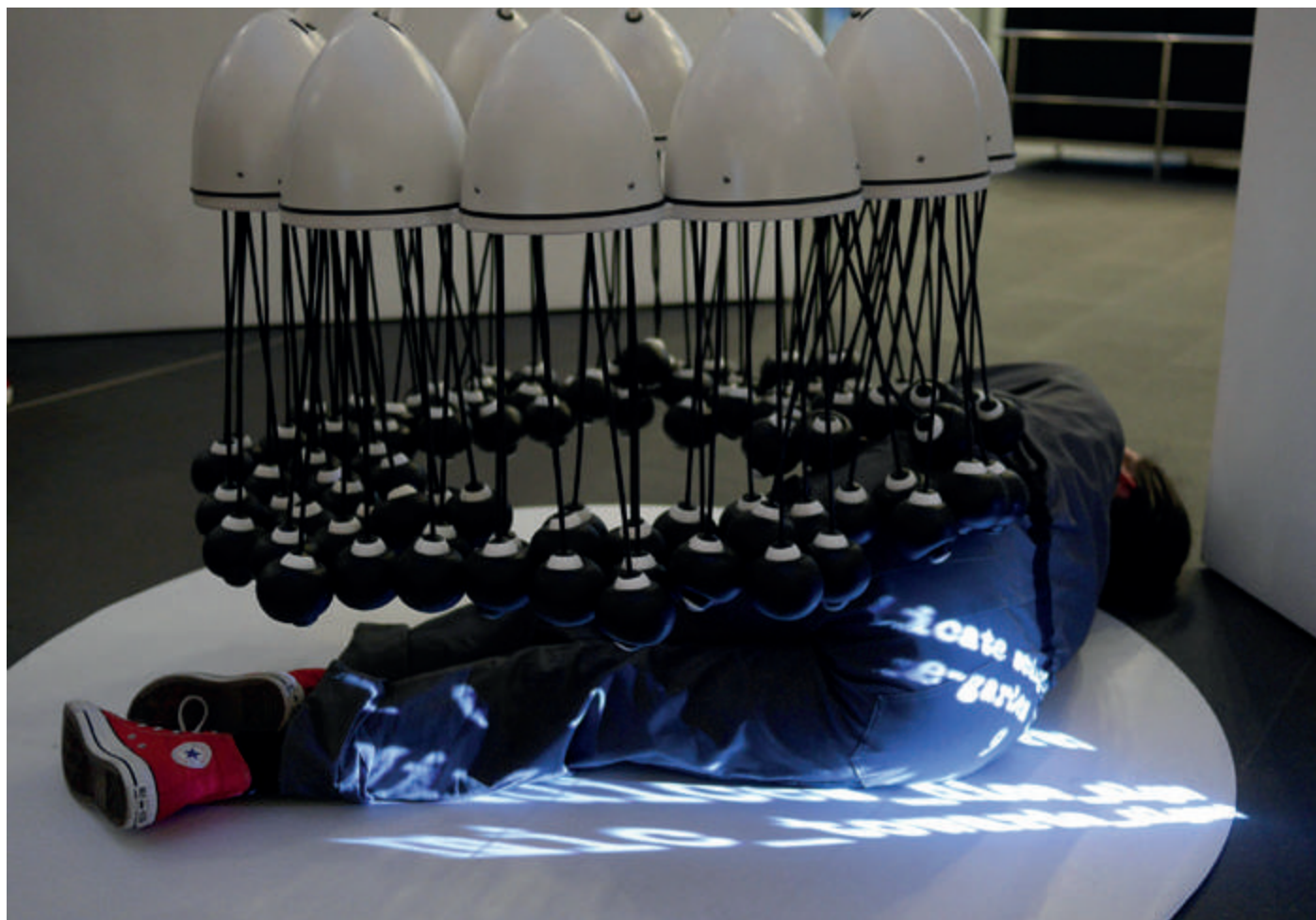
We are delighted that a grant from the Goldsmiths' Company has enabled us to offer a low attendance fee, with sponsored places for students and new graduates.

The delegate fee is £180 for members, and £100 for students & new graduates, including all food & daytime drinks. Accommodation & breakfast is not included.

Arrangements have been made with local hotels for some fixed rate accommodation (see website & e-bulletins for more information) at a range of prices.

Bookings are now open – contact Haru Sakai enquiries@acj.org.uk

Zoe Robertson's Flockomania



Celebrating 20 years' work from the Association for Contemporary Jewellery

20:20 VISIONS

Our 20th anniversary exhibition is now open & touring.

20:20

Twenty of our most prominent and innovative members have been invited to show work from c.1997 alongside a new piece. These are Founder Members, Chairs or Board members and include many of the most respected British jewellers of the 21st century.

Jane Adam	Holly Belsher	Stephen Bottomley	Caroline Broadhead
Norman Cherry	Jack Cunningham	Susan Cross	Joel Degen
Maria Hanson	Jan Hinchliffe McCutcheon	Dorothy Hogg	Terry Hunt
Daphne Krinos	Jacqueline Mina	Adam Paxon	David Poston
Ann Marie Shillito	Jessica Turrell	Frances Julie Whitelaw	Christoph Zellweger

Visions:

The second part of the exhibition shows work from 31 current members, juried by our Selection Panel: Kath Libbert, respected gallerist; Peter Taylor, Director of the Goldsmiths' Centre; Rebecca van Rooijen, Editor of Benchpeg newsletter, and innovative jeweller John Moore.

This part of the exhibition shows the full breadth of materials and techniques being used in cutting edge jewellery. ACJ currently numbers some 500 members. Here is a selection of the best of their current work with materials ranging from paper, plastics and mixed media to gold, silver, copper, brass, titanium, aluminium & found objects. New technologies and techniques sit alongside traditional methods of construction. All of the pieces are wearable, however the scale covers the miniscule to the majestic, and conceptual work contrasts with the purely decorative.

The 31 members selected by the panel:

Dauvit Alexander	Kate Bajic	Hendrike Barz-Meltzer
Jessica Briggs	Toby Cotterill	Karen Dell'Armi
Amanda Denison	Gail Ferriman	Gill Forsbrook
Irmgard Frauscher	Anne Havel (USA)	Joanne Haywood
Susi Hines	Courtney Hyland	Christine Johnson
Stephanie Johnson	Emily Kidson	Loveness Lee
Katy Luxton	Fritz Maierhofer (Austria)	Lieta Marziali
Jo McAllister	Annamária Mikulik (Slovakia)	Jane Moore
Jo Pudelko	Zoe Robertson	
Louise Seijen ten Hoorn	Elizabeth Shaw (Australia)	
Rebecca Skeels	Anne Walker	
Anastasia Young		

Colour catalogue priced £5
+ £1.50 p+p available from
enquiries@acj.org.uk

Excess 2550,
maker & photo
Christoph
Zellweger

Schedule

National Centre for Craft & Design:

14 January – 12 March

Sheffield Institute of Arts: 20 March – 24 April

The Goldsmiths' Centre, London:

17 May – 30 June

ACJ Conference: 7 – 9 July

School of Jewellery, Birmingham:

11 Sept – 23 Oct

The Craft Study Centre, Farnham:

December 2017 - January 2018



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Glass and the Czech Republic

ACJ Jewellery Unlimited Professional Development Award 2016

Mirka Janeckova

At the Royal College of Art I researched materials to express the inner qualities of water. I discovered glass as a new medium for expressing its fluid qualities and I became interested in using this material as a medium for my new jewellery. During the material research part of the design process I decided to investigate how glass and metals interact with each other.

The Northern Bohemia region of my native Czech Republic has a long tradition of glassmaking and I wanted to learn more about it and to popularise this heritage by presenting my findings to the British contemporary craft scene.

Thanks to the ACJ 'Jewellery Unlimited' Professional Development Award I was able to travel for several weeks through Czech Republic to visit museums, artists, events and I took part in a masterclass. The glass expertise which I learned in my home country has the potential to open new and exciting directions and it will benefit not only my practice but I hope inspire other designers.

The first destination in the "Glass Triangle" of the Czech Republic is the Museum of Glass and Jewellery in Jablonec. This museum hosts an unique collection of glass, glass and costume jewellery and glass Christmas decorations. They have also a smaller collection of contemporary art jewellery.

The Curator of Jewellery Kristýna Fendrychová gave me insight



Brooch by Markéta Šilená

Wooden forms used in glass blowing





Hot Glass workshop. Students were blowing vessels using long rods which they dipped in the molten glass inside the furnaces. The furnaces are switched on most of the year to keep glass in good condition. This process requires working in teams of at least two people.

Mirka Janeckova 'Seeing Blue', part of the Libensky Award. Swarovski Crystal and glass eyewear simulating underwater vision.



not only into the history but also the current situation of glassmaking and jewellery in this region. Ms Fendrychová became an immensely generous and invaluable source of local contacts for my further research. I was honoured to be able to donate one of one of my pieces for the museum collection.

My next stop was Turnov which is well-known for its rock formations and deposits of precious and semiprecious gemstones such as garnets, amethysts and agates. The glassmaking tradition here originates from local craftsman looking for cheaper replacements for these stones. The Museum has a great collection of gemstones from all over the world as well as a collection of historic and contemporary jewellery with many glass pieces and since 1984 hosts an annual international jewellery symposium. This year they hosted artists such as Helen Britton, Jorge Manilla, Philip Sajet and David Bielander. Each participant was asked to donate one piece made during the symposium to the Museum collection which makes it a really interesting place to visit for all art jewellery fans.

Turnov is also hometown of the goldsmithing company Granát which specialises in using deep red Czech garnets in their products. They have developed an unique technique of casting small garnets in the glass to create gift items. This technique has been employed by some Czech jewellers such as Zdenka Laštovicková and Petr Dvůrák. I found this technique fascinating and I will be looking at ways how to incorporate it into my work.

The third destination of the so-called 'Glass Triangle' was

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Zelezný Brod. Kristýna Fendrychová (Curator of Jewellery from Museum in Jablonec) advised us to visit 'Glass Town' – an annual festival of glassmaking. It is a weekend of events which involves exhibitions, talks, demonstrations, open studios and local glass businesses presentations. Highlights of Zelezný Brod were an exhibition of work by the legendary couple Libenský and Brychtová worked on specialised in large-scale cast sculptures and The High School of Applied Arts for Glassmaking. It was founded in 1920 as part of the new Republic's efforts to support development of this traditional industry. It is the first Bohemian Glass School whose aim is to educate glass professionals.

We visited the school as a part of the 'Glass Town' Festival so it was busy with various demonstrations and workshops. We received a very generous reception and were taken for a tour around the school with the Head of Glass Jewellery department, Katerina Krausová. I was impressed with the school facilities for any glass techniques imaginable and also by works of the students and alumni showcased around the school. The heart of the school is the double furnace where students demonstrated glass-blowing and hot working but my favourite was the lamp-working workshop where I saw potential for my own practice.

Ways of Glass is an organisation supporting glass-based items in the historic building of a former glassworks Frantisek in Sázava. They organise workshops, masterclasses and individual stays in their well-equipped workshops. The centre also houses an extensive collection of Czech and international glass called Noah's Arch.

Ways of Glass organises 'Glassboratory' – a series of summer masterclasses which introduce specialised glassmaking techniques. I attended the 'Cold connection' masterclass taught by a Czech glass artist based in USA, Martin Rosol. We used solid blocks of optical glass to experiment with aspects of advanced coldworking: grinding, polishing, the use of horizontal mill wheels and vertical lathes, and cutting with stone and diamond to create constructions from glass. We also learned how to use the HXTAL gluing process to join glass elements and create unexpected optical effects.

The class was quite physically demanding as it involved long periods of standing with your hands constantly immersed in the cold water. I learned that glass is not very forgiving material comparing to metal. A lot of mistakes are not possible to repair. The



Noah's Arch glass collection

Visit to a newly opened engraving workshop of Pavlína Cambalová. She is one of the very few artist who uses glass engraving for her jewellery pieces.



whole process required being focused for a long period of time. It is very slow, nearly meditative process which I found fascinating.

Last stop on my travels was the capital, Prague where I visited several glass-themed exhibitions; Concerto Glassicco showcased the works of established glass artists and companies, 'Glass and Light' was an exhibition celebrating 100 years of the Glass School in Kamenický Šenov and there was also a retrospective of glass designer and artist Rony Plesl.

A visit to the curator of the jewellery collection at the Applied Arts Museum in Prague Petra Matejoviková in the Museum depository was fascinating. I learnt much about how glass was used by Czech jewellers in the second half of 20th century. She was very helpful and I was able to go through her extensive collection of catalogues and other materials. Glass was and still is a natural choice of materials for Czech jewellers as the expertise is easily available. There was a many interesting artists but to name just a few: Václav Cigler, Petr Dvůrák, Stanislava Grebenícková, Svatopluk Kasalý, Jaroslav Kodejš, Zdena Laštovicková, Jirí Šibor and Markéta Šílená.

I was very honoured to be selected for my first glass show, the Stanislav Libenský Award which aims to help the development of glass art and to compare different approaches and methods. This year there were works by artists from twenty countries around the world giving an overview of the world of contemporary glass. Artists used glass not only in objects but also in performances, animations and in combinations with other materials.

I learned a lot during my travels and I will use what I learned in my jewellery practice. The cold working class was essential for me to be able to finish my glass pieces to a better standard and I am planning to learn how can I manipulate glass in its liquid form directly by using a lamp very soon.

I would like to say a big thank you to all the places I visited and especially to the ACJ for making this trip possible.



The opening of the Stanislav Libenský Award Exhibition
Photo: Ondřej Kocourek

All the photos are by Honza Turnovský unless it says otherwise in the text.

Paperweights from Granát company made from Czech Garnets and glass. The stones are very tiny – about 1-2 mm but the round shape of the glass magnify them.



Collecting Conversations

Collecting, Curating and Engaging....

My personal journey to becoming a promoter of jewellery in all its multifaceted forms!

Kath Libbert

I never dreamed I would be doing what I do – so when I was asked if I would write this article I was interested to accept the challenge of taking a look, reflecting on my personal trajectory. How did I get here, why do I do what I do, and what is distinctive about it?

When I start to take a look back I do in fact see all kinds of links and connections both from my past career in community work and then in NHS adult mental health, but also from within my own early family life.

So where to start ... I grew up in north London in a middle class family, both parents Jewish but we were not brought up with this as a religion but culturally it was a feature, in particular from my mother who was Czech and whose family had to flee the Nazis. She had come from a highly cultured background where the classical arts and collecting was prized but also contemporary design embraced. My mother's aunt was Grete Tugendhat who along with her

husband Fritz commissioned the now famous Mies van de Rohe Villa Tugendhat in Brno. Although, of course, all of this way of life was abruptly stopped by the Nazis, the sensibility of my mother's family lived on and I was surrounded by early Scandinavian design classics in my home alongside my mother's collection of Kilim rugs, and my father's interest in collecting drawings. All of which I rejected as a child, a cultural snobbery I felt, though I did also recognise their genuine passion for these things.

From this background I chose a professional path that was outside either of my parent's domain – they could not pass comment because they had no knowledge! I was free to make my own way and that was always working with people – first children, running play schemes, then in family centres and finally putting to use my psychology degree combined with my great interest in the power of analytic-based psychotherapy to engage and help, working for 13 years as an NHS counselling



Kath (centre) and her gallery team celebrating 20 years at Salts Mill in 2016.

psychologist in Leeds and Bradford. It was whilst doing this job around the late 1980s that I started to enjoy collecting and wearing contemporary British jewellery and this then led on to taking a table top at the Corn Exchange in Leeds and selling it – which I did every weekend for a couple of years from 1994, as well as holding jewellery ‘Tupperware’ style parties at friends’ houses! All along I never imagined that this would lead to setting up a full-time jewellery gallery. But in the serendipitous way that my most significant life changes seem to have occurred, my personal passion for visiting Salts Mill, a wonderful Italianate Victorian textile mill, with a very special interestingly curated collection of work by David Hockney, became a bit more than that and led to an invitation from owner Jonathan Silver to set up a permanent gallery within Salts Mill.

Salts Mill is a democratic kind of place – it is free, it is open plan, it is full of innovative art and design, it attracts a very diverse range of visitors and as such gave me a wonderful opportunity to present radical contemporary jewellery from all over the world to people most of whom would never go into a more conventional art jewellery gallery. For the first five years however, as I also continued to work part-time for the Health Service, I focussed on



promoting striking UK jewellers, many of whom I still represent. Then, on leaving the NHS so I could really develop the gallery, I began my foray into the fascinating world of international art jewellery. *Euromix* in 2002 marked the year of the Euro with ‘Diverse Jewels from the Continent’ and featured the late Nel Linssen with her amazingly elegant complex folded paper jewellery and Felieke van der Leest’s quirky, crocheted red Sperm Hearts and costumed Emperor penguins! *Distinto/Distinct* – a collaboration I initiated with Hipotesi, a wonderful jewellery gallery in Barcelona, presented six British Jewellers in Barcelona and six Catalan jewellers at Salts Mill along with a Talk & Tapas event to help engage our collectors and similar events in Barcelona to promote the UK jewellers. *Czech it Out* – ignited by my desire to make new,



Matters of Life & Death, an exhibition where Kath incorporated a physical “Chain of Thought” on which visitors, after trying on pieces, recorded their strong reactions.

David Hockney holding a brooch made for him by Kath Libbert Jewellery Gallery containing a stamp depicting Salts Mill

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meaningful connections with the country that my mother had come from, was a survey of the best in new Czech art jewellery and led to my meeting and continuing to represent the wonderfully skilful finger-knitted wire work of Blanka Šperková – who opened the exhibition with a fascinating talk and demo of her work.

Everything I choose is from a very personal aesthetic, it has to arouse my curiosity, provoke a reaction in me, possess beauty, and of course be well crafted. I think my early background has undoubtedly led to my confident eye. But having made my selection I am interested in reactions to the work chosen, 'I think it is of interest – now what do you think and feel?' Not so dissimilar really to sitting with someone in therapy – what did that make you feel, how did that affect you, touch you? Curiosity is always to be fostered in life. I choose artists who have this approach to their work, they explore, they create, they question, and they explore some more and so on. To aid this curiosity all our art jewellery exhibitions have an interactive element engaging visitors in safe and playful ways to encourage maximum enjoyment of the work on show. For example, in *Matters of Life & Death*, we created a physical Chain of Thought on which visitors, after trying on pieces, recorded their strong reactions. For *Natural Histrionics* we filmed visitors on our specially created mini stage declaiming theatrically their enthusiasm for their chosen piece!

Twenty years on, along with our regular collectors, we have an ever expanding curious clientele who manifestly take great pleasure in exploring the wonderful world of contemporary art jewellery.



Gallerist Kath Libbert in her study wearing a favourite piece, *Hydrangea* by Francisca Bauza.

What's On at Kath Libbert Jewellery

Fifty Facets

23rd April – 25th June 2017

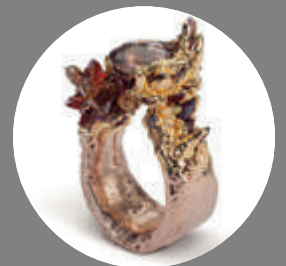
Fifty Facets is a selling exhibition exploring the myriad ways in which rings can be faceted. The exhibition will feature four well known UK based artisan jewellers who approach facets in the rings they craft in exciting, challenging and diverse ways – Chris Boland, Sarah Pulvertaft, Louise O'Neill, and Mark Nuell.

Alongside the collections of these four jewellers will be Fifty Remarkable Rings by a selection of Fifty renowned international jewellers, each ring a celebration of just how multifaceted a ring can be – from a ring crafted from sugar crystals, to a faceted ebony Matterhorn ring, to a ring carved in the shape of an angular agile golden Panther!

Chris Boland will be giving a talk about his distinctive jewellery at the launch of *Fifty Facets* at 3pm on Sunday 23rd April.

All are very welcome!

Bubbly and canapés will be served from 2pm – 5pm.



Working In Series: Jewellery Artists Discuss a Discrete Body of Work

M(eat) et al

Rachael Colley

M(eat) et al. is a developing art jewellery collection that currently juxtaposes bacon and beef with the flesh of the human body, highlighting object associations, the notion of body boundary and our relationship with food, accessories/luxury goods and their consumption. Since 2009 I have been experimenting with organic, visceral materials, including a range of food and bodily fluids, such as, beef, biscuits, blood and jelly. Over the past eight years I have attempted to re-appropriate, control, craft and transform these food-stuffs, fashioning them into a 'subdivision' of jewellery and symbolic decorative objects.

By integrating visceral foods into my work, I hope to encourage a sensory interaction. The work relies on the wearer's instinctive 'gut' reaction to the materials, as well as on their first-hand experience of them, to enable them to interpret the piece. Sian Hindle's 2014 'Strange Pleasures' pilot study observed the public's varied responses to a range of art jewellery. The selection including Doggy Dodger, a brooch from my 2010 Subdivision collection. This piece, constructed mainly from CNC milled roast beef, was selected by one participant. It was pleasing to receive intuitive, thoughtful and in depth feedback from an individual who had been given the time to directly interact with my work in a focussed way. This interaction and exploration by the participant highlighted the fleshy material's subtle, tacky reanimation, an almost imperceptible reaction that occurs in response to changes in temperature and moisture levels due to bodily contact with the adornment; thus, wearing brings a far less controllable dynamic, breathing 'life' into them. However, the degradable material's limited lifespan highlights the fleeting and complex nature of human



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existence and the passing of time, suggesting the ultimate end that conventional jewellery circumvents through its endurance. M(eat) et al aims to respond to the findings of Hindle's public-facing research and address aspects of Den Besten's 2014 manifesto for contemporary jewellery, which invited the field to re- 'focus on the 'why' and 'how' of jewelry, on people and jewelry'. In the summer of 2016, I created two neckpieces, Balsa'd bacon and The Untanny, both of which are designed to be worn next to the skin in order to highlight the 'reactive' material connection with the wearer and to directly question the boundary of the body.

As the collection title states, M(eat) et al combines a mixture of meaty, or edible organic materials with a series of 'others'. It is generally these 'others' that provide varying degrees of stability and structure to the designs, enabling secure methods of attachment, etc. Materials such as metal, wood, fabric and leather are the additional materials I tend to favour when designing and creating my work. I spend a lot of my time testing and experimenting with materials, creating a range of initial primary research tests that form the basis of my investigation. Denaturing processes and forms of additive manufacturing have been researched and utilised to underpin the techniques and methods I have developed. The processes used to manipulate, craft and transform these fleshy foods have been refined through the direct testing and problem-solving of a range of equipment and tooling, some aspects of which I redesign, or design and create myself. Having been born and raised in Sheffield, steel tooling is particularly relevant to my practice: I have always found the city's industrial heritage fascinating and inspiring, with members of both sides of my family having worked in the Sheffield steelwork and cutlery trades. Aunt Mabel applied knife handles, Uncle Arthur was a little mester (self-employed craftsman working from a small workshop) and my Aunty Vic was a buffer girl (polisher in the cutlery trade). In order to indicate these underpinning narrative threads the initial neckpieces have been documented, using double exposure film photography, in and around the old industrial areas of Sheffield where my family used to work.

Balsa'd bacon and The Untanny have been exhibited at the Birmingham and Midland Institute, as part of their 2016 series of 'work in progress' showcases. They have also been selected to be exhibited in Crash, Bang, Wallop! during Munich Jewellery Week in March 2017. Alongside this series of wearables, I am also creating a complimentary collection of Ambiguous Implements. The artist Nuala Clooney and I will be collaborating throughout 2017-18 to develop a range of work that explores the dialogue and interactions that take place.



Rachael Colley, Chewed a Rose (Tudor Rose)

Rachael Colley is an artist, currently lecturing in jewellery design and related products at the School of Jewellery, Birmingham City University. Her practice-led research explores the fleeting and complex nature of human existence through the use of organic materials and their re-presentation as jewellery, eating implements and objects of value.
www.rachaelcolley.com



Corpse of Jewellery

Midori Wakabayashi

I explore decomposition and weathering in my 'Corpse of Jewellery' series through the examination of the complex relationship of bone and flesh and human beings. At first sight, it seems to be an inherently human action. Ancient people used to make jewellery with bones which were collected and kept from dead animals. A major difference between me and those ancient people is the way we acquire bones. In the past people used to hunt to catch animals, but today I just go to supermarket and buy meat.

Nowadays, people have lost the connection between themselves and the source of their meat i.e. animals. There are many different kinds of meat available from

many different countries. However, people can buy the same kind of meat in almost any supermarket, even if it originated from another country. Our food is mass-produced and mass-consumed.

I eat meat in order to build and feed my body. After I finish, I extract the remaining bones. I then assemble the bones and overlay them with various valuable materials to make jewellery. This works as a metaphor to imply the relationship of the original bone and flesh.

In my work I attempt to express decomposition through symbolism and to illustrate how situations and human perspectives change. To do this, I use genuine gold, fake gold, glass beads, salt, hair and money for overlapping the bone, because of the variation in their value throughout history. Initially, gold was obviously enormously valuable and frequently used for jewellery in historical context. Later, people made fake gold and asked us what is its value? Next, glass beads were precious enough to be used as money, but they lost their value due to technological developments in glass manufacture. Similarly, at one point, salt was very precious and expensive as it is vital for the human body. However, due to innovations in transportation, its value dropped and today, people are able to buy salt at much lower prices. As to hair, it shows beauty and health on one's head but when it comes off, it becomes dirty. Today, money is clearly valuable for everyone but it also holds the possibility of losing its value as many of those earlier materials did.



Left: Chicken bone, Cow marrow - 2016.
Photo by Midori Wakabayashi

Right: Chicken bone, Cow marrow, Gold leaf, Wool fibre, Glass beads - 2016.
Photo by Midori Wakabayashi

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FEATURES

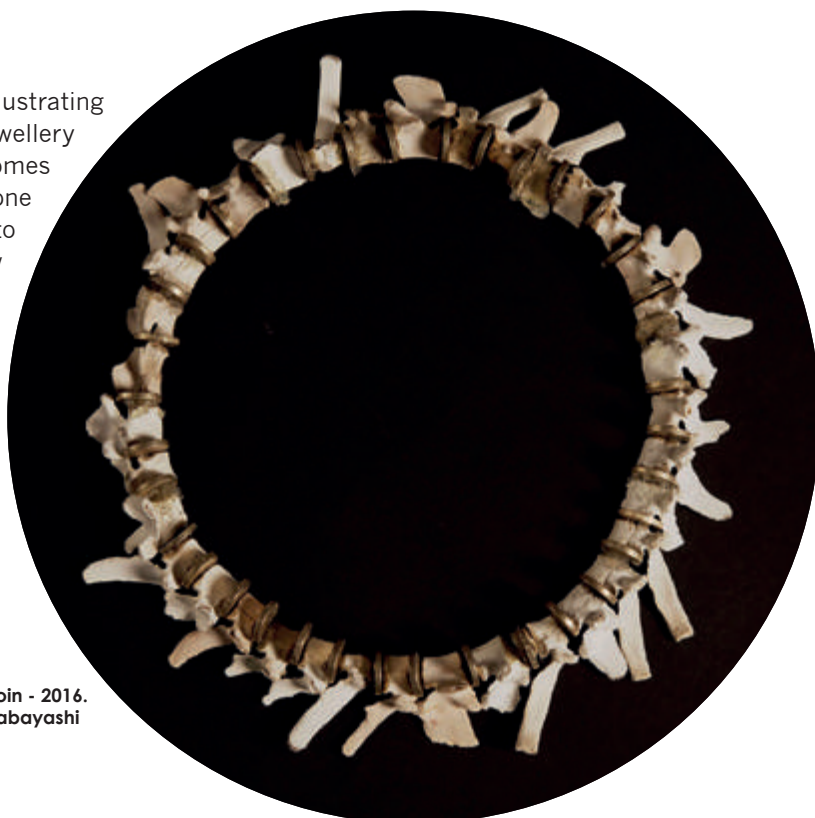
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Left: Pork breast,
Cow marrow,
Ox tail - 2016.
Photo by Midori
Wakabayashi

Right: Pork breast,
Cow marrow,
Ox tail, Silver leaf, Wool fibre,
Glass beads - 2016.
Photo by Midori
Wakabayashi

Finally, by converting bones into jewellery I am illustrating a fresh start in life. Nonetheless, once the bone-jewellery is worn, weathering starts over again. The salt comes off and the hair flies away. Eventually, only the bone remains, allowing the corpse of the jewellery to stand out. Then the wearer can appreciate how jewellery weathers. Through this work, people are made aware of the process. Human beings cause decomposition and the life cycle of the jewel goes through human life. My work expresses the human life cycle of birth and destruction and how all things eventually decompose.



Pork breast, Pound coin - 2016.
Photo by Midori Wakabayashi

Made in the Middle

Contemporary craft from across the Midlands

The Parkside Building, 5 Cardigan Street,
Birmingham B4 7BD

6 March – 29 April 2017

Term Time:

Mon-Fri: 9-7pm, Sat: 9-6pm, Sun: Closed

Non-Term Time:

Mon-Fri: 9-7pm, Sat: Closed, Sun: Closed

Admission: Free



Sally Collins, *Sugar Bomb*.
Photo: Kate Rossin

Made in the Middle is a recurring touring exhibition of high quality contemporary craft and applied art from the Midlands. The eighth in the series, the exhibition provides a great opportunity to purchase and commission work from some of the best makers in the region.

The exhibition presents 32 makers, reflecting the strength and quality of making in the region today. It includes jewellers: Dauvit Alexander, Kate Mead, Libby Ward, Rachel Butlin, Sally Collins and Zoe Robertson, plus metalworkers Anna Lorenz, Melanie Tomlinson and Rajesh Gogna.

Following recent and continued political uncertainty, with cuts to education and the arts, this exhibition examines, highlights and champions the true value of craft. At a time when craft education is at risk, it explores craft's intrinsic value to society, culture and the economy. This is revealed through the exhibitors' work, their careers and the action research project with Hayley Beckley, Crafting Enterprise.

Each exhibitor has a distinctive practice, but elements of their approaches or their careers overlap. For this exhibition, their work is explored within four themes: value to the economy and enterprising spirit, the importance of material knowledge, cultural importance of craft practice, and the contribution of craft to society. The careers of the exhibitors here, although varied, all demonstrate entrepreneurial skill and an ability to adapt to remain successful.

The exhibition tours to major galleries across the region into 2018 including The National Centre for Craft & Design, Brewhouse Arts Centre and Rugby Art Gallery & Museum.

Made in the Middle is a partnership between Craftspace and the Herbert Art Gallery & Museum in collaboration with The National Centre for Craft & Design.

More:

[#madeit30](#)

[#madeitm @tweetcraftspace.](#)

[madeinthemiddle.org](#)

[craftspace.co.uk](#)

Zoe Robertson, *REAnimate Sensory playground*. Photo: Kate Rossin



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Quote from Dauvit Alexander

'Craftspace is a fantastic organisation, dedicated to supporting and promoting the very best of craft and making in the Midlands of England. The vision and enthusiasm of the Craftspace staff make them so much more powerful than their size would suggest and I wish that every region of the UK had a group of people so completely dedicated to the craft industries.'

'I'm genuinely honoured at being chosen to be part of the "Made in the Middle" show with my small collection of work based on the historic industries of the Midlands – ironwork, engineering, industrial chain-making – and Heavy Metal music, especially Birmingham's own Judas Priest and Black Sabbath. The show – of 24 makers – covers textiles, metalwork, jewellery, ceramics, glass and mixed media and is an accessible, thought-provoking and beautifully curated collection of high-quality hand-crafted objects.'

'I highly recommend catching it on its 18-month tour around the country.'

Hayley Beckley,
One for Solace (work in progress).
Photo: Kate Rossin



Melanie Tomlinson,
Ghost Horses and
Guns.
Photo: Richard Baittye

Triple Parade

Terry Hunt

There can be no doubt that contemporary jewellery is a rapidly growing phenomenon in China. A contributory factor has been the popularity of Higher Education jewellery courses in the West.

Over the past 20 years an increasing number of Chinese students have had the opportunity to study in the West as a result of the opening up of international trade opportunities and the consequent improvements in cultural relations. Many of them have returned home to China, developed their careers as artists, designers and teachers, and are now influential in the education of succeeding generations of students.*

Such talent has been rightly rewarded in the UK. To take just two examples from my own experience: in 2000, even before he graduated from the Birmingham School of Jewellery, Fei Lui gained a Gold in the Goldsmiths' Craft & Design Awards, the first of many such honours. In 2016 Chen Chen, graduating from the same course was presented with the Goldsmiths' Jewellery Prize at New Designers. Her colleague Sheng Zhang received the Silversmithing Prize.

A reflection of this successful engagement and enthusiasm for the subject may be seen in the Triple Parade events, taking place annually since 2014, and sub-titled International Contemporary Jewellery Festivals. When one recalls that the UK's first international jewellery conference was held in 1996, three 'festivals' in as many years is some achievement.

The current, young management team behind Triple Parade have all studied jewellery in the UK at first and/or second degree level; at either, Glasgow, Birmingham, UCA Farnham and the RCA. Their director and principal curator is Jie Sun who gained his Western experience at the Gerrit Rietveld Academy in Amsterdam as well as subsequent exhibitions across Europe, Korea and USA. He is well-regarded in China: having the title of 'National Jewellery Expert' and is now a Professor at Tongji University, Shanghai.

Each festival has been based on the Confucian concept of the benefit to be gained from dialogue between three parties. The aim is the sharing of diverse and varying perspectives on jewellery topics through cultural exchange. The first festival in 2014: *Dialogue across Three Generations* held in Beijing and Shenzhen, was based on conversations between Gijs Bakker, Lucy Sarneel and Jie Sun. The theme for 2015 was *Dialogue across Three Countries* and included exhibitions and symposia in Finland, Belgium and China with additional participants from the Netherlands, Denmark, Spain and the USA.



Ineke van de Pol, cultural ambassador for the Netherlands in Beijing, opening the Museum

The Shengxi Museum of Fine Art in Tianjin



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Delegates at a study day session



I was one of several speakers invited to Tianjin for Triple Parade #3, to celebrate *Dialogue between Maker, Wearer, and Viewer*. This event consisted of an intensive programme of exhibitions, publications, workshops and lectures. It coincided with the opening of the Shengxi Museum of Fine Art, a large, five-storey building in Tianjin which hosted most of the activities throughout the week.

The exhibition, planned to tour later to Beijing, was large: encompassing one whole floor of the building and displaying over 250 works by more than a hundred designers. As well as submitted pieces it included guest selections from Galerie Ra and the K.A.U. Collection. The opening event included presentation of prizes and awards to some exhibitors.

It was difficult to distinguish any specific Chinese identity to the work any more than one could say with confidence that any other piece was European or American. Globalisation was a theme pursued during the Study Day by jewellery historian/curator Yuehong Jiang. A varied breadth of views and observations



Speakers and officials in front of the 'wall of signatures'

were provided by the other speakers: Diana Holstein, Master of the Copenhagen Goldsmiths' Guild; Hiroshi Sako, Director of the Hiko-Mizuno College, Tokyo; Henny van Nistelrooy, Dutch product designer whose practice is now based in Beijing; Kim Buck, Danish designer; Hongxia Wang, Chinese Danish designer; Ezra Satok-Wolman, Canadian jeweller; Jean Vacher, curator at Crafts Study Centre UCA, Farnham, and Dukno Yoon, Korean jeweller, lecturer at Kansas State University. Hongxia and Kim stayed for an additional two days to host design workshops.

Unusually for an event like this the conference 'book' was fully printed and available from day one. The 128 page publication includes seven interviews encompassing the theme, one of which is a reprise of our editor, Poppy Porter's, interview with the collector Tuan Lee.

Throughout the event one could only be impressed by the enthusiastic involvement of the main funding body – the Gems & Jewelry Trade Association of Tianjin. Their headquarters, with marble-lined interiors, are next door, and similar in size to, the new Shengxi Museum of Fine Art. Although within the Museum there is, in the background, a strong sense of the traditional, the trade association is confident in its loud endorsement of new, contemporary jewellery.

I can see Triple Parade going from strength to strength – Jie Sun is a competent facilitator with innumerable contacts in Europe and China. The interest in new jewellery will continue to flourish. Many of the audience in Tianjin were fresh, new students from several centres across the country. While some of these may want to further their education in the West an increasing number will gain meaningful experience from developing faculties in China.

* Norman Cherry in the catalogue to *The Other Mountain* exhibition, 2016



The ceremonial opening of the new Shengxi Museum of Fine Art

Danish jeweller, Kim Buck, at the exhibition



The Chinese Scene

A view of the emerging movement and the influence of UK education on Chinese artists.

He Fei

Believe it or not, there are more Chinese students studying jewellery design in the UK than British students. The class

I'm in at Birmingham School of Jewellery contains 28 Chinese out of 39 students in all; while at the RCA, there are 8 out of 24 and 4 out of 4 at Edinburgh College of Art (MA). Generation after generation, these jewellers contribute to the rising reputation and quality of Chinese contemporary art jewellery and that's the foundation of Triple Parade prize.

However, despite of all their achievements, contemporary jewellery is still yet to be widely accepted by the public in China. Quite a lot of Chinese people still relate jewellery directly to gold and jade and ignore what's behind the pieces, making it difficult for contemporary jewellers to survive in the marketplace. The winner of 2016 Triple Parade, Muzi lee, alumnus of Birmingham School of Jewellery, is trading gemstones to support her creative work. Many graduates choose to go into fine jewellery or fashion jewellery, which is what people tend to pay for, or open up educational studios. One of my interviewees, LIVENQIAN, also an exhibitor at Triple Parade and known for her excellence at refined goldsmithing, is teaching that skill while creating her own label.

Unlike in Britain, there aren't many jewellery galleries or magazines. Most of the art museums don't see jewellery as a major form of contemporary art. Therefore, some designers and jewellery lovers have decided to support contemporary jewellery by trading, curating, exhibiting and promoting it as a way of influencing the public. Ubi Gallery, founded in 2012 in Beijing by Dutch diplomat Machtelt Schelling, is the first influential gallery to promote the concept of contemporary jewellery. J-tour, which stands for jewellery tour, was set up by jewellery artist Ming Gu, also an alumnus of Birmingham School of Jewellery. She's now based in Shanghai, cultivating new generations by teaching silversmithing courses and supporting young designers at their career beginnings. YP-yipin, a new-media magazine focussing on discovering and bringing out new talents with sharp minds within jewellery industry, was established by me in 2014. Groups such as these have been exploring and looking for an approach to introduce contemporary jewellery that the common people would accept easily and I believe they could really make a difference.

Although many students chose to continue their study abroad, there are some jewellery schools that are simply too vibrant to ignore. Central Academy of Fine Art (CAFA) is the cradle of Chinese Contemporary Jewellery and also



Haiming Ren's work showcased at Triple Parade



J-tour logo

where Jie Sun, Triple Parade's director and principal curator finished his BA. China University of Geosciences (CUG) is famous for its strict metalsmithing education and the variety of technique courses. Shanghai Institute of Visual Art (SIVA) is always balancing the commerciality and artistry during the students' study.

I have no doubt on the bright future of contemporary jewellery in China. She has all the potential and all she need is time, accumulations of talents and refined rules.

**LIVENQIAN's work
showcased at Triple Parade**



Sue Hyams 1960 - 2016



Sue was ACJ's Administrator from 2002 to 2016, and she was our rock. Working quietly and conscientiously in the background with an astonishing efficiency, she kept the organisation's records and collective memory, and could quickly lay her hands on any piece of information needed. She dealt

with a large number of people with patience, good grace and a great sense of humour.

Born on 17th June 1960 in Camberwell, London, Sue grew up in Radlett, Hertfordshire. She had many passions – cats, dogs, wolves, music (David Bowie was a favourite), the history of London, books and the theatre.

Her interest in music led to a 15 year career in the industry, starting at Dick James Music dealing with copyrights, licences and the catalogue of new titles. From 1981-83 she worked at Beggars Banquet as PA to the Managing Director, juggling a host of tasks from promotion to cover artwork and organising recording sessions. Jobs at other companies including CBS, Phonogram Records, Sony Music & Island Records followed. At Island she was Artist Liaison Manager, organising tour schedules, recordings, venues, live showcases & launches. As Label Co-Ordinator of Island's Fourth & Broadway label, Sue worked closely with bands such as NWA, Ice Cube, Stereo MCs, Tricky, Nine Inch Nails,

Anthrax, & PJ Harvey, many of whom became friends. It was here at Island Records she met her partner Nick White; they were very happy together for nearly 30 years.

When their daughter Laura was born in 1996, Sue left the music business and combined motherhood with writing books. She had a particular interest in books for children, and voluntarily organised the yearly conferences for the Society of Children's Book-Writers and Illustrators. Sue was gripped by Restoration London, and set two of her novels for young adults in the exciting period of Charles II. As Laura grew, they developed a passion for the theatre and saw many plays together; this undoubtedly contributed to Laura's choice of acting as a career.

Always busy, always efficient, Sue combined up to five part-time posts with skill and an amazing capacity to organise any conference, exhibition or event with smiling good-will.

She battled ovarian cancer for five years, with an awesome quiet courage. Very private, and disliking a fuss, few people except her close friends knew how ill she became. She died on 8th September 2016. Donations to Ovacome, the Ovarian cancer support charity are very welcome, in the name of Sue Hyams.

Sue is very much missed by her friends at ACJ.

photo : Laura White

An enamelling adventure

Ravstedhus (Denmark) 4-9 July 2016

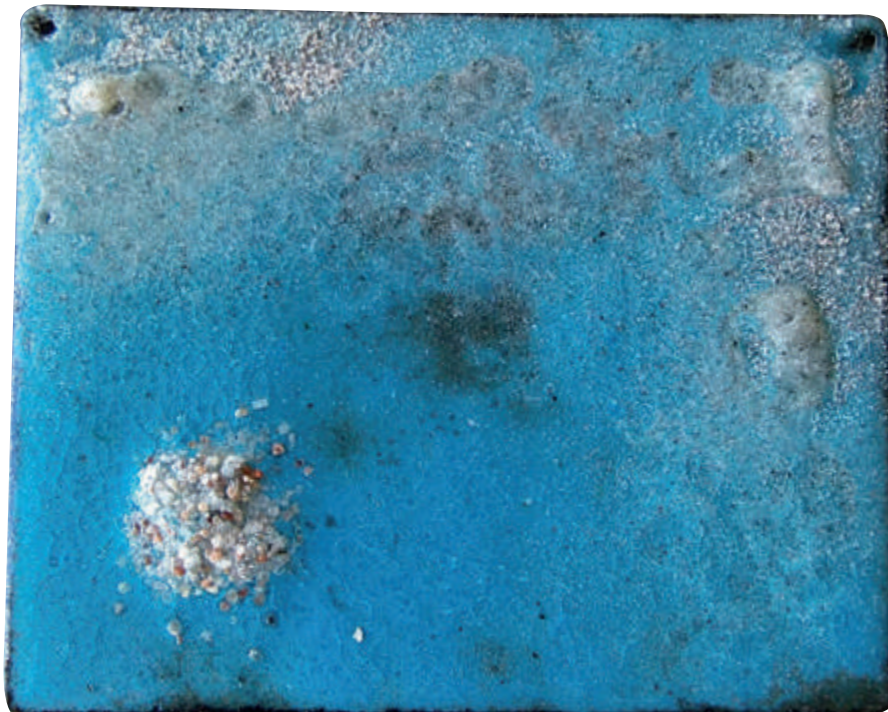
Lieta Marziali

Last July I enjoyed a brilliantly stimulating residential week enamelling in the Danish countryside with the Guild of Enamellers.

The collaborative workshop – with no appointed tutor and a proposed theme of Maps ahead of this year’s Guild Conference – saw 10 members, six from Denmark and four from the UK, take over the Ravstedhus house and jewellery studio to explore each other’s practice and share skills while progressing their own projects.

As a new member of the Guild for whom enamelling is not the primary medium, I was both daunted and thrilled at the challenge of confronting myself with so many specialist practitioners as an equal contributor to the exchange. In fact, this shared challenge was the driving force behind much of the work produced during the five days we shared.

To facilitate bonding and promote communication, on the first evening we created five mixed teams of two people, matched from the Danish and UK cohorts, to share the double benches in the studio and also the various kitchen duties needed at each mealtime. The facilities at Ravstedhus are superlative, not only in terms of the airy and light and incredibly well-stocked studio – certainly one of the best I’ve had the privilege to work in – but also for the welcoming atmosphere of the living quarters. The communal kitchen in particular offered great opportunities for cultural exchange, political discussion, especially in the aftermath of the Brexit referendum, and debate on



Lieta Marziali, panel.
Photo: Lieta Marziali



Ravstedhus studio space 2
Photo: Lieta Marziali

the future of enamel (including several late nights and the consumption of, at times, generous amounts of wine!).

Participants' projects varied immensely, from wet-packing and cloisonné on silver to sifting on spun bowls, from painting and sgraffito work on pre-enamelled steel to experimental work using a playful combination of techniques. Not having a tutor meant that our personal investigations were naturally led by a curiosity to explore other ways of doing things, all encouraged not only by a cooperative spirit but also by the great variety of tools and materials at our disposal, including a whole range of Thomson enamels from the US, to which some of us had never had access before.

And it is exactly this spirit and an appreciation of the many different reasons that drive people to enamel that fuel my enthusiasm for this material and keep me wanting to experiment with it as part of my jewellery vocabulary. From the more tradi-

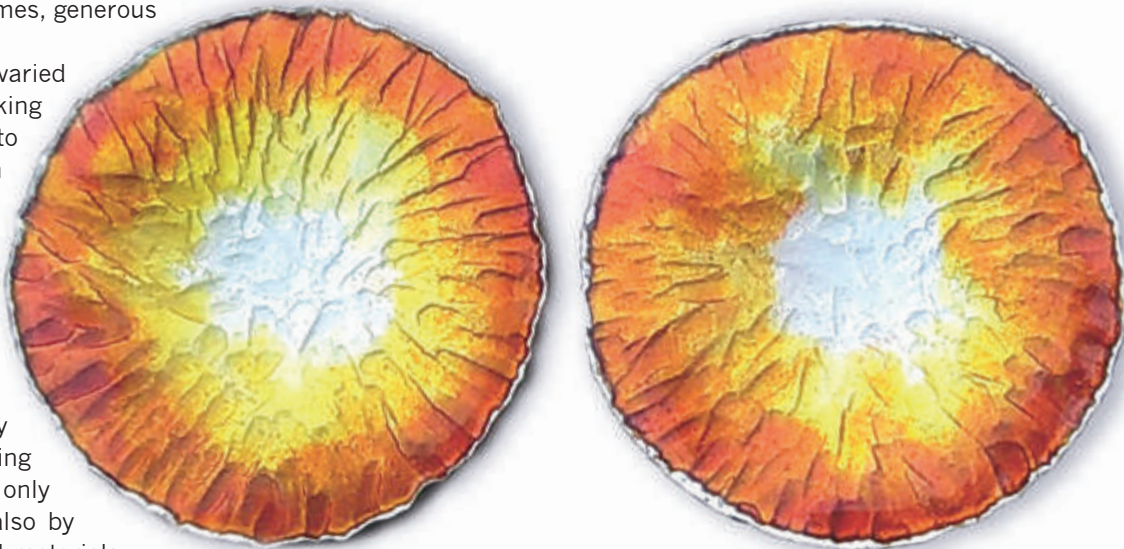
tional techniques steeped in centuries of craftsmanship to the most experimental contemporary applications, enamel encourages such personal approaches, allowing the development of individual playgrounds in which to engage with the material and accept the challenges it throws back at us, all on our own terms. In my view, there is no right or wrong in enamel other than what enamel itself

dictates in each of our experiments: every project we tackle will be different and will require a new dialogue with the material, and it is up to us to find our own way with it.

For information about the Guild, visit www.guildofenamellers.org.

Dorothy Cockrell, panel.
Photo: Lieta Marziali

Tom Lundsten, earrings.
Photo: Lieta Marziali



Tincal lab – Porto's new space for contemporary jewellery

Lieta Marziali

Tincal lab opened its doors in the summer of 2015 and, since then, it has been building momentum and gaining the attention of the international jewellery community. Tincal founder Ana Pina originally trained and practised as an architect, until she decided to trade the security of her steady office-based job for a new solo career where her own creativity and design skills could take centre stage. While I believe that the transition from the outside environment to the body is a common and understandable shift in what we can define a 'design landscape', hers is a journey of personal awakening shared by many in our field, and it would be interesting to research in more depth what drives career changers to choose jewellery as a medium for creative exploration.

Ana pursued further training and slowly built a studio in her house, investing from the start not only in tools but also in her brand through selling at craft fairs and online. But after three years she felt that familiar restlessness and the need to take another leap. She says: 'I think that we, as creatives, need to spend time alone, but also need to share our thoughts with others who can enrich our creative process. At home I was alone and confined to a room, and a bigger space was the chance I sought to allow this sharing process to happen, with colleagues, clients and the world.' Tincal lab was then born with a multi-use ethos: a working space which would be at once an extension of Ana's own studio and also provide ad-hoc bench space for other jewellers, where workshops could be run, and which could double up as an exhibition atelier.

As a maker, Ana is a very savvy self-marketer, and her sheer determination and business acumen, aided by the possibilities offered by the internet and social media, have quickly made Tincal one to watch in the already very vibrant Portuguese art scene and, crucially, also brought it to the attention of the international community. Operating under the motto 'curating and experimenting in contemporary jewellery', Tincal regularly organises events not only in-house but through clever and sensitive collaborations with other spaces. Tincal's most successful outreach has been through its annual Challenges, which allow jewellers from all over the world to share their studio practice and conceptual and design approaches under the umbrella of a thematic selling exhibition (Jewellery and Architecture in 2015, Jewellery and Cinema in 2016), with the added rule of a capped retail price – this year 100 Euros per piece - in order to make the work more appealing and accessible to new audiences.

Ana believes that 'new beginnings bring fear of the unknown but also endless possibilities' and 'the secret is never to stand still and to keep on growing, creating, living'. Tincal is the Portuguese word for borax. What a fitting name for a venture that seeks, like flux, to create cohesion and be a catalyst for the promotion and invigoration of contemporary jewellery!

For more information visit tincallab.com.



Tincal lab Ana Pina studio shot.
Photo: MarioBrandao

Tincal lab Jewelry and Cinema. Photo: Tincal lab



Tincal lab Workshop Susana Teixeira. Photo: Tincal lab



Material Practice

An investigation into jewellery created through the process of knitting.

Hannah Newell

My practice explores the possibilities of textile techniques and materials to create pieces of jewellery. I previously trained as a textile designer where I specialised in knit and I could see the potential of applying the knitting process to jewellery. I decided to take the skills and knowledge acquired and apply it within this new discipline. This method gives me the opportunity to produce innovative pieces of jewellery that explore the innate qualities of yarns and the technical process of knitting. My research into this area considers material choice, selection of knit techniques and how to create form within textiles. This has led to a collection that combines fibres with precious metals and gemstones to explore the potential of my chosen knit techniques.

My research initially focussed on other practitioners who are incorporating textiles into jewellery. I discovered that the majority of examples exist in the form of art jewellery or within a craft context and it is hardly present in contemporary fine jewellery. One designer who is operating within this area is Carolina Bucci with her Woven collection that combines 18ct gold chains with silk in a woven fabric that can then be draped around the neck or shaped into a cuff. Other examples use knotting and braiding techniques such as Astley Clarke's friendship bracelets and the Passementerie earrings by Anna e Alex. Examples of knitting within this context are rare, which inspired me to continue to explore this untapped technique for producing jewellery.

The process of knitting exists in a variety of forms including hand knitting, domestic and industrial machine knitting and electronic knitting. I mainly work on hand-operated industrial

machines as these give a precision finish whilst still allowing me to control every action by hand. Industrial machines come in different gauges to produce a different weight fabric – from chunky to very fine knitting. Throughout my experimentation, I discovered that the fine gauge fabrics give the most refined appearance and work best for the scale of jewellery I'm producing.

A key focus of my research has been selecting the best yarns to use within a jewellery context. I have experimented with a variety of different yarns to discover which characteristics lend themselves well to fine jewellery. I decided that smooth, strong yarns with a sheen were the most successful compared to fluffy or papery yarns



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which have the tendency to feel more like clothing than jewellery. Further experimentation led me to narrow down my selection to mercerised cotton, spun silk and bamboo viscose. Mercerised cotton and silk are both strong and provide a beautiful lustre while the bamboo viscose (which uses a renewable source material) is softer and works well for draping pieces. What was notable during this research is the difference that changing a yarn can make to a piece and these subtle nuances have been key to refining my jewellery.

Another consideration in my research has been addressing the natural qualities of textiles that are not commonly associated with jewellery. There is an association between weight and quality, however, knitted fabric is lightweight so on its own is more reminiscent of an accessory than a piece of jewellery. Through my process of experimentation, I have resolved this issue by incorporating metals and gemstones to give the knitted piece the tension and weight one would associate with jewellery. However, the lightweight quality of knit is also an advantage as it allows me to create voluminous pieces without them being overly heavy, such as large-scale, dramatic earrings.

To fully explore the potential of knitting within the discipline of jewellery I have experimented with a vast array of knit techniques and methods of incorporating metals and gemstones into textiles. This broad experimentation allowed me to quickly discover which techniques were the most successful so I could focus on exploring every possible way the technique could be used. Considerations for what makes a technique successful included whether it provides any form or structure, if any included elements are held securely in the fabric and whether it holds its shape when applied to the body. The techniques I have focussed my collection on explore the relationship between the elasticity of knitted fabric and rigid materials such as chain and wire. The pieces showcase the natural



movement of fabric then alter and disrupt it with precious metals and gemstones to affect the way it drapes and moves. The ability of a single gemstone or an extra layer of chain to change the shape and movement of a piece is where the interest in my research lies as it allows me to produce pieces of jewellery that can only be created through the technique of knitting.

My research into this area so far has confirmed that the process of knitting is a successful technique for producing jewellery. The natural qualities of knit allow one to create sculptural forms that flow and move with the body that you couldn't capture with another material. There are no restrictions on scale as the pieces are inherently lightweight and going forward this is a quality I would like to explore further in my design process. The techniques I have developed allow me to set gemstones and incorporate precious metals in a way that is unique to knitting. This is the focus of my research now as I explore how differently shaped gemstones and different styles of chain can change and alter the shape of the knit. Analysing these small details and changes highlights just how much the technical process drives the aesthetic of my work.

Hannah Newell is currently undertaking a Master's Degree in Design: Jewellery at Central Saint Martins College of Art and Design. Her research project explores the potential of knitting techniques and materials to create pieces of jewellery that are unique to the process.

Her collection will be launched at the Central Saint Martins Degree Show in late June 2017.

Collect: The International Art Fair for Contemporary Objects 2017

The Saatchi Gallery, London

Poppy Porter

Collect is the UK Craft Council's flagship event to promote museum-quality craft in the UK and called '...unashamedly high end' by Grant Gibson, the editor of Crafts Magazine.

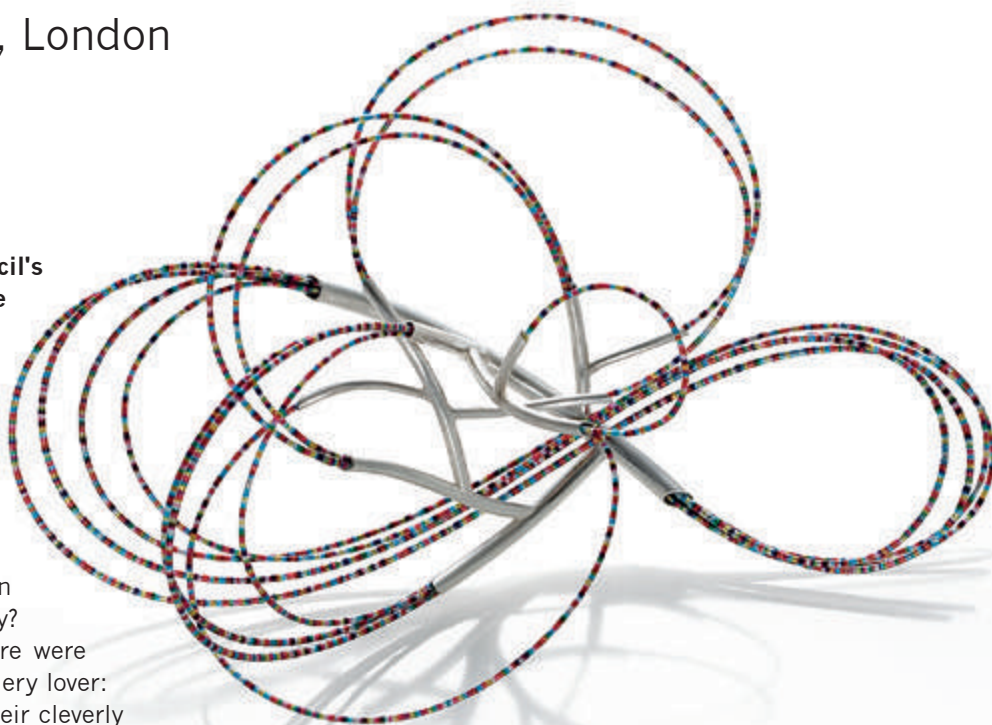
It is most certainly that and galleries from all over the world attend with their most stunning works. It really is an opportunity to see the very best in all crafts in one place, but what of art jewellery?

In a ceramics-heavy show, there were four major highlights for the jewellery lover: Gallerie Marzee were there with their cleverly designed stand full of drawers to investigate at will. The care with which Marzee curate their artists' work was apparent in the exquisitely arranged work of Winfried Krüger: six rings all very different but clearly from the same thought processes arranged in a group that perfectly set each object against its fellows.

Gallerie Rosmarie Jäger had fascinating works made from pieces of graffiti by Carina Shoshtary that had been purchased by the Victoria and Albert Museum alongside a multi-coloured garland necklace by Helen Britton and a beautifully worked white enamel necklace that created a subtle three-dimensional effect by Christoph Straube.

The last two jewellery-centric galleries were SO and the Scottish Gallery. SO had their usual selection of the greats of the art form and the Scottish Gallery had taken the brave step to present only the works of Wendy Ramshaw and David Watkins to celebrate the gallery's 175th anniversary even though they represent artists of all disciplines. Contemporary Applied Arts had a few works by Jacqueline Mina and Vicky Abery-Smith.

The presence of jewellery outside of these was hard to find. It was particularly hard to find if you were looking for British art jewellery. With the exception of the few represented by the above-mentioned galleries, the jewellery was predominantly by non-UK artists. By UK artists I mean those based in the UK or represented by a UK gallery. There was a large British art jewellery shaped hole in the show. The Scottish Gallery was doing something very different then, in presenting only jewellery by the mother and father of the British art form. There seems to be something of a problem with the visibility of British art jewellery in Britain at the moment.



Won Jaesun, Drawing Lines 1
courtesy of The Korea Craft
Design Foundation.

Silvia Wiedenbach at Collect Open

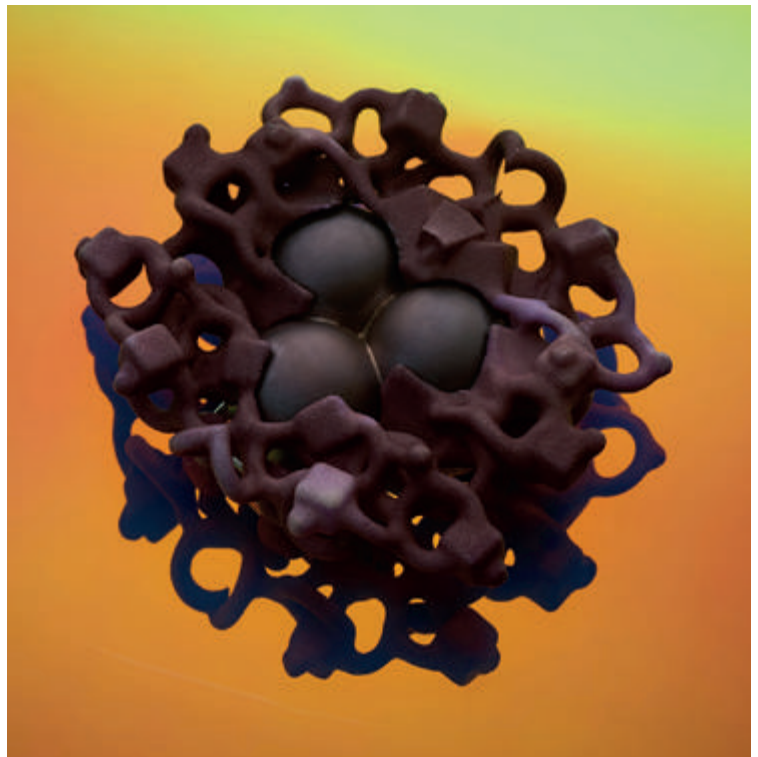


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Look, and treasures were to be found. Tucked away in the Korean Craft and Design Foundation was the work of Won Jae-sun. 'Drawing Lines 1' and 'Stripes of Many Colours' were immaculate brooches in silver and colour-wrapped stainless steel wires that had their own rhythm and energy in the tension of the wires. Upstairs in the Collect Open exhibition was Silvia Wiedenbach, winner of the Jerwood Makers Open 2012, who is about to embark on the Gilbert Collection Residency at the Victoria and Albert Museum. She is an artist with a bold approach to colour and form.

Collect is a great place to see the worldwide results of creativity in one place and as my companion at the show said, 'There's something really life affirming about spending the afternoon surrounded by beautiful things'.



Silvia Wiedenbach at Collect Open Photo: Sylvain Deleu

Society of Jewellery Historians Celebrate 40 Years

The Society of Jewellery Historians held a Study Day at Goldsmiths' Hall on 27 March 2017, to celebrate its 40th anniversary. A stellar line up of speakers included Geoffrey Munn, Jack Ogden, Norman Cherry, Nigel Israel, Hazel Forsyth, Muriel Wilson, Rosemary Ransome Wallis, Eleni Bide, Corinne Julius and John Benjamin. The study day was followed by a Reception in the evening at the Hall.

The ACJ would like to take this opportunity to congratulate the SJH on it's 40th anniversary in this shared year of celebration and wish them a successful and jewellery filled future.

More information on the Society of Jewellery Historians, their programme of events and talks can be found at www.societyofjewelleryhistorians.ac.uk

Silent Protest

Political Jewellery by Mahtab Hanna

Jo Garner

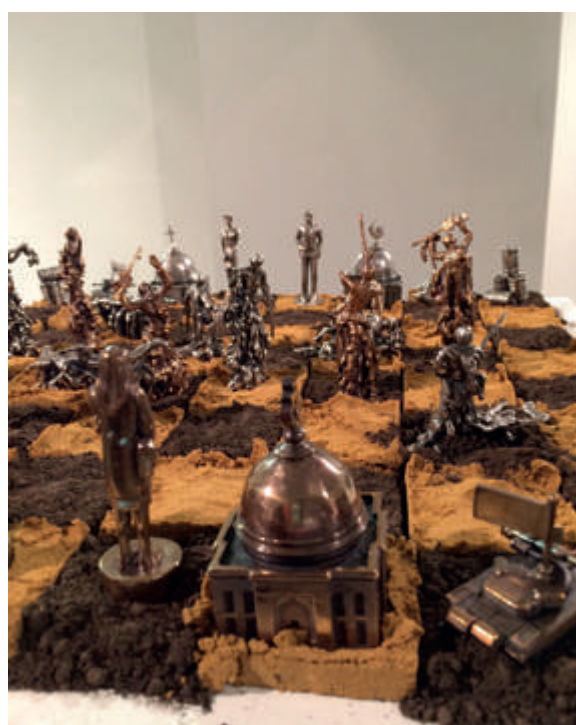
It takes a lot to make me shudder. Walking towards an open doorway into a seemingly empty room expecting to see customary displays of jewellery or a video - recording. I'm confronted with life size ghosts in black dress. It is a confrontation. There they wait for you, poised, deliberately hidden, and ready to be stumbled upon.

Mahtab Hanna has created a show overt with symbolism. Many of the works use props which are undeniably linked to war and religion. She introduces subtleties through her thoughtful alteration of war time memorabilia such as embroidering Persian poetry in to gas masks. Doing so adds a layer of complexity in the association with romance and nostalgia. Now they are objects of thought and sensitivity strategically placed to highlight survival scenarios. They become art symbols, as well as souvenirs of war. Representing life through their function and death through their provocative imagery.

Using carefully selected language and materials Hanna combines these apparently shocking works with much more subtle ones such as silver speech bubble brooches with only a message on the reverse.

Walking in to this exhibition with empathy is key. To look is not enough, one is asked to become conscious of religious and political fractions in the Persian east. Having an openness to the work is having empathy for the situation. Perhaps that is where the shudder comes from.

Mahtab Hanna, Anti-War Gas Mask - Children of Adam. Gas mask with brass Persian calligraphy by 13th century poet Sadi "If you've no sympathy for human pain, the name of human you cannot retain!"





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