

findings

Issue 68 Spring 2019

The Magazine of the
Association for
Contemporary Jewellery

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LETTER FROM THE CHAIR



Perceptive readers of these letters will recall that, in Spring 2018, I announced an exciting collaboration with the Italian group, *Associazione Gioiello Contemporaneo* (AGC) enabling a curated members' exhibition which would tour in 2019. This has proved to be somewhat tricky and, though it opens in London this November, it will be touring throughout 2020.

Future events and exhibitions were just one aspect of our recent Strategy Day held in London with Directors and Advisors. Indicative outcomes may be found on our website, though I would like to highlight just 3 words which the computer threw out as 'most occurring' in the summary: **Connection - Community - Support**. There were others of course, but I'm really pleased with these as reflecting what we do.

Although it's impossible to itemise members' achievements, forgive me for mentioning the success of Advisor, John Moore, at the 2019 Goldsmiths Craft & Design Awards, where his *Lacewing Verto* neckpiece won the IJL Gold Award as well as the Goldsmiths Company Award. Worthy recognition for an amazing item.

This is the last *Findings* to be edited by Poppy Porter. She has been brilliant in taking over the role from Muriel Wilson in 2013; not only maintaining the quality but giving the magazine a fresh look and direction. A warm welcome to Jo Lally who takes over the reins. Jo will be working towards her editorial debut: issue 69, this coming autumn.

Terry Hunt

LETTER FROM THE EDITOR



This is my last issue as editor of *Findings*, and it has been a pleasure and a privilege to put together this magazine for you twice a year over the previous seven years. The many people who have contributed to *Findings* over my editorship have shaped the tone and look of the magazine. I thank every person who has ever submitted or written anything for *Findings*, it is your interest in, and willingness to volunteer your time to the world of contemporary jewellery that is the lifeblood of *Findings*. I have discovered so many incredible new makers, artists, gallerists, collectors, wearers, writers and experts over my tenure and have built ties around the world with lovers of contemporary jewellery.

I would like to thank my editorial team, Linda Lambert for her expert copy editing, Tam Saville for finding advertisers, Ana Young for editing our occasional technical articles. My main thanks for the past few issues goes to Features Editor, Lieta Marziali for her exceptional energy and enthusiasm in creating content for *Findings*. She has a talent for turning her extensive networking, and friendly discussions into thought-provoking articles either commissioned from other writers or written by her. She has also decided to step down from *Findings* after this issue. The next issue of *Findings* will be edited by Jo Lally who has stepped up to take over the position of Managing Editor. I wish her all the best in her new role and hope she finds it as rewarding as I have.

Poppy Porter



Cover: John Moore - A World Away: jewellery, dance, film collaboration. Photograph by Ellen Alberti

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ACJ Staff

Development Manager (part-time):

Tamizan Savill: projects@acj.org.uk

Administrator (part-time):

Haru Sakai: enquiries@acj.org.uk

Editor of Findings:

Poppy Porter: info@poppyporter.co.uk

From issue 69 Jo Lally: findings@acj.org.uk

Regional Group Contacts

Bath: Sophie Lowe
sophielowe@talktalk.net

East: Lieta Marziali
info@lietamarziali.co.uk

Farnham: ACJ-JSN Dani Crompton
info@jsnfarnham.com

London: Lieta Marziali (info@lietamarziali.co.uk) and
Amanda Denison (info@amandadenison.com)

Manchester: Charlotte Verity
mjnmembers@yahoo.co.uk

Sheffield: acjsheffield@gmail.com

Wales: Anne Morgan
jewellery@annemorgan.co.uk

Wessex: Gill Mallett
gillery@btinternet.com

ACJ Contact Addresses

Post: ACJ, PO Box 71338, London SE17 9DY

Email, membership and general enquiries:
enquiries@acj.org.uk

Development and Projects:
projects@acj.org.uk

Website: www.acj.org.uk

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Are You Ready To Wear It?

It is so often that we talk about jewellery and jewellers, exhibitions and conferences: our roles as makers and viewers are always at the centre of attention. And yet, most objects are born with a function that renders them alive. Even those that *allegedly* do not “advertise” any content and are marketed purely as “decorative” or “design”, need a space to exist as distinguished from others: a lamp needs a room to illuminate, a vase a surface with which to dialogue. And so it is for jewellery: without a body, it is but another cultural object, available for visual consumption but devoid of the landscape it was made for, like a building without its ground. This feature wants to go some way to bring the wearer back into the spotlight: the person who buys jewellery and fulfils its ultimate function.

My intention, however, when gathering material, interviewing and editing, was not to critique the role of the wearer or to discuss collecting per se. Mostly I wanted to highlight the joy of wearing contemporary jewellery while, at the same time, dispelling a few myths and discussing practicalities such as wearability and, quite importantly, budget. Last but not least, I wanted to pay homage to our outgoing Leading Editor Poppy Porter, an avid buyer and wearer of all kinds of jewellery, which she proudly mixes and matches following no other rule than her taste and mood, and to thank her for her support and encouragement over the last few issues we have worked on together.

Lieta Marziali



Poppy Porter wearing a brooch by Fliss Quick and her own Guitar Distortion ring playing bass painted by herself.
Image: Thomas Lisle Brooker



Juan showing off some of his brooches. Image: Juan Harnie

JUAN HARNIE, jeweller and collector (Hasselt, Belgium)

In 2011 I started studying jewellery design at the PXL-MAD University in Hasselt, Belgium. This is where my passion for contemporary jewellery started. In my second year in Hasselt we visited Inhorgenta in Munich where I bought my first piece, a ring by Christian Brueger. Years later my boyfriend also started to show an interest in jewellery and now we collect together and have around 120 pieces, made by students, established and starting designers from all around the world. We have a lot of smaller works because we can't always afford the larger unique ones. We are always happy to find affordable pieces during an exhibition. (This should happen more often!)

However, because I try to wear a piece every day, it is sometimes easier to wear a smaller one and I'm afraid I might damage the bigger pieces by accident. But I also think, as a maker, that it is very important to wear jewellery as much as I can! This way I promote jewellery designers and the pieces really are a conversation starter for people who don't know this kind of jewellery yet. There are so many makers who don't wear jewellery themselves!

I also try to promote jewellery with my Instagram profile 'The Jewellery Update', where I started posting pictures of pieces from our collection.

In the future I would also love to create an exhibition of our collection, but I need to find a way to fund this kind of project.

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FEATURES

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ATTY TANTIVIT, founder of ATTA Gallery and collector (Thailand)

LM: How does Atty/Person and Atty/Gallerist influence each other's choices when wearing jewellery?

AT: I don't think I can split myself into two parts ... Atty/Person is Atty/Gallerist and vice versa when it comes to buying. I wear what speaks to me on a personal level and that's what I want people, my clients, to be able to do as well. I express myself through the pieces I wear. I might be mixing and matching contemporary and fine jewellery, but I have to take into consideration how appropriate it is for the occasion. I like to have a bit of a twist or dark humour/irony and some pieces might be too off-putting in a professional setting. Also, I have pieces from artists I don't represent at the gallery so wearing those to work might not be appropriate, so I tend to wear them on non-gallery-related events to get people exposed to different types of contemporary jewellery. It's a good way to test the market as well. If they get a lot of compliments, then I might consider reaching out to those artists for future collaboration.



Driving in Dorothea Pruhl's neckpiece.
Credit: Atty Tantivit

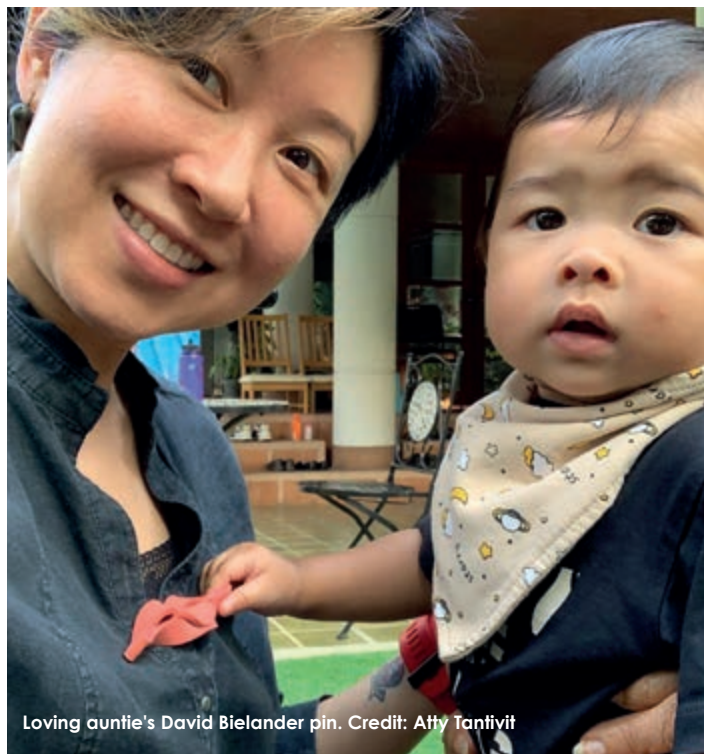
LM: How do you choose what to wear outside of the gallery? For example, the message it gives out, visual stimulation, starting conversations, showing off your pieces, educating the public ...

AT: For serious meetings, I like to wear something a bit cheeky. I want people to look at my pieces and turn their frowns into smile, even if it's out of pure curiosity! It's also a way for me to keep my mood light. For weddings, I like to mix contemporary and fine jewellery to show people that you don't have to conform to the norm and that one does not have to pick one over the other! I wear contemporary jewellery to art openings and exhibitions, in a way, to pose a question about what people should consider to be art, and whether art should only be shown in a room and on a wall.

LM: Many people, including both makers and potential customers, believe that contemporary art jewellery is for rich collectors? As a person and as a gallerist, do you think this is true? And, if so, to what extent?

AT: Define the word 'rich' ... it is such a relative term. I don't think contemporary art jewellery is only for collectors, however wealthy. There is a wide range of contemporary art jewellery out there both in terms of practice, use of materials, styles and, of course, price. When I first started buying contemporary jewellery, I started with a piece that I could afford, in the range of 150-300 USD and I still enjoy those early pieces as much as the more pricey, collectible ones I acquired later on. Contemporary art jewellery is all about self-expression. There's no need to buy expensive collectible pieces if they don't speak to you.

People tend to compare prices of contemporary art jewellery with those of more traditional jewellery. They could see themselves buying a one-carat diamond ring but not a piece of contemporary jewellery because it's too expensive. Is a one-carat diamond for the rich? It's for special occasion maybe, but so are certain pieces of contemporary art jewellery! They could see themselves spending the same amount of money on a painting but not on a piece of wearable art. Is art reserved only for the rich? I don't think so. It's just their perceptions, and their excuses for not daring to be confident enough to find something that speaks to them in their price ranges.



Loving auntie's David Bielander pin. Credit: Atty Tantivit

LM: You like to wear contemporary art jewellery in so many different contexts, from family gatherings, to business meetings, to alumni reunions and so on. How important is it for you to wear jewellery in day-to-day life?

AT: It's very important to me as I think I might be the only 'face' of contemporary jewellery here in Thailand! If I don't feel comfortable wearing the pieces I promote, who else would be comfortable and confident enough to do the same? And I think the more people are exposed to it on a regular basis, the more they will feel familiar with it and warm up to idea of wearing it themselves one day. However, I don't wear jewellery when I travel on the plane out of practicality and I definitely don't want to lose my pieces as I toss and turn in my seat!

LM: Some people say they are scared of contemporary art jewellery because they think that wearing it would put them too much at the centre of attention and start conversations they don't necessarily want to have. I personally believe that wearers need to practise as much as the makers in finding their voice. What are your thoughts on this?

AT: I have heard that from some people. And that's why I think it's important to choose pieces that are truly expressive of who you are. No one should be forced to wear contemporary art jewellery if they are not ready or have not found what they are comfortable with. Education helps with this: when people understand the value, concepts and so on, they can be more inclined to talk to others confidently about it.

I wore a David Bielander 'Banana' pendant and walked around town. Sure people looked at me with curious expressions, but I was comfortable and confident in my choice of jewellery that day. I did not wear it to get attention: I just wanted to have some fun. And again, there are pieces that are not too 'out there' that can be worn on a daily basis. People should start looking deeply inside themselves at why they do not want to wear it. There are too many excuses out there.

LM: Contemporary art jewellery comes in so many materials, forms and sizes: why do you think so many people still associate wearing it with having to wear a super-size statement piece? Why, do you think, are there still so many misconceptions about wearing contemporary jewellery?

AT: At the moment I think we don't see enough images of 'everyday' people wearing contemporary art jewellery, and most are of collectors, and indeed old collectors, wearing big pieces to big events. It gives us a misconception that contemporary art jewellery is only reserved for them and, because of their small numbers, on which we have been relying to sustain the field, they have been given too much 'air time'. This needs to change. That's why I started a little Instagram/Facebook campaign a few years back asking people to post photos of themselves wearing jewellery on a daily basis and using the hashtag #whowearscontemporaryjewellery. I want people to see that we can all wear it.

LM: Do you think this is also because people are still unaware, after so many decades, of what contemporary jewellery is?

AT: Ours is a really closed field. In a way, we act a little bit snobbish ... like yeah, if they don't get it, they are not sophisticated enough. We need to reach out to more people if we want to survive in a sustainable way. We need to push ourselves beyond our comfort zones here. And what is contemporary art jewellery really? This is a term that not many people outside of the field know of!

LM: My favourite photos of you wearing jewellery are those with your nephews interacting with your pieces. They show how natural wearing contemporary jewellery can be. How important is it to you that people wear more contemporary jewellery?

AT: I love jewellery. Period. Contemporary jewellery has been my choice in the last 15 years or so. It is my way of expressing myself. I can only hope that there are more people out there wanting to express themselves with contemporary jewellery as well. I gifted my mum and my sister-in-law contemporary jewellery and they enjoy wearing it when opportunities allow. My mum actually wore some with a modernised traditional Thai sarong! I also got a few of my close friends, both male and female, smaller pieces that they could wear to work. Imagine if there were more people like me out there introducing

and encouraging people around them to wear contemporary jewellery ... we wouldn't be worrying about the future of the field!

LM: Is there anything that frustrates you about wearing contemporary jewellery?

AT: Mechanical problems. Pin backs that don't catch properly, for example. Many contemporary jewellery pieces are large and heavy and some artists don't really put enough thought into how the pieces would sit best on the body/clothing. I have worn some pieces that came undone unintentionally and I almost lost them. Rust and possible allergies to certain metal alloys are also annoying, so full disclosure is important so that buyer/wearer can make a decision to buy or not to buy.

We know that certain materials can break or disintegrate. If it's part of the concept, then it's fine. But when it's not, it's frustrating, even when knowing full well the risks. But I know I can talk to the artist and get it fixed somehow. Can you imagine a customer spending a considerable sum on a piece that didn't meet their expectations? And it is I, the gallerist, who has to mediate and deal with the issue.

LM: And finally, what makes you most happy about wearing it?

AT: It's a way for me to interact with others without even speaking a word to them. It's a veiled way for others to have a glimpse into my psychology. And also for me to provoke theirs!

LINDA LAMBERT, ACJ Director

I love wearing these particular pieces by Karola Torkos. They are light and comfortable and the variety of colours means that they will go with most outfits. And, best of all, you don't need the excuse of a 'special' occasion to wear them. They are super for everyday wear and they are so much fun! They also gather a lot of oohs and aahs. Definitely one of my favourite sets of jewellery!

Linda Lambert - portrait. Image: Linda Lambert



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FEATURES

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JEROEN AND SARA, art jewellery enthusiasts (The Netherlands)

Although we do have quite a few pieces of jewellery, we don't feel we are collectors at all. I sometimes compare it to reading books: I really enjoy reading, and over the years I have acquired a substantial amount of books, not in order to collect them but in order to read them and read them again (and again). The same goes for jewellery. Every single piece is worn. Sara enjoys wearing them and I enjoy watching her wear them. In our apartment we are always surrounded by jewellery. We have pieces hanging on the walls, as sculptures, and often we wear jewellery indoors. Often Sara happens to be wearing a particular item of clothing and I think of a piece of jewellery that would look great on what she is wearing at the time, and I ask her to wear a certain piece for a moment. We pick the jewellery up, think about the pieces, talk about them, show them to other people who take an interest in jewellery and we invite our visitors to try the pieces on.



Sara
wearing
Dana Hakim.
Image: Mieke
Oosterman



Jeroen
wearing
Sophie
Hanagarth.
Image: Jeroen and Sara

In terms of budget, our income is even below average, but we don't have any children and we lead a very simple life. We pay the rent, we feed ourselves and our cat and what's left we spend on art jewellery. I don't think we are the big exception. Of course there are the wealthy Americans, who set the tone of voice in the field, but, at least in the Netherlands, 'collecting' art is not seen as an investment but is done for sheer enjoyment and appreciation, seems to be largely a more proletarian activity.

Have you ever seen the documentary film about Herbert and Dorothy Vogel? I think they are much more the hoarding type than we are – we're not hoarders at all – but we relate a lot to their way of looking at art.



Interior detail of
Jeroen and Sara's
home.
Image: Jeroen
and Sara

MARIANNE GASSIER, collector and blogger at bijoucontemporain.unblog.fr (France)

LM: Who buys contemporary jewellery? Who are the collectors? Can we try to dispel the myth of the fine art world super-rich investor?

MG: Well, I don't come from "that" kind of fine art world, and I am definitely not a super-rich collector.

My father was an art critic and cultural attaché to countries including Spain, Morocco, Italy and Switzerland, and in the evenings he spent his whole life researching Goya [Ed. Note: Pierre Gassier is considered one of the foremost experts on the subject]. Until I was 18, my life was filled with visits to archaeological sites, churches, museums. At the weekend it was common for us to have artists visiting (pianists, painters...) and to show them the sights. Then there would be weekends in Rome where I would be taken to spend time on a terrace or to have coffee in Piazza Navona with cinema personalities like Fellini, Mastroianni and Comencini, or the sculptor Pomodoro, to have dinner with De Chirico in his home, or posing at Villa Medici for Balthus. So, in this sense, my life was completely steeped in "fine art", but all these artists were for me, first of all, people I used to spend time with...

Then, at 30 I began working for the European Commission, building databases of institutions that taught art and crafts subjects, detailing the type of qualification they offered and at what level, in order to create an educational programme to allow youngsters to move around countries and specialise in their discipline and build a sort of "European passport" of cumulative experience and qualifications. It is here that I discovered these "art crafts" and, continuing my father's tradition, I visited studios and workshops each weekend with my own children. My favourites very quickly began to be the jewellers and it is here that I had my *coupe de coeur* for contemporary jewellery! Of course I had already started collecting ethnic jewellery, jewellery from the 40s-60s, Victorian jewellery and English charms, but the difference was that with contemporary jewellery I discovered its people.

From the very beginning, jewellery did not have the same "distance" as art in a museum or gallery, but involved meetings, discussions: what do you mean, what do you wish to express, why this way, this form, this material, this colour, this size...? And this exchange, this encounter, was as precious as the jewel, and even more. I always needed beauty in my everyday life and the fact that contemporary jewellery can be made with materials from everyday life brought it closer to me (diamonds, gold and all the "precious" things are NOT my everyday life).

But it was meeting a woman who had a little jewellery gallery in Paris, Eva Kausel from the (alas now disappeared) Black & Kausel in Montmartre, that had me sold. I used to go to her gallery and she always told me: "You can open all the drawers, touch, and try all you want!". It was like a little girl's dream, an Ali Baba's cavern, or my grandma's attic. A world of treasures to explore! And this woman used to explain to me everything: who the makers were, why they had made the jewel in that way, why they had used that material, what they wanted to express. It was magical. And it was also this woman who encouraged me to start my blog in 2010.



Marianne wearing Mona Louison. Image: Marianne Gassier

Marianne riding away wearing Seul-Gi Kwon. Image: Marianne Gassier



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Marianne doing a spot
of gardening wearing
Isabelle Molenat

My father had died in 2000 and had left me a lot of money, so in the beginning, yes, I was rich but I felt much richer because of the encounters and discoveries than because of the money. Now I only have €500 per month to live on but I put aside 400 maximum to buy and, depending on the price, I can get a few pieces each year. Luckily, sometimes I have been able to agree exchanges with some artists for writing about them and promoting them, for which I am extremely thankful.

So I began as a simple buyer, just for the pleasure of making these beauties mine. The notion of “collecting” came later. With my European Commission work we had a monthly exhibition of arts and crafts in Paris and I felt the obligation to show these jewels and to make them known. At each event I transformed myself into to a “model”, a sort of shop mannequin, dressed well but neutral to show off the jewels and, of course, always explaining who, why, what... and especially where to buy!

LM: How and where do you enjoy the pieces you buy? Is a special occasion needed? Or is there another trend of wearing contemporary jewellery in what could be perceived as a more “casual” way?

MG: Well, now I am that “crazy” French (half Spanish) lady going to the Sunday market in the next village on my moped to buy my vegetables, eggs and bread... with my jewels!! Sometimes, no-one notices them, but sometimes I have great discussions about them. I may not have much money to buy my salad and fruit, but I might still wear an Issey Miyake dress (although I wouldn't want it to be damaged if I fell off my moped!) and my beautiful jewels. Mainly, for everyday use, I put on a ring and/or a bracelet or pieces that are easier to wear. And I love really big earrings, but it is difficult with the helmet. And necklaces and brooches can also have a “dangerous life” on the moped: a brooch can come off my dress or jacket or, as

happened once, a very light fabric necklace can flip up in the wind and stop me from seeing the road any more!

Contemporary jewellery needs the body! It is not for showcases and drawers. My jewellery is for everyday life. Of course, when I am going to the supermarket or walking in the vineyards or in the countryside [ed. Note: Marianne lives in rural France], I prefer more simple jewellery (a ring or two, a bracelet). And if I'm going to a concert or an exhibition, this allows me to wear bigger things. But I always need to be careful if I have a long trip on my moped because these jewels are often fragile (for example, I have a lot of paper, ceramic and fabric pieces). Also, summer here is very hot and of course one tends to sweat, so I have to think about materials, for example paper jewellery and direct contact with the skin (I recently had to repair a papier maché bracelet).

One thing I would like to say to the makers (and the teachers in jewellery schools) is please test the wearability of your jewels. New materials sometimes react in an unknown way. For example, a brooch with a copper pin in the summer might be worn just on a t-shirt and the pin, in contact with the skin, will produce nice green spots on that t-shirt which you can't remove. If dyeing a necklace, again make sure the dye won't run on somebody's dress. At the very least, just warn and advise the buyer: we have the greatest respect for the jewels but we need to know.

Still, and I will repeat this, the most important thing is that these jewels need their public. Sometimes people won't notice them, or dismiss them as “funny” (by which they mean – how I hate this! – costume jewellery, or *bijou fantasie*). No! This is NOT costume jewellery, and sometimes, when I realise that people are not ready to understand, I get tired of beginning this conversation. Contemporary jewellery must always be taught and explained. And yet, when I organise an exhibition, my first words are always “try it on! Feel the size, weight, connection with your body... Try it on, please!”

Excerpt from: Polishing and Finishing for Jewellers and Silversmiths

by Stephen Goldsmith

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Oxidising: Black has always been a design choice and is used a lot to emphasise details in the more sculptural projects and antiques. Oxidising (tarnishing) is a natural process for silver but sometimes you need to accelerate the process with various chemicals. You will never achieve jet black. It will always be a dark grey or even dark rainbow colours according to the chemical you use. If you want your item really black, go for black rhodium or ruthenium plating. However, be aware that these wear off in time just the same as white rhodium, so remember to take this into account in the design stage.

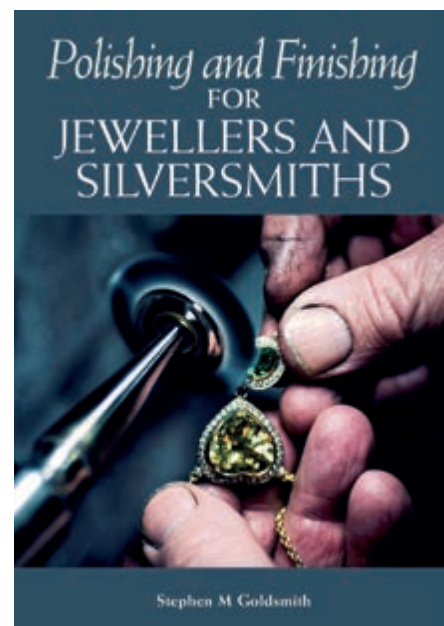
Beware displaying your pieces in the same cabinet as non-oxidised items, as it gives off a gas and this will discolour everything. Seal the black with renaissance wax. It produces a wet look as well as giving protection to the detail. All black will wear off on the highlights – it's inevitable so design your pieces with this in mind. Be aware that if you are storing oxidised silver in the vicinity when it's fresh, it is more likely to contaminate and tarnish all silver.

Another problem is using the ultrasonic straight after oxidising when the solution is very hot. All the lovely dark shadows you have created will be gone and anything you clean afterwards will be oxidised too, so use with care.

There are various chemicals on the market. Liver of Sulphur does not give you a controlled colour and you will end up with colours of the rainbow too. It comes in lump form and remember to heat the water in a saucepan, glass bowl or metal bucket that you do not intend to use ever again. Dissolve the lumps. Once a dark brown liquid forms, immerse your items in it or dab the liquid on with a cotton wool bud. Do not mix up too much as it is a onetime-use-only use solution. Once it goes clear, it does not work. A better option is the Liver of Sulphur XL gel as it can be contained easily and does not drip everywhere should you not want the whole item black. Platinol comes ready-made in a plastic bottle and can be used for up to one year. The instructions are for single use but while it remains dark, use it!

Protection is needed for your hands (surgical gloves and throw them away immediately after use). If it touches your fingernails, it stains and softens them and is very hard to remove. You can use pumice powder with a wet, stiff nailbrush to wear it off, but you have to do this straightaway, otherwise you will just have to grow the stain out.

It is vital that everything should be ultra-clean before you start. Should any grease be present in the nooks and crannies it will defiantly not go black, so use ultrasonic and wash off in clean water at the very least. Use a caustic cleaner with a stainless steel anode connected to your rectifier. Connect the red cable to the anode and the black cable cathode to your piece, set if for up to 5 volts (this can vary according to the size. If it's a larger piece, use a higher voltage and the amps will go up accordingly.). Dip the piece into your pot for 30 seconds; you will notice the fizzing /gassing that shows you it is working. Then wash it in clean running water.



Bangle "Colosseum" VanTol & Breet - Oxidised silver fused with burnished 22 carat gold, mabé pearl and diamonds. Image: VanTol & Breet



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Once the item is ultra-clean, you are ready to proceed. Prepare a glass pot for your oxidising solution and add the liquid. Heat up the item until it is hot to the touch. There are various ways of heating your item: boiling water straight over your piece, a flame or heat gun. Always be careful with glass or enamel as they do not like quick changes in heat. Now fully immerse the piece. If you want it totally black, put it in for no longer than 30 seconds. Do not be tempted to put it in a second time as it laminates. Should you not be happy with the result, remove the piece and start again. An alternative way is heating your liquid up in a metal bucket. This technique is much better for bigger items and when you are using Liver of Sulphur, immerse the piece straight into the solution. Do not forget to protect your hands, wear protective glasses and a mask. Liver of Sulphur smells of bad eggs. Indeed, most oxidising products have a bad egg smell, so make sure you have good ventilation and respect others in your environment.

Using a paintbrush is not recommended, as the chemical attacks the hair much like your fingernails and makes it soft. Use a steel pendant motor brush or a pointed rod of steel or a needle file. If you need to apply it to an engraving, draw it on as if you were using a pen. Fill up the lines, then wash the extra off and rub over with a buff stick. If you use a brush or mop, it is more likely to remove the dark outline. This method also works on rose gold as it contains copper.



White gold
Bat ring with
black and
white rhodium
plating – Theo
Fennel

Saturnus Necklace. Oxidised silver with burnished 22 carat gold fixings
Image: VanTol & Breet



If oxidising is necessary with fragile stones, always set afterwards. This will need to be planned into your design process.

What happens when things go wrong? Start again is the best advice. Never be afraid to go back – it's a learning curve. The same advice goes for polishing. If you discover marks you missed, go back to the previous stage.

If you are not happy or you need to make a design change, simply remove the coating with the caustic cleaner and anode advice given for ultra-cleaning. Once in the pot, the black drops off but you will need to change the caustic solution once you are finished as it will be contaminated and very dirty.

This method works with silver chains which are quite often given a black finish for the more gothic look. Once the tarnish is removed, put the piece in a barrel polisher for 30 minutes to give it the extra sparkle.

Polishing and Finishing for Jewellers and Silversmiths isbn 9781785005237 published by The Crowood Press. £9.99 crowood.com

Silver Moth Necklace - Carol Douglas. Liver of sulphur oxidised Precious Metal Clay. The colour is unpredictable and makes the jewellery more unique.



THE MURIEL WILSON FUND

Muriel's passion, knowledge and research into jewellery, both historical and contemporary, and her unstinting work as Editor of both *Jewellery History Today* and *Findings*, enriched the reading of many people, and sparked much interest.

In memory of our esteemed Founder Member and long-term Editor, the Association for Contemporary Jewellery has established the Muriel Wilson Fund.

This will be used to fund travel with the purpose of research connected with contemporary jewellery. Both makers and non-makers may apply. An article for *Findings* or the e-bulletin will be required.

This year we had eight applications – two were funded. The next round will open in January 2020.

To donate to the Fund, please send your contribution thus:

Bank transfer: Association for Contemporary Jewellery, Barclays Bank, sort code 20-07-89 account number 0305 6937 reference: MWF+your name (e.g. MWF A Brown)

Cheque: please send your cheque to ACJ, PO Box 71338, London, SE17 9DY

PayPal: please send as a gift to: enquiries@acj.org.uk

An email to our administrator saying what & how you have donated would be much appreciated: enquiries@acj.org.uk

ARTISTS IN CONVERSATION

Emmeline Hastings



Hello, who are you?

Emmeline Hastings

What do you do?

Jewellery designer
maker

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

I want to make unique work. Originality is essential to me as is taking a sculptural approach to making jewellery. I want to sit outside of convention while making wearable pieces that are enjoyed by their owners. I love working for myself and enjoy all the benefits that come with that.

What are your influences and inspirations?

Fundamentally natural forms and pattern, organic movement, landscape and texture. Repetition always catches my eye in art and craft, and in my surroundings. I am always trying to capture a sense of aliveness, growth and movement. Jewellery bristling with life. Photographs taken on travels to New Zealand of rock formations, water and plant life have all inspired my aesthetic and recent collections. I am exploring how many smaller elements make a whole, the concept that all life is essentially many small parts always growing and moving.

Where do you do it?

In my Bristol studio. It is a bright space where I can make noise and mess. I have a lot of sanders and saws that occupy half of the work area, and the other is probably more your typical jewellery studio. Workbench, my fantastic old Flott pillar drill and pendant drills. I try and keep plants in the studio and like to cover the walls with my drawings and photos.

What are your most used techniques and materials?

Acrylic currently features in all my work. I have been using it for 10 years.

My technique of embedding it with metal 'scales' (as seen in Murmur and Amaru collections) is unique to me and has been developing over that time. I carve the acrylic by hand to create organic textures that often dictate where the metal will be added.

What's your favourite tool?

My Pendant drills. So many attachments with so many uses. I drill, texture, carve, sand and finish with them. I also have a favourite pair of pliers which seem irreplaceable, they are worn in precisely the right way and perfectly sized for me, I cannot find another pair like them!



Who are your jewellery heroes?

Giovanni Corvaja and Tone Vigeland. Both their work is sculptural and often made up of many parts. Their pieces are works of art in their own right, exploring texture and capturing aliveness. Their work spans decades and is always diverse and bold, moving through many incarnations that remain distinctive to them.

Any notable collaborations or projects?

I recently completed a residency/collaboration at the national glass centre. A group of jewellers were paired with Glass artists to create Jewellery in Glass over 10 days. It culminated in an exhibition 'Jewellery: Wearable Glass' that toured to three locations across the country. It was a challenging project firstly because of the limited time in which to understand a whole new material and secondly because of the material itself. The fragility, weight and unforgiving nature of it. I was placed with Angela Thwaite, a master



of glass casting and we explored making large hollow cast beads which I combined with cotton thread to create a series of necklaces. It was inspiring to work with new materials, through new processes and I had a much stronger appreciation of cast glass by the end of it. It made working with acrylic a breeze.

I am currently designing a brooch for the Goldsmiths' Company Contemporary Craft Committee that will be part of their permanent collection. After exhibiting at the fair last year, I was invited to present to the committee.

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

In my experience, it is vital to find a unique and memorable creative voice. There is a lot of jewellery out there and being distinctive can win you half the battle.

Also, there are so many facets to running your own jewellery business. I used to think that I could and should manage all of it but getting help and advice where possible can save you a lot of stress. Know your strengths.

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

My jewellery featured in the movie Max Steel back in 2016. I was approached by the American production team for a murmur pendant which I dutifully sent over. They were looking for something otherworldly. It would later turn out to be a pretty important part of the story and even gets a close up right at the end of the film. I don't know if I can recommend watching it though.

What would be your jewellery superpower?

I would be able to work at 100 times my normal speed with no mistakes!! Supercharged turbo jewellery making!!

What is your proudest jewellery achievement so far?

Being commissioned by the Goldsmiths' Company as this for me is acceptance. My work hasn't always sat comfortably within a category because of the nature of my mixed materials, and I am proud of this achievement.

My solo exhibition CRYSTALLINE with the Scottish Gallery last year. Working with such a beautiful and renowned gallery, and having my work displayed so cleanly and in that quantity was a great moment for me.

Where can we see your work?

I try to exhibit at Goldsmiths' Fair every year. I show work internationally.

Or visit one of my current UK stockists: Tom Foolery London, Gill Wing Jewellery London, Scottish Gallery Edinburgh or Studio Fusion Gallery London.



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ARTISTS IN CONVERSATION

John Moore



Hello, who are you?

My name is John Moore and I am an artist.

What do you do?

I make wearable objects that function as a celebratory, outward expression of the wearer.

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

Fundamentally I am driven by a deep need to express myself with complete authenticity, and in doing so provide others with a means for them to express themselves. I want to create beautiful objects that connect us to each other and to nature.

What are your influences and inspirations?

For me inspiration comes in many forms and from many sources, for example the infinite beauty of overlapping patterns in nature, movement and dance, music, the achievements of others etc.

Where do you do it?

I live in Hove on the south coast and I have a studio space in New England House, close to Brighton train station.



What are your most used techniques and materials?

I work with a variety of different materials and techniques, both traditional and industrial, depending on what I need to realise my vision. Materials include anodised aluminium, steel, silicone, silver, gold, wood, glass and magnets. However anodised aluminium has been the predominant material. I love it because it is lightweight and I can colour it. I usually manipulate materials using traditional jewellery tools but occasionally I employ industrial methods, such as laser cutting, wire erosion or photo etching.

What's your favourite tool?

I would have to say my fly press. It's the oldest tool I own and the most versatile. I wouldn't be without it.

Who are your jewellery heroes?

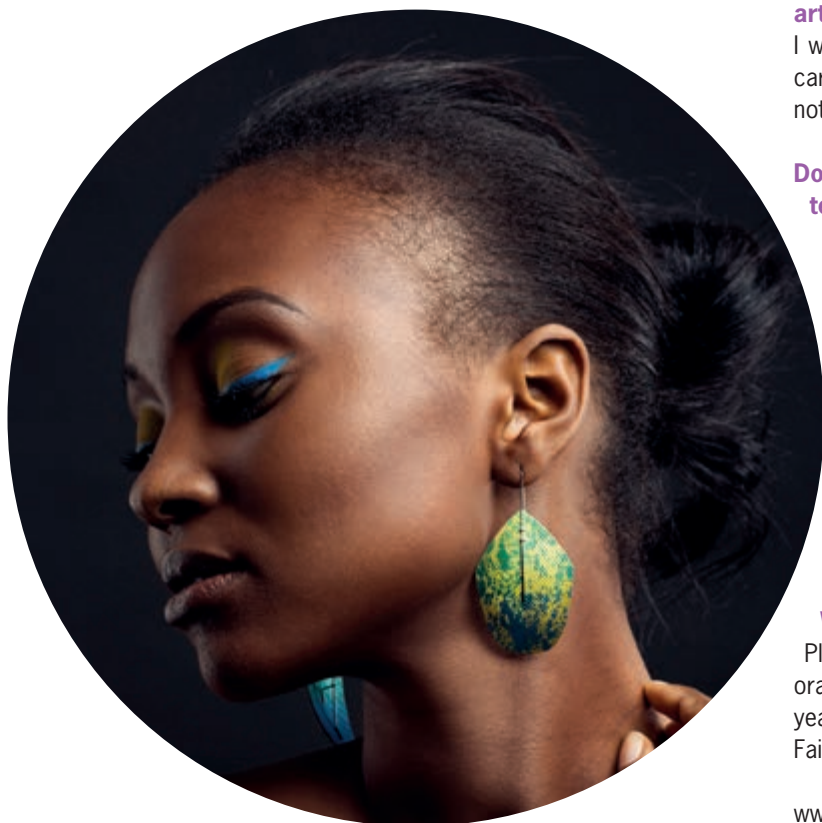
Ana Rajcevic, Liv Blavarp, Nel Linssen, J. T. Merry,

Any notable collaborations or projects?

In 2015 I collaborated with choreographer Jenna Lee to create the music video for A World Away by GAPS. In 2017 I worked with glass artist James Maskrey to create wearable pieces from blown glass for a touring exhibition called Jewellery: Wearable Glass. In 2018 I shot another video in collaboration with dancer Louis McMiller (Company Wayne McGregor) and filmmaker Matt West, which is currently being edited and will be released later in 2019. I also have a few new collaborations in the pipeline that I am excited about.

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

I have been fortunate with the collaborations I mentioned that have taken me out of my studio and broadened my experience. I am very keen to do more and perhaps also some residencies.



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

I would say, follow your heart and keep making work. Also be careful whose advice you take. What works for one person might not be right for you.

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

Simon Rattle once bought a piece for his wife.

What would be your jewellery superpower?

If I were to choose just one superpower it would have to be the power of flight.

What is your proudest jewellery achievement so far?

I am perhaps most proud of my latest large neck piece, 'The Lacewing Verto Necklace', which features in the new, upcoming video and won the Goldsmiths' Company Award 2019.

Where can we see your work?

Please visit my website to see images of all my work, my collaborations, commissions. Also a list of stockists and events. This year I will be showing at Goldsmiths North Sheffield, Goldsmiths' Fair London and hopefully also at Sieraad Art Fair Amsterdam.

www.johnmoorejewellery.com

Family As A Driver For Creativity

Living and working in a London loft for six months

by Catherine Sheedy

Between 9 July and 27 December 2018 I left my comfortable jewellery studio in Levis, Québec, Canada, to undertake an artist residency in London with my partner and our 3-year-old daughter. Thanks to a grant from the Conseil des arts et des lettres du Québec who rent a studio apartment for artists, managed by Acme Studio, in East London, I had the chance to realise my dream. My project was based on my intentions to demonstrate the possibility of practising art in a family context, while anchored in everyday life. This challenge engaged me in an unusual creative process as part of which I built in creative training for my partner and my child.

During the first three months we did exercises in order to foster the emergence of new ideas. Based on activities I had encountered before in masterclasses, workshops and research about creative techniques, I proposed art challenges to my family such as drawing, painting, collage, photo, video, sculpture, and so on. My goal was to develop divergent ideas that could inspire my research about jewellery as a relational object, especially in a family context. At the end of this exploration phase I held an open studio event which was attended by about 20 people, including several ACJ members.

The family exploration part of my project allowed me to consider the issue of creation from different points of view and to open my mind to other forms of expression. Moreover, in parallel with the exercises, I felt a very strong need to express myself in a more individual way, which led me to apply my artistic process to another medium by assembling photos of London waste using Photoshop. This visual research brought me to new creative explorations with the rubbish that we produced and found materials from our recycling bin. Curiously, the initial experience of family creation urged me to pursue a personal work in reaction to the situation rather than in answer to our artistic actions. This 'family exile' allowed me to accept the normality of the work-family balance and perceive this situation as an engine of creation. In this way, instead of renting a specialised jewellery studio for the second phase of my project, I chose to work in the family space with basic tools. Thanks to my partner, Sébastien Martel, who took care of our daughter Emily, I was able to find a rhythm of regular work and begin a new collection of objects made of milk packaging.

Alongside my project, during this stay in the UK I was absolutely flabbergasted by the artistic excitement of London, especially within the contemporary jewellery scene. I visited art exhibitions and craft shows, viewed performances and appreciated the architecture, and tried to immerse myself in London's cultural diversity. Despite



my many experiences there, it is mainly my meetings that made this adventure both memorable and sustainable. Among the significant ones, I was welcomed as a 'guest member' of The Association for Contemporary Jewellery (ACJ) London group. Some of them, like Lieta Marzali, came to my open studio and I have developed a real friendship with them. Through this network I was invited to join their group artistic tours, lectures, openings and events in visual arts, crafts, design and contemporary jewellery. I also welcomed Annie Warburton – Artistic Director of the Crafts Council UK – to my studio, was invited twice to the Québec Government Office in London, and joined outings organised by ACME Studios for their artists.

In addition, to stimulate my creativity and professional networking, I participated in two master classes: the first with Christoph Zellweger at K2 Academy of Contemporary Jewellery, and the other with Daniela Malev at Donna Brennan International Jewellery Masterclasses. During those workshops, the accompanying activities, such as a communal meal, opening at Gallery SO, a museum visit, Master's students presentation at The Cass, and pub meetings, helped me to meet people and appreciate London as an international centre for the contemporary jewellery field. During this six-month cultural trip, I have enjoyed this cosmopolitan view and how it has contributed to opening my mind. I have met jewellery artists from England,



Scotland, Ireland, Germany, Switzerland, China, Australia, Italy, Israel, New Zealand, and many other countries. Since my return, I have tried to maintain these relationships and I hope I will have the chance to come back to the UK to experience again this creative effervescence.

To find out more about me and my adventures, visit www.catherinesheedy.com



Triple Parade

by Nick Ashby

The fourth iteration of the Triple Parade Biennale for Contemporary Jewellery was a large exhibition by any standard. It included over 600 artworks from nearly 300 artists from 34 countries and regions. Both the exhibition and accompanying symposium provided Shanghai with a snapshot of the state of contemporary jewellery from around the world as well as creating an opportunity for local practitioners to see their own work in a global context.

The exhibition was comprised of four sections linked by a fairly open theme entitled Three Times: Dialogue across the past the present & the future. The first section, Intimate Encounter, was an open call and included over 100 artists. Three international galleries, Galerie Ra, Amsterdam, Hannah Gallery, Barcelona and Fruits Gallery, Shanghai and Beijing, curated Section 2, Like Attracts Like. For Section 3, Arty Game, artists from other disciplines were invited to produce jewellery. While in Section 4, Viva la Different, curators from 10 countries selected work from their location.

As you entered the gallery you encountered a series of tall display cases that you needed to walk around to view the works. The design and layout of the cases created a series of intimate spaces punctuated by longer vistas of the exhibition. That you couldn't take the whole exhibition in at once gave it a sense of unfolding over time as you meandered through. Four room brochures provided details of the artists and their artworks but with the sheer quantity it was something of a feat of cross-referencing to work through the



Images: Nick Ashby and Peter Zheng

show. One of my initial impressions was of the great variety of conceptual approaches, techniques and materials used.

I kept thinking about materials, the stuff with which objects were formed and how stories could be built around these objects and could connect with an audience. Nowhere was this more directly apparent than in the work where the very materials already had mnemonic qualities. As was the case in Jivan Astfalck's (UK) necklace *From the Land of the Eternal Cherry Blossom* which included 'silver electro-formed oak twigs from my parent's garden'. The disclosure of this source certainly has bearing on an understanding of the work. Similarly meaning in the work of Mian Wu (China) is intrinsically connected with the materials from which it is made. The title of her work almost mirrors the medium description, *Gold Pendant/ Underclothes of Female Workers at a Jewellery Factory with a Gold Content of 0.07g*. Here the politics of large-scale jewellery production and its human face is brought to mind.

Many artists using traditional materials and techniques forged innovative and engaging works, for example enamellist Aurelie Guillaume (Canada/USA) whose work draws on the iconography of street art and comics. Her skilled enamelling gave these images a real weight and substance and a new context. In another example Dan Dicaprio's (USA) subtle biomorphic forms were carved from timber and set with hair like metal wires to create formally beautiful objects with an uncanny feel. While in other cases artists relied on less precious materials in their work, like Yung-Huei Chao (Taiwan/China) with her *Transient Space* brooches. Using old building materials reworked and set on a scaffold of stainless steel wire she analogises the space of the architectural world to the space of the body.

Another observation was the strong presence of plastics in the exhibition. It is no wonder with the ubiquity of these materials in our daily lives that they are present in jewellery in all its polychromatic diversity. While it is a wonderfully useful and malleable material, its downside is also something we are all too familiar with. A number of artists address this including Zoe Robertson (UK), for example, who worked with salvaged granulated polymer in her *RE: Animate* series. In these works she recombines the plastics in a process she calls material alchemy reminding us that these materials can have longer lives. In another way Wiebke Pandikow's (Finland) *Accumulation Mass* pieces, made from recycled plastic bags, wood and gravel, also allude to the life cycle of plastic. Her odd conglomerations seem to indicate a future altered by plastics.

This brief reflection on the exhibition only touches a few aspects. Let's hope that all the connections and dialogues that preceded it continue and grow from it. Perhaps in a last word I can quote Xiao Liu, curator of the Chinese contribution to the exhibition, who suggests that contemporary jewellery should be thought of as a blade 'to carve out the diverse facets of our time'.¹



¹ 4th Triple Parade Biennale for Contemporary Jewellery Three Times Three Times, Catalogue, 2018 p.150.

Engraving and Enamelling: The Art of Champlevé

Phil Barnes. Crowood Press 2019 ISBN 978 1 78500 545 9 hardback, full colour, 128 pages £18.99

by Tamizan Savill

This beautiful and well-written manual is a distillation of Phil Barnes' workshop practice from many years of trade expertise.

One of the most respected enamellers in the world, Phil is known for producing beautiful work of the highest technical standards. His long list of accolades from the Goldsmiths' Craft & Design Council started in 1971, when he was the youngest winner of the top Cartier Award, followed by multiple Gold Awards over his 50 years' practice.

This is a manual on fine enamelling on precious metals (the process called champlevé) but it will also prove most informative for enamellers who work in other non-precious techniques, as there is a deep understanding and explanation of the materials and how they behave. Engraving is an important part of this technique and it is particularly hard to learn from a book. It's better to see it done, have some practice and ask questions. However, this really is the next best thing. The clarity of explanation and the level of fine detail mean that this reads like a permanent record of a month-long masterclass, and I could hear Phil's voice and encouragement throughout.

The book is well laid out, with chapters on history, design, preparing gravers, cutting cells, grinding and applying the enamel, kilns, firing and polishing, plus useful temperature tables, a suppliers list and glossary. There are detailed descriptions for each stage, with step-by-step process photos taken by Linda Barnes. There are also numerous images of finished pieces that Phil has made for various companies and of his own designs. It is a gallery of truly gorgeous work.

Workshop safety is adequately covered, happily; there are two pages covering the use of 70% concentrated nitric acid for removing fire stain. I've used this technique, and how I wish these photographs had been available beforehand!

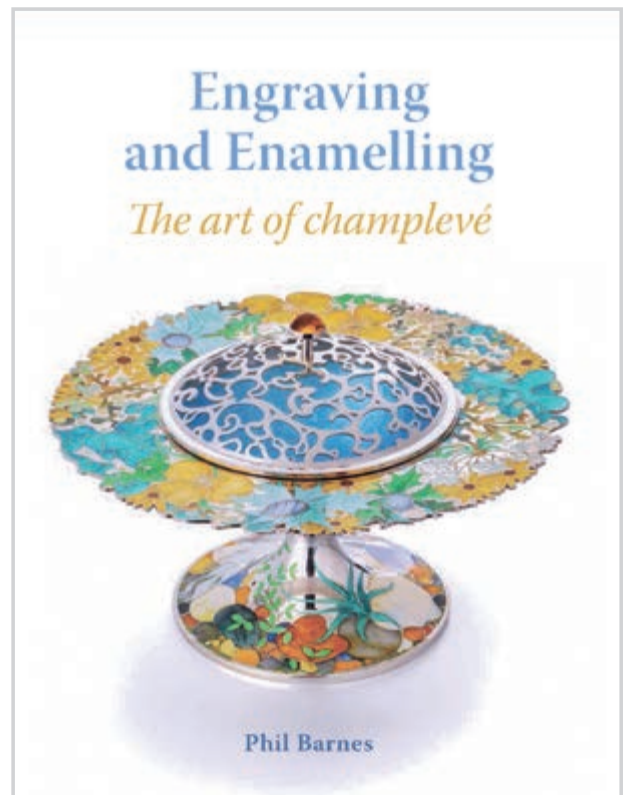
Published in February, the book went to reprint within two months. Buy it!

Phil was apprenticed to his enameller father Charles (Fred) Barnes at the age of 15 in 1967, and Fred himself was apprenticed in 1926, aged 14; nearly a hundred years of trade experience informed this book.

Phil Barnes is a great practitioner and teacher; he has often given workshops at the Guild of Enamellers conferences. He's a valued Honorary Member and past Chair of the British Society of Enamellers. His masterclasses in universities and colleges, taught with patience and good humour, have inspired many, many people in this difficult but beautiful craft. We will remember him with great affection as well as respect and a bit of awe for his mastery.

This manual, and his brilliant body of work, will serve for generations as his legacy.

*With great sadness, we report that Phil died recently.
Phil Barnes, 29th January 1952 - 5th May 2019*



Jewellery In The Age Of Cataclysm

'A Waste Land' – a collaborative exhibition by Dauvit Alexander and Dan Russell

Vittoria Street Gallery (Birmingham, February 2019) and Sun Pier Gallery (Chatham, April 2019)

by Lieta Marziali

'It's worse, much worse, thank you think.'¹ The opening lines of David Wallace-Wells' recent call-to-arms climate-change book *The Uninhabitable Earth* could so easily also be the premise of 'A Waste Land', a show that wishes to explore the political, economic and emotional circumstances in which we produce and dispose of waste. Everything here, from the jewellery pieces and the display cases, to the full installation environments in which they are positioned, is fashioned from objects and fragments Dauvit and Dan have obtained during their urban expeditions, respectively in Birmingham and Maidstone.

Although most of the jewellery is in some sort of casing or hanging openly from a support, one has to hunt for it: like the materials they are made from, they are hiding in plain view, so common in our shared environment that we have become nonchalantly accustomed to it. The trash crisis is, so deeply disturbingly, like the refugee crisis: it is only of our concern when it is in our face and our backyard (something that the media, for better or worse, are at least making possible). But even so, we are so saturated by it that our moral and civic senses have come to process it as some sort of twisted new normal, a reality that we feel so powerless about as to deny our own, however small, individual responsibility for it.



Object DA/B/63259.
Image: Lieta Marziali



Object DA/B/23546. Image: Lieta Marziali

Museum card for Object DA/B/23546

DA/B/23546 – Possibly ritual jewellery object (decorative neck-pendant) representing pre-cataclysm Christian religious iconography.

Steel gas cylinders, steel tube, steel and iron wire, polyvinyl chloride and unidentified hard-plastic human figure, copper electrical wire, paint, traces of epoxy putty.

It is thought that the figure may have had phallic significance due to the presence of epoxy putty in the genital region of the figure which has clearly been added at a later date. The gas cylinders appear very commonly in the upper levels of anthropogenic waste and are considered to have been used in hedonic practices: the few intact cylinders which have been uncovered show that they were filled with N₂O gas, a known euphoric.

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Because the proliferation of low-level waste on such epic proportions is, after all, a direct effect of a 'capitalist system', says Dauvit, 'that requires to consume and therefore requires us to waste' ². When a country's economic growth is measured on the ability of its people to be consumers and to buy, nobody stops to think whether those purchased goods are at all necessary (most of the time they are not) and are in fact often of great surplus even to the most demanding requirements. One of the most engaging aspects of the show is how each piece of jewellery is accompanied not by the usual label but by a museum card written from the point of view of future beings – 'not even necessarily human' ³ Dauvit is quick to emphasise – trying to make sense of the practices of the Anthropocene and the rise and demise of its capitalist system. As an ex-archaeological excavator, and as I continue to engage and research found objects within the context of reflective practice, I cannot but be drawn to this device for its highly reflexive qualities.

The makers have forced themselves to look closely at their own respective practices and to build a more objective narrative around this collaborative body of work, and it is this that has drawn me to want to write about it, as a means for me to confront their reflections in the realms of my own practice, and in turn reflect upon them. Dauvit and Dan have said, in both the Birmingham 'Talking Practice' and their in-conversation event in Chatham, that, while the cards have allowed them to curate the work, they have also somehow allowed the waste that makes up the entire show to curate itself. And the waste does certainly have its own voice here – channelled through but also existing independently from the intervention of the makers – and amplified as it is also by a haunting projection of stills taken during the foraging expeditions and a most excellent wall-text essay by Professor John Scanlan, Research Fellow of the School of Art, Design and Fashion at the University of Central Lancashire, author of *On Garbage* (Reaktion, 2003) and 'influential in the development of an emerging cross-disciplinary academic field of "waste studies"' ⁴.

Scanlan talks of spaces of 'dereliction and abandonment' fed by a world in which the dynamics of 'attachment and abandonment' are highly accelerated. In this show, then, by transforming some of the resulting detritus into jewellery, Dauvit and Dan have not only brought something that 'remains mostly hidden from us' back into our visual range but also decelerated its life cycle thought the act of making. Also, they have confronted their guilt at taking stuff even when well aware that, if *technically* it 'belongs to no one' – used as we are to the exchange of goods having to be subject to an economic transaction – then technically it does not belong to them either. And yet, critically, as it 'does not ever really disappear' ⁵, waste belongs to us all. It is this realisation that brought them to stipulate that the waste collected but not used for the actual pieces of jewellery, as well as the waste they had become more aware they were themselves creating through their making processes, would become their own responsibility and would be, at the end of the exhibition cycle, sorted and disposed of as sustainably as possible.

Some of it has already made its way into Dauvit's wardrobe and, at both the opening and closing events in Birmingham and Chatham, he was sporting clothes he pulled out of street waste and that, in his own words, he had washed many many times. A choice that the most vulnerable in this world, both in terms of resources but also energy poverty, most likely do not have. In the same way, the waste that makes up the installation is clinically clean and presents nothing of the squalid realities of trash that has been exposed to the elements and engine fumes, the furtive deposits of local cats and dogs, the burrowing of insects and, most likely, the intrepid explorations of rodents. Trash is here, for presumably visual as well as health and safety reasons, safely contained behind bright (ironically) green tape: not only can we not experience the trash visually in its full filthy glory, but we cannot really walk over it either, transformed as it has into an installation. Whether this was a conscious decision or not, it carries the analogy of our detached approach to trash very well: not only out of sight and out of mind, but also out of dirt, with the industrial Medway at least providing a more realistic backdrop than the pristine atrium of the School of Jewellery.

Object DA/R/B/67642. Credit: Lieta Marziali



DA/R/B/67642 – Possibly respirator: may have had hedonic purposes.

Polyvinyl chloride, polycarbonate, steel gas cylinders, stainless steel, ZrO₂, brass, plastic and copper electrical cable.

This object appears to have been designed to both administer the hedonic gas, N₂O, and to purify the atmosphere. As the planet warmed due to the CO₂ in the atmosphere increasing, a drop in intelligence amongst the population¹ led to the resurgence of increasingly desperate faith systems, such as "crystal healing": analysis of this device suggests that there may have been a belief that the ZrO₂ crystals could in some way purify the atmosphere.

1 - See Fisk, W.J., Satish, U., Mendell, M.J., Hotchi, T. and Sullivan, D., 2013. Is CO₂ an indoor pollutant? Higher levels of CO₂ may diminish decision making performance. *Ashrae Journal*, 55(LBNL-6148E).

Museum card for Object DA/R/B/67642



Detail from installation of *A Waste Land* at the Sun Pier Gallery, Chatham. Image: Dan Russell



Another detail from installation of *A Waste Land* at the Sun Pier Gallery, Chatham. Image: Dan Russell

Personally, attitudes to dirt is one of the aspects that fascinates me most about the physicality of foraging and working with found objects. Other than the obvious danger presented by passing cars and mammal excrement, I am so rarely bothered by the circumstances in which I happen upon an object in which I am truly interested that I decide to leave it. I was therefore so glad when, during the 'Talking Practice' event that accompanied the original opening of the exhibition back in February at the School of Jewellery, curator and moderator Sian Hindle brought up Mary Douglas's book *Purity and Danger*. I am still thrilled even just by the preface confession that '(i) n matters of cleanness his [her husband] threshold of tolerance is so much lower than my own that he more than anyone else has forced me into taking a stand on the relativity of dirt' ⁶ – something that, on a personal level, I can highly relate to, especially in my counter-obsessive conviction of never using gloves, lest it should diminish my experience of the object I am connecting with. Never knowingly underexposed.

From Dauvit and Dan's public discussions about the project, judging from the audience's reactions and comments, it is obvious that, regardless of the near-nauseous pace at which we seem to be exposed to the problem, still so many people are, again in the words of Wallace-Wells, so 'wilfully deluded' ⁷ of its alarming scale and, more importantly, of the extent to which the issue is on our very doorsteps. With my own research into found objects wishing to go much beyond the trash-into-treasure discourse, before the show I had reservations on what might be – however profoundly engaging – yet another exhibition about plastic and waste. It would appear instead that, in order to create a critical mass of engagement that might result in a meaningful change of attitude, this



Out with the Birmingham Jewellery Quarter Clean Team. Image: Dauvit Alexander

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Davut and Dan in conversation at the Sun Pier Gallery closing event.
Image: Lieta Marziali

My trash pickings from the A Waste Land installation.
Image: Lieta Marziali



is a story that still needs to be relentlessly told, and that it takes courage to continue to explore, and not exploit, what could be seen as the 'war-on-plastic bandwagon'.

What I relate to the most in this show is that the jewellery, however interesting on so many levels, is an incidental vehicle for something else, a concept that I find myself trying to explain over and over when describing my own practice. When discussing a highly-political and economic issue like trash, and an anthropologically-divisive subject like dirt, jewellery makes for a fine medium, requiring a high level of engagement in terms of both much direct hand manipulation from the maker but also much direct body contact from the wearer.

As the installation was being dismantled into neat piles to be recycled at the closing event in Chatham, I began my own scavenging, in an effort to continue the legacy of the show of highlighting the issue of the shared responsibility of creating and disposing (and not wasting!) waste. I still don't know what I shall be doing with the large doll's bust, yellow tape and other bits I picked up, but what strikes me is that I am able to exercise two fundamental rights over them: choice and consent. What I do know is that, even after I turn them into something else, they will not be disappearing. Reuse is just not a viable and sustainable option if we do not stop or at least heavily curb our consuming and dumping habits in the first place.

Making jewellery out of rubbish may go some way to help cleanse our conscience and to awaken someone else's sensibility. But, for me personally, it does not automatically translate into a legitimacy to make. Instead, it is a constant and stark reminder that having the time to forage through trash, clean it with running drinking water, and then to be able to work with these objects with educated minds and trained hands with purpose-built tools in a purpose-built environment to make objects that can be consumed, is in itself a major privilege, and one with a footprint that I could never take lightly.

¹ 'The Wallace-Wells, D. (2019) The Uninhabitable Earth, London and USA (Allen Lane and Tim Duggan Books, Penguin Random House UK), p. 5

² Talking Practice at Birmingham School of Jewellery, 5 February 2019, and Sun Pier Gallery, Chatham, exhibition finissage, 6 April 2019

³ *ibid.*

⁴ From Scanlan's own staff profile at HYPERLINK "https://www.uclan.ac.uk/staff_profiles/john-scanlan.php"https://www.uclan.ac.uk/staff_profiles/john-scanlan.php

⁵ Scanlan, J. (13 January 2019) 'The Fauna and Flora of a Waste Land', unpublished and written especially to accompany the exhibition

⁶ Douglas, M., (2002) Purity and Danger, Abingdon and New York: Routledge, p. viii

⁷ "'The devastation of human life is in view': what a burning world tells us about climate change", in The Guardian, 2 February 2019, available at <https://www.theguardian.com/environment/2019/feb/02/the-devastation-of-human-life-is-in-view-what-a-burning-world-tells-us-about-climate-change-global-warming>

Moonlike and Andi Gut at 66'

Gallery SO 8 Feb - 24 March 2019

by Anthony Wong

Minutes into the PV of the group show 'Moonlike and Andi Gut at 66', I knew I would be returning to savour this again quietly.

For those who haven't visited Gallery SO on Brick Lane, it is a delightful, independent treasure in itself, quite unlike any other gallery in London. The founder of SO, Felix Flury, guides his enthusiastic, knowledgeable team to build upon the intimate, charming ambience held within the fabric of the building. Making you feel like a child entering the thickets of a secret garden, its gentle, sympathetic re-purposing of spaces meanders, encouraging you to progress and discover more.

Through the black front door and on into The Front Room...

'Andi Gut at 66' was a retrospective exhibition by the London-based Swiss artist, originally trained as a goldsmith in Zug, Switzerland, with '66' referring to the angle of the exhibition boards. Gut works in a multitude of materials including nylon, naturally-etched metal shelving, gold and titanium, and employs varied methods of production including carving and colouring to produce delicate abstract forms – part embryonic Martians (there's something of the oceans in here, surely?) and part sci-fi age wafer-thin microphone/audio systems.

Gut's pieces are deceptively camouflaged, their forms collections of partial clues to their origins. It is this un-pin-downable quality that renders the viewer beguiled. Sharing his particular humour and vision of the world, thankfully he continues to expand and challenge the accepted definition of jewellery.

Moonlike highlighted the work of 10 international contemporary metalsmiths, with notably only one woman, Simone Ten Hompel. It introduced the viewer to the potential of metal in all forms and finishes, and for the most part showed the act of transformation, from the familiar into the unexpected. A sense of the hidden and the reveal was enhanced in the back gallery by an oversized dividing wall screen which masked what was on show behind, and gave a powerful theatrical entrance to the space.

Michael Rowe's pieces 'Behind Glass' guarded the ante space created by the screen. The designs, distilled to a critical, minimal level in form, were contradictory as they did not behave themselves at all: they questioned function and purpose, place

Michael Rowe, 'Behind Glass no. 1', 2009 (silver, wood, Perspex). Image: Anthony Wong



Anders Ljungberg, 'Bag beneath', 2015 (silver, wood). Image: Anthony Wong



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and space, and the definition of preciousness. These 'precious' objects imperceptibly leeching out from under their counterpart Perspex cubes set the tone: to expect the unexpected.

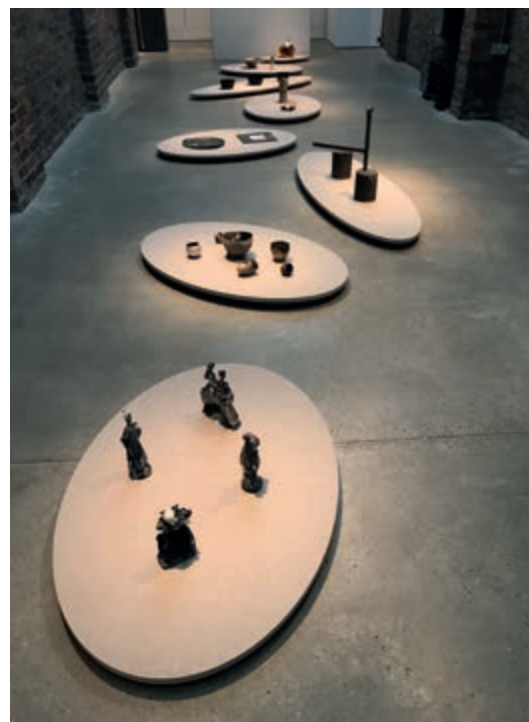
Behind the screen... The Brick Gallery...

'Bag Beneath' by Anders Ljungberg, displayed on the bare brick wall, prompted an unexpected conversation with a friend about testicular cancer. This experience reiterated the fact that it is not only the physical work offered for scrutiny that is of significance but, by association, equal worth is gained through the reactions initiated by each personal interpretation. To quote John Dewey: 'Art is a quality that permeates an experience; it is not save by a figure of speech, the experience itself.'

Moonlike as a title is inspired by the moon's silvery metallic surface. The display methods employed hit the spot: simple oval cloth-covered boards, floated at shoe level, gave each maker their own small 'moonstage' which, although static, appeared kinetic, giving the impression of multiple moons reflecting, pivoting and jostling each other on a river's surface. The construction of the display encouraged an intimate engagement with the whole space and objects, weaving carefully in between 'moons', getting down on your hands and knees if needs be. The whole show collectively was so physically engaging and visually satisfying, as far away as you could get from a white box, white plinth show.

Gallery SO deserves all the recognition it receives for identifying as a brave peculiar fish. Next time you're near Brick Lane and you wonder what's behind the black door of no. 92, press the buzzer. You will be enchanted.

For more information about Gallery SO visit www.galleryso.com.



View of Moonlike in the brick room.
Image: Anthony Wong

Andi Gut, 'Correspondance'
(with Peter Bauhuis), 2014
(copper, nylon).
Image: Anthony Wong



Ruudt Peters: Bron/Source

Decker, A. and Elenskaya, M. (eds.) Hardcover, 24 x 28 cm, 278 pp. 154 colour and 47 b/w ills., 41 QR codes

Arnoldsche ISBN 978-3-89790-499-6

by Lieta Marziali

Bron is one of the latest thoroughbred additions to the already highly-prized stable that makes up Arnoldsche's art jewellery library. Conceived to accompany Ruudt Peter's eponymous major 44-year retrospective, its glossy coffee-table format, superb close-up photography, and a modicum of carefully-chosen text offer a complete chronological overview of the artist's work from the 1970s to the present day.

Or so it would seem...

Bron is in fact a much more complex beast than its brassy art book appearance would let out. As a catalogue, it certainly provides a closer view of the pieces than the exhibition could ever do. And yet, it is not a three-dimensional one, unlike the exhibition, now at the Museo del Gioiello in Vicenza, Italy, which presents the pieces inside free-standing custom-made blown glass covers on steel stilts. Personally, I have always disliked the glass covers since first seeing them on the internet, an opinion that remained unchanged after nearly knocking one down while gesticulating in Ruudt's own studio in Amsterdam and then seeing them in all their *Bron* glory at the 2018 Legnica Festival of Silver.

I dislike them not on the basis of some decorative judgment but, because despite being clear glass, the reflections they create from the space never allow for a completely clear view of the work. In this sense, I'd take the flat but macro approach of the book over them any time. If the exhibition has never provided any in-depth wall text, the book will also disappoint those who are in search of the usual didactic museum-style monographic approach. There is, after all, never anything *usual* about Ruudt, and yet his work reflects a deeply universal search for the human self, its drives, its fears, and how one can and does exist in the world.



Ruudt himself, still relentlessly in search of challenging and confronting himself and his practice, wished to push his personal and professional boundaries with the *Bron* volume by creating something that provided a different environment than statements and background information. There is surely enough of that on his website and it is a format which he had already explored over 15 years ago – by including documentation of his travels, research and inspiration – with his previous major retrospective book *Change*. The text that readers will find is instead a very personal reflective essay by jeweller Aaron Decker and candid transcripts, put together and edited by one-half of Current Obsession and Munich Jewellery Week team Marina Elenskaya, of their six hours of conversations. It is this 'voice of the artist – honest, funny, brutal, beyond the filters of interpretation and classification', as Marina puts it in her introduction, that gives the reader a method, a bit like a key, to open the door into Ruudt's world.

Peters is a phenomenal educator, as well as a pioneering artist – something I had the privilege to experience personally through one of his yearly one-week summer workshops. His approach is intense but incredibly intimate and the exercises he offers are ones that he has experimented with himself for years. As both educator and artist he is constantly both painfully in your face and tearing up your soul as he is careful, considered and devastatingly open in sharing his own experiences and struggles. But only if you are willing to engage.



Visitors enjoying *Bron* at the Legnica Festival of Silver 2018.
Image: Lieta Marziali

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It is so that with both *Bron* exhibition and *Bron* volume he once again set off to experiment, as for most of his shows, how the public can not only experience jewellery but, crucially, though doing so, also explore the meaning of the word *Bron*, that is "source", a word I find fascinating as I continue to investigate the inspirations and serendipities through which we can better understand ourselves.¹ Both exhibition and book offer, to those who are willing to take themselves through the journey, a multi-media experience through the use of QR codes, which link to short videos of friends, gallerists, other makers, as well as writers and buyers of his jewellery, talking, themselves candidly, about their own experience of a particular piece, what they see in it, why they like it and what it says to them. In this sense, the book and the exhibition are inextricably linked, like individual yet interdependent Siamese twins, both offering another horizon, something beyond the possibilities of live three-dimensional experience and flat two-dimensional visuals.

Neither book nor exhibition then, despite the polished photography and the sleek glass domes, provide a full and unprotected view, and the viewer and reader are left to confront their freedom of choice and their willingness (or indeed not) to go further and make up the rest of their own experience. Ruudt has often been called out for being hard and uncompromising, but the path of exploration is never an easy one. And his practice has been nothing but a long, reflexive endeavour in which he has been first and foremost the student of himself, learning the hardest way to overcome his own baggage and prejudices, ego and fears.

But the best educators know that their pupils have to be both ready and willing to learn. Far from being a patronising stance, their biggest challenge is that of providing tools of discovery and methods of investigation that are sustainable, for those who wish to invest time and effort in their studies. His website might be a good (and free) starting point, but none of the single elements of his vast exhibition, publication and lecturing output allow you by themselves full access. More importantly, with his artwork and his workshops, as well as this book (which generally retails at around 44 euros), the money transaction does not automatically give the buyer the ability to freely appropriate and consume the product. It is only one's willingness to peep through the keyhole, turn the key and open the door, that holds the real power over beginning to understand Ruudt Peters and, through him, oneself.

¹ Ruudt Peters's website at <http://www.ruudtpeters.nl/index.php?id=286> <http://www.ruudtpeters.nl/index.php?id=286>



Detail of *Bron* at the Legnica Festival of Silver 2018. Image: Lieta Marziali

Full view of *Bron* at the Legnica Festival of Silver 2018. Image: Lieta Marziali



Caroline Broadhead: a Retrospective

Lethaby Gallery, Central Saint Martins, London
11 January – 6 February 2019

by Anthony Wong

The Lethaby Gallery at Central Saint Martins is vast. However, multi-disciplinary artist Caroline Broadhead, now Professor Emerita and formerly Jewellery and Textiles Programme Director and BA Jewellery Design Course Leader at CSM, in her selective 45-year retrospective of over 100 works, offered an inspiring and intimate show of sheer magic. Here, I can give you only a personal vignetted viewpoint of the unbelievable expansive breath and depth of Caroline's work to explore. I offer you just a seed: please plant it, and water regularly.

Everything is Possible, not Everything is Viable.

'If one general statement can be made about the art of our times, it is that one by one the old criteria of what art ought to be, have been discarded in favour of a dynamic approach in which everything is possible.' (Peter Selz, *Art in Our Times*, 1981)

Lethaby's scale allowed Broadhead to create pockets of quiet spaces within the feeling of a lively home, exposing the various stages or 'rooms' of our lives. Never have I witnessed an artist who freed herself so completely from self- and establishment-imposed shackles regarding her own discipline. Her multi-disciplinary work extends from jewellery (1970s), and wearable objects into small-scale sculpture, collaborative dance performance with Angela Woodhouse and dreamlike historic building installations (St. Mary's Church, York, 2005). Broadhead works with all kinds of materials, from cotton to Perspex, wood to film. In her own words, she is 'not overly stuck with any material', experimenting, and moving onwards: a refreshing approach, which gives the notion that everything is possible.

The touch that is evidence of our existence

Although I identified a woman as its originator so deeply, commenting, celebrating and exposing women's lives in such a subtle and profoundly poetic way, the work shown was concerned with one thing, that is 'us', and the evidence we leave in every action, on clothing, objects and spaces in our complete historic absence. The work has at its core a love and curiosity of humans, and our placement and relationship to our world; the body, with all its physicality and sensuous capabilities; and an empathy toward failings, our different stages of life and a consideration for the loss of that life.

From Behind a Net Curtain Peeping

Upon entering the Lethaby Gallery, drawing you like a flickering hearth, was 'Exchange of Views' (2006), a mirrored Perspex mural entirely pierced by hand by Broadhead, and the graphical representation of the enlarged view of net curtains, produced when Caroline was living where 'everyone had nets, they were everywhere', and she questioned why.

It is so compellingly naughty to peep from the safety of nets. People are teased by others for doing it. 'Exchange of Views' was



Caroline Broadhead, 'Shadow Dress' (1996). Image: Anthony Wong

Caroline Broadhead, 'Outline Chair' from 'Taking the Chairs' (2011).
Image: Anthony Wong



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pivotal in this show as it exemplified the range of questions raised by Broadhead's work: those of personal boundaries, presence and absence, light and image, reflections and movement. Selfies and photos were taken in front of the mirrored 'nets'. Physical engagement was high: children ran up to the wall – whilst jealous adults repeatedly walked past it – staring, catching snippets of themselves, shrieking with delight, until checked into 'appropriate behaviour for a five-year-old in a gallery'.

Concealment and the Viewable Us

The theme of inside/outside is reiterated constantly. The iconic body-centric piece 'Necklace/Veil' (1982), woven from one single nylon filament into a tube structure, is an example of the physical making hours (Broadhead is a prolific and relentless maker and, apart from some beading, all work is entirely made by her). The form is morphable from a necklace into a veil, and can control the amount of 'viewable us', promoting silence and a sense of 'this is who I am', which also links in with later photographic portraiture work inspired by Old Masters done in collaboration with her daughter Maisie.

Who and what ?

Whilst viewing I continually questioned who? And what?
Who wore this necklace, dress, jacket ?
Is this a painting? Am I looking at myself?
Is this really a chair? Did it once walk? Who sat in it?
Where are they now?

Revisiting my original 'lively home' comment, if you took an empty house and furnished it with Broadhead's pieces in this show, you would have kind chairs to sit on, a wardrobe to choose from, a rug to place your feet carefully upon, a mirror to view yourself in, a picture to look at, and an outside viewpoint to consider. It would make for a house full of memories, contradictions of purpose and function, but full of magic.

Caroline Broadhead. Walking tour of the exhibition.
Image: Anthony Wong



Caroline Broadhead, 'Seams' (1990). Image: Lieta Marziali



Caroline Broadhead:
a Retrospective.
View of the Lethaby Gallery.
Image: Anthony Wong

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findings

Issue 68 Spring 2018

Murmur Brooch, Emmeline Hastings, carved and dyed perspex acrylic, 18ct yellow gold, 2018. image: Joseph McDonnell