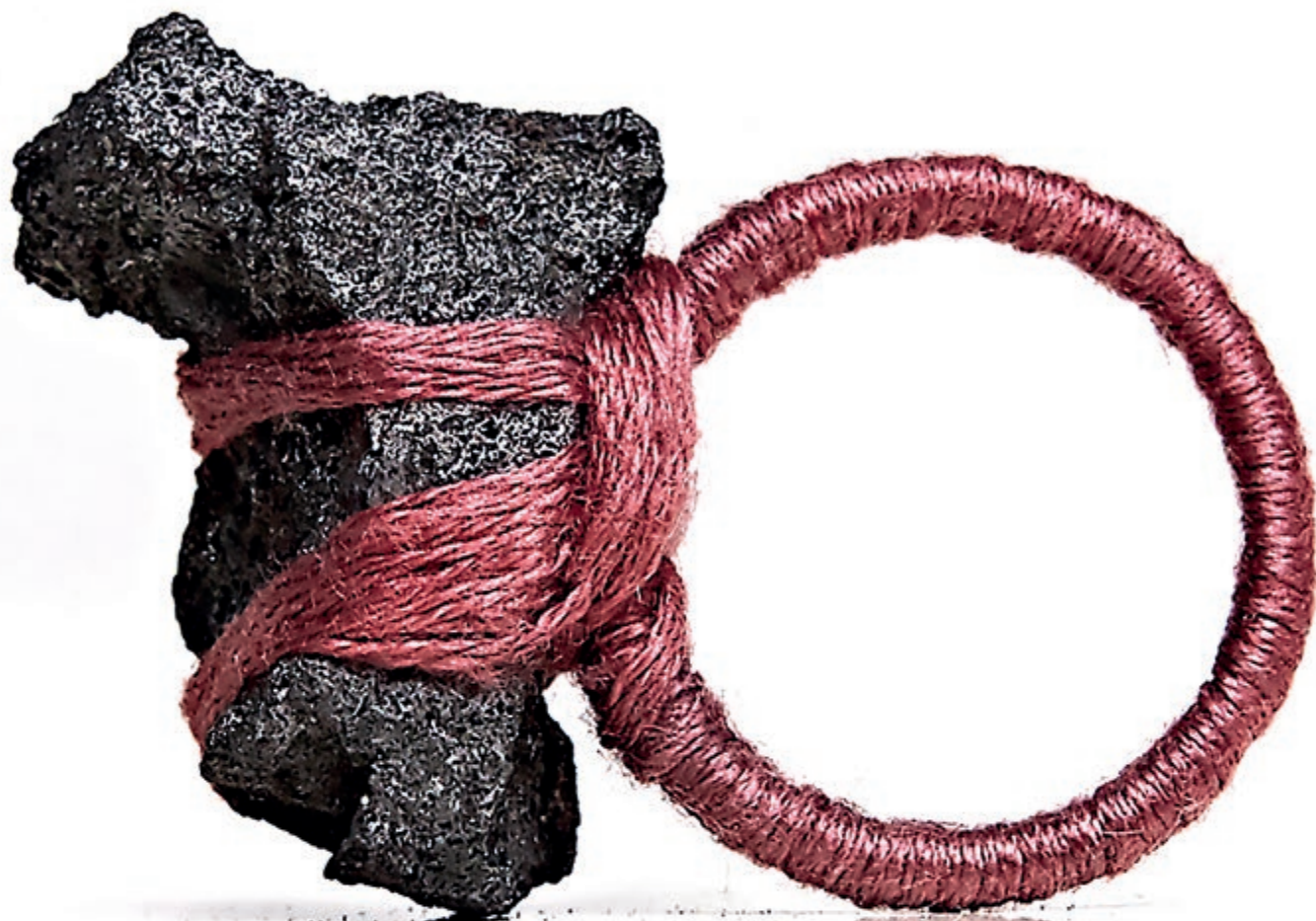


# findings

Issue 67 Autumn 2018

The Magazine of the  
Association for  
Contemporary Jewellery

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Free to members



Muriel Wilson **Muriel's Brooch** New Designers Student Awards/Mark Fenn Award  
**Connecting Worlds** Autor 2018 **Dauvit Alexander** Emily Kidson **Wax Carving Course**  
Snag Conference **Christoph Zellweger** - 'Point Of No Return Iris Bodemer - 'Entities  
And Entropy **Iris Eichenberg** - 'Objects: Relations And Hierarchies' Happy 80th Birthday,  
Bob! **Precious Collective** With Other Eyes **Book Reviews**

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The Association is conscious of the need to protect the environment wherever possible: the Spring 2019 issue will be delivered in recyclable or biodegradable packaging.



# LETTER FROM THE CHAIR



**More than in any previous period this one has been marked by extremes.** Everyone in the UK has been experiencing extremes of weather: long periods of heat and prolonged drought, punctuated by intense thunderstorms. Whatever the activity we are engaged in, the weather has the potential to either help or hinder. It certainly helped when I was over on the NW coast of the USA at the end of May. I was attending the 47th SNAG conference in Portland, Oregon, along with Anastasia Young and, approximately, a further 698 delegates. Ana and I were representing the ACJ with the intention of establishing closer links between our two organisations. It was very interesting to witness the differences between a SNAG conference and our own event of last year, the sheer scale being one of them! Back home, it was then showtime – graduation shows, New Designers and our members' exhibition at the New Ashgate Gallery, Farnham. Wonderful to be surrounded by so much creativity at these events. From the happiest of emotions to the saddest – the funeral of Muriel Wilson. It has been heart-breaking to lose one of our founder-members and first editor of this magazine. She was such a wonderful person.

Terry Hunt

# LETTER FROM THE EDITOR



I was saddened this year by the death of Muriel Wilson. As you all know she was a leading light in the ACJ, starting, running and editing *Findings* for most of its history. Muriel passed the *Findings* editorial baton to me in 2013. She was a true original, and I will miss her wit, guidance and encyclopaedic knowledge of jewellery, art and design. I attended her funeral, it was a beautiful service. It was a privilege to have known her, and my condolences go to her family for their loss.

This issue is about learning. As artists and humans learning is a lifelong and ever unfinished project. We need to keep practising what we learn to get better at the skills we have been taught. As we learn we discover the more we know, the more there is to know, the horizon of possibility opens up and recedes before us. Keeping an intense sense of curiosity about the world is an essential part of creativity. As a consequence, we have reports from groups in receipt of ACJ Professional Development Awards, reviews of master-classes from artists all over Europe, including the master of found object jewellery Bob Ebendorf, student awards and reports from the SNAG conference.

Poppy Porter



Cover: Courtney Hyland - 1948 ring, brass, coal, yarn 2016

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# Muriel Wilson

## Sad news of the death of Muriel, 8 June 2018

She was a Founder Member and for 15 years was Editor of our *Findings* magazine

Self-confessed 'aspiring collector of contemporary jewellery and passionate devotee of beautiful things in all media', she will be much missed by many, especially her friends in ACJ.

Muriel was a Founding Member of ACJ, and was for seven years our Honorary Secretary.

She initiated our print magazine *Findings* and served as its Editor for 15 years, from 1998 to 2013. She was a keystone member of ACJ and keeper of its history. She retired from the Board meetings in 2014 (always identified as attending ex officio Editor of *Findings*) and thereafter served on our Panel of Advisors.

Jane Adam wrote: 'Muriel proved herself to be pivotal to the formation of ACJ, giving us a good grounding and structure, one from which it has been able to grow and flourish.'

Muriel was born in South Wales in 1933, to artist Alfred J. Lavender and Ida Winter, both from Gateshead, Northumberland. She studied for a BA at the Courtauld Institute of Art 1951-4, and was involved with the Independent Group at the ICA and their seminal 1956 exhibition 'This is Tomorrow' at the Whitechapel Art Gallery, before beginning her career in the Museum Service in Birmingham. She took up fencing as a sport and was a keen member of the London Thames Fencing Club for many years.

At the Courtauld, she met tutor and architectural critic Reyner Banham; he and his wife Mary became lifelong friends, and introduced her to her husband, the architect Colin St. John Wilson. After marrying, they lived next to the Banhams in Primrose Hill, until

moving to Cambridge. Muriel worked for the Arts Council in a Cambridge gallery, and Sandy was appointed a professorship at the Cambridge School of Architecture; Muriel was like a University Aunt to some devoted and subsequently famous students there. Muriel's younger sister Gillian Meller and her nieces Claire and Tracy Meller are also architects, and architecture was an abiding area of passionate interest for her.

After her divorce in 1971, Muriel moved to London and joined the British Council, working her way to becoming Curator of the British Council Collection, and eventually Director of Visual Arts. She was instrumental in introducing many important overseas artists to UK audiences, and UK artists to the world; she brought Anish Kapoor to the UK for the first time, and took Richard Long to the Venice Biennale in 1976 (helping to shift his large pile of stones from a barge!).

She also curated *Urban Images*, an exhibition of prints.

In 1991 the British Council acquired jewellery for its craft collection to form the circulating exhibition 'All that Glitters...New Jewellery in Britain'; mainly work in non-precious materials by leading UK makers including Jane Adam and Clara Vichi. This exhibition was curated by Muriel and toured from 1992 to 1997, to Greece, Sierra Leone, Bahrain, India, Malaysia and Thailand, and other countries. The British Council later donated the collection to the Crafts Study Centre, UCA Farnham. Muriel was particularly pleased with the showcases cum crates she designed: the jewellery was sewn to a backing in sturdy showcases which



Muriel Wilson in conversation with Janet Fitch

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Muriel Wilson with Ute Decker

were transported intact to each venue; these prevented damage, poor display and the possibility of theft, and eased transport.

On retirement she was awarded an OBE, which she declined to accept because it 'came with the job' rather than through personal merit. She now had time to indulge her passion for the decorative arts, and in particular, contemporary jewellery, and seemed to have boundless energy in these pursuits. She joined various societies, and was extremely generous with her time, serving on several committees and councils; contributions were always apposite and useful. As well as editing *Findings*, Muriel was Managing Editor of *Jewellery History Today* for the Society of Jewellery Historians.

She led numerous group visits to places of interest around Europe for the Victorian Society, the Decorative Arts Society and the 20th Century Society; for these she'd go for a thorough recce and research visit before the group tours. Fiercely independent, very knowledgeable and eternally curious, Muriel was a mine of information on an extremely wide field of subjects.

The Arts and Crafts movement was a major interest; she spent many hours researching in the library at Goldsmiths' Hall, and was a volunteer archivist alongside Dr Ann Shannon. Muriel wrote a paper on the work of Omar Ramsden, published in the *Oxford Dictionary of Biography*. She was also interested in the Artificers' Guild, and in particular in the work of John Bonner. After finding that the Museum of Cardiff had a collection of Bonner's drawings and some pieces of his work, she spent hours on many visits

researching these, and was able to increase the Museum's collection, through contacts with dealers and with the Bonner family. She discovered the existence of much of his work around Britain, not only in jewellery but also in stained glass. She wrote an article about him for *Jewellery History Today* and also wrote a history of a fine Bonner pendant which she found and persuaded the Cardiff Museum to acquire: *In Homage to St Winefride, Arts and Crafts Necklace*. Her ambition was to curate a small exhibition of Bonner's work at the Cardiff Museum, using their collection and loans contributed by his family; she was pursuing this up to her demise, having almost completed the catalogue.

Contemporary jewellery and its makers were her main passion; Muriel's small, elegant figure, suitably adorned with interesting rings, brooches and small earrings, could be seen at every Goldsmiths' Fair, New Designers, Cockpit Arts Open Studios, PVs of interesting jewellery exhibitions and practically all ACJ events; her 'roving reporter' pieces for ACJ were extremely well written. A staunch supporter of the artists she admired, including new graduates, she could tell you about the maker of each piece she wore and how it was made.

In an article for the 20th Century Society in 2013, Muriel wrote about her large bracelet, made by Maria Hanson: 'This is emphatically not an everyday piece; its 20cm span means that wearing it at a crowded party confers heavy responsibility to avoid puncturing other guests, but I discovered that its effect is most impressive when the wearer's arm is gracefully raised to wave nonchalantly at a friend across the room.'

*Contributors: Gillian Meller, Tamizan Savill, Maria Hanson, Jane Adam*

## Marjan Unger

**It is with great sadness that the art jewellery world also lost Marjan Unger.**

A leading light, teacher, scholar, collector, writer and jewellery advocate with vast expertise who will be missed. For a full overview of her life and obituary written by Liesbeth den Besten please visit the AJF website [artjewelryforum.org/in-memori-am-marjan-unger](http://artjewelryforum.org/in-memori-am-marjan-unger)



# Muriel's brooch

Muriel Wilson, Founder member of ACJ and ex Editor of *Findings* magazine talks about commissioning a piece of jewellery.



Photography: Joel Degan

**It must be an unrivalled treat for a dedicated, but not rich, jewellery collector to be given the means with which to commission a very special piece.** I was astonished, in April 2013, not only to be invited to a party at Goldsmiths' Hall in my honour when I retired from editing *Findings*, but to be presented with a startlingly large cheque representing generous contributions from over 40 of the guests – old friends from ACJ, SJH and from the Hall. The purpose of the gift was an opportunity to commission a piece of jewellery from an artist of my choice.

The challenge seemed daunting but on the way home I knew immediately what I wanted, and chose Zoe Arnold, whose work I had admired since buying a ring some years back with a little bird poised looking proudly down at its tiny golden egg. I have been intrigued by her idiosyncratic choice of materials and components, her skill in composing these into unique and evocative expression, comparable in some ways to Renaissance jewellery in their interpretation of a client's taste or history. As a poet as well as jeweller, Zoe is able to articulate choices of components, so that the jewel can be biographical or snatch a significant memory.

We met to discuss the project, and after a catechism of questions about my tastes, my 'career' and ambitions, gradually focused on possible ideas. I had brought with me a few meaningful talismanic bit and pieces, souvenirs of events or people, favourite works of art, while we worked towards possible combinations. Then I waited while Zoe, busy with plenty of other orders and work for exhibitions, thought about our ideas for my piece.

Some months later, seven exciting drawings came through the post, so we met again and finalised my choice, and off she went to begin making the piece. It was to be a brooch, but we were concerned that the agreed components would be heavy and Zoe suggested making it convertible into a pendant.

The largest element, the slab of labradorite, reflects my fascinated discovery of the mineral in my first job in 1954 in Birmingham Museum's Geology Department. The antique lava cameo with its asexual, mysterious half-smile stands for me, as yet, only basic study of jewellery history; the tiny opal is from the collection of 'gemstones-I-might-use-one-day' in the period when I tried ham-fistedly to design and make jewellery, and the gold circle is inscribed with words from a well-known saying of my late husband's favourite philosopher, Wittgenstein: 'Whereof one cannot speak, thereof one must be silent' – acting as an (ineffectual) brake on my now legendary tactlessness.

But – there is a back as well! On the silver support is a mysterious oxidised lozenge-shape, drawn from a favourite painting in the National Gallery by Pieter Saenredam of a church interior where the austere white colonnade is articulated by such shapes, acting as memorial hatchments.

The long gestation of the brooch increased the exciting prospect of acquiring something so intimately personal and so beautiful. The novelty of the process of commissioning something so important, which the generosity of so many friends had made possible, will stand as a landmark for me as an aspiring collector of contemporary jewellery and passionate devotee of beautiful things in all media.

Thank you, everyone, who made it happen.



# New Designers Student Awards

The Association is pleased to announce the results of its Student Awards scheme, which is designed to raise awareness of, and encourage further interest in the ACJ amongst students. This is the first year of the scheme and produced an encouraging response from a number of specialist jewellery courses in England and Scotland. Course Leaders are responsible for administering the Award within their institution. They are encouraged to involve local ACJ members where possible; as part of the judging team, or to offer a presentation or studio visit.

The following graduating students won an ACJ membership subscription for one year:

Emily Bailey	Birmingham School of Jewellery BA · J&S
Shona Dobie	Glasgow School of Art
Daisy Grice	Birmingham School of Jewellery BA · Design for Industry
Mike Holt	City of Glasgow College
Andrei Jakab	Sheffield Hallam
Ieva Jankovska	Dundee
Leana Kasapis	Morley College, London
Samuel Ritte	Plymouth College of Art

Two students from Morley College won a copy of Rebecca Skeel's book *Soldering for Jewellers*.

Olympia Dumbuya  
Hazel Gardiner

## Mark Fenn Award 2018

This award is made to a graduating jewellery student exhibiting at the New Designers show in London. This year the Association's panel consisted of Sarah Burns, manager of Gill Wing Jewellery; Melanie Eddy, ACJ director and Terry Hunt, ACJ chair. Although this task initially appears daunting, the panel were able to fairly quickly compile a short-list for 'interview'.

Subsequently, the award was given to Ailsa Morrant, graduating this year from the BA (Hons) course at Glasgow School of Art. Ailsa's final collection Sensing every moment: a celebration of the ordinary is called a portrait series and consists of 16 medals to moments in her everyday life.

The panel were impressed by her confident and mature approach to narrative jewellery. She has a background in public health and this has informed her desire to create jewellery that relates to the individual and celebrates his/her passage through life. Ailsa expresses a strong desire to educate the public on the power and relevance of such contemporary jewellery and show how accessible it can be.

In so many ways she was a worthy winner of the Mark Fenn Award. The Award provides ACJ membership for one year and we thank Mark for his continued sponsorship.

'Sensing Every Moment'  
Ailsa Morrant



# Connecting Worlds

## Interviewing Eliana Negroni

Nichka Marobin (translated by Lieta Marziali)

**Eliana Negroni's vocation is to connect different worlds and cultures, to forge relationships and ties through the two great passions which have always energised her: artistic jewellery and wine.**

This wish to connect worlds and cultures brought to life, in 2011, the project Gioielli in Fermento, dedicated explicitly to connecting the two spheres – distant only in appearance – of contemporary jewellery and wine. It is a continuous and enduring 'fermentation' of ideas which materialised into a thematic artistic jewellery competition counting more and more participants every year, drawing artists as well as schools from all over the world, opening and facilitating a long-term dialogue between its birthplace, the Tidone Valley in Italy, and the rest of the world.

Creating such personal and artistic relationships has been a challenge enriched from year to year through opening up and collaborating with other local and national associations and institutions, universities and art schools, and of course with galleries, with the aim of promoting what Gioielli likes to call 'research' jewellery, the wider artistic sphere, and Italian food and wine culture.

During the various editions of the competition, Gioielli in Fermento has attracted a high number of artists who have been asked, each time, to interpret a theme proposed by the curator Eliana Negroni with the aim of initiating and progressing the dialogue between the two worlds so dear to her. In the spirit of exploring new horizons and promoting dialogue and knowledge, the 2018 VIII Edition of Gioielli, which opened in the elegant surroundings of Villa Braghieri Albesani in Castel San Giovanni, has already travelled in its entirety to Art Gallery Putti in Riga, showed a selection of the works in Barcelona for the JOYA Art Jewellery and Objects Fair, and has just completed its tour at the Oratorio of San Rocco in Padua.

We asked Eliana to tell us the story of Gioielli in Fermento and to share her vision, which we offer here with both pleasure and gratitude.

**NM. The Gioielli in Fermento competition reached this year its eighth edition: what do you see when you gaze over the past editions? How did it change from the very beginning and how do you feel about it? And thinking of your 'themes':**

**what are your freedoms and your constraints within the competition?**

EN. The vineyard-covered hills of the Tidone Valley are my daily horizon: I chose to live and work in this land of red clays and limestone striations to the south of the river Po, in the Piacenza district, at the furthest eastern part of Emilia Romagna. Through this project I wished to establish a tight link between my own work and the narrative not only of this particular landscape but also of that of the Mediterranean life. Here it is still possible to live in close contact with a nature that is generous, and being mindful of cultural values which are a great source of inspiration for contemporary creativity.

Thus, in 2011 and through the first editions of the Gioielli In Fermento competition, I proposed to artists the theme of wine and flavour, strong elements of daily life here, to offer them new opportunities to express their own narratives and to participate in this contemporary convivium.

Through further editions, I strove to work on this web of analogies, always on a parallel track, both to consolidate the Mediterranean undertone and to multiply the inspiration factors to aid the conceptual research of artists, providing the starting point for a metaphor which could at once encompass all their individual approaches to material transformation and allow for a 'natural fermentation' of their individual artistic language.

It is in this second phase that the themes which continually underscore key aspects of contemporary research jewellery developed, starting from common elements acting as a bridge to the world of wine, such as 'Unconventional: material or spiritual, precious or affordable'; 'Freedom and constraint'; and 'Private moment and social interaction'. The choice of these parallel themes contributes to the narrative and metaphorical context of



Gioielli in Fermento at Art Gallery Putti. Photo: Art Gallery Putti

[continued >](#)



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a field which, driven by research and experimentation, is always itself 'fermenting'. Every year these themes are instrumental in the selection criteria for the submitted works, and at the same time contribute to the effervescent nature which I hope all observers will see emerging in the winning pieces.

Today I still believe in the effectiveness of this interface for two reasons. First, the fact that the principal idea was conceived in an original and spontaneous and true way, without seeming a superficial echo of other initiatives. This gives it a solidity of subject matter which is not only always evolving but also attracting makers to challenge themselves with content which is authentic and not at all banal. The second reason is the great response of the public precisely to that cross-cutting nature of themes which are both popular and invite diverse levels of interpretation.

It is always natural for me to first think of the pros of the project: to look at the degrees of freedom with which I can operate in developing it. If I had to think of the limitations, there are always challenges, especially the ever-growing difficulty in meeting expectations while sustaining innovation. The biggest limitation is undoubtedly that of economic resources, without which there could be no physical or conceptual development for the initiative. We now have very well-articulated content and we feel mature enough for a more sustained structure, such as that of a foundation....

**NM. Gioielli in Fermento collaborates with JOYA Barcelona, has exhibited in Riga at Art Gallery Putti and then at the Oratorio di San Rocco in Padua this year. You are a maker, a curator, a writer and a member of different associations and institutions such as AGC (Associazione Gioiello Contemporaneo), ACJ in the UK, Art Jewelry Forum and Klimt02: how important is the collaboration with different players in the contemporary jewellery field such as fairs, galleries, associations and institutions, in order to spread the word? What are your recommendations to those who would like to start a career in this field as a maker/curator/writer etc.?**

**EN.** It is important, in the first instance, to connect with collective organisations such as AGC and the ACJ in order to meet colleagues and have the chance to directly observe and understand the results of the labour of many, especially during group and solo exhibitions, international conferences, presentations of publications and open debates. Associations generally come together through a common way of working.



Gioielli in Fermento at the Oratorio San Rocco, Padua  
Photo: Maria Rosa Franzin

On many occasions I have had the precious opportunity to view a very large body of work and to recognise how research jewellery is growing: this has provided an always stimulating broadening of perspectives both in terms of immediate expectations but also of my general criticality.

Within the last ten years I feel that research jewellery, and more generally the world of creative avantgardes, has gone through a period of rapid acceleration, and it is easier to come into contact with all those involved in the field. But I also feel that this first contact is only the first step and we need to work towards building a very concrete nexus of relationships. I absolutely do not feel capable of dispensing advice. I have my convic-



Panorama of the opening of Gioielli in Fermento at the Oratorio San Rocco in Padua last September. Photo: Clara del Papa



Eliana Negroni (left)  
with Latvian fashion  
journalist Dace Vaivara  
Photo: Art Gallery Putti



tions, and yet the changeability of situations, particularly in today's 'ephemeral' world of art and generally in the global socio-economic balance, always keeps me on my toes and learning. In a way, I feel as I am still an apprentice, but maybe this is the recipe to feel forever young!

**NM. The world of contemporary jewellery seems to have blossomed in the last few years: do you think that social media helps criticality and how?**

EN. This is the superficiality to which I was referring. Social media facilitates interactions at a basic level, with an enthusiasm and an empathy which rarely develop into interesting critical observations. Of course, this is all very subjective: the net is exploding and, personally, I feel lucky that real life interferes with my ability to track down every bit of knowledge published on any given subject, even after a process of sifting through those in which I am interested.

Also, the internet, because of its intrinsic way of working, tends to reinforce the bubble in which both laymen and experts in any field broadcast their respective points of views. This always gives me the impression of having the effect of suffocating criticality, of replicating and overlapping already-consolidated models, both in terms of the dissemination of information and in the work itself of artists, even more than in the real world. This is obviously a personal feeling, something with which I've been battling for a long time, as on the other hand I believe in the absolute necessity to aid the process of osmosis around the field of contemporary jewellery so that it can occupy a much more deserved space in the collective imagination of a certain audience who already appreciates art, design and quality in their daily life. This is an intellectual world which we need to intercept and which, while a visitor to some areas of

the net, capably eludes fashions and blatantly-obvious trends, in my opinion in a search for coherence between the virtual and the real.

The task of criticality is that of placing itself outside of the bubble and acting as a bridge, as interpreter or translator, as an amplifying speaker directed precisely towards these ideal visitors of neighbouring fields. In that, it occupies a crucial position, and the more objective it is the more it acts independently. Within research jewellery it is still in its infancy, more than anything because this is such a young field, as we had the opportunity to pleasantly debate some time ago at the Laboratorio Formentini in a discussion about how to publish contemporary jewellery (see <https://gioiellinfermento.com/pubblicare-il-gioiello-contemporaneo/>).

I can't tell how much social media will help us. I am just glad to have lived through the first phase of the project – which we all imagined as a free space, new and rich in potential, that could be moulded and interconnected to our own interests – still while in the laborious era of forums, real-time discussion groups and profiles demanding to be filled with original content. All this has been overwhelmingly turned upside down. And this is why it is important that we still value and promote the reading of books, journal and magazine articles, lectures and reports, as they still have an authoritative role to play, paper or digital as they may be.

Eliana Negroni and  
Gigi Mariani at Art  
Gallery Putti  
Photo: Art Gallery Putti



*Nichka Marobin is an Italian art historian, writer and curator. She is the founder of multi-disciplinary art blogazette 'The Morning Bark', and of fashion and jewellery visual project 'Les Métissages'.*

[www.themorningbark.com](http://www.themorningbark.com)

# AUTOR 2018

Made possible by the ACJ Professional Development Award  
5-6 May, National Theatre Bucharest

By Hayley Grafflin and DeeLyn Walsh

**We are Percept Collective; a small, UK-based group of makers, brought together by our passion for art jewellery.**

Our aim is to create a catalyst for members to develop within their individual practice and create pathways to present our work to a wider audience. It was formed by Hayley Grafflin, DeeLyn Walsh and Mara Balode, as we each expressed interest in participating in more international exhibitions with the support of fellow jewellers.

For anyone who has a love of contemporary jewellery, you will most certainly have heard of AUTOR. Each year they produce a beautiful publication as well as curating a fair dedicated to showcasing author jewellery from around the world. For Autor Fair 2018 the selection panel included some of the most highly regarded names within the world of jewellery and so we were honoured to have been selected. To help us make the most of this opportunity we applied for a Professional Development award from ACJ and were fortunate to receive a £500 bursary to help with the costs, which allowed us the freedom to explore new directions within our work.

This year Autor found a new home in the beautiful National Theatre Bucharest. Before the show began, exhibitors were invited to a reception party where we were welcomed into the Autor family and had a chance to get to know the other talented jewellers. After months of hard work this was a great way to let our hair down, whilst talking non-stop jewellery! The exhibitors this year were incredibly diverse culturally and this translated into our conversations as we discussed the nuances of being a jewellery artist in countries such as Iran, Korea and Macedonia. This was such an insightful experience. What really came across was the level of passion that everyone had for jewellery.

The organisers of Autor also shared this passion, which became very clear by the enthusiasm and attention to detail given by Dan and the team. So much thought was given to building relationships with and between the artists, as well as creating a real buzz about the fair and the exhibitors. Photobooths, bloggers and a hardworking professional photographer meant that we were all given great promotion to the huge audience, which the Autor team have been cultivating over the last 17 years. This promotion continues throughout the year, through social media posts as they follow and support the Autor Family.

The show itself was a real pleasure. Autor has gained a great following of sophisticated people who seem eager and open to the world of art jewellery. There were several awards given and bloggers making selections of ones to watch, including our very own DeeLyn, whose earrings were selected as one of the top seven pieces by fashion journalist, Alina Ailman, for her blog [dreamingof.net](http://dreamingof.net).



A bustling Autor fair at the National Theatre Bucharest 2018

'Distant' brooch by Hayley Grafflin 2018. Photo: Autor





Hula earrings by Deelynn Design. Photographed for dreamingof.net 2018. Photo: Autor

On the Monday following the show, Autor hosted an 'exhibitors get together' to have an open discussion amongst the artists and organisers about pressing issues within art jewellery. We discussed the benefits of using social media properly as well as the difficulties in finding a good photographer for model shots (eyes in focus rather than the jewellery sound familiar?!) In the current political climate, it was reassuring to know that there is a strong sense of community within the field of jewellery on a global scale.

Our aim was to introduce our jewellery to a wider international audience and in that we were successful. We made numerous connections, one of which has already led to some of us participating in Collectiva, an international exhibition in Porto in September. Having met the founders of Athens Jewelry Week, we also hope to take part in that growing and vibrant exhibition in the coming years. There were so many talented and remarkable makers it would be impossible to list them all, but we certainly intend to work with and nurture these friendships for years to come.

Autor was an incredibly enriching experience. Dan Piersinaru, the founder of Autor, summed up our thoughts about the show perfectly: 'By getting your work out there and seen by as many people as possible, it adds importance to your work personally but also to the field of jewellery on a wider scale.' Thank you to ACJ for giving us the means to make that happen!



Mara Balode's work on the Percept Collective stand at Autor Fair 2018.  
Photo: Mara Balode



Percept Collective with Autor Founder Dan Piersinaru 2018. Photo: Autor

## ARTISTS IN CONVERSATION

# Dauvit Alexander



### Hello, who are you?

Dauvit Alexander, also known as The Justified Sinner, a Scottish jeweller based in Birmingham.

### What do you do?

I work largely with found materials and objects but also teach and write about jewellery and I have an interest in how jewellery can be used for social and political ends.

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

Making things is a key part of who I am: it is in the DNA. I can't remember not making things and was encouraged to do so by my mum, who would never describe herself as creative but who supported me in developing my craft skills.

I love teaching as I get to give people the same permission to become makers and to develop their skills and I truly believe that creativity and making are keys to being satisfied and happy in life. I know that some people will think that this sounds smug but I am doubly satisfied when I see my students develop as makers alongside my own making practice.

### What are your influences and inspirations?

My background is as a fine jeweller. I started work at the bench when I was 14 as a summer-holiday job from school and never looked back. I absolutely loved working in precious materials and my first job gave me the chance to start through the usual route of polishing, cutting out shapes, a bit of soldering and so on. My then employer was a multiple Diamonds International award-winner, so the jewellery was very high-value – I remember seeing a 4 ct diamond in the workshop – and very much of its time. To this day, I love the work of John Donald and Andrew Grima – one of my prized possessions is a signed original paint-up by Andrew Grima which I was given by his daughter a few years back.

One of the major turning points of my career was discovering the work of Ramona Solberg, who showed me the power of the found object and this was strengthened when I met Bob Ebendorf who gave me the confidence to go forward with what I was doing; until that point, I had been, like so many makers, racked with self-doubt.

Looking back to my childhood, I loved anything to do with craft and making and people like Wilf Lunn and Tony Hart were firm favourites. My favourite book was *Stig of the Dump* and I used to actually go and play on a rubbish dump – my mother was horrified when I recently told her about some of the crazy stuff we used to do which included using fireworks to blow things up!

Music of all sorts has a huge part in my life and many of my pieces reference music.

### Where do you do it?

I have a workshop at home and I also work in the School of Jewellery workshops. Having access to things like lathes and 3D printing through the School has shaped my practice too.

### What are your most used techniques and materials?

Mostly, I use classic fine-jewellery techniques but I am alert to any technique or process which I can use and have no hesitation about using new technology and even



Nut Rings. 2017  
Photography – Andrew Neilson,  
Neilson Photography



Portrait 2016  
Photography – Simon Murphy



new materials. I am currently working with a company in the Midlands to explore the use of magnesium alloys for jewellery, for example.

The most-used techniques have to be saw-piercing and soldering and although I do use CAD to develop complex patterns, I hand-cut my metal. Soldering is an interesting one for me as I use a lot of found steel components in my work and it has taken me a long time to be able to develop a technique for reliably and quickly soldering steel to precious metals.

As I've already mentioned, I love gemstones and use a lot of them. My real favourites are spinels, which are sadly underrated as gemstones – great colours and their high RI makes them very bright.

### What's your favourite tool?

My binocular microscope! I use this for everything – marking-out, piercing, setting and engraving and have even done soldering under it. It is indispensable to me now and allows me a level of accuracy that I don't get any other way. My home workshop has three binocular microscopes in it – one dedicated to piercing, one for setting and engraving and one on my PUK welder. I think that there will come a time when all jewellers use binocular microscopes in their workshops.

### Who are your jewellery heroes?

As already outlined some above the list would have to include fine jewellers. Andrew Grima, John Donald and Fulco Verdura but there are also more contemporary makers I love, too: Bob Ebendorf, Jo Pond (whom I have the pleasure of working alongside), Tanele Venere, Rob Jackson (who indirectly turned me on to the potential for combining found iron with precious materials), Simon Harrison (for making fantastically good-quality costume jewellery), Felieke Van Der Leeste and there are a couple of new faces around who I think are very impressive, notably Rosie Deegan, Dan Russell, Farrah Al-Dujaili and Miki Asai. Maybe not quite 'heroes' but fantastic makers with the potential to become so!

This is such a challenging question as I know that there are so many more that I could include.

### Any notable collaborations?

I am currently working on a big collaborative show with Dan Russell, a recent graduate from UCA Rochester. I saw his work at New Designers in 2017 and invited him to work on a show with me for spring of 2019 and which will be exhibited in both Birmingham and Chatham.

Two years ago, I was part of the excellent 'Contemporary Jewellery Exchange' project which saw me almost perfectly paired with Jan Donaldson in Australia, a maker of figurative found-object work based around puppets:

we had to make a piece of work in response to the work of the other and the whole experience was inspiring for us both. Jan was actually coming to Europe to study puppetry and took a detour to the UK to meet with me and we really hit it off in person, which was lovely after our distant collaboration had been so successful!

In 2014, I presented an exhibition of work in Pittsburgh, working in collaboration with photographer, Simon Murphy and a group of five young people who had been victims of violence. That was an amazing experience and was very well-received, gaining a highly favourable review in American Craft magazine. Working with a photographer and



Workshop. 2017  
Photography – Dauvit Alexander



Fashion: Victim – In Memoriam Alexander Leigh  
McQueen (handbag) with Richard III (brooch). 2014  
Photography: David Stanton  
Clothing and styling: Judy R. Clark

with narratives which had not been selected by me but generated externally by the young people was actually really challenging as we had to be sensitive to the situations that the young people found themselves in. It was a bit of a shocking project in many ways and we were advised by the police that parts of the work can never be shown in the UK. I look back on that one with a bit of a sense of shame and relief as it opened up ethical issues which were not fully addressed and which left us exceptionally vulnerable to criticism. Fortunately, it all worked out, but it could have been so very different. I've written this up as a paper for the Journal of Jewellery Research.

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

I've done a lot of work with people who are in prison and especially with young people in this position. I am passionate about prison reform and detest the increasing tendency of successive governments in this country to lock people up for the most trivial of reasons, something I can only see getting worse as our basic human rights are ever-more eroded by the desperate Etonians who seem to control the country. There is no dignity in prison and while I do believe that crime should be punished, it should be a dignified, humanistic punishment, one which seeks to reform: anything else renders the punisher as bad as the criminal. The number of people who need to be locked up for the safety of society or themselves is tiny and this is brought to

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the fore very much when working in prisons, meeting the human beings and finding out from them what they are in for.

I worked as a jeweller in the Shuman Detention Centre in Pittsburgh a few years ago: this was lucky as it was a 'good' facility which had programmes in place for education and creativity but it is still utterly miserable to see people aged from 14 – 18 locked up. The response from these people is amazing, always. Treating them as creative equals opens up dialogues that no amount of therapy can approach and in the creative workshop environment, conversations happen in a less forced and more fluid way. One conversation sticks in mind as this very white, non-heterosexual Scotsman suggested to two young black men that the language of hip-hop might not be the best way to impress a potential girlfriend. I have often wondered if that conversation could have happened anywhere else and also if it had any impact...

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

There will be loads of people who are trying to get something for nothing – or at least very little – don't be afraid to charge appropriately for your work. Your work is valuable. Take every opportunity going and make it work for you.

Be positive, modest, optimistic and cheerful. Yes, it will be tough at times and there will be knock-backs – we ALL get rejected from exhibitions – but maintaining a positive outlook is essential. Don't forget that this includes your galleries: turn up to their openings, even if it means travelling; meet your customers and supporters there and; don't moan about their mark up! (They are doing a lot of work on your behalf.)

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

I once made a radio programme for Radio 4 with Janice Long.

### **What would be your jewellery superpower?**

Alchemy; turning base metal into gold!

### **What is your proudest jewellery achievement so far?**

Being chosen by Valerie Steele – editor of *American Vogue* – for inclusion in the 'Metalsmith' Gothic Jewellery edition and having the work exhibited at SOFA Chicago.

### **Where can we see your work?**

It is featured in a number of books about contemporary jewellery, including the '500 Series' and the recent books on rings and brooches by Nicolas Estrada. I have had work on the cover of *Findings* and in *Metalsmith* magazines. I regularly write a blog which features my current practice as well as work by those I admire: <https://wringhim.blogspot.com/>

## ARTISTS IN CONVERSATION

# Emily Kidson



### **Hello, who are you?**

Hi, I'm Emily, a contemporary jeweller based in London.

### **What do you do?**

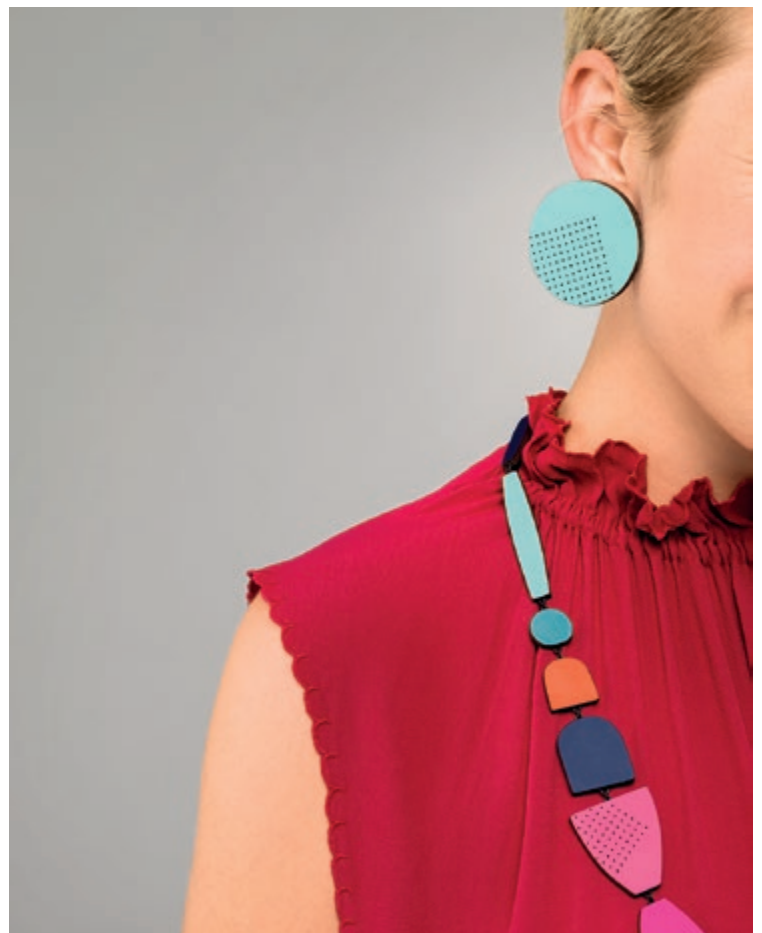
I design and make colourful mixed media jewellery which combines bold materials with traditional craftsmanship. I make one-of-a-kind statement pieces alongside a more saleable production range.

### **Why do you do what you do, what drives you?**

I have always loved making! I started as a child with mud pies and beads, art and design were my favourite subjects at school, and these led to an art foundation. I kept my degree quite broad by doing 3D Crafts at Brighton University. Being a maker is a huge part of my identity.

### **What are your influences and inspirations?**

I am drawn to repetition in nature, art and architecture. I love areas of immense detail but also the uncluttered spaces around them and I make work which strives to find a balance between the two. I love the paintings of artist Agnes Martin and the photography of Bernd and Hilla Becher.



Earrings and necklace  
photo by Neil Watson Studio



Cluster of brooches  
photo by Neil Watson Studio



### Where do you do it?

For the last five years I have worked from a studio at home in South East London, but I've recently moved to Cockpit Arts.

### What are your most used techniques and materials?

I am known for my use of laminate, wood and oxidised silver, however, I also use resin, gold, keum boo and paint, depending what I am working on. I do a lot of piercing, sanding, drilling and soldering.

### What's your favourite tool?

If I have to choose it would be my piercing saw, I use it to cut out both silver and my laminate and wood shapes. I used to have just one saw and would swap the blades as I worked between the materials - then I realised that two piercing saws would save a lot of time!

### Who are your jewellery heroes?

There are so many jewellers whose work I love and admire. Some that immediately come to mind are Iris Bodemer for her jewellery compositions using many different materials, Robert Smit for his use of colour with gold, Anna Vlahos and her beautifully sensitive silver pieces, and Jessica Turrell, for her craftsmanship, limited colour palette and wonderful surface patterns and textures.



April brooch,  
2018, wood, paint,  
oxidised silver  
photo by Emily  
Kidson

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Minimalist stripe earrings, 2018, wood, laminate, oxidised silver  
photo by Emily Kidson

Dot and line brooches, 2017  
a series of 5 brooches made for an exhibition at jaggedart London.  
wood, laminate, silver, oxidised silver  
photo by Emily Kidson



### Any notable collaborations?

I collaborated with ceramicist Valeria Nascimento and wood worker Luke Hope to create a special jewellery collection, 'Botanica', which launched at Collect in 2017. I made a collection of brooches and necklaces which combined Valeria's porcelain with walnut and silver.

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

I am a member of Dialogue Collective and in March we took a group exhibition to Munich Jewellery Week. We created our own micro-nation as an alternative to Brexit and set up a temporary embassy for the exhibition. It is amazing to see a small idea develop into a successful touring exhibition.

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

Set yourself challenges to push your practice and ideas. The outcomes can be unexpected, exciting and give you confidence. It can be really hard sometimes when you get a rejection or compare yourself to other people, so a challenge is a way of creating your own journey and opening new doors.

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

Cariad Lloyd owns one of my brooches...

### What would be your jewellery superpower?

Invincible hands.

### What is your proudest jewellery achievement so far?

Being invited to exhibit at Loot at New York Museum of Art & Design was a big confidence boost.

### Where can we see your work?

You can see my work at [www.emilykidson.com](http://www.emilykidson.com) or, this Autumn I'll be exhibiting at:

Dazzle @ Oxo, London, 11th November - 6th January 2019  
COSMIMA, Clerkenwell Gallery, London, 22nd - 25th November 2018

I also have quite few stockists around the UK, including, Gill Wing Jewellery, Studio Fusion Gallery, Oriel Myddrin Gallery, Polkadot Gallery and Waller & Wood.



# Wax Carving Course with Cardinal of London's Luka Pasikowski

ACJ Wales members organise a wax carving workshop

Sarah Jane Egan

**An amazing two-day workshop in wax carving for casting took place in July, at Anne Morgan Jewellery in South Wales.** The workshop was taught by the uber-talented Luka Pasikowski (check out his work at [www.cardinaloflondon.com](http://www.cardinaloflondon.com)) and organised by ACJ members Anne Morgan, Mark Fenn and Sarah Jane Egan. Part-funded by the ACJ through a Professional Development award, this was an affordable chance for six Welsh jewellers to learn a very useful skill and technique from a true master, without, as is usually the case, having to leave Wales.

The workshop started with a talk through the different types of wax and the tools used to cut and shape it. Luka also showed us some of his waxes and the resulting metal casts and talked us through the stages involved when dealing with casters etc. With only six of us attending the atmosphere was very relaxed and engaging and questions were



Luka carving a skull

Example pieces by  
Luka Pasikowski



asked and answered throughout. Once we had the basics, Luka demonstrated making a small wax pyramid, explaining throughout why he chose certain tools, why he was doing this and that and imparting a huge amount of knowledge. Then it was time for us to try to carve our own pyramids. I had never worked in wax before, and I was not the only one, though a few attending had carved and cast pieces before, but I think we all learnt a lot from our efforts to make such a symmetrical and exacting shape! I was doing really well until the blade slipped and I took off far too much, so my final pyramid was quite a bit smaller than Luka's, but not to mind as I learnt a lot from trying to fix it.

Next up Luka demonstrated and we tried to cut out a little curved infinity symbol. Most of us ran out of time, however the demonstration in particular was packed with titbits of information and it was good to try a different type of wax with its different properties. By the end of the first day we all had a pyramid, an attempt of the infinity symbol and a head full of ideas!

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Monday morning was a slightly earlier start and we were straight to work on ring carving, in particular, how to size a ring and how to carve a stone setting. I may have reached a bit too high trying to set a trillion cut stone but I always like to do the hardest version while I have someone there to answer questions. Luka had played a bit of a trick on us and given us quite a brittle wax to use so that I think we all snapped it at some stage, giving us the chance to learn when and how to fix a piece and when to move on and scrap the piece.

We rounded the day off with a question and answers session, before Luka wowed us all by carving a small skull from memory, mostly with a pendant motor and various burrs, again showing the properties of another wax and the almost limitless possibilities of the technique. I think I speak for us all when I say we left with heads full of information, ideas and inspiration!

*In attendance were: Lucy Burke; Sarah Jane Egan; Mark Fenn; Jodie Hook; Lucy Thompson; and Lydia Niziblian.*



Polishing wax with a torch, featured L-R Lydia Niziblian, Luka Pasikowski, Lucy Burke, Mark Fenn

Lucy Thompson and Lucy Burke hard at work on their pyramids



Our finished and not so finished pieces from the two days





# Snag Conference

Terry Hunt

**At the end of May this year I travelled to the 47th conference of the Society of North American Goldsmiths (SNAG) with Anastasia Young, fellow ACJ director.** The ACJ is a member of SNAG, as are several individual members, and it was considered an appropriate time to develop closer links between the two organisations. Neither of us had visited the USA before, let alone a SNAG conference, so it was all a very new set of experiences; particularly so when contrasting it with our own conference of last year!

Registration as a delegate to the Portland, Oregon, conference initiated a continuous stream of emails – ‘sign up for this; you need to do that; take part in this and, while you’re there .....’ Strangely, nothing indicating the content of the conference itself! Of course, I had to interrogate the website, where all was revealed. And I do mean ‘all’.

The programme of speakers and events was extremely large (the listing covers two sides of A4) and had taken more than 12 months to develop and refine.

The conference had a theme ‘Makers Across Disciplines Engage – MADE’ which, to be honest, did not seem particularly pertinent in relation to evidence of collaborative engagement, but did result in an incredibly varied and wide-ranging set of speakers covering a full range of differing approaches, scales and materials across the field of jewellery and metalsmithing. Perhaps it’s always like this?

The conference was held over three full days with Wednesday being a set-up – late arrival – pin swap / introductions – getting-used-to-it, sort of day. It also saw the first of various educational events (which we didn’t actually attend); workshops, portfolio reviews and advice sessions. It was evident that a number of students were present and these sessions would have been very popular.

Keynote and MainStage speakers were well spaced over the three days: Vivian Beer, Nicolas Estrada and Teresa Frye (Thursday), Jack da Silva, Nick Dong (Friday) and Thomas Gentile (Saturday), whilst integrated within this were a number of one hour sessions, each one given over to three or four early-career artists, or two ‘Rapid Fire’ speakers, as well as slideshows of student work and tributes to Ron Ho and J. Fred Woell. More than 25 speakers in total!

Just across the six main speakers one can see the range, depth and variety that SNAG aims to cover – It’s not just jewellery! And for me, I think that works very well.

Vivian Beer designs and makes large, abstracted, metal and concrete furniture. Her presentation showed how she was influenced by landscape and how her work itself related,



Terry Hunt and Anne Havel



Exhibition in Motion



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and fitted in, to its environment, or landscape. She really was a 'keynote' speaker; showing a rich breadth of approach to art and design – fully benefitting from a Research Fellowship at the Smithsonian National Air and Space Museum!

Nicolas Estrada, from Columbia, now living in Barcelona, described the many paths and opportunities encountered over his career and the resultant successes and failures. Should we know him for his excellent stone carving or his book publishing?

Jack da Silva and Thomas Gentile are both, in different ways, more conventional and respected jewellers/metalworkers. The former gave a very profound talk around the importance of the human hand and its significance to 'curiosity and craft', whilst Gentile was 'in conversation' and his slot, therefore, suffered from a lack of visual interest.

Teresa Frye and Nick Dong could not have been more contrasted. She is a leading expert on casting, especially platinum and other 'difficult' alloys as experienced in the aerospace industry. Could have been boring but not so! She gave very useful information for casting from 3D printed models, that even I could appreciate. Nick is a 'multi-disciplinary hybrid of a conceptual metalsmith, mixed-media sculptor, and socio-commodity engineer' (!) whose work is appropriately varied, occasionally bizarre and frequently humorous – 'experience as art'.

And, of course, running alongside all of this was the Adorned Spaces exhibition that we'd set up on Wednesday, showing a selection of ACJ members' work. This was a selling exhibition consisting of displays from 20 selected groups, artists and galleries. This ran until Friday evening; the



Exhibition in Motion

Trade Stands





same space being used for a Trunk Show held on Saturday afternoon.

And, of course, on Thursday evening there was a Gallery Crawl across Portland followed by an exhibition/party at Oregon College of Art & Craft.

And the catwalk show, Exhibition in Motion (prefaced by a tribute to Marjorie Schick) on Saturday evening followed by the Final Night Dance.

We also found time for more formal interaction with SNAG management: attending a VIP luncheon on Saturday and a 'working' lunch with Gwynne Rukenbrod Smith, Executive Director; Ezra Satok-Wolman, Director; and Brian Ferrell, President-elect, on Friday.



The above is a general overview of the conference: below is an edited version of my report to the ACJ Board.

- **The 2018 SNAG conference was large, though not particularly overwhelming for the individual.** Though accommodating up to 700 delegates everything appeared to run very smoothly and was extremely well-organised, especially in terms of speaker/event selection (if a proposed speaker is not well-known they will need to be vetted via a submitted DVD); the venue (secured at least 18 months beforehand) and off-site events (Oregon College of Art & Craft is a wonderful facility in a stupendous location 'on the hill').
- **Everyone was so friendly;** we were warmly welcomed and subsequently introduced to others. Of course, there was no language barrier here which helped, though I'm still trying to ascertain how positive were the several invitations to 'just talk to me - doesn't matter what you say, I just love hearing the accent'!
- **SNAG has only two full-time staff members (one of these, Alaina Clarke solely working on conferences) and four part-time staff.** The conference management committee have many meetings to get it right (some very long and arduous apparently!). That the event works at all is down to dozens of volunteers at every stage. In her closing speech, the executive director thanked the volunteers, especially those who had taken responsibility for any issues throughout the conference, enabling her to have an active, visible presence at all lectures and events.
- **SNAG is now in a position where it can count on considerable sponsorship.** I had the feeling throughout the conference, however, for an unspoken concern with the generation of cash. The current, full-time executive director, relatively new in post, has been successful in establishing realistically costed events and putting the Society on a firm financial footing. I have heard from other sources that the Society, and its conferences, haven't always been like this!
- **As part of our Adorned Spaces display we laid out a full range of Findings and exhibition catalogues.** These disappeared as quickly as they could be replaced, so it seemed senseless to continue; I struck a deal with Charon Kranson, in the Vendor Room, to buy some of our 20:20 catalogues!
- **Any conference has a magical atmosphere and a magnetic attraction;** they are always inspiring occasions at which one will meet old friends and make new ones. Portland was no exception and I'm pleased to say I met again Melissa Cameron (speaker at our 20:20 conference, living in Seattle, soon to move back to Australia,); Sarah Hay (nee Tomlin) ex-student of mine, one of my All-Golds, and now, much to my surprise, based in Seattle; Ezra Satok-Wolman (Ottawa, first met in China 2016); Cynthia Eid and Bob Coogan, both of whom I first met in Birmingham.
- **It was a particular pleasure to meet ACJ members:** Anne Havel, SNAG Treasurer and 20:20 exhibitor; and Janice Derrick from Port of Spain, Trinidad.
- **New friends/acquaintances are too numerous to mention** but I'm sure there will be lasting friendship/contact between me and/or the ACJ and: the SNAG Management, Nicolas Estrada (subsequently met in Birmingham!), Kirsten Ball (co-owner of the Alchemy 925 gallery in Belmont), Christine L. Sundt (owner of 3 galleries in Eugene, Bainbridge Island and Oberlin), Jan Smith (enameller from Vancouver), members of the Seattle Metals Group, especially Andy Cooperman, and Lisa J. Hamilton (enameller from Phoenix, Arizona).
- **Though relatively expensive** (mainly in getting to the USA in the first place!) I did feel the experience worthwhile and would encourage all those who might be hesitating to go for it!
- **The ACJ has made an application to send a speaker(s) to next years SNAG conference which will be held in Chicago.** This conference, celebrating their 50th anniversary, will be celebrating past achievements. The following one, to be held in Philadelphia in 2020 will be looking to the future - in particular international connections. Our presence there is likely to be even more significant and welcomed.

# Reflect, Re-Evaluate, Reboot

A round-up of a few of the conceptual masterclasses on offer during summer 2018

**Taking part in a conceptual masterclass, not necessarily focused on technical expertise, can be not only extremely refreshing but also deeply beneficial to one's practice.** Especially once out of formal education, the opportunities to critically confront our work might become less frequent, and masterclasses with leaders in the field can provide a moment of reflection, re-evaluation, or even re-booting, no matter at what point in one's career. There are always many masterclasses throughout the year at many locations in the UK as in Europe. They are often residential (I would say a bonus!), they have prices to suit many budgets, and they offer a chance to engage with our work and our field with new eyes. Not to mention making many exciting new friendships!

I hope that these pieces, commissioned from three very established practitioners Jo Aylmer, Liana Pattihis and Marta Costa Reis about masterclasses they took part in this summer, will provide not only an insight into their experiences but also inspiration to look for other masterclasses happening near and far.

*Lieta Marziali*

## Christoph Zellweger - 'Point Of No Return'

K2 Academy Of Contemporary Jewellery, London

Jo Aylmer

Participants discussing their 3D object during Christoph Zellweger's masterclass.  
Photo: Christoph Zellweger



**The main focus of my making is ceramic but I am interested in cross-disciplinary practice and have used a variety of materials and processes alongside clay.** Last year I decided to take a course at the K2 Academy of Contemporary Jewellery in order to explore new materials, processes and scale. The final jewellery pieces were a reflection of my sculptural work but these outcomes were not the most important aspect of the course for me – it was the exploration and experimentation that had excited me.

With this in mind (and with some basic jewellery skills), I signed up for Christoph's masterclass in London. 'Point of No Return' was a seductive title for me because, six years after leaving formal study, my practice needed attention. Much of my thinking time is taken up with teaching and I had been focusing on producing decorative vessels in parian porcelain. I yearned for a space to explore what I really wanted for my practice – to think about what next and to work with others. Christoph's masterclass provided this and more.

I went with no expectations, which in itself was liberating. It was an intense four and a half days. We examined every aspect of our practice. Christoph was a deft guide pushing us to define where we have been, where we are and where we would like to be. Through a series of guided exercises we unpicked our creative processes and began to define

why we are making what we make. There was an easy informality about the sessions but it was hard work identifying the essence of your work and giving new direction to your practice. It was like stepping into a washing machine to be pummelled, soaked and spun before being revealed as the refreshed new you! It was transformative.

On day three we were asked to distil what we wanted for our future into a 3D object which had to respond to particular restrictions. The process of thinking through making was vital alongside the conversations with Christoph and the other participants (thanks everyone!). I explored new materials and techniques – I roll-milled aluminium, polished soft sheet pewter and painted on latex.

On the last day, I knew I was getting close to expressing my new direction. A final conversation with Christoph about materials captured the essence of this. A workshop that was designed to identify the DNA of a maker's work had in fact revealed that I wanted to explore aspects of DNA through my work and adopt a much more conceptual approach to production. I had arrived at the Point of No Return.

[www.joaylmer.com](http://www.joaylmer.com)

[www.christophzellweger.com](http://www.christophzellweger.com)

[www.k2jewelleryacademy.london](http://www.k2jewelleryacademy.london)



# Iris Bodemer - 'Entities And Entropy'

Alchimia, Florence

Liana Pattihis

**Iris Bodemer's workshop 'Entities and Entropy', took place at Alchimia's Jewellery School in late July.** Taking advantage of the school's excellent facilities, in the inspiring city of Florence, the course was very well attended by an interesting international mix of jewellery designers from various cultural and professional backgrounds, all in different stages of their jewellery field careers.

The course was conceptual in its outlook. Following the initial "around the table" introductions, various short tasks were set by Iris, talking about certain basic philosophical concepts and ideas, quoting artists like Mondrian amongst others, provoking critical thinking, stimulating the observation of forms and creating an inner dialogue with pieces. The aim was to evaluate the essence of materials and, by trusting intuition and considering entropy, to try to organise the chaos of materials when dealing with the personal choices artists have to make about their work. Materials like sponges, Fimo and wire were provided to execute some of the tasks, which was refreshing, as in our busy schedules very few of us have the time to "play" with new materials and explore their qualities and the possibilities they can offer us.



Discussion after our time spent  
"deconstructing" the sponges.  
Photo: Liana Pattihis



As part of the requirements, each artist was also asked to bring to the table two pieces of work, one which was considered to be a 'successful' piece and one which, in the opinion of that artist, was not. These pieces were displayed and a discussion followed which challenged ideas of why we consider that a piece works successfully as an entity and why on the other hand not. Working in pairs, ideas were bounced around each individual's work, inspired by objects brought in as starting points. With Iris's continuous guidance, we were challenged to create pieces of jewellery, culminating in an interactive discussion and assessment of the final pieces produced, or of the ideas and processes followed to achieve one alone.

All in all, a fantastic, inspiring and intense workshop! The opportunity of interacting with other designers, established and new, was invaluable. In a mostly solitary profession, we were offered the chance to share ideas, anxieties, inspirations and aspirations, and talk about our work with floods of positive energy to lift the spirits to deal with our individual projects when returning home.

[www.pattihis.com](http://www.pattihis.com)  
[www.irisbodemer.de](http://www.irisbodemer.de)  
<http://alchimia.it>

'Successful' and 'unsuccessful' pieces  
displayed and viewed before discussion.  
Photo: Liana Pattihis

# Iris Eichenberg - 'Objects: Relations And Hierarchies' Lisbon, Portugal

Marta Costa Reis

In July 2018, just before the opening of our exhibition at Galeria Reverso, in Lisbon, I organised a workshop with Iris Eichenberg.

We were 14 participants from different countries and the workshop was residential in a country house just outside Lisbon, with a garden and a pool. For three days we worked together and shared meals and talks and space. The atmosphere was friendly, inspirational, energetic and the food was great.

The first morning started with an exercise designed to make the students get to know each other and, in groups of three or four, we were asked to imagine the exhibition of our dreams and write as much as we could about it. Later all the works were presented to the group and debated.

In preparation for the workshop we had had to choose a piece that would situate us in the field of contemporary jewellery. When the time came to show those works, they were all placed on a table and different arrangements were made until they seemed to be in 'the right places'. A conversation ensued on each of the objects and with each of the artists: 'where do we place ourselves', 'who are our references', 'what is contemporary about this work'? Simple questions that lead to important answers and Iris was as perceptive as tactful in helping us see deeper into our works and ourselves.

The essence of the workshop lay in the conversations we had and each exercise was a means to find new ways to look at what we do and the work we had done up to that moment. We also learnt to look into the works of others in a more thoughtful and conscious way. Iris's experience and knowledge make her an exceptional critic but also a guide in the difficult art of giving feedback, as all of us were always, at both ends of the discussions, giving and receiving input.

We did have time to jump in the pool but the work was intense and, although we had students with all sorts of experience from first-year students to renowned artists, I believe this kind of workshop is especially beneficial when you feel maybe a turning point is coming and you might need some help to find direction.

Part of the third day was dedicated to "enhancing" the piece another colleague had brought to the workshop as homework. All kinds of materials and techniques were used and the workshop was very busy for a while... although all this had to be done in silence... no talking at all!

The final moment of the workshop was an exercise where we had to be curators of a miniature show, using the transformed pieces. Each of us took turns choosing the objects we wanted to show and placing them on a table that became our exhibition space. And then we could see again how we reveal ourselves to others in our choices. Each new placement showed a new perspective, another insight into the beauty of the objects in our lives. The connections we make between them are also the way we connect to the world, expressing how original we are - even if we don't notice it. Each of us unique and in relation to so many others as are the objects we make.

[www.martacostareis.pt](http://www.martacostareis.pt)  
[www.iriseichenberg.com](http://www.iriseichenberg.com)

Workshop room after intense work!  
Photo: Marta Costa Reis



First exercise: showing the pieces we were asked to bring in preparation for the workshop.  
Photo: Marta Costa Reis

Space for "dirty" work.  
Photo: Marta Costa Reis





# Happy 80<sup>th</sup> Birthday, Bob!

A personal homage to Robert Ebendorf

Lieta Marziali

**During one of our last gargantuan breakfasts together at West Dean College, Bob grills me about how, in all my projected idealism, I am going to survive and make a living in the world of jewellery.** I revert to schoolgirl and try at once to ask myself whether in fact my thoughts make sense or whether the possibilities are just all in my head. At the end of the same breakfast, Bob gets up and clears plates instead of waiting for the attentive staff to come and get them. In fact, he would clear plates for the whole table, given the chance. Because that's what Bob does. When a young girl comes to finish clearing up, his intense eye-to-eye professorial questioning is interrupted and his avuncular attention devoted to finding out whether she had in fact managed to finish early enough the day before to enjoy her evening. These might appear, perhaps at first, to be two sharp extremes. They, in fact, are nothing but Bob doing what he does best: being there for you. For you middle-aged maker navigating the meanders of a career as an artist, and for you teenage member of the kitchen staff navigating the meanders of a long double shift.

We were so lucky that Bob came back to West Dean this year. The fact that the class was full is a testament to how many people's practices he has impacted during his visits. For me personally, he was the one to validate my path as a jewellery artist. I first met Bob in the summer of 2012, still only at the dawn of my jewellery journey. I remember stumbling upon his work a few months before that while exploring patterns of salvage and reclamation, of rebirth and second chances I had spotted in my work: really, a manifestation of the great changes that were going on in my life.

Enter Bob. The Prince of Second-Chances. The King of Salvage.

Little did I know that Bob was going to be so important not only in teaching me about how to be kind to materials rejected as trash or discarded as natural debris, but also to myself and what I was becoming. The story of Bob's training and career, his amazing success as a goldsmith, and his stellar rise as one of the most revered art academics in our field is there for all to read on the internet as well as the many books that make reference to his work. But it is the personal stories of his tough negotiations with his severe dyslexia, of the discovery of beauty in that can he had been observing being trashed by a car on his way to work every morning, and of exchanging a correspondence of collage postcards with the child of a friend, that make Bob not only the maker of amazing jewels but an amazing maker of people.

That first time working with Bob, learning about rivets, tabs and wire croquet wickets, I also learnt that imagination was the limit, and that I could push myself further than I had ever dreamt. And although unaware at the time that pedagogic theory was going to be an underlying foundation of my future research, I learnt about good teaching practice as the practice of being a good human being. And so I watched Bob, with the physical and mental energy of an ox, gliding gently through the classroom making sure everyone got an equal amount of attention; personally carrying out piercing work for the one elderly participant who



Brooches by Robert Ebendorf.  
Photos: Lieta Marziali



continued >

> continued from previous page

did not have the physical strength to do it herself in order to enable her otherwise overwhelming creativity; and accommodating as many requests as the curiosity of his students would demand during the long studio days. And long they always are, albeit punctuated with breaks to raid the tin for his beloved English biscuits to dunk in hot chocolate, with Bob always staying until the security guard jingles his enormous bunch of keys at 10 pm ... the sign for us to put down tools and head to the bar for a night cap.

But that year I also quickly learnt from him what was to be one of the biggest mantras in my personal and work life: 'Stay on the boat'. Find your strengths. Understand yourself and your work. Don't beat yourself up if it doesn't fit in any category but the ones you created for it. And then stick with it. Defend it and make it the best you can.

Over the past six years I have been fortunate enough to work with Bob four times, on each of his visits to West Dean. And I distinctly remember never asking myself, as my work became more refined and found its own ground, what else I could learn from him. Learning with Bob cannot be reduced simply to increasing one's cold-connections repertoire: it is about what American educational philosopher John Dewey referred to as the 'experiential continuum' or 'the ability of experience to promote and live in further experience(s).'<sup>1</sup>

On a practical level, it is about constantly re-evaluating our position to materials and processes: in our case, confronting each single humble found and collected object for the emotional and narrative, but also for the material and visual power that it holds; and also confronting our capacity of intervention in each object. For me in particular, it is also about a personal and constant questioning and re-evaluation of the breadth of the meaning of the word 'found', and pushing myself technically to challenge jewellery's consumption of



Group discussion at West Dean. Photo: Lieta Marziali

tools and to further my own dialogue with both my hands and materials through how low-tech I can go with my work.

Continuing to watch Bob make is to live the experience of his patience and devotion towards his materials and simple tools. Continuing to watch him teach is to live the experience of a master who is able to completely refract the ray of his strong guidance through the lens of the curiosity and drive of his students. And most of all, being with Bob is to learn his respect for his trade and for anyone, at any level, who wants to embrace it.

The words *magic* and *mastery* share in their etymology ideas of both ability and greatness, and Bob has worked his own magic and mastery deeply into innumerable objects and people. And I cannot be but privileged and proud to be able to call him my friend.

<sup>1</sup> Dewey, J. (1997) *Experience and Education*, New York: Simon & Schuster (A Touchstone Book), p.33

*For anybody interested in knowing more about Robert Ebendorf, C. Gore, L. Vigna and B. Pepich's book 'Robert W. Ebendorf: The Work In Depth', published by the Racine Art Museum in 2014 is a wonderful start.*



Goodbye Selfie!  
Photo: Lieta Marziali



# Precious Collective

an online community forming relationships and challenging perceptions

## Lynne Speake

**Precious – adj 'of high cost of worth, not to be treated carelessly'**

**Precious Collective began with the desire to challenge traditional craft perspectives and to promote art jewellery within Cornwall, but it has grown, through the magic of Instagram, to become a global community.**

With 97 members from over 28 countries and representing all stages of a jewellery career (from students to world-renowned artists) Precious Collective is all about connection and conversation. The driving force behind Precious Collective is Lynne Speake, herself a creator of wearable art jewellery. Maintaining the forward momentum on social media, she sees her role as facilitating – posting and re-posting the work of the collective's members. She is keen to point out that she is not a curator, it's not about her voice or vision; it's about showcasing and highlighting others and connecting with people – 'it's inspiring and expanding my own knowledge of what everyone's making within the contemporary jewellery field.' Lynne initially sought out members through industry websites and shows, contacting people directly, but now people are finding her and responding to the work the collective is doing. With a steadily growing audience and a social media reach of around 50k this group is certainly meeting its aims.

Precious Collective's members represent many and varied approaches within contemporary jewellery, whether materially, technically or conceptually. What links them is their ambiguous relationship to notions of what is 'precious': 'Jewellery that is precious is often thought of as such due to a financial market value or a society's norms. However, "precious" can also depend upon personal taste and emotional attachment.'

The Precious Collective is where the idiosyncratic, extraordinary ideas live; where you can encounter the unexpected. Unusual materials, mixed with creative minds, fuse into joyous imaginative work expressing individual ideas of what precious could mean. The enduring "norm" of gold and diamonds is challenged by this group's witty interpretation of body adornment, process and materials.' – Precious Collective

Together with an exhibition committee of four other jewellers (Val Muddyman, Rebecca Walklett, Lucy Spink and Anna Rennie), Lynne is currently organising the Precious Collective launch exhibition at Ocean Studios, Plymouth, in April 2019. With open applications and minimal costs for the exhibitors, they hope to create a relaxed and affordable opportunity for artists to reach a new audience in the South West.

*To find out more about Precious Collective find them on Instagram @precious.collective*



Nicolas Estrada



Aisegul Telli 'Untitled Brooch'

Wanshu Li 'Go with the Glow' series, 2017, Acrylic, sterling silver, fluorescent plastic, sequins, glass beads, uv reactive nylon wire, 65 x65 x40mm. Photo: Stacey Bentley



Anna Riess 'fatbelt 2', fat&wrinkles, 20x2cm, Aluminium, leather

## With Other Eyes

Ruthin Craft Centre, then Mission Gallery, Swansea  
until 06/01/2019

### Margit Hart

'Photography has changed, expanded and even deluded our perceptions. It testifies to the disappearance of things, to the "state of the world in our absence" while at the same time producing images that simulate reality.'

(Jean Baudrillard).

**Beate Gegenwart curated this exhibition to bring together a diverse range of makers who employ photography as an element in their work and who, through this engagement, contribute to the on-going discourse on photographic representation in the applied arts.**

The selected artists work in very different scales, from jewellery to large installations, all working in metal. For some, such as Bettina Speckner and Margit Hart, photography occupies a central role in their practice, for others it is a parallel medium exhibited alongside the work, as Mari Ishikawa and Helen Carnac. Gudrun Wiesmann re-interprets her stunning photographs of architectural interiors through subtly shaded works in vitreous enamel. For others, such as Kaori Juzu, Beate Gegenwart and Gabi Veit, 'photography is a "hidden" research tool and the call for this exhibition will provide a fresh impetus and challenge to bring the photo object into the work.



As Findings is focusing on jewellery I'd like to mention three artists :

#### Ramon Puig Cuyas

*Brooch from series 'The Farewell: Small treaty of evanescence', nickel silver, enamel on steel, alabaster, basalt, photo paper, reconstructed turquoise*

'Wales is like Catalonia in that both are coastal countries, and for generations people have migrated by sea to distant lands. They almost always leave behind, on the seashore, someone who sees them depart and evanesce beyond the horizon, with the uncertainty of whether they will return someday or not.... In this series, the photo, which is a symbol of what is recorded, fixed for memory, vanishes behind a thin sheet of alabaster, as if it were a mist on the sea that erases the traveller.'

#### Bettina Speckner

*Brooch 'Wilde Möhre', photo-etch, zinc, silver*

'In my work I am particularly fond of photographs. They have the same function as stones, gold, shells ... Images tell stories, just as different materials tell stories. Through the transformation of the image on metal the photos are turned into gems. They become part of an individual composition and the components begin to lead lives of their own.

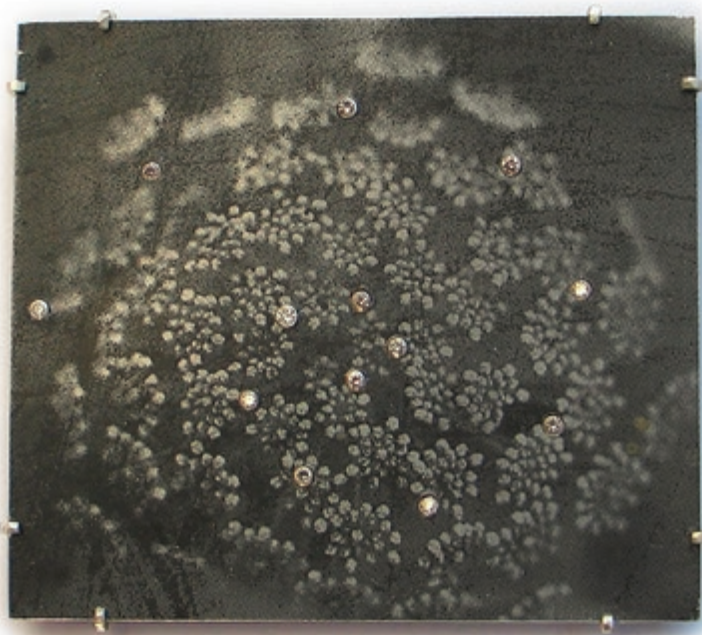
#### Kirsten Haydon

*Brooch 'Ice Airfield', enamel, photo transfer, reflector beads, copper, silver, steel*

'Through jewellery and objects, I explore human experience and place. Since travelling to Antarctica for 12 days in 2004, I have been working from my photographic and audio documentation, experimenting and reinterpreting these experiences. I investigate historical concepts and notions of the photograph and the souvenir to engage the act of remembering and the fragile futures of ice.'

#### Participating artists:

Stephen Bottomley (UK), Melissa Cameron (Australia/USA), Helen Carnac (UK), David Gates (UK), Beate Gegenwart (Germany/Wales), Kiko Gianocca (Switzerland), Margit Hart (Austria), Rebecca Hannon (USA), Kirsten Haydon (Australia/NZ), Mari Ishikawa (Japan/Germany), Kaori Juzu (Japan/Denmark), Fritz Maierhofer (Austria), Ruudt Peters (The Netherlands), Ramon Puig Cuyas (Spain), Isabell Schaupp (Germany), Bettina Speckner (Germany), Gabi Veit (Italy/Switzerland), Silvia Walz (Germany/Spain), Gudrun Wiesmann (Germany), Tamar De Vries Winter (UK)



Above: Bettina Speckner. Brooch 'Wilde Möhre'

Top right: Kirsten Haydon. Brooch 'Ice Airfield'

**Margit Hart** is an Austrian-based artist working in contemporary jewellery since the 1990s; she has taught metalsmithing, jewellery design and history of contemporary jewellery in Vienna for 20 years.



## Medusa: Jewellery & Taboos

Edited by Anne Dressen, Michèle Heuzé and Benjamin Lignel  
Hardback | Publisher: PARIS MUSEES (2017) | Language: English,  
French ISBN-13 (Eng. edition): 978-2-7596-0374-9

Isabelle Busnel

**The *MEDUSA* catalogue has been sitting, dauntingly, on my coffee table for the last 12 months.** I purchased it when I visited the beautiful exhibition 'MEDUSA, Jewellery and Taboos' held in 2017 at the Musée d'Art Moderne de La Ville de Paris, and although my work was included in the show, I have been resistant to the book's complicated structure. It has sat here until last month when I read it back to back, talked to all three editors about it and finally got a sense of how ambitious, and yes, possibly useful it might be.

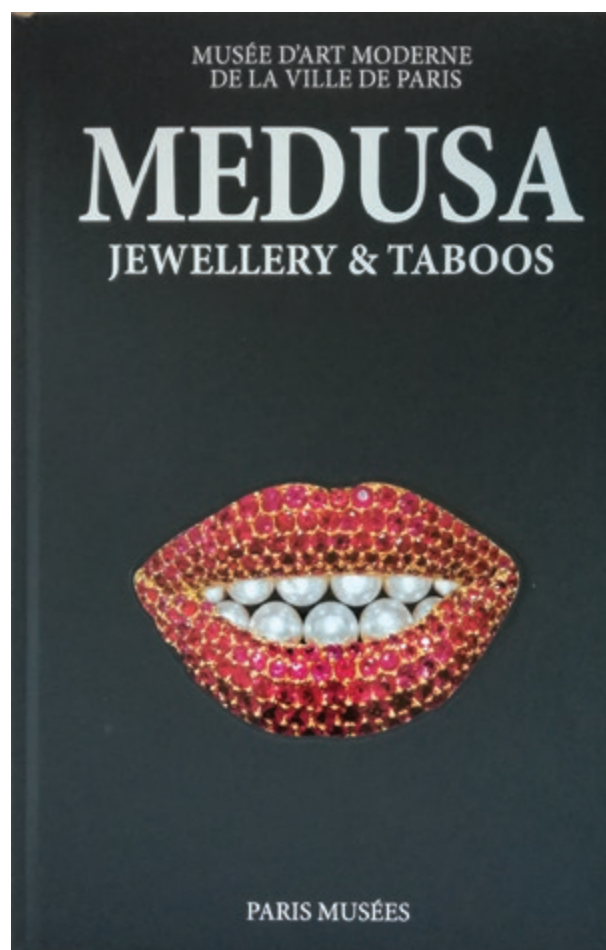
This book is not your traditional exhibition catalogue. Having worked more than two years on the making and curating of the exhibition, the three editors – Anne Dressen, Michèle Heuzé and Benjamin Lignel – wanted this catalogue to outlive the exhibition and to provide another reading of a much lauded, but by all accounts very dense curatorial project. The book is not a celebration of the exhibition per se but rather a 'tool box' with which to understand the world of jewellery, its complexity and its variety through the eyes of specialists from various disciplines.

Though following the four-part structure of the exhibition, the book uses slightly different chapter names: the exhibition's titles tend to reflect a dialectic format (thesis, antithesis, synthesis). The book, meanwhile, is less didactic and more open: the bulk of the text consists in short essays focussing on 36 themes cherry-picked from the exhibition. Each essay occupies a spread, with the short text on the left page and 6/7 photos on the right one.

These are 12 essays to each of the four chapters, each of which is introduced by a text written by one or more of the editors. Those four texts make the skeleton of the book and follow rather closely the different sections of the exhibition at the Museum.

It is hard to classify the 36 themes as they can relate to an object (the ribbon, the chain, the watch, the badge), to a description (the extra large, the abject), to an action (accumulation, passage, control, dematerialisation, autonomy) etc... The texts can be philosophical, sociological, historical, or poetic depending on the authors' speciality, and the mix of the styles reflects somehow the diversity of the jewellery pieces that were exhibited at the Museum. These tight essays provide a well-documented introduction to each theme, but one senses that the editors' aim was to pique the readers' curiosity and nudge them towards more research.

The three co-editors have also insisted they wanted the book to provide another reading of the fabulous 400+ pieces shown at the Museum. As stated earlier, if the exhibition contents were organised in a dialectic, conversational way, the book harvests them for thematic focuses. The illustrations for the essay titled 'Animal', for example, were picked from every section of the exhibition. The 'Snake Necklace' from Cartier and the 'Butterfly Necklace' by Dorothea Prühl – placed at opposite ends of the show, and



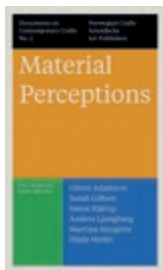
belonging to estranged craft circles – are thus brought together to reveal a common DNA in Frederic Bodet's very poetic and strong essay.

The page about 'Loss' is very strong too. The drama of losing a piece of jewellery was a design challenging, and the editors decided to print the essay by French sociologist Jean-Claude Kaufman, alongside a blank page.

The book *Medusa* might be at first sight quite intimidating because of the profusion and the apparent randomness of the topics addressed. It certainly needs an investment from the reader to switch from practical subjects like 'The Safety Pin' or the 'Whistle Ring' to the more abstract ones like 'The Abject' or 'Amateurism' and to adjust to the different styles of the writers. Some topics might appear mundane like 'The Ribbon' (a dense read by the historian Arlette Farge, the essay provides a fascinating insight into forms of coquetry in 18th century France through the use of ribbons in fashion).

Once you overcome your first impression, you find yourself spoiled with a mosaic of unexpected, original and fascinating windows onto adornment.

I would compare it to a box of fine chocolates: if the one you just tried was coffee flavoured and you don't like coffee, try the one which is filled with strawberry cream: you will love it...



## Material Perceptions

André Gali / Knut Astrup Bull / Norwegian Crafts (eds.) | Arnoldsche (2018) | 184 pp. | 12.5 x 21 cm  
45 colour ill. | Brochure with dust jacket | English | ISBN: 978-3-89790-521-4

Chiaralice Rizzi and Alessandro Laita

### 'Perception of an object costs Precise the Object's loss'

Emily Dickinson

**Material Perceptions is a collection of eight articles and short essays, written by curators, makers and writers trying to understand the nature of what is called 'Arts and Crafts'.**

The conceptual environment in which the book is written, especially the short essay by André Gali, curator of the volume, is inscribed in the Object Oriented Ontology, or OOO, a philosophical movement that embraces a peculiar form of realism and a non-anthropocentric thinking. This is a Heidegger-influenced theory that has been proposed by the American philosopher Graham Harman and it moves forward in the ontology system described in *Being and Time* by Heidegger<sup>1</sup>. Essentially, it refuses the idea that human existence is privileged over the existence of non-human objects. As Harman wrote on *Tool-being: Heidegger and the Metaphysics of Objects*<sup>2</sup>, he drops the specialness of *Dasein*, its applicability to the human, in contrast with the 'anthropocentrism' in Kant's Copernican Revolution. Then he proposes a theory on what he call 'tool-being' based on the implication of the discovery that Heidegger made in the tool-analysis, as Timothy Morton writes in *Hyperobjects* (2013): '[...] that when equipment [...] is functioning, or "executing" (*Vollzug*), it withdraws from access (*Entzug*); that it is only when a tool is broken that it seems to become present-at-hand (*vorhanden*). This can only mean, argues Harman, that there is a vast plenum of unique entities, one of whose essential properties is withdrawal — no other entity can fully account for them. These entities must exist in a relatively flat ontology in which there is hardly any difference between a person and a pincushion.<sup>13</sup>

The philosophical discovery takes a central role in the contemporary debate and this book tries to give points of view

on the discussion about art, craft and design and would be an interesting tool for students as a resource for vibrant debates.

If in the first half of the book the authors try to give an overview of the philosophical environment in which the book itself moves, addressing an audience of academics and historians; the last essays have a more narrative flavour and deal with object-related issues in a more intuitive way and from the point of view of the 'maker'.

The book, which wants to give a definition and a statute of autonomy to the artisanal object, seems to suffer from the presence of its artistic counterpart, lacking in our opinion of an in-depth reasoning on the artistic object. Apart from the beautiful essay by André Gali, the contemporary artistic discourse, if not completely ignored, has just been mentioned.

The relationship between visual arts and crafts has been relevant in art theories through all the 20th century: Clive Bell in his aesthetic theory dissolved the distinction between art and crafts by saying that the designated function of objects is irrelevant to our consideration of them as works of art and wrote that pure or significant forms could be found in pre-Columbian sculpture and Persian ceramics as well as in Giotto's frescoes at Padua and in the paintings of Piero della Francesca or Cézanne. This theory (among others) was taken in consideration by Nigel Warburton in *The Art Question*<sup>4</sup>, a book that started an important discussion that *Material Perceptions* proves to be still important and open. Open as its subject matter: Art. Once you try to grasp what art is, it has already moved somewhere else because artistic praxis is about creating and deleting forms.

*Material Perception* is based on the endless debate on the division between arts and crafts and moves forward from that but, if it is true that one needs a distinction in order to begin something,

it is also true that we need to foster a theory in which a space for art can remain necessarily undetermined rather than collapsing under the weight of posing and answering questions at once.

Marcel Duchamp used the form of a work of art to ask how an art object distinguishes itself from other natural or artificial objects, and managed to eliminate all differences between the two. From that moment on works of art visually define every question about 'what is art?' and we do agree with Roni Horn when she said that 'the use value of objects is the experience they provide for'<sup>5</sup>.

By looking at objects we might try to recognise in them a network of overlapping similarities, that are dissolving the division that theory still seems to foster. By doing that we'll maybe end up in seeing ourselves as beings with tactile instincts and readers of the objects that define us and keep the world available to us.

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- <sup>5</sup> Thompson, M. "Roni Horn" in *BOMB Magazine*, No. 28, Summer 1989, available at <https://bombmagazine.org/articles/roni-horn/> (last accessed 24 September 2018)

Chiaralice Rizzi and Alessandro Laita are visual artists working between Venice and Milan. They are part of the team that runs Ohmyblue Gallery, a contemporary jewellery gallery in Venice founded by Elena Rizzi in 2013.





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# findings

Issue 67 Autumn 2018

Anne Havel. Cracked & stained series: the root of all pendant/brooch. sterling, copper, brass, stainless steel, slate, amethyst slice, enamel 2016 etched, sifted, torch-fired enamel, graphite drawing, prong set.