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Jack Cunningham

Practice Based PHD

Contemporary European Narrative Jewellery

#### TITLE AND RESEARCH QUESTIONS

Contemporary European Narrative Jewellery: the prevalent themes, paradigms and the cognitive interaction between maker, wearer and viewer observed through the process, production and exhibition of narrative jewellery.

1. How might contemporary narrative jewellery be defined?
2. To what extent does cultural identity affect creative outcomes?
3. What are the prevalent European themes?
4. How do source, process and practice interact during the creative process?

#### DECLARATION:

I hereby declare that all material in this textual dissertation is my own work and contains no material previously submitted for the award of degree by this or any other university. Submitted to The Glasgow School of Art for the degree of Doctor of Philosophy.

Jack Cunningham, The Glasgow School of Art  
Department of Silversmithing and Jewellery, July 2007

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## ABSTRACT

Jack Cunningham - Practice Based PHD

The focus of this research lies within the field of contemporary studio jewellery, a discipline that has a variety of strands that includes the purely aesthetic, technique led, through concept based to architectonic. A further hybrid of contemporary jewellery is the narrative genre. More specifically this research examines how narrative might be defined and takes a position viewed from a European perspective.

Chapter 1, *Rationale & Contextual Review*, examines contemporary studio jewellery and positions a definition of narrative jewellery within this wider framework.

Chapter 2, *Defining the Field*, identifies global paradigms. The interrogation of the subject examines the correlation between themes and subject matter and the ethnographic factors that influence creative outcomes. The hypothesis proposes that these creative outcomes are universal in their translation whilst reflecting a relationship between environmental influence and ethnographic origin

Chapter 3, *Narrative Themes*, presents an overview of current European makers. Through the author's role as exhibition curator, this chapter identifies prevalent themes and preoccupations selected from the exhibition 'Maker-Wearer-Viewer' which surveyed the work of over seventy makers from twenty European countries.

Chapter 4, *Source, Process & Practice*, locates the author's self-reflective practice within the field by examining the correlation of narrative subject matter, source material and the creative process employed. The importance of source material and its influence on the creative process is examined through reflexive practice. Further research examines the interactive relationship between the maker and wearer, and the response of the viewer.

Through practice-based research, the design and making process, the authors' narrative jewellery is clearly defined within a wider context.

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## INTRODUCTION

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### Overview of Cultural Context

In 2006, a group of perforated marine gastropod shell beads found at the Western Asian site of Skhul in Israel and the North African site of Oued Djebbana in Algeria were dated to the Middle Palaeolithic period, 100,000 to 135,000 years ago. (*fig 1.1*) The shells from Skhul were found by archaeologists to be part of a layer containing human fossils.

Together with the remoteness of these sites from the nearest shorelines, this indicates deliberate transport by humans for symbolic use and demonstrates the earliest recorded emergence of modern human behaviour (Vanhaereny, et al 2006: pp1785 -1788). This predates by 25,000 years, the discovery in 2004 of 39 perforated shell beads dating from the Middle Stone Age (75 thousand years ago), at the Blombos cave site on the shoreline of the Indian Ocean (Henshilwood, et al 2004: 404). With such early origins, these finds position the wearing of jewellery as the oldest of basic human instincts though one can only surmise the power or significance, if any, this bestowed on the wearer at that time.

Artefacts remaining from earliest history show jewellery has been a potent and universal part of human experience. Shells, beads, stones, then metal have been fashioned to adorn the human body to create images of power and status, magic and desire. (Game 2005: xiii).



fig 1.1 Shells from Skhul Site

Jewellery can be understood on a number of different levels; as a means of communicating position, status, rank, of measuring wealth and indicating gender, of conveying sentiment or as a means of simple body decoration. Devoid of any sense of utility it is moreover, capable of bestowing a certain power upon the wearer as in ritualistic or shamanistic ceremony e.g. that used by pre-Columbian Indians, and in ceremonial use, such as royal regalia (more commonly called 'Crown Jewels'). During the seventeenth century,

Apart from being an object of great price it is a symbol and a sign. It was even more than that at the beginning of the Renaissance when it had been endowed with a quasi-magical power. “Every bishop wears a sapphire in his pastoral ring,” says the *Mercure Galant* of 1678, “to remind him of his duty to help victims of the plague and cure them by means of the virtue which nature has vested in this precious stone”. (Lanllier & Pini 1983: 40).

The wearing of jewellery has long been an indicator of familial wealth and of celebration in many societies. For example the ornate chest and head decorations worn on special occasions by the women of Marken in the Netherlands, and the significantly heavy chest decorations worn in Estonia, ‘speak’ of the same status as the extravagant headdresses worn currently by the sons and daughters of the Dong people in China’s remote and mountainous provinces of Guangxi, Guizhou and Hunan. (fig 1.2)



fig 1.2 Dong People of China

The very nature of jewellery and its cultural context is a well-documented subject. For the 1998 exhibition *Jewellery Moves*, it is adequately defined as a;

...collective noun for a series of relatively small scale objects which can be attached to clothing, or worn directly on the body, for personal adornment. (Game & Goring 1998: 5).

#### Methodological Considerations

As a practice-based PhD submission, the object is central to this research and is at the heart of each Chapter, connecting aspects of past with current practice, against a backdrop of cultural diversity. The intention of this textual dissertation is to investigate the genre of narrative jewellery. Existing literature comprehensively covers the history of jewellery, its socio-cultural relevance, its design and manufacture, and embraces the contemporary studio jewellery movement as a powerful means of personal and societal

expression (Dormer, Drutt English, Turner, Lanllier & Pini). While there is reference to narrative work, further literary analysis indicates no satisfactory interpretation of the narrative genre, and no focused definition of its intention to communicate exists. By scrutinising the author's work process and personal output, in relation to the work of other contemporary makers, the creative process is thoroughly examined through the finished artefacts. Empirical study forms the basis of this research involving a multi method approach.

In Chapter 1 a constructivist or relativistic approach is used as a research methodology to establish the context and construct of narrative jewellery practice as a genre within the wider framework of contemporary studio output. This relationship is examined in order to extrapolate a clear and succinct definition of contemporary narrative jewellery and the maker's intention to communicate this narrative to the viewer, through the intervention of the wearer.

The influence of differing value systems is examined in Chapter 2. 'Meta-analysis' (Robson 2002: 368) is used in the investigation of cultural behaviour. Through the identification of appropriate global paradigms, the correlation between the creative environment and national characteristics is presented through grounded theory analyses. Differences and commonalities of practice are identified.

Choosing to examine current practice in Europe, Chapter 3 not only locates, for the first time, the significant current trends and preoccupations, but also positions the author's output within this wider narrative field. Through the various aspects of curating and mounting the largest exhibition of its kind, *Maker-Wearer-Viewer*, together with the use of questionnaires and organising a one day Symposium, hermeneutics and qualitative analysis are used when identifying and documenting the output of European makers.

Interpretation of creativity and the creative process is largely based on knowledge, experience and observation. Post positivism was not considered appropriate, nor was quantitative analysis, rather, a holistic case study of the author's practice is presented in Chapter 4. Evaluation through reflective/reflexive practice, together with qualitative analysis is used as methodological tools for external verification of this practice. A number of work process methods are used to generate the artefacts; drawing, writing, digital recording and sourcing, and a variety of technical skills employed during making. Exhibitions are the vehicle used to present this practice, the evidence of the work process, while individuals and focus groups provide evidence of wearer/viewer interaction and interpretation. This will include the trophy designed for the Arts & Business Scottish Awards 2002 and the questionnaire responses from the exhibition *Brooching the Subject*. This systematic approach elicits objective results which offer new insights into the production of contemporary narrative jewellery and make a genuine contribution to our knowledge and understanding of the field.

## Chapter 1

### RATIONALE & CONTEXTUAL REVIEW

#### Contemporary Studio Jewellery

In her introduction to her publication *Narratology*, Mieke Bal explains that narratology is the theory of narratives, whether it is texts, images or cultural artefacts. The theory being the particular reality that forms the statement around which the narrative intends to express a position (*Bal 1985: pp3-8*). By examining the origins of contemporary studio jewellery, the narratology of jewellery as a cultural artefact, this chapter presents a definition of contemporary narrative jewellery.

As Europe entered the Twentieth Century, there was little change in the output of contemporary jewellery from the last years of the Nineteenth Century. Designs imitated old revivalist themes and Edwardian jewellery ‘...did not fully embrace the revolutionary innovations of the art nouveau.’ (Bennett & Mascetti 1989: 249). With the outbreak of the First World War, production stopped overnight with jewellers turning their efforts to the military industry or going to the front. Post war years however brought a new sense of freedom and creative expression, particularly in the world of fashion, through the work of Parisian couturiers Jean Patou, Paul Poiret and Coco Chanel. The metal workshop at the Weimar Bauhaus was under the leadership of Johannes Itten with master craftsman Christian Dell and, from 1923, was led by Moholy-Nagy. It primarily developed articles along practical lines that were for everyday use and wished to make closer links between the workshop and industry. In a newspaper article for *Deutsche Goldschmiede-Zeitung*, Wilhelm Lotz comments,

The Bauhaus is only interested in influencing industry. The metal workshop of the Bauhaus, as far as precious metals are concerned at all, works only with silver and prepares prototype models for serial reproduction of consumer articles. (Wingler 1969: 135).

During the 1920s the Secessionists in Vienna, Bauhaus in Germany and the Futurist movement ‘...greatly influenced the designs of many avant-garde jewellers’. (Besten 2005: MWV). Clean angular lines and geometric forms became the substance of Modernism, ‘...a world in itself. An intervention in the material, no emotion involved.’ (Besten 2005: MWV).

At the 1925 Exposition des Arts Décoratifs in Paris, jewellery was grouped with clothing, fashion and as accessories, showing for the first time ‘bijoutiers-artistes’, work of ‘artistic more than intrinsic value’ (Bennett & Mascetti 1989:279). During this period a further distinction emerges between contemporary fine jewellers and that of art jewellery, being jewellery designed by fine artists, not jewellers per se. Artists such as Calder, Picasso, Giacometti, Man Ray and Braque each designed jewellery, as had the Art Nouveau artists before them ‘...to make the jewel primarily a work of art.’ (Lanllier & Pini 1983: 304). The Surrealist artists, including Salvador Dali, Giorgio De Chirico, Max Ernst and Meret Oppenheim, increasingly influenced all areas of design during the pre and post war years of the 20th Century and this was popularised through the media of advertising in magazines such as *Vogue* and *Harper’s Bazaar*. Notable examples are the

set and costume designs for Diaghilev's *Le Bal*, Elsa Schiaparelli's *Tear and Skeleton* dresses and the small scale sculptural jewellery by Meret Oppenheim such as, *Design for Ear Decoration* (1942) '...a gold bird's nest and an enamel egg...the ear as branches of a tree in which a bird has made its home. This work makes an enduring impression, especially because of its narrative implications.' (Meyer-Thoss 1996: 38). (fig 2.1)

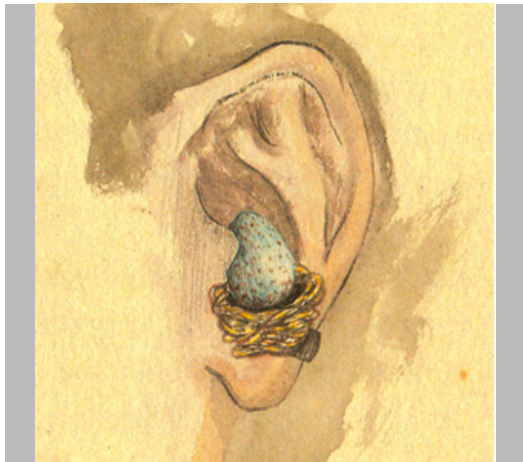


fig 2.1 Meret Oppenheim 'Design for Ear Decoration' 1942

Interestingly the work is titled, a concept not generally adopted by studio jewellers in Europe until the 1960s, and addresses issues and concerns more commonly expressed by these artists through other media. Oppenheim kept a record of her dreams with the intention of investigating her own personality and '...to define and circumscribe her position in the world. Her dreams became sensitive instruments...a logbook.' (Meyer-Thoss 1996: 96). Moreover, the influence of such work on contemporary jewellers at that time cannot be underestimated as it presented the opportunity to include imagery, metaphor and narrative in their work, thereby offering great possibilities previously unknown in this field. 'Dada and Surrealism are important to a number of jewelers in particular and to jewelry in general because Surrealism emphasised the role of content and subject matter in art.' (Drutt English & Dormer 1995: 18). This is endorsed by the American jeweller Thomas Mann who, when asked to name his influences states, 'The Dadaists and the Surrealists. Marcel Duchamp, Joseph Cornell, Man Ray, Alexander Calder.' (Codrescu & Herman 2001: 22).

Tiffany & Co. throughout the period from the late Nineteenth Century into the early Twentieth Century, continued to produce a quintessentially American brand of exotic and exquisite jewels. Often depicting America's flora and fauna and Native American motifs, these strong confident works with named designers, such as G. Paulding Farnham, Louis Comfort Tiffany, Jean Schlumberger and Elsa Peretti, reflected the equally strong American economy at that time. Unlike the surrealist designs of

Oppenheim, these decorative works were not meant to convey meaning or content. That said, the classic bejewelled *American Flag* brooch, designed 1900-10, represented the first official flag of the United States with thirteen stars and stripes and was certainly intended to communicate both celebration and a pro American patriotism. Ironically these are now more emotionally charged following the terrorist attacks of 11 September 2001, and current *American Flags* are worn commonly as lapel pins, and most prominently by the American President.

Literature of the 1950s – 60s, still regarded modern European jewellery largely in terms of ‘...symbols of wealth and social success’ (Lanllier & Pini 1983: 298). Precious materials continue to dominate and the use of precious stones encouraged work to be more decorative than speculatively artistic. Jewellers such as Gilbert Albert of Geneva, Henning Koppel working for Georg Jensen in Copenhagen and in London, Maurice Asprey of Asprey & Co., Andrew Grima and John Donald, were important designers whose contemporary work placed more emphasis on materials, form and texture, than any notion of meaning. Although by 1950, the Joint Association of Goldsmiths had been established in Denmark, which was followed in 1952 by the first of its inspirational annual exhibitions. By the 1960s things were changing in that country however,

If there was an oppressive feeling of mono-culture in the design of jewellery in the 1950s, there was a spectrum that was wider and more full of contrasts in evidence in the new decade. The economic boom, the cementing of the welfare state and the radical change in patterns of everyday life and mentality were very clearly reflected in the art of jewellery-making. (Dybdahl 1995: 17).

Elsewhere however, in addition to public demand, a factor that may have influenced the major design houses was the annual Diamond International Award. Begun in 1954 by the de Beers group in America, this became a prestigious award, and represented an important international accolade for all the award recipients. Perhaps in its own way, the Diamond International Awards helped galvanise a certain position that was to split and divide the status quo before the end of the decade.

Parallel to this activity, in the United States the post Second World War years saw the emergence of a strong studio craft movement. This stemmed from the setting up of the American Craft Council in 1939, together with a positive change in craft education. As early as 1950 jeweller Ramona Solberg was experimenting with the inclusion of non-precious found objects, such as *Pendant with Earplug* ‘...used materials such as rulers, zippers and pencils are used, as Laurie Hall puts it, for “their metaphoric possibilities”.’ (Druett English & Dormer 1995: 18). (fig 2.2)



fig 2.2 Ramona Solberg 'Pendant with Earplug' 1950

Non-precious fragments become precious in the private universe she creates. Her iconography consists of unexpected and often idiosyncratic juxtapositions – glass beads from Africa, shells, milagros from Mexico, dominos, dice and found objects from antique stores and from friends. (Druett English 2001: x).

Laurie Hall, Kiff Slemmons and Ken Cory were to be influenced by Solberg from the 1960s onwards. (*fig 2.3*)



fig 2.3 Ken Cory 'Squash Blossom' 1974

In the UK, the Pre-Raphaelite and Arts & Crafts Movements (D.G. Rossetti, Edward Burne-Jones, Henry Wilson, Alfred Gilbert, Edward Burne-Jones), followed by the Art Nouveau Movement (C.R. Ashbee, Archibald Knox, C.R Mackintosh, Arthur Heygate Mackmurdo), saw contemporary craft work produced in the late Nineteenth and early Twentieth Century. This led to the formation of a number of guilds and new gallery's promoting the Craft Revival such as The Century Guild, The Art Workers' Guild, The Arts



and Crafts Exhibition Society, The Birmingham Guild of Handicraft and the Fordham Gallery. It also saw craft practitioners take up influential teaching posts in the newly established Schools of Art. Work from this era was certainly narrative, depicting figurative and symbolist themes and ornate floral and natural forms. These works would occasionally include titles such as Edward Spencer's *Tree of Life* and *Ariadne* necklaces. This is the early roots of the current practice of contemporary studio jewellery.

During the late 1960s we see a link with this past coming from the workshops of Gerda Flockinger, Ernest Blyth and Charlotte de Syllas. It is not until 1971 however, that the Crafts Advisory Committee (later re-named the Crafts Council), is established and studio jewellery becomes more established in its own right. As recent as 1973, there is a cautious introduction to the exhibition *Aspects of Jewellery* (Aberdeen Art Gallery) by Ralph Turner, 'This exhibition has been mounted in an effort to draw attention to the recent developments in contemporary jewellery.' Attempting to distinguish between contemporary and modern Turner continues 'During recent years jewellery has taken on a new dimension although much modern jewellery produced today has nothing to do with art and cannot be given any serious attention.' (Turner 1973: 1). In the catalogue accompanying the Worshipful Company of Goldsmiths 1974 exhibition *Seven Golden Years*, Graham Hughes observes in a restrained tone, 'Gunilla Treen...contributes some statements in plastic, hitherto never expressed in jewels'. (Hughes 1974: 3).

By the end of the 1960s and during the early 1970s, jewellers such as Gijs Bakker, Robert Smit, Caroline Broadhead and Susanna Heron, had begun experimenting with alternative, non-precious materials and concepts. Within a decade this interest would gather momentum and culminate in the seminal exhibition *Jewellery Redefined* (British Craft Centre 1982). This challenging exhibition was a response to the proliferation of mass produced fashion or costume jewellery on one hand, and the expensive gold and gem set work at the high end of the market, a market controlled by companies such as de Beers. Selected from an open submission, it brought together prominent and skilled goldsmiths and jewellers with the express intention of exploring non-precious materials and how we physically wear this new jewellery as a consequence. It announced, 'A jewellery revolution has taken place in the last decade, and all the signs suggest that it is an international movement.' (Hughes 1982: 7). The forum for such a dynamic shift was driven by the Art Schools which, through a new generation of key academics and enthusiastic student bodies, radically changed educational philosophy by questioning what constitutes notions of preciousness. This was particularly the case in the UK, the Netherlands and in Germany. The gallery circuit supported the new jewellery through exhibitions and an infrastructure of funding bodies such as the Crafts Council and the Scottish Development Agency (later the Scottish Arts Council), made it financially viable for young graduates to set up studios and workshops.

General trends have since emerged over the past twenty five years in the area of contemporary studio jewellery '... characterised by a concern for individuality', studio

jewellery is described as '... jewellery produced by individuals, working in their own studios, who deliberately control every aspect of producing a piece from original idea to finished work.' (Game & Goring 1998: 5). One of the most important changes has been the move away from the use of precious to non-precious materials during the early 1970s, and in some cases back again, pertinent to the questioning of preciousness, value and content.

The current revival in the use of decoration and ornamentation, perhaps even nostalgia as in the work of Marianne Anderson, reflects a reaction to the austerity of post modern ideals. The re-alignment and blurring of contextual boundaries questions the very nature of the craft object and its relationship, if any, with the fine art community. For some makers, jewellery had moved from the wearable, to a photographic image of a largely unwearable object, as in Pierre Degen's *Personal Environment* (1982) and the Otto Kunzli *Beauty Gallery* series (1984).

Similarly, performance had emerged as an extension to the jeweller's repertoire, although it is the quasi wearable artefact that remains central to the intellectual concept and choreography of these events, as in Otto Kunzli's *Swiss Gold – The Deutschmark* (1983) (fig 2.4) and Simon Fraser's *Alchemy with a Piano* staged at the ICA, London (1993). As Metcalf expresses in his discussion on 'craft-as-a-class-of-object', without the artefact or object the performance would remain just that, a piece of choreography, contemporary dance or ballet, and therefore impotent as a means of communicating anything of the physical object. 'Craft cannot be dematerialised: it must first and foremost remain a physical object.' (Metcalf 1997: 69). While this more conceptual work falls out-with the scope of this research, if we can consider what jewellery is and why we wear it, central to this is the individual, the person and the relationship between the object, the body and the person. David Poston, the maker and writer says '...it is reasonable to say that something that cannot be worn cannot be jewellery – being wearable is a basic qualification for jewellery.' (Poston 1994: 1).



fig 2.4 Otto Kunzli 'Swiss Gold-The Deutschmark' 1983

Contemporary studio jewellery has developed into a wide ranging and diverse art form which, although subjective to a degree, may be categorised through various terms of reference, such as; materials, form, image, kinetics, subversion, architectonic, abstraction, figuration, kinaesthetic. Narrative is also one of those categories.

#### Meta-narrative: Defining the Narrative Genre

The power of jewellery to explore issues of identity and personal narrative is second to none. Every time we put on clothes, and select a piece of jewellery to wear, each one of us makes a very conscious statement about ourselves and the society to which we belong. (Game 1997: 15).

'Jewellery offers us a language we can use to tell the world who we are, what we stand for or who we would like to be. And we can use jewellery to actively set ourselves apart from the masses, thus emphasising our individuality.' (Veiteberg 2001: 24)

The term *narrative* used in connection with contemporary jewellery is a construct of the Twentieth Century. With the earliest examples of the genre emerging from the United States, although unsubstantiated, the origin of its use is most likely from that country. Jewellery with a narrative content however is not a recent phenomenon, 'Jewellery as a means of self expression is by no means a new departure. It is possible to trace its development from man's early beginnings right up to the present day; museum collections all over the world bear witness to the fact.' (Turner 1973: 1). These are, relatively speaking, small objects that have the potential to speak of large issues, make bold statements and question accepted values. Like a piece of poetry, this is the art of condensing, of distilling thoughts and ideas into a reduced visual representation. Meta-narrative is that act of deliberately thinking about what that narrative is intended to say,

of thinking about thinking. In his lecture titled *The Magnitude of the Little Dimension* the Barcelonese academic and jeweller Ramon Puig Cuyas describes his personal voyage between macrocosms and microcosms: 'Little objects can contain big ideas...I make little objects, but for me, I feel big.' (Cuyas 2005). (fig 2.5) Cuyas's tiny objects contain huge panoramic vistas of gardens and landscapes, seascapes and constellations, compressed thoughts within 'little objects'.



fig 2.5 Ramon Puig Cuyas 'Walled Garden' series

Jewellery that communicates a sentiment or message has a long established tradition from antiquity to the present day, for example memorial or mourning jewellery most commonly associated with the Victorian era dates back to the Middle Ages. Utilising specific, symbolic materials such as jet or black enamel, blood-soaked fabric or a lock of the deceased's hair was intended to bring the loved one closer. Royalist jewellery of the seventeenth century produced some magnificent examples. A gold and enamel corsage or hair ornament in the form of a floral spray incorporates a tiny miniature portrait of King Charles I, set under a flat crystal at the centre of an enamelled rose. It is a fine example of *trembler* jewellery, 'which allows them (flowers) to move, or "tremble", imitating the movement of natural flowers.' (Dalgleish 1991: 37). (fig 2.6) A small number of similar pieces are believed to have been commissioned by the King and given as gifts to close friends. Eye miniatures and portrait miniatures, most popular during the 18th century, were primarily given as love tokens and occasionally worn as memento mori.



fig 2.6 King Charles I 'Trembler' Corsage c.1640

The (portrait) miniature was the equivalent of having a portrait photograph taken of a loved one – a husband, wife or child, or a sweet-heart going to war...depictions often represented the last time their families saw them alive and, as a result, they were treasured for generations (Burton 2006: 13).

Bizarre expressions of affection, the eye miniature was intended to convey to the wearer that they were being watched by the person painted, in their absence or in death. Narrative jewellery therefore, whilst being something we can observe historically, is not referred to in this way until quite recently, when meaning and content are more deliberately invested in the work.

The Alvor Palace in Lisbon opened to the public in 1882, with an exhibition of Portuguese and Spanish ornamental art and religious artefacts. The ecclesiastical collections contained reliquaries, incense boats, crosiers and processional crosses. It was reported at the time that audiences were '...when confronted with the works of sacred art, not knowing whether to admire them or kneel before them'. (Ferreira 2005: 62). The objects could not be viewed without the potency of association intervening between the object and the viewer. The powerful religious tradition had 'superimposed itself on the artistic object, preventing it from being seen.' (Ferreira 2005: 62). In this sense, we can observe the communicative power of the inanimate object in everyday life. In the West of Scotland, to wear a crucifix in Glasgow may indicate a Catholic religious persuasion while a simple cross can indicate Protestant inclination. There are two major football teams in the city, Glasgow Celtic and Glasgow Rangers. Tradition has it that the Celtic club is supported by a predominantly Catholic fan base and Rangers by Protestant fans. So entrenched is religious sectarianism in Glasgow, a division dating as far back as John Knox and the Reformation of the mid Sixteenth Century, that to wear a football style scarf of green and white stripes, the club colours, will indicate support for Celtic football club and therefore presume the wearer to be Catholic, while a scarf of red, blue and white stripes will denote the support of Rangers football club, worn by a Protestant. In this context the wearing of the scarves becomes a statement of both team and religious

affiliation. The scarves have become objects of powerful religious symbolism, inflammatory and divisive. On face value this may seem parochial, but its inference is embedded deep within the fabric of Scottish, and Northern Irish, society. Behavioural and national characteristics can therefore be expressed, and observed, through an object. The humble umbrella for example is a gendered object in Europe and the West, stereotypically designed and colour coded to appeal either to men or to women. In Japan they are most commonly androgynous in style, with no specifically gendered characteristics and manufactured in clear PVC. In her essay for *Maker-Wearer-Viewer* (appendix i), Amanda Game explores these customs further when referencing our response to the image of the heart. An enduring global symbol, it is as important in the East as in the West. 'In Islamic tradition, it represents the essence of contemplation and spiritual life, and sacred words from the Koran are sometimes added to it.' (Alun-Jones & Ayton 2005: 73). (fig 2.7) When the object is viewed from the perspective of Catholic Spain, it has the significance of the sacred heart and a different cultural resonance altogether to its use in the folklore of Norwegian society.

[>> View Appendix i](#)

During his *Maker-Wearer-Viewer* Symposium lecture, Konrad Mehus expressed, in relation to his *Sentimental Journey* series, 'Folk art and popular culture – something nice about these symbols that everyone understands.' (Mehus 2005: MWV). (fig 2.8) Clearly this statement requires to be placed into context, and is dependent on the viewer understanding the nuances of the culture one is observing.



fig 2.7 Sacred Heart



fig 2.8 Konrad Mehus Heimstadsylje 1995

During the Twentieth Century one can see jewellery being worn as a significant means of challenging public or even political opinion, 'The public nature of jewellery can make it a particularly suitable medium for political comment' (Game & Goring 1998: 65). For example the button badges and jewellery worn by women of the Women's Social and Political Union, militant suffragists, demonstrated a 'powerful means for suffragettes to advertise their identity both to each other and the general public' (Goring 2006: 7). Green, white and purple (representing hope, purity and dignity) were the coded symbolic colours incorporated into the jewellery by the suffragists to 'express allegiance publicly', and solicit support for a woman's right to vote. Again, as Goring points out, the response of the viewer both now and then, would depend on that person's personal perspective and one's capacity to 'read' the colours.



fig 2.9 Frank Moore II 'AIDS' Ribbon 1991



fig 2.10 Earl Haig Poppy

A more recent example, in the domain of popular culture, would be the wearing of the AIDS ribbon. (*fig 2.9*) We may not, strictly speaking, regard this as a legitimate item of jewellery, despite its emotive impact. However it is a piece of body decoration, a pin, as significant as the Earl Haig red poppy, intended to convey meaning and act as a symbol of support. (*fig 2.10*) Designed by Frank Moore II in 1991 while working with the Manhattan based group Visual AIDS, a charitable organisation, the ribbon, ‘...is commonly seen adorning jacket lapels and other articles of clothing as a symbol of solidarity and a commitment to the fight against AIDS’. The small overlapping red fabric pin uses this colour for ‘...connection to blood and the idea of passion – not only anger, but love, like valentine’, (Moore 2004). Similar examples abound, such as the fashion for wearing coloured rubber wristbands, most notably during the period 2004-06. The trend was begun by the cyclist Lance Armstrong as a result of his fight against cancer and was intended to raise public and political awareness. The Lance Armstrong Foundation promoted the wearing of the yellow wristband through its charitable branch LIVESTRONG (*fig 2.11*)



fig 2.11 LIVESTRONG Wristband



LIVESTRONG embodied the spirit of people who have been affected by cancer. One simple gesture, wearing the yellow wristband, became a compelling symbol of strength and hope. Now, with more than 50 million people wearing hope on their wrists, I realize that these shared stories are a truly powerful weapon in the battle against cancer. (Armstrong 2002).

However, as with the Aids ribbon, one need only search the internet to establish that other charitable Trusts and profit making Company's have subsumed the original meaning with imitations, largely reducing their impact to a fashion accessory.

Of his own collection of jewellery, Salvador Dali said

Without an audience, without the presence of spectators, these jewels would not fulfil the function for which they came into being. The viewer, then, is the ultimate artist. His sight, heart, mind – fusing with and grasping with greater or lesser understanding the intent of the creator – gives them life. (Dali 2001: 9). (*fig 2.12*)



Fig 2.12 Salvador Dali 'Ruby Lips' 1949

It could be argued that for the makers of narrative work there requires to be both an idea and message and, of equal importance, an audience with whom to communicate the message to – communication being a key component of narrative. That said, any definition or description of narrative jewellery is, to a degree, dependent on the intention of the maker, and its subjective interpretation by the wearer and viewer. It is useful therefore to establish general categories that facilitate closer examination of, and comparison between, the work produced by different makers, working in different countries and from different cultures. It is also important to recognise in any study of narrative jewellery the time and space of any particular work. The 'time' in the life of the maker in which it has been created, and the 'space' the piece occupies in the life of the wearer in the telling of its story, referred to as 'narrative space' by Paul Copley (Copley 2001: 12).

A central issue in any assessment of narrative work is the response to it by the wearer and viewer, what Turner describes as '...the triangular relationship, which is generated between maker, wearer and viewer when jewelry is worn.' (Turner 1996:76). A tangible unseen dynamic is certainly established, but surely this is not a triangular relationship as the connection between viewer and maker is never closed. The wearer becomes the intervention, the pivotal element in this linear connection, facing literally and figuratively towards the viewer rather than back towards the maker. With all narrative jewellery, as with other art forms, interpretation is personal, open to debate and influenced by the social and cultural position of the audience '...considering the relationship between qualities of objects and the experiences that the perceiver brings to the object' (Crozier 1994:74). However, unlike other art forms, the object is mobile, 'The wearer is another kind of display, moving and living, a display that can answer and look back, and also a short experienced display..' (Besten 2005:16). When discussing narratology, Mieke Bal refers to this relationship as 'focalization'. The point of view or elements presented by the maker of the artefact, the wearer's vision of the work and that which is seen or perceived by the viewer. Bal regards this relationship to be a component of the story and central to this is memory (Bal 1985: 142). Memory is accessed through vision, our way of seeing, of bringing elements together into a story '...through the lens of our eyes and is registered as an "image" by the brain' (Read 1943: 37). In his publication *Education through Art*, Read discusses memory as a faculty that allows the viewer to retain and recall an awareness of previously viewed objects, the '...furniture of our minds', thus allowing connections to be made between previous and current experiences. It is through this perception and association that the wearer is empowered to take ownership of a piece of work.

Inherent in the human condition is the need to find meaning in our lives. Contemporary narrative jewellery has the capacity to engage us on many different levels, to crystallise and encapsulate some of that meaning through a range of emotional and emotive subjects. 'In excess of their own materiality and formal qualities, objects made in this mode have often strong narratives inscribed, which are concerned with the symbolic and emotional investment we all have in the objects we make, wear and love.' (Astfalck, Broadhead & Derrez 2005: 19). Bernice Donszelmann states that we must understand the context of a developing tradition of narrative jewellery,

As a strand of jewellery making practice, narrative jewellery takes as one of its starting points the relationship between jewellery objects and meaning. A work of jewellery is not only a valuable object in terms of its craft, beauty and materially quantifiable worth. Within narrative jewellery the jewellery object is acknowledged and, in fact, embraced as an object of non-proper values...which find their source in emotional and psychological investments. (Donszelmann 2005: 9).

Ramon Puig Cuyas takes the same position, 'All works of art is a container in which the artist has deposed his ideas, emotions, doubts, experiences, impressions, and definitely a part of himself, in the intention of reconnecting it all.' (Cuyas 2005: MWV).

It is an important aspect of this genre that the objects communicate, connect and interact with the individual. 'Such objects can be used as devices for the visible transmission of messages, a way of communicating by means of visual signs and signals.' (Astfalck, Broadhead & Derrez 2005: 19). But what also of the viewer's view of the wearer? What does the wearing of a piece of narrative work say of the wearer, is our perception of that person altered as a result, do we 'view' the person differently? In a similar sense do we, for example, respond differently to someone wearing flamboyant clothes or extravagant spectacles, as opposed to the ordinary – do they appear more interesting as a result of these visual cues?



fig 2.13 Manfred Bischoff 'Il Mio Casa' 1986

Describing his own work Manfred Bischoff says, 'These jewels are my songline, and perhaps someone will feel a sense of recognition.' (Turner 2005:19). (fig 2.13) The American writer Susan Grant Lewin describes narrative as '...jewelry that tells a story, whether based on fact, dream, or fantasy.' (Lewin 1995: 25). According to the Oxford Dictionary, to narrate is; 'to recount, relate, give an account of. Narrative is; an account of narration, a tale, recital of facts, a story.' Implicit in this research therefore is the human need to communicate, to tell stories. Copley states '.... why is it that humans have such a strong propensity to think events in a narrative form. Is it a deep-rooted psychological impulse, or is it cultural habit?' (Copley 2000: 21). Clearly, cultural influences play a large part in the style and range of narrative jewellery identified within the framework of 'time' and 'space' and as such is essentially anthropological in nature. This is discussed in more detail in Chapter 2.

Most commonly, contemporary studio jewellers will exhibit their work in the public domain through the vehicle of the contemporary gallery, museum or temporary installation space. An audience is invited to attend, engage with and respond to the

work's exposure. Can the work in this context 'speak' for itself or is a verbal or textual narratology necessary? Of her customers at Galerie Marzee, Marie-José van den Hout says, 'It depends, if the message is clear nothing has to be explained. Mostly customers like hearing more about the work. It really fascinates them...they make all sorts of associations, to fit things into (their) own life.' (Hout 2004). It is ultimately the maker's choice to show their work in public, so the importance of recognition and a response to the work's content is therefore actively sought and desired. However some makers feel this need for explanation is unnecessary and that there is a degree of responsibility on behalf of the viewer to react to and engage with the work, 'We are pleasing our audience – afraid that we are not understood.' (Peters 2005: MWV).

Strong motivational factors in the production of narrative jewellery would generally indicate that makers seek a response to their work through a need: to comment on the human condition; to communicate, and connect, with others; to have the narrative interpreted or understood at some level by the viewer.

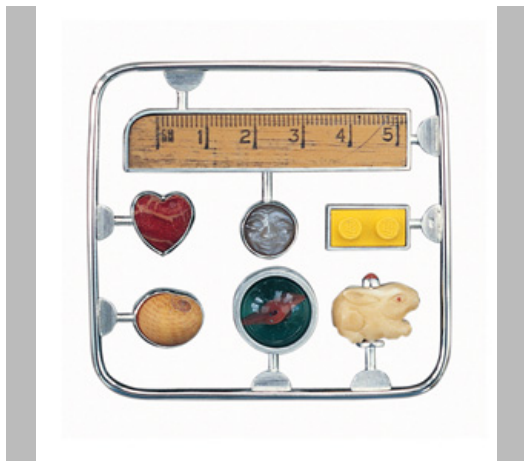


fig 2.14 Jack Cunningham 'Memory Kit' 2003

There requires to be recognition, and within any response lies the potential for the viewer to '...construct a viewing methodology' (Moignard 2005: ix), to access a personal schemata which allows a meta-narrative to evolve. (fig 2.14) Central to this is the wearer.

Whatever the maker thought he or she meant by the artefact is one component in what becomes a network of intentions and readings generated by the wearer and the viewers; all the work in the exhibition (*Maker-Wearer-Viewer*) has that starting point, and a large part of its fascination is that its meaning cannot remain static. (Moignard 2005: x).

For the wearer therefore, there exists the opportunity to interpret the work using a personal frame of reference, a specific set of values and through this personal interpretation, there is cognitive interaction with the object, and perhaps indirectly,

empathy with the maker. As in the narratology of text, there are layers which the 'analyst', as opposed to the 'average reader' described by Bal, can interrogate. (Bal 1985: 6). The wearer and viewer also bring a certain 'contamination', a perception of the maker's intention based on his or her own personal experiences. The desire of the wearer to make his or her own personal statement is certainly significant, and enables the wearer to become part of this process of communication with a wider audience.

Robert Baines endorses this 'network of intentions and readings' when responding to the work of Karl Fritsch,

The Karl Fritsch finger ring triggers memory. It turns the head of the owner, the wearer, to recollections of previous events, people and associations. Though the viewer may not personally know the ring, Karl Fritsch draws one to a subconscious process. We are reminded of similar rings and associations with people - Grandmother, mother, sister, and a loving friend, the implant acts as signage to reveal a subconscious process. (Baines 2001: 132).

'Of course for jewellery to tell its story, it needs a wearer, who is an active participant in the narrative. By taking the object out and about into the wider world...the wearer becomes the positive interpreter of the work of the jeweller' (Game 2000: 1). In literature, narrative accounts have a 'speaker', an agent through which the text is narrated. A text, quite explicitly, has a story or series of events that may be defined as a journey through time from A to B, simplistically; it has a beginning, middle and an end although not necessarily in that order. No such narrative journey is made by a piece of jewellery, it has existence, is self-contained and may not even offer the assistance of a title which could allude to its content. However, neither is it merely one-dimensional. It is the audience who continues this journey by interacting through the wearer and connecting with the work through cognition, memory and interpretation, thus completing the narrative sequence. As Liesbeth den Besten observes; 'Jewellery is quite different from fine art, while being mobile...the wearer is a moving display... a sign on the body.' (Besten 2005: MWV).

Since 1997 Marie-José van den Hout, Director of Galerie Marzee in Nijmegen has, through a series of ongoing exhibitions, documented the wearer's response to contemporary jewellery through the choice women make when selecting the jewellery they wear. Invited to select pieces from her large personal collection, participants then comment on their emotional and physical response to the wearing of the work. The exhibitions are thematic either through geographic location such as: Sieraden de keuze van Nijmegen – Jewellery Nijmegen's Choice, Jewellery Roermond's Choice, Jewellery Amerfoort's Choice, etc., or by profession as in Jewellery - The Choice of the Euro Parliament. Through the resulting publications, it is striking how empowered the participants become, how quickly the work is re-interpreted according to the profile and professional background of each wearer, 'They are about personal identity, about self-consciousness, about believing in your own choice, and showing who you are and what you stand for.' (Hout 1998: 4). The wearers take ownership of the jewellery.

During the panel discussion of the *Maker-Wearer-Viewer* Symposium at The Glasgow School of Art, Jorunn Veiteberg observed,

This understanding of narrativity, it seems that there's a bit of uneasiness with the concept (of) narrativity. Personally I feel very pragmatic about it. It's a concept we use when you talk also about narrative ceramics, about narrativity in literature. You could define that more precisely as a concept to work with also in jewellery. It doesn't mean that not all other types of jewellery doesn't have the history or is not a sort of language, but you could actually define it more strictly as one kind of tendency or one direction within jewellery. But we haven't really done that. (Veiteberg 2005: M-W-V).

As stated in the introduction, and expressed here by Veiteberg, no adequate interpretation of narrative jewellery exists. Seeking an exact definition of the term narrative in relation to contemporary studio jewellery would, in one sense, undermine the very nature of that works openness to interpretation. There are however overarching qualities that together define the genre which is hereby offered as;

A wearable object that contains a commentary or message which the maker, by means of visual representation, has the overt intention to communicate to an audience through the intervention of the wearer. (*fig 2.15*)

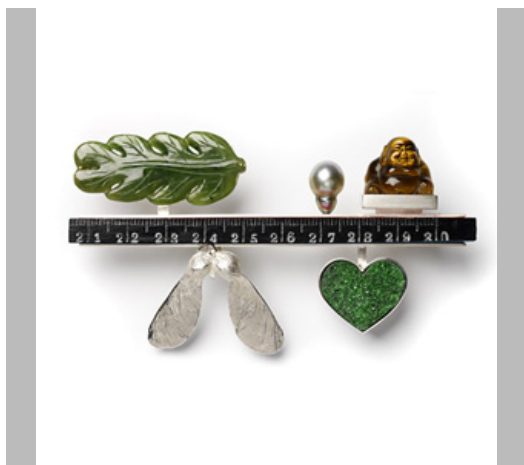


fig 2.15 Jack Cunningham 'Fragments' 2006

## Chapter 2

### DEFINING THE FIELD

#### The Creative Environment

All individuals have the potential to express artistic behaviour through a variety of diverse activities. 'Anthropologists have found that art reflects a people's cultural values and concerns.' (Haviland 1996: 413). This chapter will look at global paradigms in order to establish a link between those cultural values and the creative individuals engaged in the making of the narrative objects which they reflect. When one examines theories of creative problem solving, many factors contribute to the debate of what constitutes a creative individual and what strategies and techniques may be employed to stimulate creative outcomes. Creativity is about risk taking, making connections and generating new solutions, about '...linking these new ideas to restraints, grammars and rules, and of course to reality.' (Landry & Bianchini 1995: 19). There is considerable knowledge of the cognitive processes at work in creative problem solving which also explores how educators may foster creativity in others, how a creative environment can be nurtured, or how one might quantify a creative act. (e.g. Isaksen et al 1997, Bailin 1994, Ghiselin 1985).

Environmental conditions are a key factor in the development of the individual '...cultural anthropologists, neurobiologists and psychologists have amassed a substantial amount of evidence indicating that a universal human nature actually exists.' (Metcalf 1997: 72). An appropriate and supportive environment or climate, where obstacles are removed, clearly plays an important part in the development of human nature and in our ability to respond creatively as individuals, with defined characteristics such as 'openness' and 'freedom of choice' (Cole, Sugioka & Yamagata-Lynch 1999: 277). That said, the construct of any given environment, and its impact on creative behaviour, may well mean different things to different people, depending on time, context and place, conversely '...are there physical environments that inhibit creativity..?' (McCoy 2005: 169). The generally accepted premise supports that, in addition to meta-cognitive activity, creativity is a 'behaviour resulting from the interaction of the person and the environment.' (Schoenfeldt & Jansen 1997: 73).

In acknowledging the importance of the immediate environment on the creative behaviour of an individual or group, it may therefore be reasonable to suggest that societal factors could also be identified which influence creative outcomes on a larger demographic scale, such as the social history and construct of a city, cultural trends of a population, the politics and education system of a country, the wealth of a nation. McCoy further suggests that, 'A person's professional, socio-historical, and domestic circumstances are experienced in distinctive and unique physical environments.' (McCoy 2005: 187). Eysenck suggests the causes of creative achievement as being a 'multiplicative function of three variables', cognitive, environmental and personality (Eysenck 1995: 38). The environmental, referred to as 'the exterior context' (Bonneau & Amegan 1999: 209), are factors and politics that directly influence educational policy, popular culture, funding opportunities, etc., and they differ fundamentally from one country to another, and from continent to continent. We may therefore accept Amabile's statement that 'creativity is best conceptualised not as a personality trait or as a general ability, but as a behaviour resulting from particular constellations of

personal characteristics, cognitive abilities and social environment.’ (Amabile 1983: 358).

The possibility of the existence of universal transcultural human characteristics is a persuasive argument which indicates that, as Bruce Metcalf says, a ‘...pan-cultural human nature’ exists and that there are ‘...a number of behaviours that appear to occur in every known society.’ (Metcalf 1997: 72). As mentioned previously, while the wearing of jewellery may be viewed as a pan-global, basic human instinct, perhaps the creative impulse that generates the jewellery is subject to a more complex range of factors.

There is a danger in making generalised statements about the national characteristics imbued in a contemporary object, particularly in the early Twenty First Century when physical movement from one country, or continent, to another is relatively inexpensive and straight forward. Europeans now move about more freely, and more quickly, than ever before. In addition, through the internet and available technologies, there is ready access to imagery from anywhere in the world, and cross cultural influences can be observed in the way we now eat, dress, decorate our homes, and in speech patterns. This easy mobility has resulted in a creative milieu of trans-national makers ‘...there are Swiss artists living in London; German artists living in Spain; Australian artists in Germany – and so on.’ (Game 2005: xvi). This miscegenation of cultures has, of course, developed over centuries. From its earliest days, London attracted a multicultural population, where Celts mixed with Romans and Saxons with Danes, and we can observe this in many areas of the UK. It was not uncommon for Scottish architects during the Nineteenth Century to journey through Europe and beyond, and we can observe how that experience influenced their creativity in the cities we currently inhabit. There are many reasons for this cultural cross-fertilising; economics, immigration and migration, European Colonialism and the British Commonwealth, the politics affecting the changing face of Europe through the EU, even the spoils of war can explain how objects find themselves displaced from one culture to another, the Benin Bronzes a prime example. Seized by the British from the Royal Palace of the Kingdom of Benin, Nigeria during the expedition of 1897, around 200 of the plaques continue to be housed in the British Museum. Through early trade and smuggling, one can observe on a local level the influences on language, customs and architecture between the east coast villages and ports of Scotland such as Limekilns, Culross and Berwick Upon Tweed and the small ports and towns of the Netherlands, namely Verre and Middleburg. Similarly, one might acknowledge cultural intercourse between Shetland and Norway, or Jersey and France.

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### Global Paradigms

In order to contextualise the work of European makers, it is apposite to position Europe within a wider framework, against other global paradigms. In so doing, this will identify whether there are traits and similarities, or distinct and unique characteristics. Are we so homogenised that we are in danger of becoming culture bound, unable to see things



beyond the culture in which we exist? For instance, is there a recognisable American style or a particular European aesthetic? Are there global trends, or are local issues and values clearly identifiable? Although there is a wealth of literature on the traditional, ethnic and folk-art jewellery of countries such as Africa, Russia and India and the indigenous populations of native American Indians and the Inuit (Eskimo) peoples of North America, there is far less evidence of, or documented material on, an equivalent practice to contemporary studio jewellery. The countries outwith Europe which offer the greatest scope for comparison, are located within the 'developed' world and those with an identifiable contemporary output and similar socio-political status: United States of America, Australia, New Zealand and Japan.

#### United States of America

With a parallel Arts & Crafts movement similar to the UK the contemporary studio jewellery movement had early origins in the USA. As we move through the early twentieth century narrative jewellery, through makers such as Ramona Solberg, Margaret de Patta and Sam Kramer, consequently found its earliest voice in the United States. (*fig 3.1*) Contemporary jewellery, or wearable art, gained a respected position in the post war years through exhibitions such as *Modern Handmade Jewelry* held in 1946 at the influential Museum of Modern Art in New York and subsequent exhibitions mounted at the Walker Art Center in Minneapolis during 1948, 1955 and 1959. This early acceptance of craft as a vehicle of middle-class self expression was the culmination of a number of factors. Mainstream manufacturing in the world's industrialised areas, Scandinavia, Western Europe, Britain and North America had, by and large, caused the demise of the working-class artisan craft worker. Further, 'The economic structure for this quasi-art has been provided ...by art school training, state museums purchasing for collections, the development of applied arts magazines, state grants.' (Dormer 1998: 139). Due to European turmoil during the 1930's, most notably the Nazi electoral victory of 1933, an influx of influential European academics moved to the United States. Joseph Albers took up a teaching post at the newly founded Black Mountain College, North Carolina and Laszlo Moholy-Nagy left London to set up the *New Bauhaus* in 1937. This saw the education system influenced through art colleges such as the Institute of Design in Chicago, Cranbrook Academy of Art in Michigan and later through the Department of Design at Yale University and Cleveland Institute of Art whose graduates include Thomas Gentile and William Harper.



fig 3.1 Sam Kramer 'Roc Pendant' 1957

One important factor that would in part account for the early emergence of a narrative aesthetic in the United States stems from their College system. Traditionally, jewellery departments have been placed within fine art schools, as opposed to textiles and fibre art which grew from the domestic, home economics departments. This gave rise to contemporary jewellery in America, more commonly referred to as *art jewelry* (to give it its American spelling), having an altered status to that of its European counterpart where jewellery has always been a design discipline. The object as a vehicle for narrative art and personal expression was being fully explored by artists such as Joseph Cornell and jewellers would be studying and working alongside the likes of Robert Rauschenberg and Ray Johnson, Johnson himself being a graduate of Black Mountain.

There was a strong desire to 'explore an entirely new artistic expression and a general trend toward a simpler and less stressful way of life after the trauma of World War II.' (Greenbaum 1995: 31). During this time crafts were generally supported through public interest, 'People bought the new craft because they liked it and related to it.' (Dormer 1998: 140). Dissemination of information, education, exhibitions and contact was made through groups such as the Handcraft Cooperative League of America (1940), which consolidated with the American Handcraft Council in 1942 to form the American Craftsmen's Cooperative Council. The ACCC publication *Crafts Horizon* began the same year and in 1943, through a pro-active approach, started an educational programme under the newly founded American Craftsmen's Educational Council. These two bodies became, in 1979, the American Craft Council and *Crafts Horizon* is now called *American Craft*.

The current practice in the USA displays a storytelling narrative that is largely autobiographical in terms of reference, making personal comment the most popular vehicle of expression. There is also a fine line between sculpture and jewellery, simplistically one of scale, which gives rise to the position that American jewellers regard themselves as artists. This easy ability to talk eloquently about themselves

through the *art* of jewellery reflects American society's confidence in articulating its dominant position on the global stage. They are a nation that regards individual freedom to be of paramount importance, a melting pot of people and immigrant nationalities. Viewed from a European perspective much of American work is visually explicit, the narrative clearly expressed, extravagant, often containing too much information with nothing left to the imagination, '...closer to real life than many of their European counterparts.' (Staal 1990: 10).



fig 3.2 Joyce Scott 'The Sneak' 1989

There is consequently an abundance of makers to choose from who demonstrate the full spectrum of narrative and in any selection, it is worth noting that this is merely a sample of those working within the genre. Notable examples include the familiar names of; Richard Mawdsley, Bruce Metcalf, William Harper, Kim Overstreet/Robin Kranitzky, Joyce Scott, Judy Onofrio, J. Fred Woell, Keith Lewis, Van LeBus, Keith Lo Bue and Thomas Mann. (*fig 3.2*) Of these, the works of Harper, Metcalf and Mann offer diversity through their use of materials and approach.

The inclusion of found objects and, in particular, readymades, is predominant in the American aesthetic. Mann's prodigious studio production of jewellery made exclusively from non precious materials satisfies a market of consumers who identify with his Techno-Romantic assemblages. Techno to represent the technical or technological aspect of our lives, and Romantic the human reflection of our need to acknowledge the impact of that technology. His boxed pieces from the *Collage Box & Brooch* series, *Cat Box* and *Bird Box Aviatrix* demonstrate the strong influence of Joseph Cornell. The work is light and optimistic in presence, despite its physically large and heavy appearance. (*fig 3.3*)



fig 3.3 Thomas Mann - 'DaDa Diva' 1991

With Metcalf, each piece is seen as an 'autonomous object', and the person wearing it is simply the site where the work is located. His signature image is that of a figure, an amorphous form, angst ridden and metaphorically searching. (*fig 3.4*) One is compelled to take the figures seriously despite their semi-abstract, almost caricature appearance. In pieces such as *Learning to Build* and *Wood Pin* series, there is a story in progress which the viewer has interrupted but feels the need to bring to a conclusion despite the ambiguous imagery. Indeed Metcalf invites us to surmise as to the narrative content, '...I do not insist that the intended narrative be the only interpretation. People are free to make up whatever story they choose when they see these works.' (Metcalf 1993: 92).



fig 3.4 Bruce Metcalf 'Brooch' 1988

Like Metcalf, Harper's work is also figurative. These are seductive pieces incorporating brightly coloured vitreous enamel and found objects, but with a dark narrative subtext that owes much to his interests in anthropology, iconography, religious symbolism and primitive art. Mostly brooches and fibulas, his early pieces flirt with the notion of the senses, with touch, sound and even smell playing a part in a number of different series such as *Freudian Toys*, *Rattle* and *Hair Fetish*. The viewer makes these connections through '...a labyrinth of associations and meanings revealed through color, material and form.' (Manhart 1989: 8). There is great richness in the diverse use of materials. In addition to the strong drawing of his cloisonné enamelling, shells, pearls, and precious stones are juxtaposed against base materials such as hair, teeth, claws and snake rattles. Harper's interest in the duality of beauty versus ugliness, the concept of opposites, manifests itself through this inclusion of insects, rodent parts and snails. (fig 3.5) The subject matter of European religious imagery, Saint Sebastian, Saint Augustine, Saint Anthony, the pain and ecstasy of *Martyrs*, forms the basis of a number of portraits and self portraits. Manhart continues, 'These objects seem to be voodoo dolls with which the artist is tortured', his Migraine series a narrative channel conveying his own personal pain. (Manhart 1989:17).



fig 3.5 William Harper 'Saint Agatha' 1982

Another factor that may account for a difference between the work of European and American jewellers also occurs during art college training. European tradition places a great emphasis on the way ideas are developed through the process of repeated drawing on paper. Design solutions are generated slowly through the process of synthesis, of divergence and resolution, before reaching the bench at which point construction and fabrication begins. The output of European jewellery is perhaps more conceptual and issue-based as a consequence. The American approach is much more hands on with little preliminary drawing or designing, of having an idea and going with it, creating through spontaneity and energy. There are pros and cons with each

educational system. There is weakness in assuming the first idea to be the best, and only, idea, yet strength in capturing the essence of an idea as and when it happens, as opposed to the tradition of laboured designing that fails to capture the moment and the immediacy of working directly with materials, but which hones each idea in a considered manner to generate the best possible resolution.

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#### Australia and New Zealand

Current practice in Australia and New Zealand (Aotearoa) is often characterised by a narrative centred on personal and social comment. This is particularly the case in New Zealand where traditional skills and an empathy with the environment are inherent characteristics, and where the choice of materials is of paramount importance among contemporary jewellers, a practice still in its relative infancy. Natural materials such as bone, fibre, shell and stone, reference indigenous people and contribute to the cultural imagery of a Polynesian society.

These materials...are used holistically. They are not used in the European tradition as additive elements and decorative appendages on a framework of metal. Here they are the structure and their natural forms are a strong imperative in this jewellery. (Edgar 1989: 52).

Migration from the tropical islands of East Polynesia began over a thousand years ago. Over the centuries, with a coastline rich in shellfish such as paua, the seas providing whalebone and ivory from many species, the ancient timbers from the primeval forests, and the diverse geological formations produced quantities and of high quality pounamu (nephrite jade), 'Styles of carving changed to express the mythologies and genealogies of people in a new land.' (Edgar 1989: 49).

Thoughtful and insightful discussion around issues of Maori and South Pacific culture is at the heart of work by makers such as Areta Wilkinson, Alan Preston, Paul Annear, Elena Gee, Michael Couper, Hamish Campbell and, most notably, Warwick Freeman. Areta Wilkinson, whose signature motif is the identity tag or tie-on label '...reflects on cultural identity. Her ancestry is traced through Maori and pakeha (non-Polynesian) culture, and she creates a series of pendants out of shell, bone and other traditional materials which examine identity.' (Game & Goring 1998: 55). On wearing a piece, one becomes an exhibit, a participant in the cataloguing of cultures or artefacts. (*fig 3.6*) In one group of pieces titled *Not for Sale*, the tags are embossed with £ and \$ signs, giving these works a wider socio-political context. So too, her group of brooches in the 05 Series explores materials associated with Maori body adornment, incorporating rare feathers, totara and flax.



fig 3.6 Areta Wilkinson 'Not for Sale' 1998

Campbell's work utilises bone, carved into images of fish, birds, animals and hybrid mythical characters. His output is, aesthetically, the most overtly illustrative of traditional indigenous Maori folklore in New Zealand. A piece titled *Hunted, Hunter* references the sea and its importance in the life of its people. (fig 3.7)



fig 3.7 Hamish Campbell 'Hunting Fish' 1999

Warwick Freeman incorporates a selection of materials such as shell, jade, bone and jasper into his brooches and pendants. Although not given to describing the meaning of his own work, rather allowing the owner and viewer to interpret its content, his references embrace the mythology and aesthetic of Maori and South Pacific culture. Speaking on the subject of those who own and wear a piece of Warwick Freeman jewellery, Julie Ewington says,

Ownership is a relationship compounded of desire, responsibility, dependence. Initially the object spoke loudly, commanded a degree of commitment. Ever after it is at the



mercy of personal whim and the vicissitudes of social change, of circumstances not entirely controlled by any player in the daily dramas of life. Jewellery is a go-between, the visible token of affection between people, the marker of certain significances and understandings. (Ewington 1995: 2). (*fig 3.8*)

The four pointed South Pacific star is a constant and more recently, 'Freeman uses universal symbols: the heart, the star, the flower, fashioned from traditional New Zealand materials...to create brooches which are simultaneously familiar and strange and highlight questions of cultural identity.' (Game & Goring 1998: 55).



fig 3.8 Warwick Freeman 'Large Star' 1990

In parallel with New Zealand, an Australian vernacular has grown from the influence of indigenous materials and traditional craft techniques, together with design styles and influences brought to the country during the early period of European settlement of the late 18th Century. During the 19th Century, this meshing of style/technique/materials continued to influence the design direction of Australian objects. Moving into the 20th Century, Robert Bell of the National Gallery of Australia observes, 'Craft training, within the growing field of technical education, began to offer a more professional approach to the production of functional and decorative objects and advance the use of an Australian idiom in design.' (Bell 2006: 1). Set up in the 1970s, Craft Australia together with lively educational programmes, saw increased activity across the contemporary craft spectrum. Bell continues, 'The flowering of Australian studio crafts in the period from about 1965 to 1985 was not planned, but it progressed with committed and timely support from Government funding agencies and craft organisations.'

The narrative genre has been explored for many years by Pierre Cavalan in Sydney, and by Sue Lorraine and Catherine Truman of the well established Gray Street Workshop in Adelaide. Among a younger generation of makers, Melinda Young and Francine



Haywood stand out, both jewellers exploring issues of femininity. Haywood uses metaphor for her matriarchal role by casting everyday kitchen utensils from toilet paper. With titles such as *Slither*, *Scum* and *Fanny*, Young produces provocative brooches cast from the small end pieces of used bars of soap.

Cultural identity is explored by Cavalan, a French jeweller now living in Australia. His colourful and confident brooch and neckpiece assemblages take on the appearance of medals, rosettes and garlands, as though presented on behalf of a nation or city to a most important visitor or awarded for some special act. (fig 3.9) They appear as though the contents of a button box have been emptied and re-arranged into a radial or mirror image symmetrical pattern. However, to suggest that there is anything random or haphazard about these works is to belie the skill of Cavalan as a designer. 'These pieces are more than simply reconstructions or assemblages, they are magical transformations of past fragments each with their own story which transmute into a fresh, coherent entity.' (Anderson 1998: 63). A brooch titled *Rainbow Warrior Medal* has a strong political commentary based on the sinking of the Greenpeace ship in Auckland harbour. The brooch titled *Mourning Glories* is constructed from found objects, badges, semi-precious stones, bits of old costume jewellery, a cast cherub and skeleton, and depict two photographic images of, one surmises, young Australian soldiers presumed deceased. Cavalan's style has an international transferability, for although his references are by and large Australian, he has a gift for collecting and incorporating relevant *objets trouvés* when exhibiting on other continents.



fig 3.9 Pierre Cavalan 'Emeritus Award Brooch 1992

Although becoming more common in the UK, shared workshops such as *Ipso Facto* in Sydney, Mari Funaki and Marianne Hosking in Melbourne and *Fingers Collective* in Auckland, established a collective infrastructure whereby Australian and New Zealand makers were able to meet, share facilities and equipment and provided a unique opportunity for creative exchange. Among these, the Gray Street Workshop in Adelaide

has been at the forefront of this concept. It is now over twenty years old and during this time has developed and grown intellectually, moved location several times, impacted on the development of the Jam Factory, and over this period its four partners have remained constant. Along with Julie Blyfield and Leslie Matthews, Sue Lorraine and Catherine Truman have produced work that has helped define Australian contemporary jewellery. In the past Lorraine's work has been related to the female body, the hands, the heart, anatomical drawings, with imagery of the house and heart, the one mutating into the other, used as metaphors for '...probing the banalities and constraints of ordinary domestic life.' (Anderson 1998: 116). (*fig 3.10a, fig 3.10b*)



fig 3.10a Sue Lorraine 'Coiled Heart' 1994



fig 3.10b Sue Lorraine 'Uncoiled Heart' 1994

Catherine Truman's work also makes reference to women's issues using imagery of fish and the lifeboat as metaphor for mortality, fertility, and isolation. More recent work is a series titled *Invisible Places to Be* and concentrates on the relationship she has with

her own body. (fig 3.11) The carved pieces suggest sinew, bone, ligament and express movement and contortion. They are at one and the same time, beautiful and almost painful.

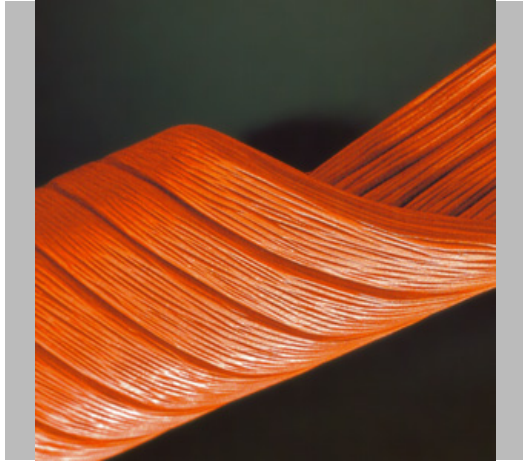


fig 3.11 Catherine Truman 'Invisible Places to Be no.27' 1999

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## JAPAN

Although the wearing of jewellery was not entirely uncommon, Japan has no particular historical tradition in the field of jewellery as it was not an aspect that formed a part of the country's social culture or dress code. It is more likely, as Simon Fraser observes, that items of jewellery existed within society as '...the result of trading during periods when Japan was open to outside influence and ideas.' (Fraser 2002: 9). Japanese opinion of Western jewellery is observed in a letter written by an attendant of a Japanese delegation to the United States in 1860. Published in an American newspaper it shows how negative the response to jewellery was at that time, 'They (American women) have pierced their ears like the women in many barbarian countries and put gold or silver decorations...barbarised by such foolish customs.' (Seki 2005: 219). Indeed sumptuary edicts prohibited the wearing of gold and silver except on armour, swords or official robes, excluding most of the population, especially women, from wearing precious metal. The use of highly decorative artefacts such as hair combs, the *inro*, *tsuba* and *netsuke*, were objects that served a particular purpose or function, and obfuscated the need for superfluous decoration in the form of jewellery. *Tsuba* and *netsuke* were sometimes decorated with narrative imagery, figures from mythological or religious stories. Particularly in the 19th Century, the peaceful Tokugawa era allowed the development of more flamboyant designs which *chokin* artisans in the cities produced for the *nouveau riche* tradespeople.

The UR Accessory Association was established in 1956 (changed to the UR Jewellery Association in 1963), the organisation named after the ancient city of UR in Mesopotamia. Excavations here, had revealed magnificent examples of gold metal work dating to 4000 BC, and became the benchmark of the groups manifesto to produce work of the highest quality. The change of the groups name was strategic and reflected an important shift in perception,

The change from “accessory” to “jewellery” was made in appreciation of the concept the latter carries in Europe where jewellery is an independent field in formative art. In taking in jewellery from Europe, the Japanese artists also imported the accompanying concept. (Hida 1995: 20).

The group continues today and has not altered its particular interest in metal working and precious gems. Some of the early UR exhibitions had narrative themes such as *Fairy Tale* or *Kojiki* (the story of the Japanese birth myth). These early exhibitions contained a lot of figurative work telling stories that resonate with the earlier themes depicted on the tsuba.

The Japan Jewellery Designers Association (JJDA) was begun in 1964 by Yasuhiko Hishida and has been presided over by such eminent makers as Yasuki Hiramatsu and Reiko Yamada. In the early years the JJDA played a pivotal role in the process of giving contemporary work a forum and voice through annual member exhibitions and publications. In contextualising Japan’s post-war economic position however, an exhibition intended to convey the energy of Japan’s post-war modern crafts movement titled: *Crafts in Everyday Life in the 1950’s and 1960’s*, was held in 1995 at the National Museum of Modern Art in Tokyo. It showed no jewellery at all from that period. Crafts were regarded as part of Japan’s strategy for economic growth and were closely linked with industrial design through the core activities of ceramics, glass and wood, rather than fashion and its accessory, jewellery. Although contemporary jewellery manufacture was firmly established and clearly documented as an activity, its visibility was somewhat obscured (almost literally), through public opinion, and to a degree, the politics of the day. The JJDA was instrumental in raising the profile of contemporary work during the 1960s, by making the significant decision to refrain from calling their work an accessory (soshingu) to fashion, and established it as an independent activity of artistic merit. Exhibitions of Western jewellery contributed to this cultural shift, such as the Worshipful Company of Goldsmiths exhibition in 1965 at the Wako department store in Ginza, Tokyo and that mounted by Americans Olaf Skoogfors, Stanley Lechtzin and Miye Mitsukata at the Odakyu department store in Tokyo in 1968.

Just prior to the mounting of *Crafts in Everyday Life* in 1995 the seminal exhibition, *Contemporary Jewellery – Exploration by Thirty Japanese Artists*, was also mounted at the National Museum of Modern Art in Tokyo. It was the first exhibition of its kind and scale, either in or outside Japan, and presented a comprehensive overview of the contemporary scene.

With such a short history in this field Japan has no cultural 'baggage', making it a fascinating country to observe. With the demise of its traditional dress codes, designers are free to experiment with the endless possibilities of body decoration. There is consequently a freshness and naivety about much Japanese work. There are also the exquisite materials and extraordinary skills, still largely unknown in the West, that offer a unique opportunity to the new generation of Japanese jewellers. Rather than being constrained by technical knowledge the opportunity exists to explore, with complete freedom and openness, the potential offered through the synergy of ideas, materials and techniques. Techniques such as raising and forging on air (traditional hammering), metal carving (chôkin), alloying (shakudo, shibuichi and mokumegane), inlay and lacquer work (urushi) and Japanese paper (washi), which can be observed in the work of contemporary makers such as Mizuko Yamada, Haruyoshi Yamashita, Sakurako Matsushima and Kimiaki Kageyama. Continued growth in the subject is secured by the JJDA and institutions such as Hiko Mizuno College of Jewelry in Tokyo and the highly regarded Tokyo Geidai (Tokyo National University of Fine Arts and Music), which are at the forefront of Universities that allow students to specialise in contemporary studio jewellery whilst continuing the practice of traditional techniques.

With a particular interest in Japanese culture, I have participated in group shows and held solo exhibitions in Kyoto (*A Sense of Place* - Gallery Gallery 1997) and Tokyo (*On the Line* – Arai Atelier Gallery 2004). My understanding of Japanese education and culture comes through interaction during lectures and workshops delivered there, contact with the British Council and British Embassy, and my observation of contemporary practice during annual visits to the country since 1997. Contemporary jewellery is now varied and eclectic in its design and is always underpinned by complete mastery of materials and techniques. That said there is an aesthetic commonality that runs through much of the work, an emotional sensitivity described by makers in terms of 'rhythm', 'transformation' of 'free expression', that 'appeals to all the five senses'. Work that I may have suggested was outwith the narrative genre, based on for example traditional Japanese hammering techniques, form or texture, and are here described as powerful expressions of emotion. For example Mizuko Yamada's strong hollow forms are described 'Its grand curves and eye-catching form...manifest maternal love and a powerful life.' (Takagi 1995: 162).

In one sense much of Japanese work is narrative. Seldom making obvious social or political comment (perhaps reflecting societal conformity) or adopting external references, it speaks from an inner cognition, reflective and philosophical '...most Japanese do feel that Japanese art has a tendency to capture human situations through instinct and inspiration rather than logic and theory.' (Hida 2001: 25). The narrative, for a Westerner, is therefore neither obvious nor instant, rather it is subtle and poetic, making it much harder to access as a viewer coming from a society with such different codes and traditions. We may, for example, enjoy the qualities of Japanese paper but it

is a different matter to empathise with its quiet spiritual presence and inherent values. Speaking of his 'washi' pieces the respected Tokyo Geidai Professor says, 'My aim is to create forms with force and grace, which are built to bring materials' possibilities into full play. I am also concerned about whether my work means anything to our life.' (Hiramatsu 1995: 120).

Most overtly narrative is the works of Yukio Obi, Kyoko Fukuchi and Sae Yoshizawa, each reflecting elements of traditional cultural reference. Yoshizawa's work encapsulates photographic images of the three dimensional world we live in, the sky or environment, and through manipulation of the two dimensional printed photographic paper she re-creates three dimensional forms through the technique of folded origami. (*fig 3.12*) The rings in particular become a vehicle for Yoshizawa to evoke her feelings of affinity with the scenery, 'grasping a piece of sky or clouds and keeping it in my pocket. For me, inspiration always lies in ordinary spaces, within myself and my everyday life.' (Yoshizawa 2001: 120).



fig 3.12 Sae Yoshizawa Bracelets 2000

The work of Yukio Obi is centred on the Shinto shrine. (*fig 3.13*) The shoulder ornaments and pendants are flamboyant and complex pieces containing depth and layers of religious significance, 'Obi's unique ideas incorporate these primitive Japanese concepts of mother nature teamed with religious sentiment.' (Takagi 1995: 164).



fig 3.13 Yukio Obi 'Shrine with Spirits of Air III' 1994

Kyoko Fukuchi also works with paper, traditional 'washi' sourced from antique ledgers of her family's drapery business. There is a literal and metaphorical narrative present in her work, 'My great-grandfather wrote these words in ink 100 years ago. They are like memory flowing through my body...my fingers are in direct contact with the paper and my thoughts are transmitted directly into it.' (Fukuchi 2001: 45). (fig 3.14)



fig 3.14 Kyoko Fukuchi 'Echo of Time Past' 2000

Japanese familial hierarchy and social conformity dictates a strong work ethic and the need for young family members to acquire knowledge through scholarly study and research. British Council figures show that large numbers of Japanese students are currently studying in the UK, and that Art & Design subjects are overwhelmingly the most popular. As a destination, the UK is the second most popular after the USA and statistically ahead of Australia, the significance of this being that we shall inevitably observe the influence of Western education, and culture, on the design and

manufacture of Japanese work in the future, and this cultural milieu works both ways. This paradigm has already been witnessed in the work of Korean jewellers who have previously undertaken undergraduate and postgraduate study in the USA and Europe, notable examples being Jung-Hoo Kim and Eun-Mee Chung. (fig 3.15) Given the previous comment on 'easy mobility', a cautionary note is struck by Amanda Game,

This internationalism, this moving between cultures can be exciting and stimulating for an artist. And yet, there is always the danger that the work itself, by nature of its very eclecticism, can become an expression of a sort of bland internationalism in style and content: rootless and ultimately fruitless. (Game 1997: 14).

This deflection is carefully avoided by Chung who references her own cultural heritage through the use of Sottae, a symbolic, shamanic object emphasising her narrative on gender issues and themes of love and hate.



fig 3.15 Eun-Mee Chung 'Sottae 97-5' 1997

In his 1985 exhibition *National Characteristics in Design* for the Boilerhouse Project at the V&A Museum, the curator Stephen Bailey examined and compared the products from nations including America, Italy, France, Britain, Germany and Japan. Bailey felt there was an increasing temptation to believe that all industrialised products look the same, but argued that this view was largely unfounded and that products have clear visual indicators of their national character almost to the extent of cultural stereotyping. 'Miniaturisation was a key to Japan's success in the export market...' not as a result of the development of the microchip Bailey suggests, 'Far from it. The bonsai tree and the art of origami had long since given the world some idea of the Japanese flair for miniaturisation and ingenuity.' When talking of automotive design, Bailey describes the American yellow checker cabs, transit authority buses and American



locomotive design, 'American design bears all the hallmarks of New World confidence – big, brash, dynamic', 'astonishingly muscular', 'aggressive', 'unlike any European counterparts.' In referencing the English as being misguided or not, he suggests they desire evidence of craftsmanship in their products and an association with pseudo-aristocratic status, highlighting as an example the Giles Gilbert Scott telephone boxes as '...miniature exercises in classical architecture, each topped off with a copy of the Regency architect, John Soames favourite, shallow pendentive dome.' (Bailey 1985: pp1-10).

'Many anthropologists believe national character theories are based on unscientific and over-generalised data. Others have chosen to focus on the core values promoted in particular societies.' (Haviland 1996: 146). Anthropologists hold diametrically opposing views as to whether a national character exists. I believe the examples discussed in this chapter fully support with my position that national characteristics can be observed through the 'core value' of creative behaviour and the narratology of objects.

The fact is artistic behaviour is far from unimportant and is as basic to human beings as talking. Moreover, it is not simply 'artists' who do this; for example, all human beings adorn their bodies in certain ways and by doing so make a statement about who they are, both as individuals and as a member of social groups of various sorts. (Haviland 1996: 414).

Further, this Chapter has highlighted how the identity of the culture to which we belong, its rituals and conventions, its politics and history, the fabric of our lives within the larger cultural community in which we function (whether temporarily or permanently), does indeed influence creativity. It manifests itself through the objects that speak of the people who create and use them.

### Chapter 3

#### NARRATIVE THEMES

##### *Maker-Wearer-Viewer (M-W-V) – A Curator's Rationale*

In order to research the prevalent narrative themes in Europe I embarked on a project to curate an exhibition that would bring together key practitioners in the field from as many European countries as possible. This chapter examines that curatorial process, identifies the current themes prevalent amongst contemporary makers and summarises the work submitted for exhibition. The project started during the summer of 2002 as a joint venture between Dr Eva Julien Kausel, an anthropologist and independent gallery director (*Black & Kausel, Paris*) and myself. However, due to a change in personal circumstances Eva Kausel withdrew from the project in 2003 and I continued as sole curator. The exhibition, titled *Maker-Wearer-Viewer (M-W-V)*, opened in the Spring of 2005 at The Glasgow School of Art. It toured to the Scottish Gallery in Edinburgh and finally, in October of 2005, to Galerie Marzee in Nijmegen, The Netherlands.

When discussing the motivation behind such an ambitious exhibition as *Jewellery Moves* Amanda Game says, '*Jewellery Moves* was intended to provide a snapshot of the most interesting, innovative and unexpected jewellery being produced by artists in the late Twentieth Century.' (Game 2007). This echoed my own *raison d'être* in that the scope of *M-W-V* was intended as a survey, 'a snapshot' celebrating the diversity of current practice in Europe, with a specific focus on the contemporary narrative genre. It also facilitated the opportunity to place my own practice within this context.

Why Europe? First, perhaps a more pertinent question to ask in the early 21st Century would be, 'What is Europe?'. The land mass and islands known as Europe is changing it's dimension and it's character. The European Economic Community, now called European Union, was established in 1957 with the signing of the Treaty of Rome by six neighbouring European countries. It currently consists of 27 member states which, under mutual agreement, have for the political cooperation, economic benefit and social integration of its citizens made it easier to trade and to move freely between bordering countries, assisted by the introduction of a single currency, the Euro. Boundaries, both seen and unseen have been removed. There is also agreement that no one European country should have single-power domination. This pan-European zone has emerged and grown as a result of many complex factors such as the collaboration between France and Germany during the Second World War, the Iron Curtain, the Cold War, the reunification of Germany in 1990 and the demise in 1991 of the Soviet Union. The European Union continues to metamorphose and future enlargement may include the Balkans and Turkey. As countries such as Turkey enter the frame of those applying for membership, the religious mix could change from a predominantly Christian population, to include a Muslim country thereby adding a new dimension to the Union.

Why Europe? As mentioned in the previous Chapter, there has always been a population flow between the individual, and relatively small, countries that constitute Europe. I personally identify myself as a Scot and British, but increasingly describe myself as a European who is located between the cities of Glasgow and Paris. To have

restricted the survey of narrative themes to a UK level would have overlooked the opportunity to examine the wider platform which a European perspective provides. Given that the face of Europe is in a state of flux, this seemed a pertinent moment to examine the field. Further, the scale of the survey covered by the exhibition *Maker-Wearer-Viewer* was at that time uncharted territory in terms of contemporary narrative jewellery, and therefore worthy of research study. (It is important to acknowledge that World events have also changed the cultural melange and fabric of societies in other countries on other continents which is worthy of independent study outwith this research.)

When selecting those who would be invited to participate Eva Kausel and I pooled our combined expertise and knowledge of the subject. Museum curators and gallery directors with relevant prior experience were also consulted, including Amanda Game (The Scottish Gallery), Dr Elizabeth Goring (National Museums of Scotland), Marie-José van den Hout (Galerie Marzee) and Michael Pell (onefivesix Gallery, Sydney). 'Complete objectivity is an unattainable goal. I always prefer to talk about the importance of informed subjectivity; a point of view. Any act of curating, much as any form of art making, involves making informed choice.' (Game 2007).

Our selection criteria was centred on a definition that the maker's general output had to demonstrate a consistently explicit narrative content and command the highest possible standing in each country represented. The point of consistency is an important one. There are many key practitioners who occasionally deviate from one genre of contemporary jewellery to another and who may, for example, generate narrative work for a themed exhibition but whose output is more commonly positioned within a different strand. *M-W-V* was not a themed exhibition however, but a survey of those makers who have deliberately chosen to work in this genre over a prolonged period of time. As objectively as possible, a list was drawn from established and emerging gallery artists, through academic contacts, by word of mouth peer recommendation, from previous exhibition catalogues and publication searches, and from those makers already known to the curators, personally or by reputation. Makers not previously known to the curators were invited to submit a curriculum vitae, visual material and a statement describing the content of their output. This early planning research generated a formidable amount of material and a valuable resource in its own right. (*fig 4.1*) Of all those invited (77 makers in total), only three makers ultimately failed to participate. One did not wish to be described in a collective sense as a narrative jeweller, another missed all the deadlines and the third was in the process of mounting a major solo exhibition which coincided with the *M-W-V* dates.

For curatorial and logistical reasons, participants were invited to submit three to five pieces each, with the proviso that no installation work or unwearable objects be submitted. I felt this number to be sufficient for each maker to communicate their particular preoccupations, whilst keeping the handling and transporting of work within manageable parameters. The exception to this was my invitation to Mah Rana, to mount her ongoing interactive installation *Meanings and Attachments* during the private view of the exhibition in Glasgow. Presenting a lively dimension to the exhibition opening, Rana's project exemplifies the very essence of the wearing of

jewellery that it is ostensibly about people.

One of the greatest joys in mounting *M-W-V* was opening the packages as they arrived from all over Europe. The excitement of handling a Bischoff, of marvelling at Sieber-Fuchs, being amused by van der Leest and Bielandier, and moved by Stofer and Braham, was shared with staff and students in the jewellery and silversmithing department at The Glasgow School of Art. By the time the first exhibition opened, there were 74 participants from 20 European countries showing over 300 works, making this the largest exhibition of European narrative jewellery yet mounted. Reviewed in *Crafts* magazine by critic Philippa Swan;

This exhibition was no mean undertaking, drawing together work of over 70 jewellers from 20 European countries...a staggering opportunity to see so much jewellery. The narrative genre by definition includes the presence of a storyteller, the maker of the jewel. For many makers, their work becomes an extension of their personality...extending the maker's persona, a talking art form. (Swan 2005: pp 64-65).



fig 4.1 Maker-Wearer-Viewer  
Cataloguing Process 2003-05

As a clear definition of narrative jewellery emerged through my research, discussed in chapter 1, so too did a range of descriptive categories that could be used to position the makers' narratology. To ascertain what key themes, if any, were prevalent, three main strands were identified, each with descriptive sub-categories thereby establishing a narrative taxonomy, a classification in relation to general principals of the subject. These categories were given no particular hierarchical status:

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PERSONAL COMMENT:

*relationships, identity, gender, sex, race, culture, reflection, memory, childhood, life and death, place.*

SOCIAL & POLITICAL COMMENT:

*environment, consumerism, sexuality, subversion, politics.*

## RITUAL:

*story telling, pictorial realism, nature, landscape, figurative, icon, talisman, metaphor.*

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Participants were asked to highlight which of the above categories best described their own work, or to identify a new category of their own choosing. I had expected this to be a fairly simple process with clearly defined outcomes. What transpired required a paradigm shift as, with the benefit of hindsight, makers reasonably selected several sub groups to describe their output, and some chose from more than one main strand. As a participant myself, I approached this process with the same subjectivity and found, like most of the participants, it was neither possible nor desirable to position one's work within a single grouping. Work evolves and therefore cannot be restricted by terminology, indeed a piece of work can transcend and mutate during the design process, according to changing cognitive circumstances. This process highlighted that a piece of jewellery or body of work, has not one meaning but a complex, multi-layered depth, which can be read on different levels depending on the maker, wearer or viewers' personal frame of reference as it relates to the subject matter. I discuss this further in Chapter 4. Also, makers are not defined by a theme or category, rather, a maker may select a specific thematic approach to present a current or particular body of work.

It had been my strategy to design the exhibition display around the narrative strands listed above, to group according to content. However, analysis of the prevalent themes emerged as a result of the exhibition, not prior to it. As this aspect of my planning had presented an unclear picture, I consequently took the decision to show the work geographically by country, in alphabetical order. Echoing the format of the exhibition, this is how the makers appear in the accompanying exhibition catalogue, designed as a freestanding publication in its own right, together with artists' statements. (appendix ii) This decision added a positive dimension to the exhibition as visitors were able to identify any perceived difference between one country and another by themselves. It also avoided any curatorial interpretation which I felt may have been considered an unwelcome factor by the makers.

The exhibition display at The Glasgow School of Art was designed to be viewed within glass vitrines.

The vitrine reinforces the notion of the unique, untouchable and unattainable and, perhaps significantly, has its roots in the medieval church reliquary. It therefore enhances the inherent visual power of an object to catch a viewer's attention and to stimulate contemplation. (Putnam 2001: 36).

There is always an uncomfortable dichotomy when displaying jewellery statically within showcases. It requires to be protected, yet is divorced from the human form, the vehicle through which it truly comes to life, being handled and worn. However, a working Art School and iconic building accessible for public tours, security was of paramount importance. When the exhibition finally showed at Galerie Marzee, the work was displayed on open tables, allowing visitors the freedom to handle and position the work on the body. (figs 4.2 – 4.5)



fig 4.2 MWV Glasgow



fig 4.3 Mah Rana MWV  
Installation Process



fig 4.4 Mah Rana  
'Meanings and Attachments' 2005



fig 4.5 MWV Nijmegen

The display of over 300 items of jewellery also offered an overview of European narrative through diversity, subject matter, the use and range of materials and technique. Reviewed by Dr Sandra Wilson

The exhibition is arranged by country, enabling us to make comparisons and determine for ourselves whether differences in culture, values, environment or education are discernable. There is certainly a different aesthetic noticeable for example between UK narrative jewellers and the rest of Europe. The Norwegian work is also less illustrative, although you get the sense that what constitutes the narrative genre is stronger in countries like Spain. (Wilson 2005: 8).

#### Maker-Wearer-Viewer (M-W-V) – Symposium

As the exhibition opening at The Glasgow School of Art drew closer, it became clear that many of the participants would be attending the private view, offering an additional research, and educational opportunity. I organised a one day Symposium to mark the event, thereby presenting a forum for discussion around notions of narrative. It was Chaired by the maker and academic Jivan Astfalck (UK) with guest speakers Ruudt Peters (The Netherlands), Ramon Puig Cuyas (Spain), Konrad Mehus (Norway) and the writer, Liesbeth den Besten (The Netherlands). A panel discussion, which concluded the day, included the curator Dr Elizabeth Goring (UK), Crafts Officer Andy Horn (UK), writer and academic Professor Jorunn Veiteberg (Norway) and myself.

During his *Maker-Wearer-Viewer* Symposium lecture titled *Hate*, Ruudt Peters proclaimed, 'I hate narrative jewellery', and could not understand why he had been invited to participate in the *M-W-V* exhibition. He took the position that narrative jewellery is too easy, too explicit, 'You see what it is...jewellery needs irritation. We are pleasing our audience, afraid that we are not understood.' (Peters 2005: *MWV*). Peters wishes the viewer to have a more visceral engagement with his objects, a gut reaction, to work a little harder, rather than a lengthy explanation by the maker. It calls into question whether the maker's interpretation undermines the work, or do we require to navigate the narrative without the benefit of the maker's creative compass? I would disagree with Peters' view that what you see is necessarily what you get, also the

assumption that explanation is handed to the viewer on a plate. In a gallery situation, the work generally stands alone, without explanation. The cues, prompts and entry points are simply presented to the viewer, by means of visual representation, for onward interpretation. Having made his bold opening statement, Peters proceeded to deliver an eloquent discourse on the narrative content of his work, placing himself very much at the centre of his narrative journey concerning gender, philosophy and place. His lecture also endorsed why I selected him for *M-W-V* and, perhaps, why he accepted.

Together with Peters, Puig Cuyas and Mehus also delivered illuminating presentations based around their personal practice, while den Besten discussed her own research on the work of Dutch makers and through this, questioned the premise of the exhibition title: *Maker-Wearer-Viewer*. Den Besten felt the most important component, the message, was missing and that the title should read either *Maker-Message-Wearer-Viewer*, or *Maker-Wearer-Message-Viewer* making the message, or narrative meaning, a more explicit part of the discourse. It is, she felt, the meaning that we talk about, the meaning that is at the core of our discussion. I concur with den Besten on this point, but if one were to take this to its logical conclusion the title may reasonably have read *Maker-Message-Wearer-Message-Viewer*, as the point of intervention between each of these, is the message. My decision for restricting the title as presented was based on the implicit implication of narrative in the title, within the context of the exhibition.

There was lively discussion during the panel/audience session, with a particular observation from Jorunn Veiteberg on the content of the *M-W-V* exhibition,

What you see is that the brooch is very dominant as the medium. The concept of narrativity presented here is so closely linked to the idea of the brooch as a jewellery piece, as an object in itself, not related to the body. Isn't there also some narrative jewellery that relates very differently to the body, extends the body, works with the body in a different way, that also is story telling? (Veiteberg 2005: *M-W-V*).

Despite there being numerous examples in *M-W-V* to challenge this position (e.g. Borup, Markonsalo, Hipólito, Stofer), it is an interesting observation, why do so many narrative jewellers make brooches? I responded, 'I take the point about the brooches, I only make brooches, but they are placed on the body, the body is a person, and the person will interact with the piece in whatever way they choose.' (Cunningham 2005: *M-W-V*). As a maker who works exclusively with the brooch form, I discuss my perspective more fully in Chapter 4.

There was general discussion around the need for more communication, more discussion and debate outwith the forum of academia. Also on the theme of communication, whether work in exhibitions should be more explicitly described. I expressed that there is a balance to be struck, that the audience has to invest some time, make some effort to learn and engage with what they are looking at. If we present full descriptive meaning, there is no room for personal interpretation. Jorunn Veiteberg sighted a critic who, in reviewing an exhibition of work by Konrad Mehus, could not interpret his *Road Sign* series. Veiteberg stated her position that 'seeing is not understanding, that you cannot understand without knowledge.' (Veiteberg 2005:



M-W-V). I agree with this, although acquiring knowledge requires that someone is prepared to learn. For me, an audience access point for the exhibits in *M-W-V* was through the catalogue, which contained the artist statements. I did not want additional text, video or photographs beside the work, thereby keeping peripheral material to a minimum, what Astfalck describes as, ‘...extra noise around an object.’ (Astfalck 2005: M-W-V). Elizabeth Goring made a valuable point from the position of working within the public sector,

I work in a general museum, not in a gallery. I think there is a real problem. I work with a lot of people who don’t have a visual language, don’t have the necessary way of responding to objects. We do move in a very fast world where information comes in really quickly. If they don’t get that information within 2 seconds, they don’t really want to know. A lot of the work we’re looking at is so challenging that it alienates them and they’re not going to make that step, so we have to help them along the way. (Goring 2005: M-W-V).

When asked what strategies she uses Goring suggested a number of mechanisms – ‘...handling sessions, context juxtaposition, images, but not the written word.’ (Goring 2005: M-W-V). This has resonance with the earlier comment by Putnam regarding how we approach work viewed within glass vitrines, displayed like museum exhibits, and the point made in Chapter 1 recording the response to exhibits in the Alvor Palace in Lisbon. Compensating for this distance between the viewer and the object, I organised a series of ‘wider access’ workshops during the *M-W-V* exhibition in Glasgow. Groups of young people attended jewellery making workshops, each session starting with a gallery talk in the exhibition.

There was extended discussion during the panel/audience session around the exhibition concept and title. This was followed by general debate in response to earlier presentations; whether it is desirable or necessary for makers to explain the narrative content of their work against a more visceral response, the prominence of the brooch among makers as a vehicle for creative expression, the scale of jewellery and how we respond to and access the narrative within the context of an exhibition or museum showcase. These were all points of departure with no specific conclusions reached.

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## PREVALENT THEMES

When viewed as a map, the range of narrative strands and 23 sub-categories that makers were invited to align their work against is indicated in *fig 4.6*. In expanding this frame of reference, the 74 participants identified a further 18 sub categories under *Other* making a list of 41 with 225 hits in total. This produced a more



According to the response by makers themselves, the grouping of sub texts under the category Personal Comment was by far the most popular arena for creative expression, the explicitly personal, internally driven commentary, receiving 101 responses. Within this, *Personal Identity* was the most popular with 19 makers identifying it as the particular focus for their work. The next popular were *Metaphor* (18), followed by *Story Telling* (16) and *Environment* (16), then *Reflection* (15). *Cultural issues* (14), *Relationships* (13), *Memory/Childhood* (12) and issues of *Life and Death* (12) were also recurrent themes within the hierarchy.

Of these, only one received no indication of interest, *Racial Comment*. It would be a mistake to extrapolate too much from this lack of response, especially as matters of ethnicity have a current resonance in Europe. However, one might surmise that the ethnographics of the population of this continent is perhaps less defined by an indigenous/immigrant division, which we see explored through the narrative of for example Joyce Scott in the US and Areta Wilkinson in New Zealand.

This comprehensive survey shows narrative to be a distinct and hugely diverse genre within the field of contemporary studio jewellery in Europe. Further, there is no specific reference by makers indicating that technical or material investigation, texture or form, are motivating factors, although materials selected by makers constitute an important vehicle through which the narrative is communicated. It confirms that the communication of ideas is central to this motivation.

There can be no specific national character that one could call European, as it is not one Nationality, but a complex interwoven population. Accepting the cosmopolitan nature of European society, one can however make general observational comment regarding the work submitted. The most concept based and least wearable work was from Portugal, and the most diverse range of narrative from France. The most materially colourful emerged from Spain while the darkest in terms of content, and palette, came from Estonia. In addition to politics, education, funding opportunities, religion, is it possible that even the quality

of light and climactic temperature can affect a maker's creativity?

Speaking of the Dutch makers, during her *M-W-V* Symposium lecture Liesbeth den Besten attributed a Calvinistic attitude to that countries output, 'Dutch narrative is not illustrative... storytelling so characteristic of American jewellery' (Besten 2005: M-W-V), while the opposite is true of much UK narrative where one observes a strong illustrative storyline. My own narrative sits within that description while the more eclectic inclusion of found objects and readymades in my work finds some connection with the Spanish aesthetic. There is no evidence to suggest however that individual countries produce only one particular category or aesthetic style of output. In addition to earlier comments by Sandra Wilson, these characteristics are further discussed in this extract from a review of the *M-W-V* exhibition by curator Christine Rew,

National traits and cultural differences are evidenced alongside common issues and the interchange of the jewellers, like Judy McCaig, who no longer work in the country of their birth. The exhibits are arranged alphabetically by country, and in some instances this national identity and concomitant cultural history is strong: Eileen Gatt's silver brooches could only belong within the context of Scottish myth and legend, whilst Ramon Puig Cuyas's poetic miniature 'paintings' speak powerfully of the brilliant colours and culture of Spain. (Rew 2005: 6).

#### Summary of The Makers

As the curator of the exhibition I recorded my response to the work as I would the viewer. In doing so it was helpful having the disjunction of seeing the pieces as exhibits, viewed without the intervention of the wearer, thereby allowing a more visceral clarity of thought.

#### AUSTRIA

The impact of work by Andrea Maxa Halmschlager in her *Landscape* series is initially characterised by the use of materials, making the viewer curious, inviting questions as to content. (*fig 4.8*) Through the use of latex these amorphous shapes are hugely tactile, taking on the quality of skin, mutating as though in a process of transubstantiation, the inclusion of coloured crystals adding the dimension of transmitted stellar light.

Halmschlager places her work within the category of ritual and these are metaphors for the natural landscape.



4.8 Andrea Maxa Halmschlager  
'Landscape III' series 2001

In pieces such as *At the end of the Way*, Liliana Reyes Osma also uses metaphor in respect of story telling and similarly places herself within the grouping of ritual. (fig 4.9) Her jewellery tells something of our past, which we carry and wear into the future. It consequently makes a personal comment about identity and tradition.



4.9 Liliana Reyes Osma  
'At the end of the Way' 2004 Neckpiece - silver, gold

## BELGIUM

Daniel von Weinberger's pieces are exuberant assemblages of readymades from the toy box and found objects, which make a personal statement about familial relationships, memory and childhood. Pieces such as *Loufoque (crazy or barmy)*, confront and challenge us to submit to a moment of frivolous, hilarious madness. (fig 4.10)



fig 4.10 Daniel von Weinberger  
'Loufoque' 2004 Necklace - found objects and readymades

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#### DENMARK

There is a strong sense of story telling in the work of Gitte Björn. Her *Disquieting Pocket Charms* are a group of pieces that also confront personal identity through the use of metaphor. 'With her body jewellery she showed us her preoccupation with myths and storytelling, as well of the fantasy world that surrounds us today, in literature as well as in movies.' (Funder 2004: 1). (fig 4.11)



fig 4.11 Gitte Björn  
'Disquieting Pocket Charms' 2004 Object - silver, mixed media

Katrine Borup places her work firmly within the realm of personal statement, with *life and death* a current thematic interest. In the piece *Memento Mori* Borup explores Western people's relationship to death, exploring the relevance of identity, culture and relationships. (fig 4.12) This extraordinary piece (79 rings in total), paradoxically comes

alive as a representation of death, when physically connected with the body. The body, and the placing of the work on the body, is an integral part of her process. 'Usually the body plays an important part in the stories my projects tell, and the objects are often placed on non-traditional parts or places on the body.' (Borup 2005).



fig 4.12 Katrine Borup  
'Memento Mori' 2004 Rings - silver

Carolina Vallejo was born in Greece, and now lives in Denmark. Vallejo seeks discussion and dialogue through the interaction between the object and the wearer/viewer. (*fig 4.13*) Her work is a vehicle for political statement, cultural commentary, of reflection and identity. 'I use the work for reflection...where I can link my memory with my vision and where form, texture and narrative can have an identity of their own.' (Vallejo 2002: 18).



fig 4.13 Carolina Vallejo  
'Justice' 2004 Balancing Bar - silver

## ESTONIA

There is a disquieting, almost melancholic, feel to the work of Piret Hirv. His large enigmatic figurative pieces strike a reflective pose which almost defy even the maker's comprehension. (*fig 4.14*)

How should I measure or describe myself? I'll try and do it with words....It is surprising how difficult it is to express myself....The proportions altering, I cannot follow the train of thought, the rhythm becomes less obvious, the meaning of the words becomes less important. Internal emptiness creates a tension with the external form. (Hirv 2001: 52).

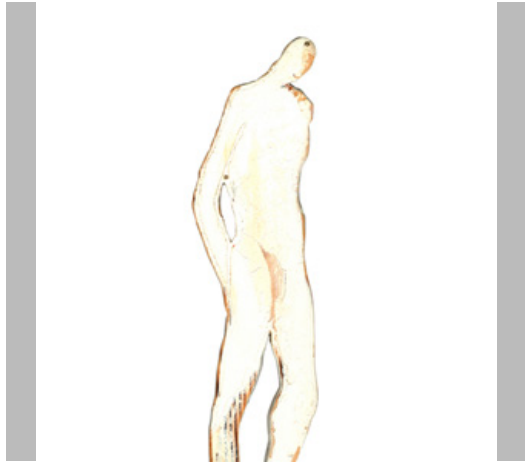


fig 4.14 Piret Hirv  
'Incognito II' 2001 Brooch - silver, plaster, wood, paint

Describing a piece which appears in the Maker-Wearer-Viewer exhibition, Jorunn Veiteberg says;

In his brooch, Incognito, Piret Hirv presents us therefore with quite a paradox. By depicting a figure hiding behind a white sheet, it communicates a desire not to be seen, but such an eye-catching motif will guarantee its wearer anything but anonymity. (Veiteberg 2001: 24).

'Kadri Malk... presents jewellery as its primeval state whence everything began – as a unique magic talisman.' (Liivrand, H: p167). As with Hirv, the narrative of Kadri Mälk is framed through the ritual of story telling. Her work has an existential quality, where sorrow and pain are mixed with hope and transcendence, making such a piece as *Unexpected Angel* both deeply personal and, at the same time, entirely universal. (*fig 4.15*)





#### 4.15 Kadri Mälik

'Unexpected Angel' 2004 Brooch - cibatoool, white gold, black raw diamond, aquamarine

Her selections from the chaos of life...offer bridges of meaning between experience and memory, between the mind and the senses. The objects offer intimations of shared experience. They frame private worlds within a capricious external world. (Watkins 2003: 5).

In this body of work Ketli Tiitsar makes social comment through her observation of place. In her brooch *Antwerp*, Tiitsar is pre-occupied with wealth and its decorative manifestation in ordinary everyday objects.

For me, the driving force for creating jewellery doesn't usually come from the mere interest in the jewellery itself or in the body. It comes from an impulse... finding a physical outlet for my constantly revolving thoughts. (Tiitsar 2001: 8). (fig 4.16)



#### 4.16 Ketli Tiitsar

'Antwerp' 2001 Brooch - silver, druses, wood, gold, emeralds

Tiitsar is one of five members of a forward thinking group of Estonian jewellers named f.f.f.f. which includes, Kristi Paap, Kaire Rannik, Betit Teeaar, and Maria Valdma.

The members of f.f.f.f. can be regarded as a group...who have advanced the concept of jewellery...introducing new ideas and materials. Breaking away from the ordinary addressee, the wearer, they prefer to work with materials and the message. (Lobjakas 2001: 1).

Kertu Tuberg's work is highly charged, figurative story telling. (*fig 4.17*) In *Scream* we can but surmise the context of the narrative, the storyline, and this adds a subversive undertone to our response. Constructed from a fragile and vulnerable material, synthetic wax, Tuberg's jewellery is emotionally complex, 'Kertu's work explains the entire universe, showing a cross-section of the human race. Mathematics and poetry meet up at the start of the work.' (Malk & Veenre 2004: 98).



4.17 Kertu Tuberg  
'Scream' 2004 Brooch copper, synthetic wax, paint.

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## FINLAND

As with Tuberg, when confronted by the brooches of Juhani Heikkilä there is the sensation of a dark underlying sub-text which the viewer is drawn in to. In *Daddy is Stupid* the carefully sculpted portrait reliefs allude to a narrative based on reflection, isolation and relationships. (*fig 4.18*) With resonance of a Cindy Sherman still photograph (*Untitled series: 1979/80*), one is observing a freeze-frame of a much bigger picture. Of his own output Heikkilä says,

Like any artist ... a maker of autonomous jewellery is ensnared by his person demons. He works in his own studio driven by his own creative urge, without much interest in the user of his works, concerned mainly with the intellectual and emotional process involved. (Heikkilä: 2001: 54).

In other works for M-W-V, miniature figurative sculptures portray small human nudes with animal heads; a horse and a pig.



4.18 Juhani Heikkilä  
'Daddy is Stupid' 2004 Brooch - silver

The nude is a classical subject in the pictorial arts. But by introducing such a motif in the jewellery context he (Heikkilä) also raises a number of issues about the relationship between jewellery and pictorial art, between miniature figures and monumental sculptures. By taking such a conceptual approach Juhani Heikkilä represents a very important trend in contemporary jewellery, which in his case is articulated using a figurative and narrative form of expression. (Veiteberg 2001: 22).

Tuija Helena Markonsalo's exuberant gendered objects, such as *Hands*, are intended as a provocative personal comment on our philosophy of, and how we engage with, life.

Complicated is better than simple. Chaos is better than order. Noise is better than silence. Excited is better than expressionless. Big is better than small. Heavy is better than light. Polychrome is better than monochrome. Emphasised is better than balanced. Abundance is better than lack. Offensive is better than neutral. (Markonsalo: 2001: 66). (fig 4.19)



4.19 Helena Markonsalo  
'Hands' 2001 Gloves - beads

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FRANCE

Catherine Abrial's narrative has a naive aesthetic that reflects her recollection of childhood memories, of relationships, of a secret world containing hidden treasures. (*fig 4.20*) In the group of pieces *Secret Dolls* each knitted object contains a small cleansing bar of soap.



4.20 Catherine Abrial  
'Secret Dolls' 2004 Objects - silver, cotton, metal, soap

The silent scream of *Senseless, Blind Man* by Frédéric Braham is almost painful for the viewer to comprehend. The skilful repousse work is perfectly scaled, like a Ron Mueck sculpture, and painted with a skin colour tint, its impact communicates directly to the audience. (*fig 4.21*) And yet, what is the figure trying to communicate? There is a strong socio/political comment, and the challenge of identity. 'Where is the boundary between meaning and the lack of meaning. The lack of meaning gives a piece of jewellery palpable substance, almost its body.' (Malk 2001: 189).



4.21 Frédéric Braham  
'Senseless, Blind Man' 1998 Brooch - silver, paint

Malk describes the work of Christophe Burger as 'Tender, diffusing images, difficult to perceive.' (Malk 2001: 192 ) The subtle and simple construction of Burger's *Pendant X* series belie his powerful personal commentary on gender. When light is transmitted through the frosted plastic or glass, the gendered code is revealed, otherwise it is hidden from public view against the skin or clothing. (fig 4.22)



4.22 Christophe Burger  
'Pendant X' 2004 Pendant - silver, plastic

Faust Cardinali frequently alters the scale of his output from the wearable object to the monumental, art installation. *Untitled (Ora professional)* 2002-3 is a group of large brooches which cross the boundaries between consumerism, identity, subversion and sexuality. (fig 4.23)

Desire never stems from a lack; desire is pure excess. Desire, at least in the work of Faust Cardinali, is the utter overabundance of life – of life desiring itself in all its potency and all its fecundity. Since Duchamp, it has been acknowledged that the work's author is not its

maker; the work is the product of an encounter between an artist and an object. (Wright 2002: 41).



#### 4.23 Faust Cardinali

Untitled (Ora Professional) 2002-3 Brooch -18ct gold, silver, photograph, polyester, steel

One may respond to the polemic of Sophie Hanagarth's work in terms of political statement and subversive metaphor, these are powerful objects. 'Sophie Hanagarth unceasingly explores the paradoxes of material...in order to create soft yet violent body adornments, undulating and uncertain.' (Paquet 2002: 4). (*fig 4.24*) For Hanagarth however, these are metaphors for popular culture and for sexual identity, 'What is the subject of Sophie Hanagarth's discourse? An objection, an eroticization of the body and its control through social, religious, political and cultural structuring.' (Braham 2002: 3).



#### 4.24 Sophie Hanagarth

'Under Index' 2004 Ring - leather, gold plated brass

Much of Patricia Lemaire's work has the aesthetic of the talisman, of the ritualistic religious artefact, as though there may be a ceremonial significance or use for the objects in the Babel series. (*fig 4.25*) The inclusion of bone, presumed to be animal, adds another

dimension for the viewer, as Lemaire describes it, 'Traces of life' (Cunningham 2005: 18), here the provenance is called into question, with the process of stripping and cleaning.



4.25 Patricia Lemaire  
'Babel III' 2004 Brooch - silver, bone, serpentine

Bone similarly features in the work of Monique Monoha, but unlike Lemaire, is not central to the dialogue. *Bones and Grass* represents a group of pieces celebrating childhood, the sentiment of love and hate, laughter and tears. It is a fragile time for Monoha and the objects are an instrument of remembrance. (fig 4.26)



4.26 Monique Monoha  
'Bones and Grass' 2004 Pendant - silver, bone, grass

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## GERMANY

David Bielander's work is characterised by humour, sensuality and his unorthodox use of materials. (fig 4.27) *PearlSnail* is typical of his playfulness and central to this is the wearer,

'...jewellery doesn't allow a distancing of the "wearer" from the work. You have to love a piece of jewellery, to wear it.' (Schetelich 2003: 5).



4.27 David Bielander

'PearlSnail' 2004 Brooch - gold, snail shell, freshwater pearls

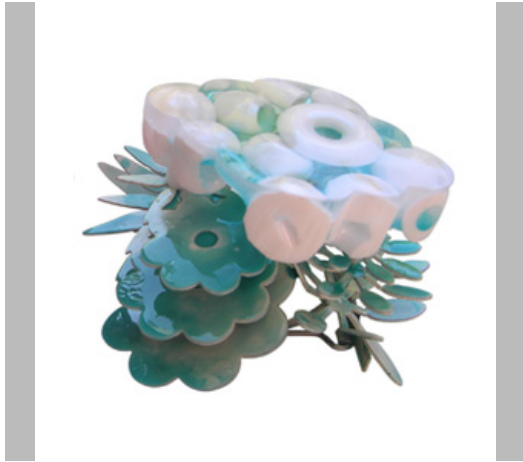
On one level there are parallels between the work of Spanish jeweller Ramon Puig Cuyas and the Australian jeweller Helen Britton. They each use the vehicle of the small wearable object to speak of vast physical and geographical environments. It is a matter of scale as opposed to size. To view a group of Britton's constructed brooches also brings to mind the installation by Martin Kippenberger, *The Happy End of Franz Kafka's 'Amerika'* where, in a relatively small space Kippenberger presents a vast landscape. 'Paradoxically the miniaturisation of Helen Britton's jewellery also signals the enormity of the universe. For her works are not simply small, they are exquisitely scaled.' (Ewington 2004: 2). Britton has, for some years, lived in Munich, Germany. (*fig 4.28a and fig 4.28b*) The influence of place, the build environment in stark contrast to the natural environment she grew up in, informs the narrative.



4.28a Helen Britton

'Two Brooch Structures' 2003-04 Brooches - silver, plastic, paint



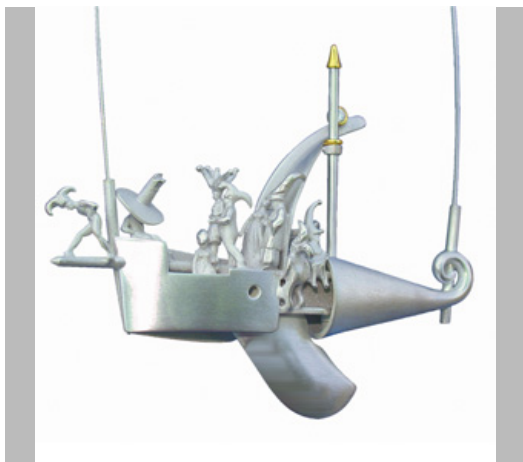


#### 4.28b Helen Britton

'Two Brooch Structures' 2003-04 Brooches - silver, plastic, paint

I live in a big city in central Europe and there are lots of building sites. This brings me great pleasure – watching the excavations, deliveries of materials and construction processes on my routine travels through the city. This pleasure in structures, in the collection and selection of materials...forms the basis of my practice. I come from a land where the natural often looks artificial and I now live in an environment that has been artificially constructed for so long that it seems natural. There is no doubt that my original environment is embossed deeply into my consciousness, and that this condition makes exclusive claims on the way I choose my materials and develop the elements within the work. (Britton 2004: 5).

The figurative jewellery of Dieter Dill is metaphor for the relationship between people, society and politics. (fig 4.29) The figures live in a miniature world, travel on fantastical craft (*The Ship of Fools*) and interact within given situations. 'People are "herd animals", move in groups, move and are moved in various directions. How are we able to resist these external manipulations that are imposed on us by advertising, socio-political situations, individual demands, etc?' (Cunningham 2005: 22).



#### 4.29 Dieter Dill

'The Ship of Fools' 2004 Pendant - silver, gold, diamonds

Kathleen Fink's current jewellery has a dark, mythical story telling quality, based on the ancient philosophers. As with *Augen*, it is explicitly depicted yet difficult to access on the maker's terms, without engaging with her subject matter. This raises the issue discussed in Chapter 1 regarding the viewer's frame of reference, the 'viewing methodology'. (*fig 4.30*)



#### 4.30 Kathleen Fink

'Augen' 2004 Brooch - silver, wood, enamel

Karl Fritsch places his narrative within the category of personal comment by confronting social culture. These are difficult works to position as they thumb their nose at conventional making and challenge the viewer's perception of what constitutes preciousness. (*fig 4.31*)

Karl Fritsch, his dark-hued coquetry, refined sincerity-game – I'm not sure it's like pissing in the bed of the petty bourgeoisie, but it certainly exudes a flavour of provocation. Never seen anyone set rubies with quite such a casual wagging of the tail. (Malk 2001: 192)

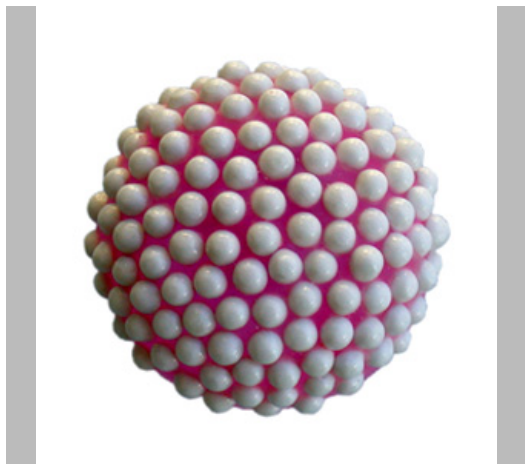


#### 4.31 Karl Fritsch

'Rubyring no.418' 2004 Ring - goldplated silver, rubies, epoxy

*Rubyring no.418* is an example of his confident brinkmanship. 'Karl Fritsch creates jewellery which reflects on the role and meaning of jewellery in people's lives. This jewellery meta-language focuses on the debate about why we wear jewellery at all.' (Game & Goring: 1998: 56).

*Paste di Mandoria* is a visual pun which references the reflective quality of Susan Pietzsch's concern with sugar and its place in our society. Materials such as porcelain are manipulated in order to simulate confectionery. (*fig 4.32*) They present more questions than answers: should we feel bad or good about sugar? Should we regard sugar as indulgent? Do we need sugar in our lives or is this obsession metaphor for something far more important?



#### 4.32 Susan Pietzsch

'Paste di Mandoria' 2004 Brooch - cast porcelain, acrylic

Born in Poland, Dorothea Prühl has for many years lived in Germany. Evocative of some ancient ceremonial ritual, the relationship between materials, such as wood, steel, titanium, gold, and the repetition of simple two dimensional shapes and forms are very much at the heart of Dorothea Prühl's repertoire. 'The physical hardness of this industrial material (titanium) appears transformed, by the artist's hand, into a sensuous and expressive jewellery material.' (Game & Goring 1998: 12). Her large scale neck-pieces, such as Moon, may be perceived as powerful talisman. (*fig 4.33*)



4.33 Dorothea Prühl  
'Moon' 2003 Necklace - gold, titanium

With Dorothea Prühl's work, one suddenly has the feeling of being caught up in the matrix of original meaning. The simplicity of form suggests secrecy and power at the same time, the size – pushed to the limits of the feasible – becomes a token of majesty, while the rhythmic sequence works like a magical force. (Keisch 2004: 34).

Bettina Speckner's work transcends a straight forward pictorial realism and the connections made between the images and our own lives. (*fig 4.34*) The images of people or place have little or no personal meaning for Speckner, rather, she invites the viewer to translate these images into something meaningful for themselves. 'The photos are findings or snapshots, they have no artistic message of their own.' (Cunningham 2005: 27). The reverse of each piece is also a significant part of the whole. Often gem set, only the wearer may enjoy this aspect. 'Bettina Speckner is another flawless master of the sentiment. Nostalgia continues on the other side of jewellery as well where the material viewer may not have a glance.' (Malk 2001: 188).



4.34 Bettina Speckner  
'Secret Stories' 2004 Brooch - mixed media

Physically and metaphorically Andrea Wipperman creates pieces which are fragile, yet speak of monumental urban structures in a state of decay and disintegration. As a counterpoint to this small animals, as in *Pigs in the Town*, are positioned amidst the chaos of industrial city life. (fig 4.35)



4.35 Andrea Wipperman  
'Pigs in the Town' 2004 Brooch - gold, gegossen, coral

My items of jewellery need lightness. Minimal thickness, whether cast, beaten or rolled, is important for me, for expression. The cast brooches and pendants sketch city life. Animals have come into the urban landscapes: the dog in front of the house is vigilant and loyal to people; unnoticed...reclaim industrial wasteland. Where is the dividing line between beautiful and ugly, what is desirable and what is useless? (Wipperman 2003: 11).

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## HUNGARY

In her piece *Grass Ring*, Gyöngyvér Gaál appears to express a concern or interest in nature. It is however the juxtaposition of materials, the relationship between the man-made against the natural, which provokes her sense of the absurd – the plastic made to look like grass, and the coral carved to look like a rose. (fig 4.36)



4.36 Gyöngyvér Gaál  
'Grass Ring' 2004 Ring - silver, coral, plastic, garnet

Conversely, Katalin Jermakov incorporates objects from the natural world in order to question our values and highlight the importance of the environment in today's society. (*fig 4.37*) 'What could be precious in OUR world? A piece of NATURE...?' (Cunningham 2005: 30).



4.37 Katalin Jermakov  
Rings 2004 - silver, acrylic, leaf

#### REPUBLIC OF IRELAND

Alan Ardiffe's jewellery occupies a world of perfectly scaled miniature objects. These depictions of banal domestic appliances, such as washing machines, Hoovers and toasters, are not about consumerism, but used metaphorically as an unlikely expression of love. (*fig 4.38*) *Of Domestic Goddess*, Ardiffe says, 'Domestic appliances are

dull rituals in our daily lives, they are what we share with our loved ones, but rarely perceived as symbols of love.’ (Cunningham 2005: 31).



#### 4.38 Alan Ardoff

'Domestic Goddess' 2004. Brooch; silver, 18-24ct gold

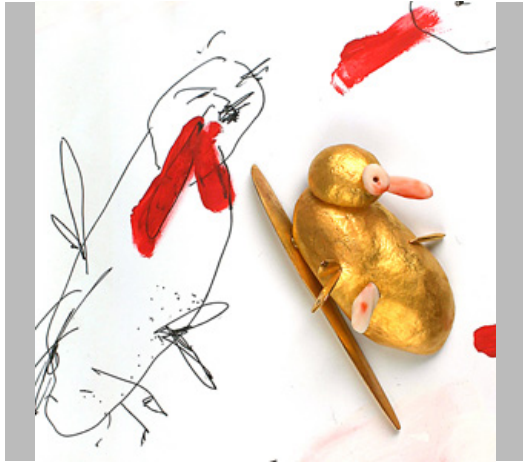
Alan Ardoff builds pictures in metal, ...figurative scenes from domestic life are as likely to dominate. The effect is humorous and fun but there is also the aptness of a domestic image for a jewel, which has, in part, a very domestic, very private life. (Game & Goring 1998: 50).

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#### ITALY

Manfred Bischoff is of German birth, although living for some time in Italy where he has been influenced by the art of the Renaissance. Bischoff is reluctant to talk of the poetic content to his works, but for his series based around the art of Piero della Francesca he stated, 'Yes the creative process is about preparation...you must have all information for all things. You must research all intellectual things. So you must search for what material you need, and then all you can do is wait.' (Bischoff 2002: 10). His brooches are figurative yet quite abstract and ambiguous in their form. For example the title of the brooch *Bachelor* does not assist in our understanding of the small rabbit or animal form we are presented with. (fig 4.39) 'The topic of brooches of Manfred Bischoff and the selection of materials created a perception of the absurd and the flesh of ironic undertone, which is extremely hard to describe.' (Kodres

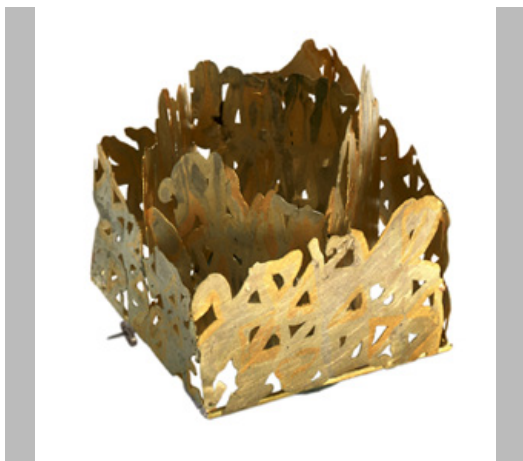
2002: 170). What one is certain of is that these works are charged with depth beyond any superficial imagery.



4.39 Manfred Bischoff  
'Bachelor' 2004. Brooch; gold, coral

The art of Manfred Bischoff is both surprising and mesmerising. His exquisite objects are encased in a sense of isolation and psychological uncertainty. Though tiny, they are charged with intellectual complexity, and indeed with monumentality. (Cavalchini 2002: 8).

In *Tower of Babel* Stefano Marchetti references culture through an aesthetic simplicity and material complexity, 'Materials, metals in particular, with their potential to hold and transmit meaning, occupy the centre of my research.' (Cunningham: 2005 p33). (fig 4.40) These fragile brooches are, similar to Cavalchini's description of Bischoff's work, monumental in their content rather than their size. 'Marchetti create(s) surface patterns which are strikingly effective at a distance, and have the exquisite detail of the miniature when viewed closely.' (Game & Goring 1998: 39).

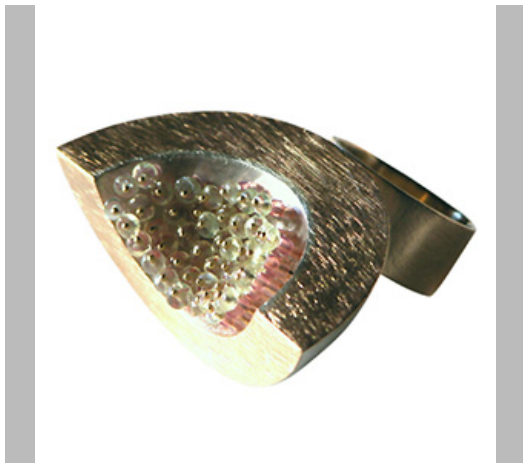




#### 4.40 Stefano Marchetti

'Tower of Babel' 2004. Brooch; red and yellow gold

Barbara Paganin continues her familiar thematic based on marine life and the natural world. Mixed metals and gem stones are selected for their literal relevance, such as pearls, in addition to the effect achieved through the translucent light refractive quality of Venetian glass and diamonds. (fig 4.41) 'Paganin's recent series of brooches...are inspired by the underwater world of coral reefs.' (Game & Goring 1998: 63).



#### 4.41 Barbara Paganin

Ring 2004 ; gold, Venetian glass beads

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### LITHUANIA

There is a tension, almost tangible, in the jewellery of Solveiga and Alfredas Krivicius. There exists a strong sense of passion in these objects, whether it is through the use of domestic imagery or alluding to relationships, as in *Fuck Off*. (fig 4.42) They assert a certain identity, a position, command authority.

This piece rests within the genre of sentimental jewellery, but delivered with irony. Discussed in Chapter 1 as a religious artefact (the sacred heart), the use of the heart in this context has a long tradition dating from the 'caul' heart charms of the Sixteenth Century, celebrating the birth of a child, to current lockets and charms given as love tokens. The Norwegian jeweller Nanna Melland has taken this to its ultimate conclusion. In a charm bracelet titled *Heart Charm* she replaces the symbol of a heart with an actual organ. Incorporating the heart of a pig, which closely resembles a human heart, 'Melland

dramatically alters the function of the bracelet and forces her viewer to confront the true meaning behind the symbol.' (Astfalck, Broadhead & Derrez 2005: 72).

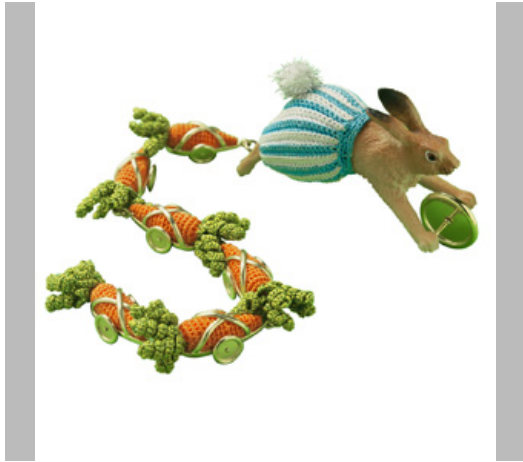


4.42 Solveiga & Alfredas Kriviciai  
'Fuck Off' 2004. Pendant; silver, amber

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#### NETHERLANDS

Felieke van der Leest generates playful and amusing pieces that often deconstruct from larger objects and re-assemble into wearable jewellery. They represent many things when viewed from different points of view; the toy, the childhood memory, a celebration of the natural and animal world, and make cultural reference as in *Hare O'Harix and his 6 Carrots*. 'When I'm abroad I prefer to go to zoos and aquaria. The ideas pop up everywhere; I do not study anything, just having them in my head. Then I start making the piece, most of the time things change and get their own life...and walk away...' (Leest 2002: 14). (fig 4.43)



#### 4.43 Felieke van der Leest

'Hare O'Harix and his 6 Carrots' 2004. Bracelet; 18ct gold, rubber, textile

'...I realise that I have seldom seen a more coherent or more personal oeuvre than that of Ruudt Peters. But it is also an oeuvre that, despite its autobiographical sides, is universal, yes, almost inviolable.' (Hout 2002: 13). In his Pneuma series one is intrigued by these small translucent male/female embryos, somewhat androgynous, which are gendered through the metaphoric use of gold and silver instruments.

These are engendered twins, created by multiple dipping into casting resin. This sheltered open space inside is then only accessible through the entrances – graceful tools of silver and gold. Silver symbolises the moon – the female power whilst gold – a solar symbol has a masculine connotation. (Peters 2002: 17). (*fig 4.44*)



#### 4.44 Ruudt Peters

'Pneuma 5' 2004. Brooches; gold, resin

Given the obscure and ambiguous nature of his titles, *Ouroboros*, *Iosis*, *Azoth*, one feels a certain challenge, that effort is required on the part of the viewer, if one is to extrapolate meaning. 'Annoyance and admiration battle for priority as I try to understand the work of Ruudt Peters: annoyance at the weighty erudition that one suspects is behind the titles and explanations, admiration for the vitality and singularity of his work.' (Besten 2002: 163).

'I already know that, fascinated by its extreme stillness, she is newly inspired by the Japanese culture. Truike prefers brooches: a brooch draws the attention and asks for positioning, the pinning as a ritual.' (Duyn 1999: 1). This describes the current work of Truike Verdegaal, *Owata* exemplifying her particular interest in pictorial realism and story telling. (fig 4.45) As with any portraiture, when the figure is unknown to them, the wearer must engage in this process of re-interpretation, to take the piece forward with their own meaning. 'A portrait can jog the memory, excite curiosity and – even if the figure in question is totally unknown – intrigue its viewer.' (Boot 2003: 1).



#### 4.45 Truike Verdegaal

'OWATA' 2000. Brooch; alpaca, gold leaf, beryl, opal, ebony, textile, filler, paint

## NORWAY

Through her use of commercial packaging Hilde Dramstad makes cultural references, confronting us with consumerism and issues concerning the environment. 'The graphic aspect of my work has become fairly apparent. It is natural for me to make my jewellery less pompous and perhaps more communicative by using images and banal objects from everyday life.' (Dramstad 2001: 70). The ready-made materials incorporated, as in *Community*, could perhaps be dismissed as simplistic, but are of paramount importance to both the aesthetic and philosophical dialogue stimulated by the work. (fig

4.46) 'Everyday experience is not only a source of subject matter but also of materials. Like the rest of her jewellery it spans the whole spectrum between the trivial and the sublime, the mass produced and the unique, the commercial and art.' (Veiteberg 2001: 22).



4.46 Hilde Dramstad  
'Community' 2004. Necklace-Pins; silver, felt

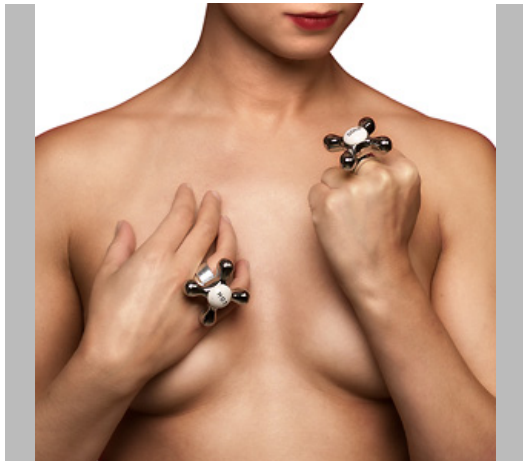
In reference to his intriguing group of brooches *Two Rooms and a Kitchen*, Konrad Mehus stated, 'The apartment consisted of two small rooms and large furniture. The modernistic clean.' (Mehus 2003: 50) These claustrophobic yet amusing works are a reflective personal statement on his childhood and make specific cultural references, as in the brooch *Restroom with King Haakon VII*. (fig 4.47) As a speaker at the M-W-V Symposium, Mehus expressed, 'For me it's always important to be aware of my cultural identity. Diversity in culture is important.' 'I use the experience of everyday life as a resource for my expression.' (Mehus 2005: MWV).



#### 4.47 Konrad Mehus

'Restroom with King Haakon VII' 1998-2000. Brooches; mixed media

The narrative of Louise Nippierd's output is wide ranging and eclectic. 'All the themes I chose are about acceptance, whether it be society's acceptance or tolerance of a group or individuals' acceptance of themselves.' (Nippierd 2001: 78). There is a sub-text of socio-political comment underlying the visual punch of her ready-mades, *Turn on – Turn off* being a useful example. In positioning these rings within her experience of relationships, the photographic image plays an important role here. (fig 4.48) The passive right hand with 'hot' conveys *Turn on*, and the assertive, muscle flexing left arm with 'cold' as a *Turn off*. 'Louise Nippierd is forceful...in her criticism of the state of the world. Her jewellery must be taken as utterances.' (Veiteberg: 2001: 23).



#### 4.48 Louise Nippierd

'Turn on – Turn off' 2004. Rings; aluminium, readymades

## POLAND

Slawomir Fijalkowski states that her jewellery is firmly rooted in the category of social comment. Her work incorporates ready-mades and found objects, often with little intervention by the maker, simply re-contextualising these objects through subversion, as in *Euro-earrings*. (fig 4.49) That said the final interpretation is left to the viewer and wearer, 'The essence of my work is the contextual aspect. This means the necessity to subject my own intentions to the final verification of the addressee every time.' (Cunningham 2005: 42).



4.49 Slawomir Fijalkowski  
'Euro-earrings' 2004. Earrings; silver, printed plastic

Culture, race and identity are significant factors in the narrative of Sonia Szatkowska's jewellery. *Message from the Road* and other talismanic pieces have the feel of the ritualistic artefact, as though constituent parts of a religious ceremony. (fig 4.50) These works are tactile, yet physically aggressive, emphasised through their crude construction and choice of materials.



4.50 Sonia Szatkowska  
'Message from the Road' 2004. Pendant; silver, palm fibre, wood, paper, leather

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## PORTUGAL

Jewellery Box by Cristina Filipe is a conceptual piece that is neither wearable nor even identifiable as an item of jewellery. (fig 4.51) It is a metaphor for how we might approach the notion of jewellery, thinking about it rather than wearing it. Filipe looks beyond the obvious, the superficial, in an attempt to '...focus on the strata of installation below the surface, on continuity, attention, accuracy and the sensitive conceptualisation that characterises the work of Cristina Filipe.' (Aknai 2003: 5).



4.51 Cristina Filipe  
'Jewellery Box' 1991. Object; iron, steel, slate

Leonor Hipólito produces curious objects that are quasi wearable and which express a social comment on society and our ability/inability to communicate and articulate our understanding of the world. *Objects for Dreams* forms part of a group of ear decorations that allude to being plugged in, as though connected to some other experience, some other environment, accessing our inner thoughts through earphones. (fig 4.52)





4.52 Leonor Hipólito  
'Objects for Dreams' 2004. Ear Object; silver, rubber

Also conceptual is the jewellery of Marilia Maria Mira. *Europa* invites the viewer to engage with the wearer through the use of text, a relationship is established. The full text of the necklace can only be accessed when not worn, but Mira understands the power of curiosity, making the text based statement of the piece of equal importance to the subversive element of encouraging interaction. (*fig 4.53*)



4.53 Marilia Maria Mira  
'Europa' 1996-98. Objects-Chain; silver, linen, photographic paper

## SLOVAKIA

Based on a poem written by her, Hana Käsickova's series of 25 brooches includes *Animal Passion*, a piece of apparently simple construction, hand painted. (fig 4.54) There is a visual naivety, an almost childlike narrative based on a strong sense of storytelling. These brooches however are for adults and explore relationships, memory and love.



4.54 Hana Käsickova  
'Animal Passion' 2004. Brooch; metal, paint

In contrast, the work of Alzbeta Majerníková explores a different relationship, not our relationship to one another, but to technology and consumerism. The small objects in her range *DF2* adopt the aesthetic of techno-hybrid, part disposable gadget yet precious receptacles of personal data, indispensable attachments. (fig 4.55) They look useful, able to transmit, be plugged in, perform some micro function.



4.55 Alzbeta Majerníková  
'DF2' 2004. Pins; acrylic, computer components, mixed media

Karol Weisslechner's brooches are monumental landscapes on a small scale. They are reflections on his personal world, his *personal cosmos*, a world of people, erotica, architecture and art. (fig 4.56)



4.56 Karol Weisslechner  
2004. Brooch; silver, gold, coral, pigment

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#### SPAIN

Carmen Amador's jewellery expresses, through its various components, her inner feelings realised in three-dimensions. (fig 4.57) It is a direct reflection of how she feels at any given time. 'Sometimes, I have the pleasant sensation that what I'm doing is Magic. As though something that has been cooking inside me, perhaps for days, is there: Materialised!' (Amador 2002: 8).



4.57 Carmen Amador  
Pendant; silver, mixed media 2004

The brooches of Ramon Puig Cuyàs are packed with imagery that reflects on his own identity. They tell stories of his empathy for the natural environment, of journeys and great voyages and how he relates to the maritime environment in which he lives, explores and investigates. (fig 4.58) 'Ramon Puig Cuyas, the Catalan artist, is inspired by traditional myths, particularly those associated with the sea.' (Game & Goring 1998: 58). These are vivid colourful pieces incorporating found objects, together with drawn and painted surfaces. 'In my work I often apply metaphors. They are the best way for me to express something without words. It is a metaphor for the artist's inner search during the process of creation, a voyage of discovery into oneself.' (Cuyas 2001: 22).



4.58 Ramon Puig Cuyas  
'Atlas' 2003. Brooch; silver, glass, coral, shell, paper, wood

*Holidays in Baghdad* is a work that represents the challenging nature of Kepa Karmona's jewellery. (fig 4.59) His pieces are culturally aware and reflect a strong social commentary by juxtaposing readymade objects with politically charged titles. 'Kepa Karmona, from Bilbao, equates his work to talismans of the urban jungle. Symbols of the consumer society which we live in, representations of our surroundings worn as would an American Indian the symbolic feathers of his culture.' (O'Hana 2003: 4).



#### 4.59 Kepa Karmona

'Holidays in Bagdad' 2004. Neckpiece; PVC, cardboard, readymades, silver, mixed media

Our culture populates its surroundings with wasted stocks that are drowning us. My pictorial language is one of popular stereotypes. Like the world of marketing, more interested in container than its contents. ...my jewels try to create a system of signs that help us, if not to find the harmony, at least to survive in our displacements by the urban forest and to move between the culture of the consumption and the decrease of natural resources. (Karmona 2003: 16).

Judy McCaig is a Scot now living in Barcelona. Through her skilful handling of metal McCaig allows us to enter her world of myth and storytelling, metaphors for her own private journey. (fig 4.60) *On Distant Horizons* exemplifies the searching, unsettled nature of the narrative, 'A voyage of survival through tundra, alluvial plains, desert, sands and wind.' (Cunningham 2005: 53).



#### 4.60 Judy McCaig

'On Distant Horizons' 2004. Brooch; silver, nickel silver, 18ct gold, copper, gilding metal

Judy McCaig is inspired by the myths and legends of different cultures. McCaig also carves and paints wooden boxes to contain the brooches, which emphasise the preciousness and fragility. All her work uses images of animals, which are shown on quests or journeys through strange landscapes. The work has the mysterious allegorical quality of ancient legends. (Game & Goring 1998: 59).



4.61 Itxaso Mezzacasa  
2004. Photographic Image

The wearable object is not always of paramount importance to Itxaso Mezzacasa. Memory is a far more potent factor and the absence of an object is replaced by an image, or installation, that acts as metaphor for what we imagine or recall, but cannot see. (fig 4.61) 'Itxaso's more recent work includes using old jewellery dies to produce new ones containing memories and old traditions which she brings to the present.' (O'Hana 2003: 4).

Like a magpie, Xavier Ines Monclús acquires the detritus and cast-offs from the culture around him. (fig 4.62) In pieces such as *Contemporary Jewellery*, he creates playful assemblages that are both amusing and poignant, toys for adults. 'In Xavier Ines Monclús' work I found a complex mix of surrealism and play, colourful pieces using cartoon stickers and lollipop sticks.' (O'Hana 2003: 4).



4.62 Xavier Ines Monclus  
'Contemporary Jewellery' 2004. Brooch; silver, gold, laminated paper

Xavier Ines Monclús' jewellery often arises out of iconographical borrowings from his most immediate environment, especially if this can evoke a certain nostalgia. It's good

to imagine the process not so much as a de-contextualisation, rather as a rescuing... (Gaspar 2005: 27).

There is a subversive quality to the brooch *Copia* by Marco Monzo. When one realises that the rather crudely painted landscape has an 18ct. gold base, this disquieting fact raises questions of, and our response to, notions of preciousness. 'The quiet statement of Marc Monzo's work...creates instability by obscuring silver in paint, so depriving the viewer of its precious content. (O'Hana 2003: 4). This is a trademark statement by Monzo, a manipulation of our preconceptions. (fig 4.63)



4.63 Marc Monzo

'Copia' 2003. Brooch; 18ct gold, permanent marker, enamel

In order to enrich and intensify our perception of reality in a world that has been over-saturated by impersonal objects, it is essential that we recover our ability to stare in awe and wonder at the seemingly insignificant. Thus we find that his painted brooches have suffered an aggression of some kind. (Gaspar 2003: 24).

Milena Trujillo was born in Colombia and, now living in Spain, thrives on the city environment amongst people and the urban landscape. 'Born in Bogotá and at home with the crowds of a large city, Milena has spoken of the need to see people in the street at all times, to feel the community around her that creates the energy and stimulates her work.' (O'Hana 2003: 4). Most importantly, as in *Golden Dreams*, her jewellery expresses an erotic sensuality, the fertility of the fecund woman. (fig 4.64) 'The inspiration: everyday corners inhabited by transitory inhabitants. Places where looks, gestures and casual encounters happen; urban zones where unexpected moments can exist.' (Trujillo 2002: 18).



4.64 Milena Trujillo  
'Golden Dreams' 2004. Pendant; silver, crystals

Silvia Walz creates colourful semi-abstract figurative dialogues derived from a rich poetic narrative. Described by Walz as, 'Beings and Non-Beings' the group of brooches titled *The Ladies of the Round Table*, allude to fragments snatched from bodies, from stories, assembled from memory and reflection. (fig 4.65) These are gendered objects, layered with meaning.



4.65 Silvia Walz  
'Barbara' 2004. Brooch; silver, epoxy, ruby, plastic, photograph

## SWEDEN

*Work for Living or Living for Work* is a small fragile pin that epitomises the reflective nature of Gunilla Grahns jewellery, 'When I saw it I actually wanted to protect it, adopt it.' (Hogg 2005: MWV). The imagery is metaphor for Grahns herself, 'Gunilla Grahns



depicts herself as a snail which is both a home-bird and wants to leave home at one and the same time.' (Veiteberg 2001: 23).

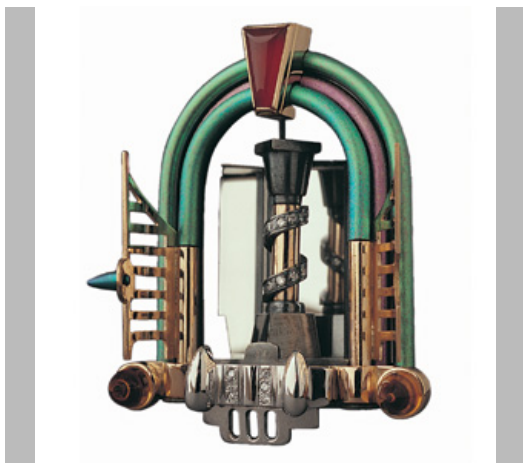
The issue of scale, as opposed to size, has been previously observed in the work of Cuyas and Britton, and here we see Grahn as vulnerable insect, set to explore the world. (fig 4.66) The actual piece becomes the vehicle through which the maker's existence is expanded, being exhibited in as many venues as possible. 'Big becomes small – small becomes big. That is the way into my jewel box. For a while my work has involved reducing scale and working on a small, concentrated surface and, in certain cases, in increasing size.' (Grahn 2001: 68).



4.66 Gunilla Grahn

'Work for Living or Living for Work' 2001. Pin; 18ct gold, plastic, paint, photograph

There is a cornucopia of detail contained within the automotive representations of Christer Jonsson. These brooches are a morphing of 1950's iconic car design with Wurlitzer detailing. In *Car Design 1*, a collision of colour, materials and technique communicate these cultural references together with miniature classical architecture for good measure. (fig 4.67) 'Christer Jonsson synthesises personal visions with the irrationality of history.' (Liivrand 2002: 167).



4.67 Christer Jonsson

'Car Design 1' 2004. Brooch; silver, gold, titanium, mirror, precious stones

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SWITZERLAND

Andi Gut has generated a group of pieces titled *Mimesen* which, intended to be worn primarily by men, confront issues of sexuality, gender and identity. (fig 4.68) There is also the contradiction of a synthetic material, nylon, worked to take on the aesthetic appearance of natural forms. These growing objects could be the flotsam of the beach, or enlarged micro-organisms.



4.68 Andi Gut

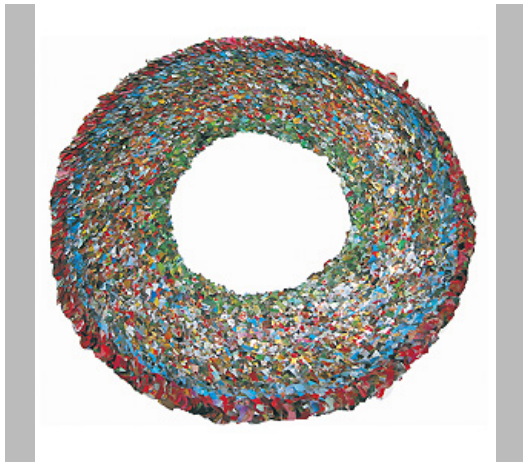
'Mimesen' 2004. Pins; gold, steel, nylon, mixed media

Memory and reflection are tangible in the work *Where Did the Locks Remain?* by Brigitte Moser. (fig 4.69) The used, old keys, the dates located during the second world war, and the physical weight of the piece, make this heavy with significance, with hidden treasures, of private personal stories.



4.69 Brigitte Moser  
'Where Did the Locks Remain' 2004 Necklace; steel, mixed media

Verena Sieber-Fuchs collars and head decorations are assembled from discarded packaging waste. Found objects are loosely disguised and transformed through her expression of colour, pattern and technique into extraordinary precious objects. These are cultural statements and a vehicle, through Sieber-Fuchs' choice of foil wrapper, to make socio-political statements. (fig 4.70)



4.70 Verena Sieber-Fuchs  
Collar 2004; metal foil, thread

By using existing (waste) materials, Verena added the dimension of association and significance to the aesthetic objects. This ranges from the endearing and peaceful (Mickey Mouse, liquorice bears and doves), to the political (apartheid) or even controversial. (Derrez 1987: 1).

*Turning Point: Looking at Myself* is a series of self portraits by Roger Weber. These amusing comic profiles are a personal reflection on Weber's own identity, a means by which he makes sense of his life. (fig 4.71)



#### 4.71 Roger Weber

'Turning Point Looking at Myself' 2004. Brooches; silver, gold, acrylic

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#### UK

Jivan Astfalck's work is multi-layered, weaving stories of literature and fairy tales, through personal metaphors for femininity and mythology. The apparent simplicity of *The Crossing* underpins the depth of narrative contained within the objects, inviting a more cognitive interaction, as though there were a larger picture to the right and left of the frame. (fig 4.72)



#### 4.72 Jivan Astfalck

'The Crossing' 2004. Necklaces; paper, fine gold, wool, quartz, silver

The dynamic relationship that her "body-related objects" have with theory and literature helps to develop the narrative of a piece, however she also sees her objects as mnemonic devices, triggering memories and associations. In this way they open up to

the wearer and viewer, inviting their own contribution to be added to the existing layers of references. (Astfalck, Broadhead & Derrez 2005: 135).

Chapter 4 is given to the source, process and practice of the author, Jack Cunningham, where the brooch *In The Garden* is described in more detail. (fig 4.73)



4.73 Jack Cunningham

'In the Garden' 2003. Brooch; silver, wood, paint, coral, moonstone, pearl

Eileen Gatt's jewellery is rooted in the historic storytelling traditions of northern Scotland, particularly coastal, recording and passing on these mythical tales through the made object rather than the oral tradition. (fig 4.74) 'Eileen Gatt uses animal imagery to explore ancient stories associated with the sea. She is interested in the tension between traditional patterns of life and folklore and the contemporary world.' (Game & Goring 1998: 60).



4.74 Eileen Gatt

'The Bear with the Golden Coat' 2004. Brooch; silver, 18ct gold

From a similar source as Gatt, the work of Hannah Lamb has previously explored the physical coastline of southern England, recording significant topographical variations in the manner of the cartographer. Lamb has refined this sense of place to specific childhood memories and notions of the home, *Bobby* a clear reference to the peculiarities of British family life; the patterned wallpapers and the keeping of pets, the budgerigar in particular. (fig 4.75)



4.75 Hannah Louise Lamb  
'Bobby' 2004. Brooch; silver, quartz, pearl

Relating her early work to Cornwall and the coastal imagery of her childhood, Hannah Louise Lamb has continued to develop a broader language to evoke the familiarity and comfort that we associate with home. Lamb creates a template onto which we can project our personal memories and fantasies of home. (Astfalck, Broadhead & Derrez 2005: 76).

In the tradition of sentimental jewellery or love tokens, Grainne Morton's brooches also have resonance with the womanly activities of the nineteenth and twentieth centuries. Through her continued inclusion of the button as a central motif, these works are evocative of the sewing circles, of Scandinavian origin, known as sewing bees. (fig 4.76)



#### 4.76 Grainne Morton

Brooch 2004; silver, mixed media, readymades, found objects

In most of my designs I aspire to evoke a feeling of nostalgia. I consciously work in a miniature scale, using a diverse range of materials in order to create attention so that the onlooker has to become more involved in the piece, hopefully sparking memory or thought as well as making them smile. (Morton 2005: 21).

Paul Preston is known by his alter-ego (Red) Mole, and this persona, a mole, appears in much of his work. Having previously been a salvage diver, marine life together with his rural lifestyle, his animals and birds, the environment in which he lives, all have a place in his humorous and fantastical world. By startling a flock of birds, *Photographing Crows with new Digital Camera* Mole shows his curiosity and fascination with new technology. (fig 4.77) 'Few people who have held one of these pieces in their hand ever forget the experience. It isn't simply the intricate craftsmanship, it has to do with the fact that something so tiny can express such humour, joy and vitality.' (Chalmers 2001: 204).



#### 4.77 Paul Preston

'Photographing Crows with New Digital Camera' 2004. Brooch; monel metal, silver, gold, rubies

*Meanings and Attachments* by Mah Rana is a photographic installation that communicates to us the significance of jewellery within society. (fig 4.78) Her work examines the very nature of what jewellery means to each of her voluntary participants and the connections they make between the object and the memory it evokes. It is the participants who make personal comment.

Mah Rana's oeuvre is concerned first and foremost with the personal and communal significance of jewellery. For Rana, jewellery is a memento of personal history, it can be made of any material as long as its quintessential function is to assist memory. (Astfalck, Broadhead & Derrez 2005: 76).



#### 4.78 Mah Rana

'Meanings and Attachments' 2003-05. Installation; photographs, text

Geoff Roberts' extraordinary jewellery expresses something of the maverick through its iconic structure, exuberant use of materials (such as artificial hip joints) and its scale. (*fig 4.79*) These talismanic jewels are metaphors for life and death and objects such as *Chromatic Congress*, are rich with a sense of purpose beyond the mere function of body decoration. 'It is work which celebrates abundance, excess. All the jewellery is like regalia for a forgotten religion, brilliant, exotic and strange, yet when work invests the wearer with symbols of ceremonial power.' (Game & Goring 1998: 72).

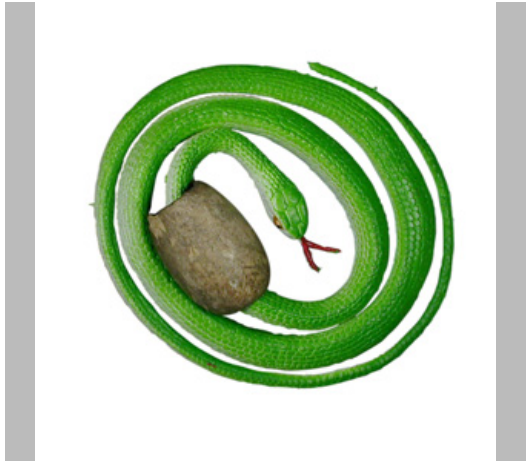


#### 4.79 Geoff Roberts

'Chromatic Congress' 2004. Reliquary Container; mild steel, surgical steel, foil, leather

Hans Støfer was born in Switzerland and now lives in the UK. In terms of contemporary studio jewellery, his work is perhaps amongst the most conceptual in this country. Støfer identifies familiar everyday objects and, by manipulating our pre-conceptions, transforms them into objects imbued with meaning and significance. (*fig 4.80*) 'We are naturally attracted to certain objects. We express and define ourselves through these. But it is also us who give objects meaning.' (Støfer 2005: 147). *Hand on My Heart*, a plastic toy, becomes a talisman expressing inner energy, love, peace. 'The tricks that Støfer pulls off are magical ones, reinventing the world of things to expose their poetic beauty.' (Sandino 2006: 5).





4.80 Hans Støfer

'Hand On My Heart' 2004. Hand Held Brooch; plastic, wood

## Chapter 4

### SOURCE, PROCESS & PRACTICE

#### Self as Maker: A Personal Perspective

In undertaking this research a strong motivating factor has been the desire to understand my own practice as a maker of narrative jewellery. I felt compelled to scrutinise my output through a process of analysis and reflective evaluation, to seek meaning of my own commentary, the meta-narrative discussed in Chapter 1. In order to position this output within the broad narrative framework discussed previously, it was therefore important to ask questions about its content in order to better understand its narrative context. For example, what is the work attempting to say? How is the work being re-interpreted by the wearer? What is communicated through the wearer to the viewer? From where does the commentary come? This chapter therefore, will address these questions through a number of research methods and practice based processes. The synergy between various cognitive strategies, which underpin practice, is examined in a number of ways that allow the work to be positioned as objectively as possible within this broader perspective.

As a designer maker it is often the case that, rather than unconnected creative leaps, small incremental design developments are made with each new piece or body of work, building on previous ideas and notions. These changes may, at times, seem quite considerable in visual terms and at others there is a recognisable continuation of previous themes, a continuous now. Described by Carter Ratcliff in his essay on Joseph Cornell, 'Each of Cornell's works is joined by its image-chains to other works.' (Ratcliff 1980: 47). It is possible to measure and quantify the journey made from one body of work to the one preceding it, a relationship exists. Referred to as 'the scaffolding of our thought', Blackburn continues, 'We ask ourselves whether we know what we are talking about. To answer that we need to reflect on our positions, our own understanding of what we are saying, our own sources of authority.' (Blackburn 1999: 4) As a narrative jeweller, the physical evidence of a time line; past, present and projected future, is generated as a consequence of a practice based output. Through reflective practice one can explain the cognitive process involved.

#### Source and Work Process

The use of an 'ideas' sketchbook - *drawing*, the recording of imagery through lens based media - source and the use of text - context, each play a part in defining my personal narrative based on emotional responses and physical experiences. There is no particular order in which these occur or interact, neither is it a linear process, but a continuous loop. It may be that a single word, a piece of written text or spoken language, triggers an idea. Similarly, an image may be glimpsed and recorded which spontaneously conveys a feeling or captures a moment and place. At other times, an idea may present itself (seemingly) fully formed, although sense has to be made of where that idea came from. The process of designing a piece of work therefore involves a number of divergent interrelated factors, activities and considerations.

When brought together during the stage of convergence; the source imagery, the potential title of a piece and the physical components, together form a relationship that

assists in finalising the design. Further questions are assessed at this stage, for example: do the components work together? Is the composition just right? Does the design say what is intended? Is the title still appropriate? Are there technical problems that may impact on the design? Without convergence it is not possible to move the process forward. In the case of a new body of work, this may take weeks to fully resolve but once satisfactorily complete, allows movement to the next stage, the making. During this stage minor additions and modifications can still be made in response to materials and aesthetic judgement. Once the making is complete, it is possible to track the initial idea from inception through to an assembled, three-dimensional form – in my case, a brooch.

The need to record initial thoughts as and when they occur is of critical importance, after all, this may (or may not), be a moment of creative breakthrough. Failure to do so often results in the idea evaporating faster than the memory is able to catalogue, label and store in its cognitive schemata system. The sketchbook becomes an aide-memoir in this process, a means to record without judgement; images, words, shapes, colours, materials - ideas. The quality of the drawings, or scribbles, is neither important nor relevant, indeed they may be viewed as cryptic or perfunctory, but are always understood. They are seldom offered for critical scrutiny or assessment by others.

Source material, once recorded and internalised, act as a portal or springboard that stimulates and underpins subsequent design development. Images of, for example, symbols, systems of communication, gauges and measuring devices, graffiti, textual and three-dimensional signage, all may seem quite tangential, but when brought into line with my own subjectivity, have personal resonance and an appropriateness in their terms of reference. The potential of the everyday, the unexpected, even the mundane may have potential for a future piece. Accumulated over many years this visual lexicon has become a useful resource, accessed when required. It is currently most effectively recorded through digital technology, offering immediacy and ease of manipulation.

The use of text plays an essential role in the dialogue between thoughts and materials. I record interesting words and phrases in a Japanese prompt notebook, and refer to it when I wish to stimulate a new train of thought or to generate a title. The bridge between the narrative of the title and the narrative of the artefact is an important connection. The title helps deliver a contextual meaning to the visual narrative of the brooch and assists in conveying this narrative to the viewer. It is a useful hook or trigger, allowing the audience to access something of their own frame of reference, as Moignard says, to ‘...construct a viewing methodology’, and thereby facilitate a process of engaging with the object. This is the only point at which the relationship between maker and viewer completes the triangulation. When speaking of contemporary jewellery from the viewer’s perspective Veiteberg observes, ‘Knowledge of the context and culture is necessary if its full meaning is to be grasped. A few words to help you on your way are also useful, and this is where the titles...have an important role to play.’ (Veiteberg 2001: 25). This resonates with the earlier comment on the sacred heart by Amanda Game. For the wearer of a piece, the title is likely to assume less importance over time as the narrative shifts in line with the owner’s personal life story.

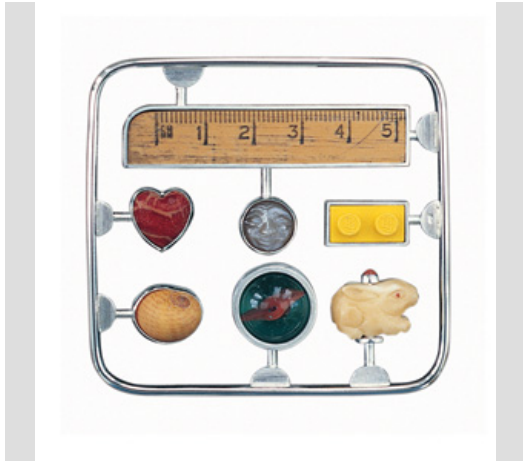


fig 5.1 Jack Cunningham  
'Memory Kit' 2003

The use of readymades and found objects can present discreet opportunities. The readymade can be used explicitly to convey the intention of its original meaning; indeed this may be paramount to the narrative of the piece. For instance the Lego brick, the ruler and the glass 'marble' in the brooch titled *Memory Kit* are each evocative of childhood activities. (fig 5.1) On the other hand the inclusion of found objects, such as a fragment of ceramic plate, a twig or shell, also convey a narrative, but are of non specific origin and removed from their original context. What is presented to the viewer by the grouping of these objects therefore, is inter-connectedness, a layering of associations, simultaneously suggesting a previous history and a current meaning. A complex relationship is formed. The viewers own cognitive imagination is triggered thus presenting the opportunity to interpret the original meaning of the objects through the new context in which they are brought together. This relationship is further examined in her essay for the catalogue of *Maker-Wearer-Viewer* titled, *Narrative and Memory* by Professor Elizabeth Moignard. (appendix iii)

[>> View Appendix iii](#)

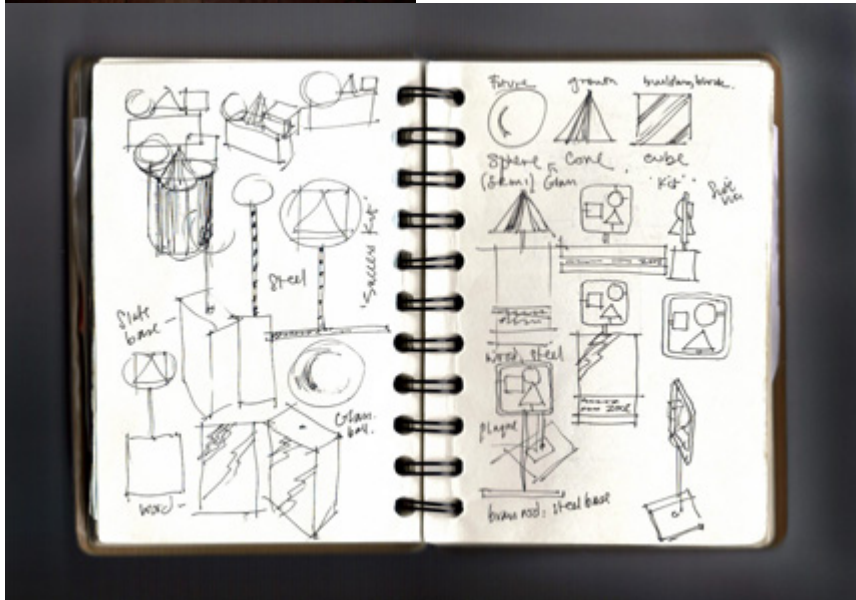
As mentioned previously, the stage of convergence involves a parallel studio activity whereby a wide variety of objects and readymades, fabricated or found, are arranged in a position where they can be viewed frequently. These are systematically re-arranged over a period of time during which connections and associations are made until each artefact has established something to say and found its partners. Through this process of self-authoring, of affirming the ideas, there also exists a certain lack of control during this period of creative interplay. Allowing a degree of chaos and uncertainty is a positive creative act, essential in seeking affinities and congruity in the final resolution of each brooch. (figs 5.2 – 5.17)

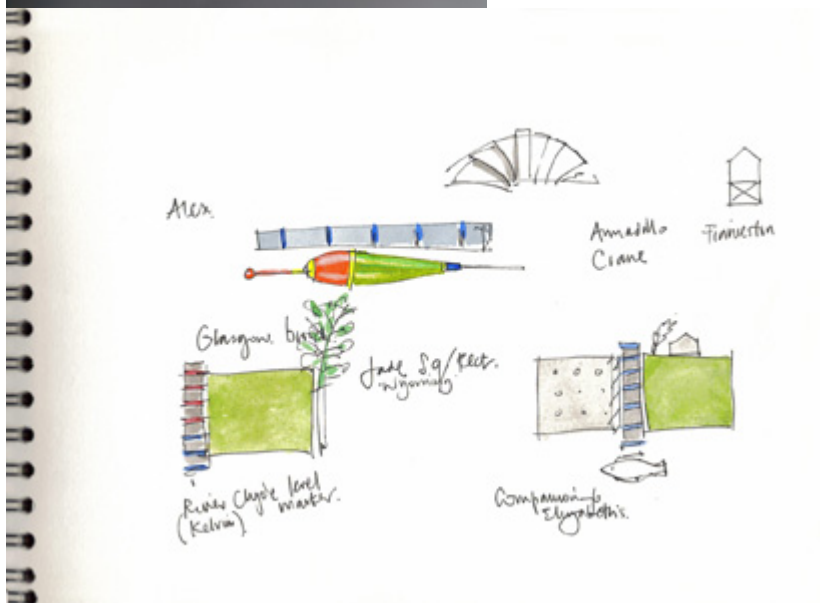
[>> View Work Process](#)  
(figs 5.2 – 5.17)



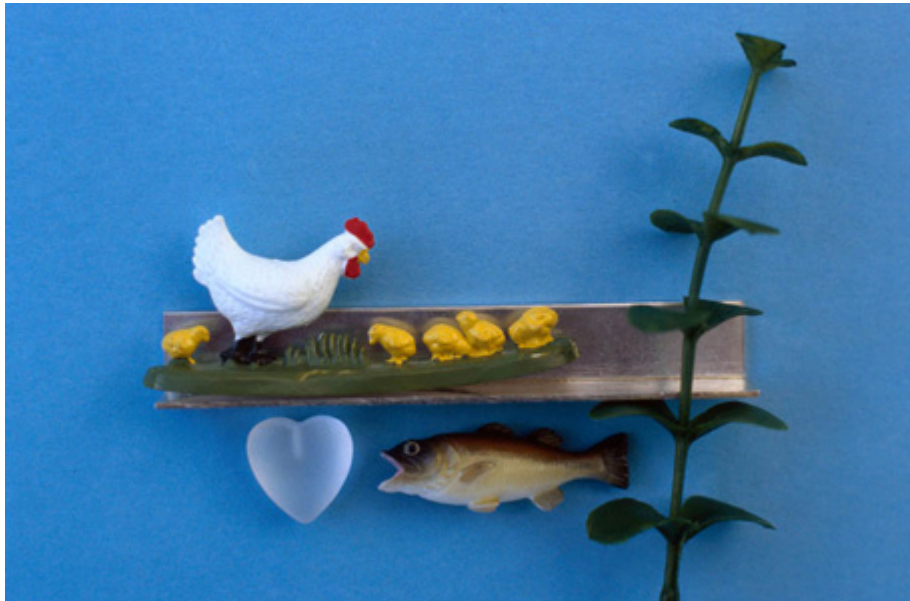














Discussed in Chapter 3, for the past twenty years my output has concentrated, almost exclusively, on the brooch form as the vehicle to express my particular narrative. A brooch, when worn, stands alone as an object without the visual interference or distraction of a chain, ring shank or ear wires. The designing of a brooch as a free standing composition is, in my mind, not compromised as a consequence.

The issue of the brooch as something other than a piece of jewellery, was raised during the *M-W-V* Symposium by the delegate Barbara Santos-Shaw,

The business of scale is absolutely so important. Often the brooch is a sculpture as well, and I think, because they have to be worn on a garment, they read differently, like a relief on a building. That's a problem, because they don't always work. The brooch almost has a superficial quality. (Santos-Shaw 2005).

The 'business of scale' is certainly an important factor. In the context of how these relatively small objects can reflect on very big issues, the 'macrocosms' and 'microcosms'

as expressed by Ramon Puig Cuyas, should not however be confused with the work of the sculptor. This is an issue of size, not scale, also the human body is essential to the work of the jeweller, not so the sculptor. Although there is an intellectual debate around the crossover between fine art practice and design at this juncture, my personal decision for choosing the brooch form is an aesthetic judgement.

#### On Installation

Presenting a solo exhibition of work in the format of an installation is an important aspect of my practice. Utilising the available space by designing a site specific installation facilitates the opportunity to both expand the narrative and explore the physical potential of scale. It becomes a component part, a tool in the dialogue of narrative expression. The brooches are objects that each say something, while the installation is the vehicle through which the story can be read as a whole, presenting a thematic overview of an exhibition, drawing the objects together.

#### Reflective Practice

A degree of caution requires to be exercised when analysing work retrospectively, it is difficult to see things as they were originally intended when the wisdom of hindsight is also coloured by an altered perspective, increased knowledge of the subject and a deeper understanding of 'self'. Catalogue entries, practitioner statements, critiques and reviews are therefore an accurate gauge of the moment, an impartial source for scrutinising the meta-narrative, of reflecting on what the work was talking about.

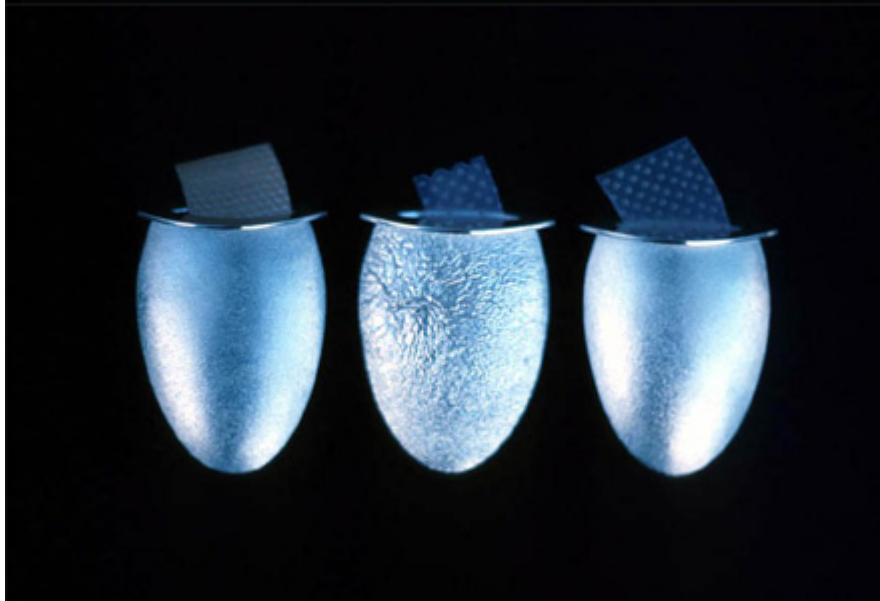
From the earliest expressions of my work during the 1970s and on through the 1980s, the tenor of my output was largely abstract in design though based on notions of containment and encapsulation. Fabricated hollow 'pod' forms, in patinated silver, contain abstract shapes that appear to be emerging or growing from within. In 1986 my statement for the exhibition Dazzle Invites at the City of Edinburgh Art Centre reads,

Concerned with the abstract form, the prime interest of this work is texture, colour and shape. The relationship of one image emerging from, or set against another, viewed as complete forms. Pieces are formed and fabricated from mixed media and reticulated white metal. (Cunningham 1986: 10). (*figs 5.18 – 5.23*)

#### Pockets Series

A number of simple photo-montages show that I was also seeing these forms as potentially much larger than body adornment. (*figs 5.24 – 5.26*)

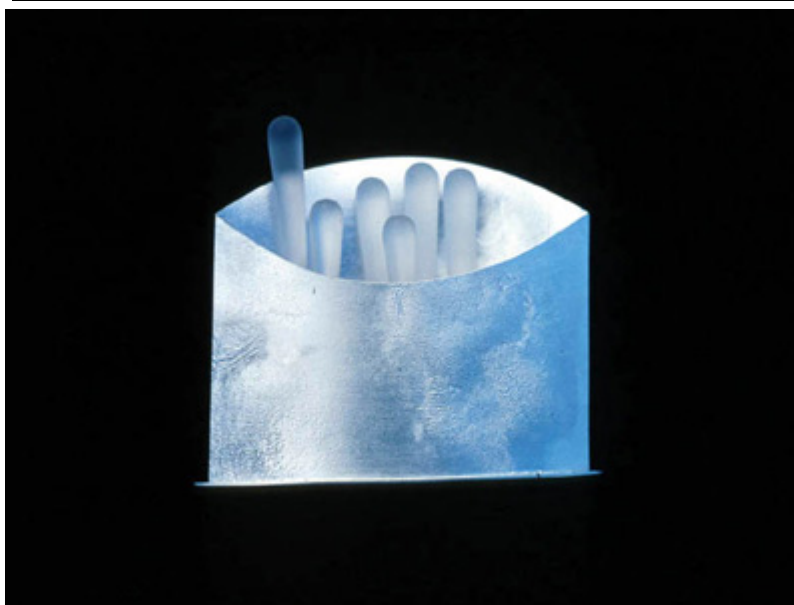
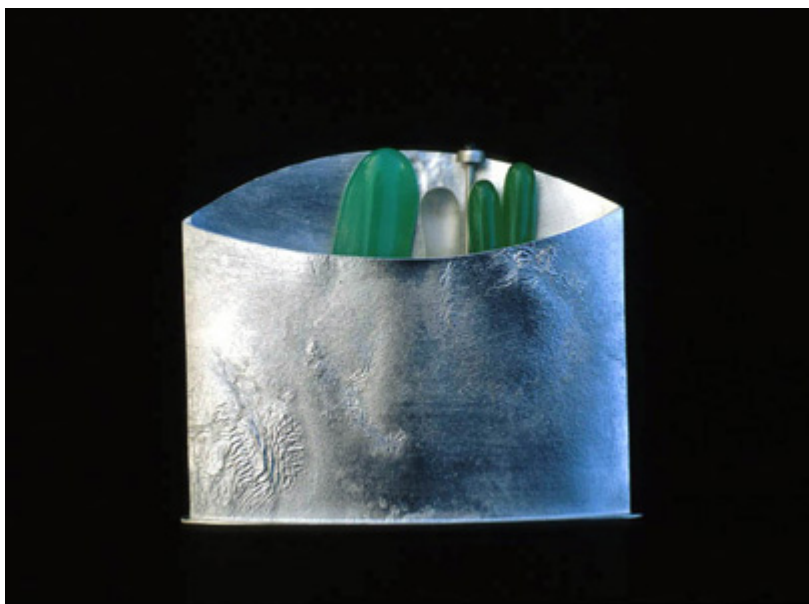
[>> View Pockets Series A](#)  
(*figs 5.18 – 5.26*)

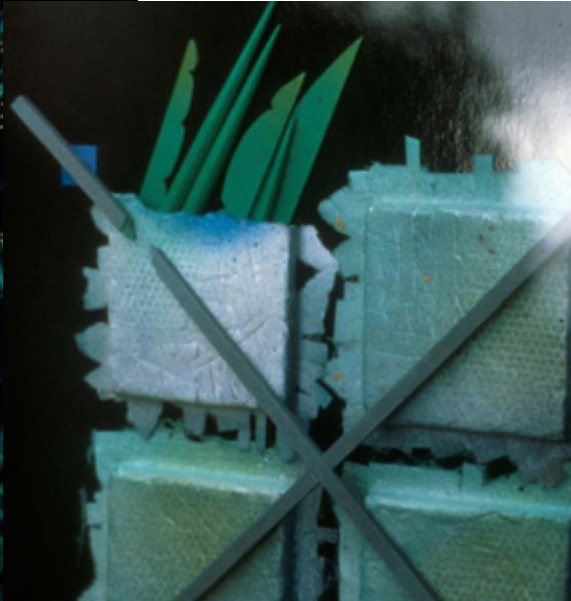






>> View Pockets Series B  
(figs 5.27 – 5.35)









Similarly, the private view invitation card for the exhibition *New Work - Jack Cunningham & Anne Finlay* at The Open Eye Gallery, Edinburgh (1986) states, 'Jewellery and Constructions: Works exploring abstract qualities of shape and form. Incorporating a number of materials and techniques to achieve colour, texture and a variety of scale.' (Cunningham 1986). (figs 5.27 – 5.30)

Despite describing these works as being 'abstract' and without narrative, I later came to realise that they were simply non-figurative. I remember clearly that I also felt a sense of frustration that I had not found the voice with which to express a narrative that I was, as yet, unsure of. These pieces had the intention to communicate, but the narrative was expressed as a feeling, represented an emotion rather than a story. They were in fact the very embodiment of an early narrative and were my attempts to communicate ideas through visual and physical 'containment'.



The constructions referred to were a series of wall mounted pieces that show more explicitly, this expression of 'growth' and 'emergence'. (*figs 5.31 – 5.35*) I had allowed the dimensions of this work to increase, however I also felt I had, to some degree, to make a choice. Should I now increase the size of my objects and work on more sculptural constructions or stay within the field of jewellery? Firstly, I did not feel driven by fine art concerns nor consider myself an 'artist'. Secondly, I enjoyed the fact that my work was placed on the body and consequently able to move around with the wearer and lastly, for more practical reasons, my workshop was equipped for jewellery manufacture and these factors influenced my decision to stay within this arena. In time, I came to appreciate that the use of installation in my work facilitated a way to satisfy this need for an increase in size.

A seminal turning point that fundamentally changed my design philosophy resulted from a short teaching residency in 1991 as Associate Visiting Professor at Metropolitan State College in Denver, Colorado. Although somewhat on the *périphérique* of my knowledge, I was familiar with both the art of Frida Kahlo and the artefacts associated with the South American 'Day of the Dead' festival celebrations. During my visit to Denver, there was an omnipresent and quite overwhelming vogue for this work at that time. Whether down to the exuberant colour, the passion and sentiment, or indeed my own emotional response to new friends, experiences and the environment of Denver, this combination of very positive factors impacted on my consciousness quite dramatically. I set about collecting objet trouve, Milagros - the votive charms invested with powerful spiritual and healing properties, Boulder opals, and imagery to work with on my return.

The resulting solo exhibition *Jack Cunningham – New Brooches* mounted at The Scottish Gallery, Edinburgh during 1992, demonstrated the influence of this experience and the new direction of my work. Two changes had occurred. Firstly that my output could aesthetically be described as narrative jewellery, there was now an explicit visual narrative, and secondly I felt justified in giving each brooch a title which I might previously have considered pretentious. There was no catalogue publication for this exhibition, although the invitation card read;

His jewellery has always reflected an interest in the theme of containment: earlier work concentrated on developing a series of brooches in which abstract shapes are held or suspended in pockets or vessels of metal. The formal abstract quality of this earlier work has been superseded by a more lyrical and expressive quality. Retaining the vessel as a central element of the work, the jewellery now explores the idea of the human vessel as an embodiment of thought, memory and experience. The resulting series of brooches, built up in intricate layers of metal and semi-precious stones read like a series of tiny, narrative paintings in metal, whilst also retaining the formal concerns of jewellery. (Game 1992).

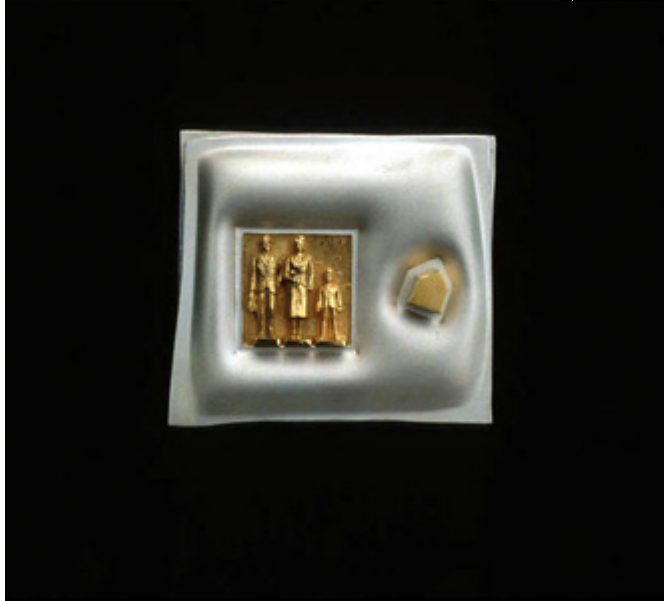
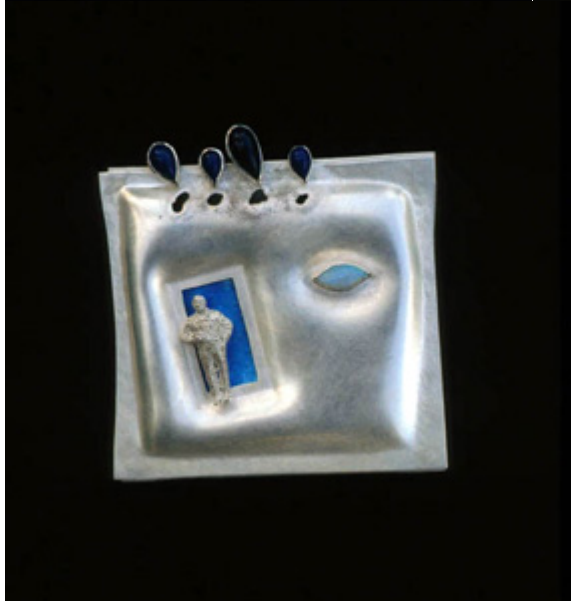
#### Milagros Collection

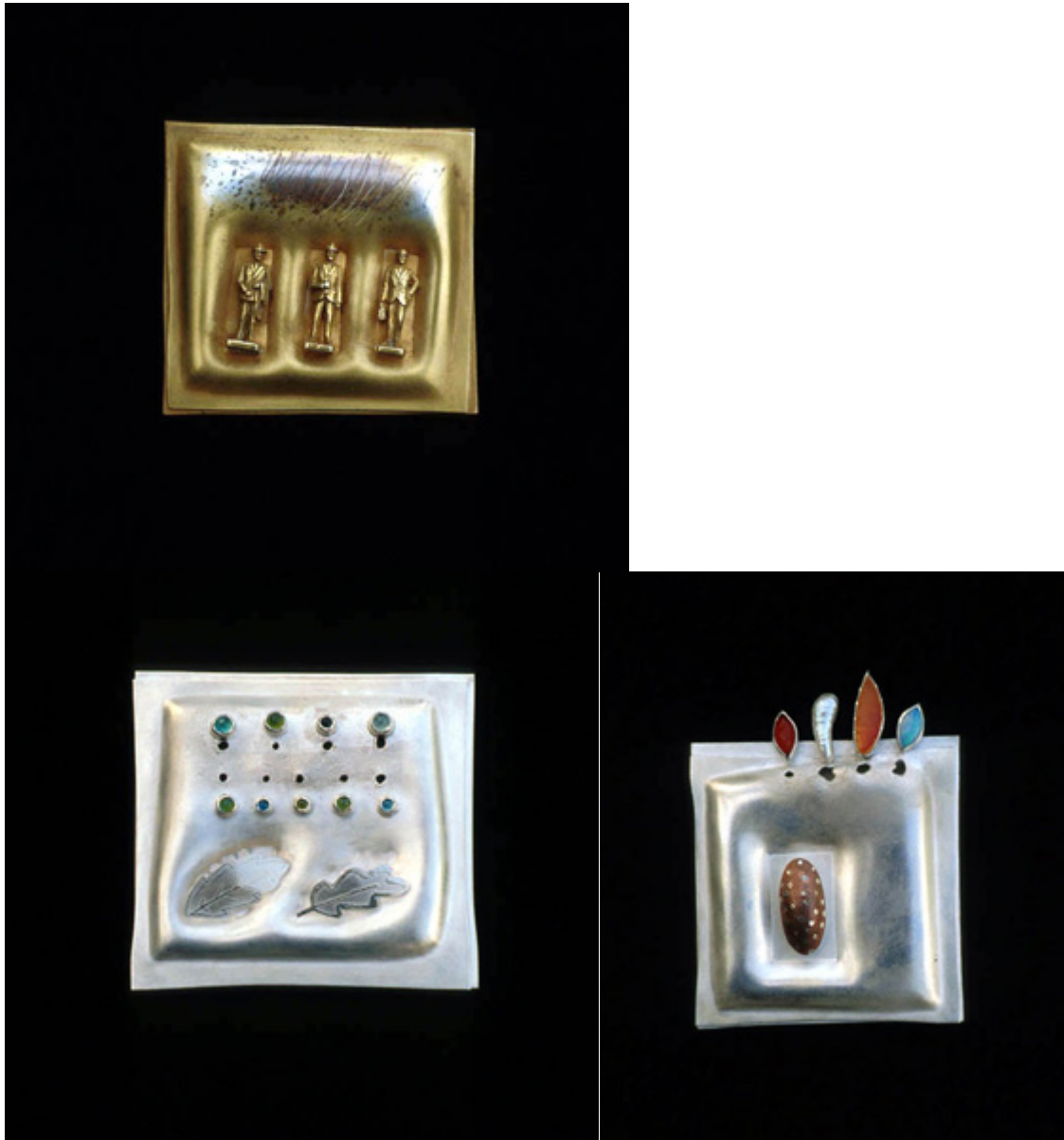
The first works in this series incorporated the actual Milagros collected in Denver, but these were quickly superseded and replaced by the inclusion of cast readymades. (*figs 5.36 – 5.37*) I felt these could make cultural references of a more personal nature and

more relevant to my life as a European. Familial relationships are at the heart of the narrative in this group of brooches.(figs 5.38 – 5.47)

>> View Milagros Series  
(fig 5.36 – 5.47)







Since that time, each output of work has been developed either as discreet groups related by a specific subject matter or as an ongoing series, an unending journey. I explore themes which reflect on emotional and physical experiences by commenting on personal relationships, responses to place, the environment and the recollection of memory, in addition to influence of materials and techniques. Although the work is generated from a personal perspective; my senses, my responses, my emotion - the micro, the subjects of my work extend to the macro, to the bigger picture, the fundamentals experienced by us all. The work is generally discussed in chronological order as presented through solo exhibitions although interspersed are a number of themes which are recurring and subsequent generations have therefore been produced over a number of years.

A Sense of Place – Exhibition Edinburgh/Kyoto/London 1997

Three groups of brooches formed the content of a joint travelling exhibition mounted with

textile artist Linda Green. It was also my first visit to Japan, an experience that was to hold future significance for my work. From my perspective *A Sense of Place*, the title of the exhibition, was a synthesis of where we can physically exist and interact externally and at the same time a place in one's heart, the internal. It was also the name given to a group of these brooches. These works explored my personal response to a number of geographic locations and was a method of classifying or cataloguing that response. Each brooch was constructed from silver wire into the form of a leaf shaped cage. The cage had an open volume and inside each structure fabricated and found objects were positioned, and protected, which had specific relevance to the locations identified. (figs 5.48 – 5.52)

Hence, *A Sense of Place – Kelvingrove* contained various green semi-precious stones, to signify the greenery of Kelvingrove Park in the city of Glasgow (a place of childhood memory), and a cast sycamore seed, its flora and fauna. *Dunure* contained minerals and a pebble, collected or associated with that part of the Ayrshire coastline. *Sanna Bay* had a small 'queenie' shell, dried seaweed and other marine inclusions, in response to time spent in that remote, most Westerly part of the Scottish coastline. In the brooch *Park City*, a reference to Central Park in New York, sycamore seeds an acorn and a feather were used as a reminder of this oasis in an otherwise uncompromisingly geometric urban environment. The installation of these pieces showed the brooches suspended in front of small wall mounted house shaped panels, each white panel with a map corresponding to the location identified by the title of the brooch. (figs 5.53 – 5.57)

>> View A Sense of Place Series  
(fig 5.48– 5.57)







## House Series

The *House Series* was the start of a group which continues to offer potential today. The use of the 'house' as metaphor is commonly used by artists and designers. It is used here to signify a sense of security, of safe haven, of sharing, of the place containing familial relationships. (figs 5.58 – 5.66) The early works were titled *Love Nest* and incorporated imagery such as the heart and the kiss, alongside carved moonstone faces which were free to change position subtly in response to the movement of the wearer. Three brooches titled *Collecting Box* took the outline of a house shape and were based on childhood recollections of collecting birds' eggs, of the small objects and detritus we feel unable to abandon and of the people who pass across our lives, but may play no lasting part in them. The objects were positioned as though museum exhibits to be observed. A further group were simple open 'house' shapes with a plain interior surface, sometimes gold leafed, or with a pattern of cultured pearls, hematite beads or carved coral roses suspended across the surface. (figs 5.67 – 5.87)

>> View House Series  
(fig 5.58– 5.87)























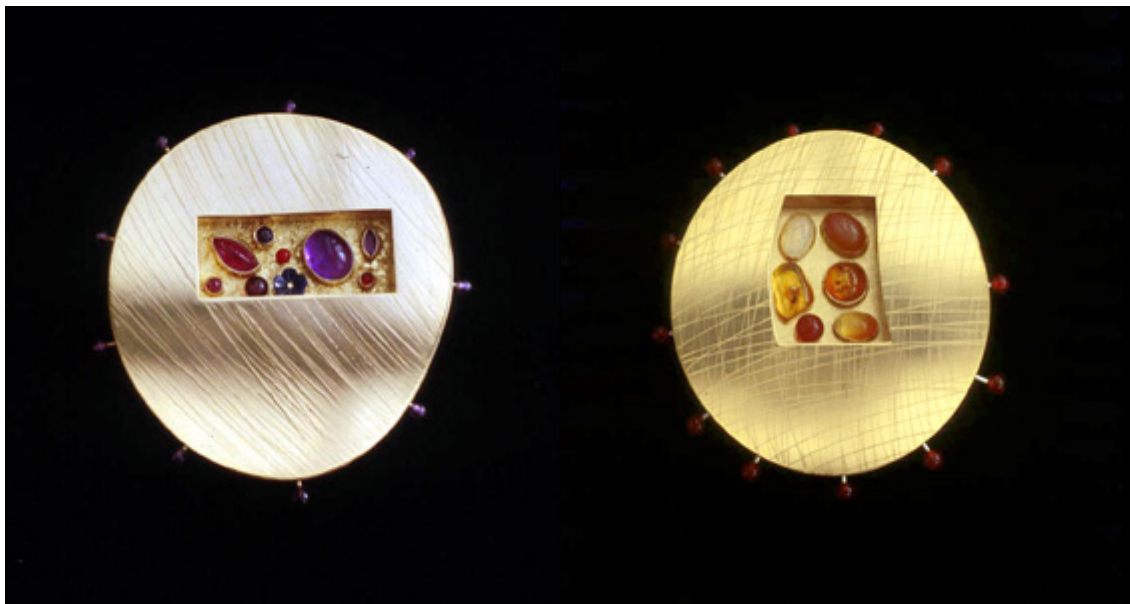


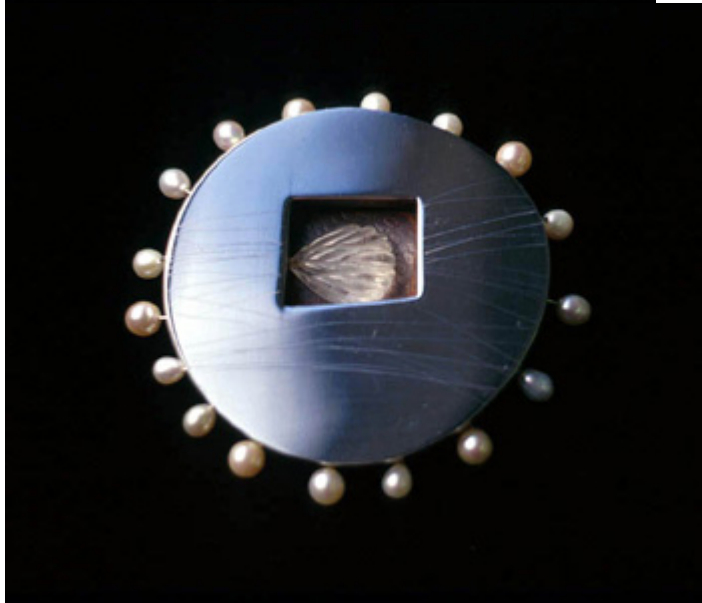
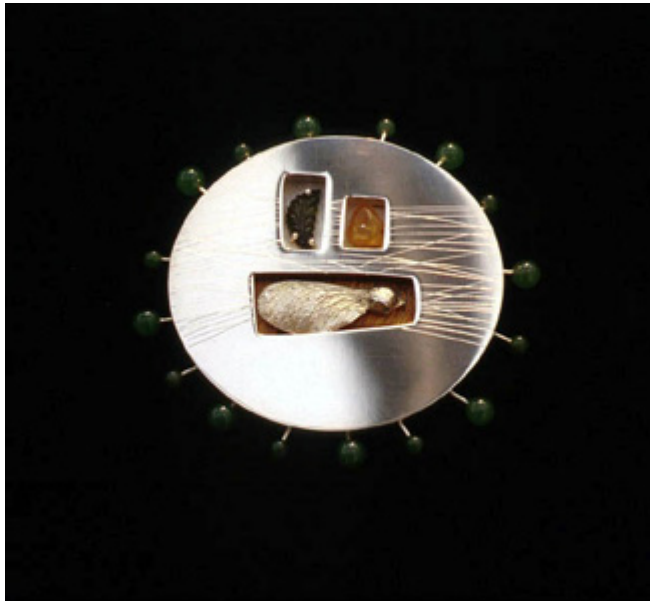
### Love Seeds

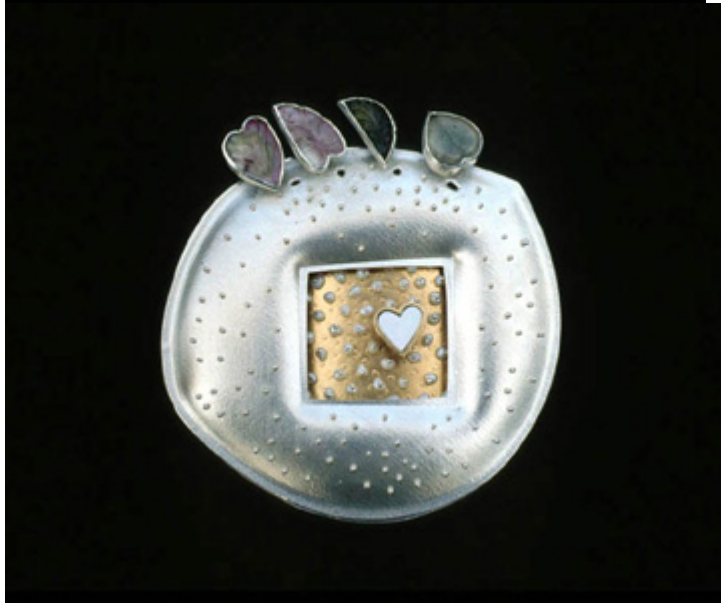
*Love Seeds* was a body of pieces with the simple intention of conveying the sentiment of love. There was a kinetic element to the surface beaded wires and to the pearls and semi-precious beads on the edge of the forms. Carved tourmaline leaves and cast sycamore seeds were used to signify growth, renewal and fecundity. The sycamore seeds continued to find a place in my work over a number of years. (figs 5.88 – 5.97)

>> [View Love Seeds Series](#)  
(fig 5.88– 5.97)









#### Journey – Solo Exhibition Glasgow/Adelaide 2000

The *Journey* exhibition was a large installation designed for a gallery space in the Lighthouse building in Glasgow. It travelled in a different format, for practical reasons, to the Jam Factory in Adelaide, Australia. The context of the exhibition was concerned with the journey we take through life, the decisions we ultimately make and the resulting consequences. In the catalogue statement I wrote, 'By exploring personal journeys through literal narrative, these new brooches seek to evoke empathy from the wearer and viewer which is both illuminating and empowering.' This position was reiterated by a review of the exhibition by maker/researcher Ann Marie Shillito, when referring to the materials incorporated in the work,

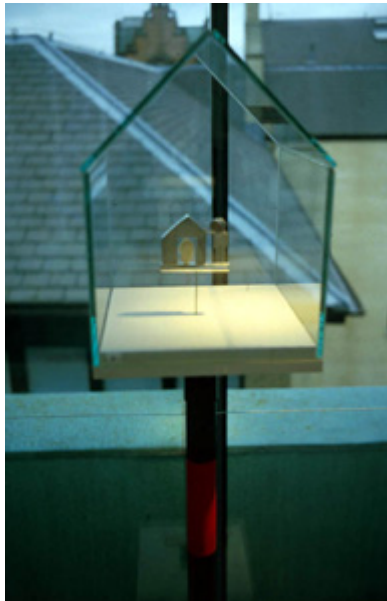
Their containment within the forms and symbols he uses – the crosses, hearts, house-shapes and beams – evokes a growing empathy which is grounded in universal interpretations of icons and allegory. The quirky added elements...encouraged me to interpret each piece and to delve deeper into Jack's thought-provoking process. (Shillito 2000: 10).

The installation for Journey was designed around the 'house' shape. These were either solid forms on which were mounted the group titled *X Marks the Spot*, or small glass structures, vulnerable and transparent, yet protected and secure. Positioned against a floor to ceiling glass wall, the glass-houses afforded the viewer a totally unrestricted view across the city's skyline, increasing this sense of fragility. They were each mounted on red and black striped poles, markers, and then on a base with wheels giving each piece the potential to be moved or pulled freely, to journey. (figs 5.98 – 6.6)

>> View Journey Solo Exhibition  
(fig 5.98 – 6.6)







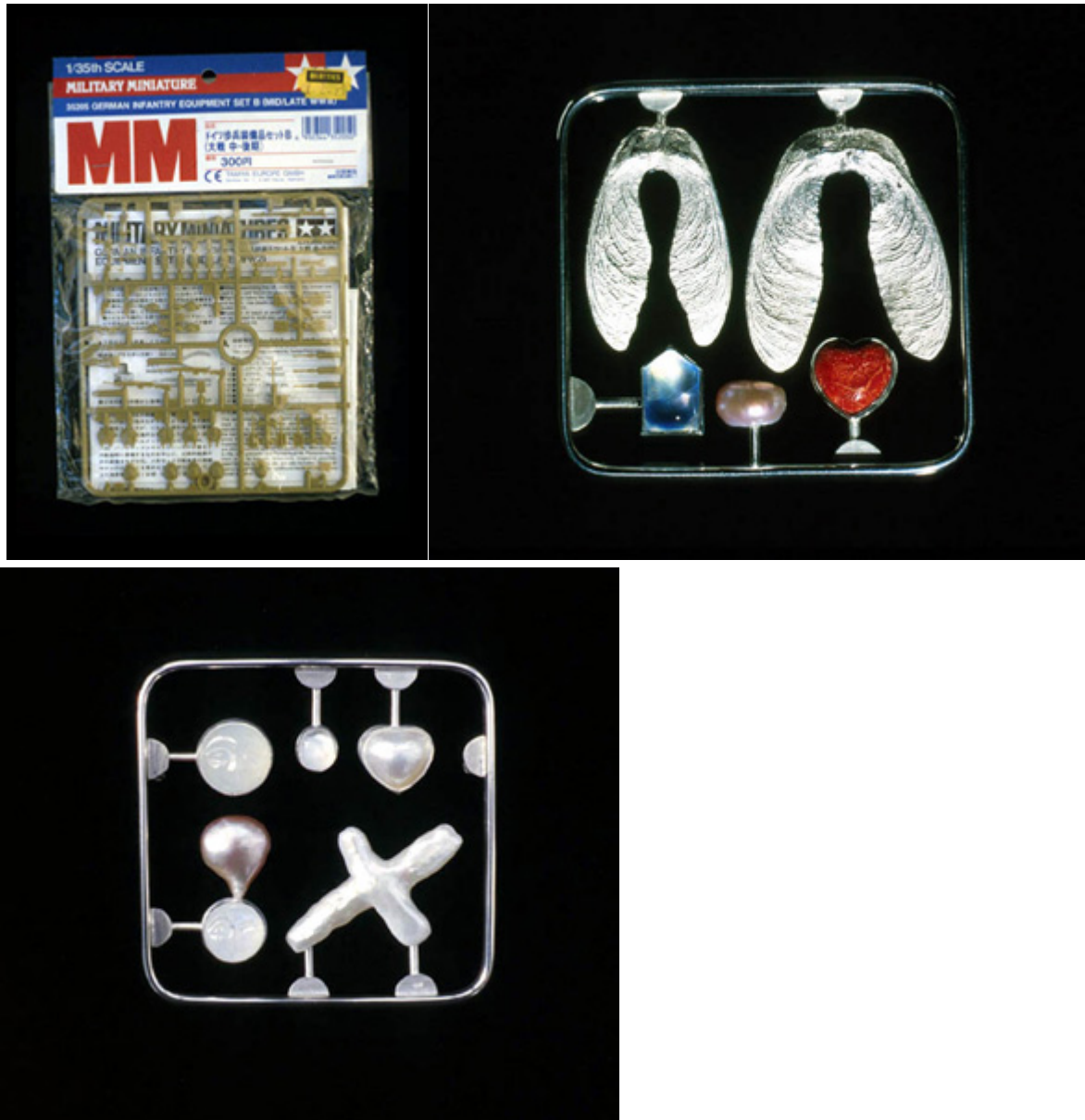


### The Kit Series

The *Kit* series was based on the childhood activity of building plastic models by snapping off, and gluing together, the small parts secured on a moulded plastic frame. (fig 6.7) These Airfix kits were commonly associated with fabricating together warships, aircraft bombers, tanks and vehicles, and so on. I wanted my works to convey the possibility of constructing sentiments of love, relationships, emotions and feelings. Therefore the *Love Kit* series and *Season Kits* used imagery as metaphor to imply that we could snap these parts off and construct a bigger picture than the sum of the parts suggest. They imply active participation, of selecting, of wanting to make things work. (figs 6.8 – 6.18) As mentioned previously *Memory Kit* explored, through the trigger of the object as metaphor, memories and activities associated with childhood; the repetitive constructing of larger objects from small Lego pieces, the carved rabbit remembered as family pet, the shell as summer holidays, the ruler remembered as school and the passing of time.

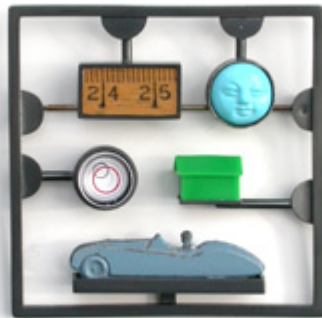


[>> View Kit Series](#)  
(fig 6.7 - 6.18)









A small number of pieces, four in total, constituted the group *Crossing and Family Tree*. The particular narratology of this series of brooches speak of our most profound voyage, of life and of death. Although they speak of bereavement, they are hopeful and optimistic and the physical making of them was cathartic to my own feelings of loss at that time. These memento mori refer to my own family, of my parents and siblings, of what was, and what is. The 'Family Tree I & II' pieces are a mapping of this past and present, the small carved moonstone faces representing each family member. In 'Family Tree I' there is an empty stem, projecting from a central branch, which appears cut, the 'face' gone. It signifies a loss, that of my sister. The branch is cut, the tree goes no further.

During September of 2001 I had arranged to instruct a group of secondary teachers during an in-service day in the jewellery department of The Glasgow School of Art. The theme of the workshop was exploring 'self' as source for developing design ideas. The date of the workshop although not significant, was certainly poignant - 9/11, and news of that day's atrocity was circulating towards the end of the teaching session. During a break period I invited a small focus group (5) to examine one of my brooches, 'Family Tree I' and record

their response to a set of questions. I did not disclose the title of the piece until they had completed question 1:

1. In your own words describe what the brooch means to you.
2. Supplied with the title of the piece, is your response to the piece different to your answer above?
3. Has your perception of the piece altered by knowing the title?
4. Has it (the brooch) triggered a memory of your own?

The imagery of the brooch is fairly explicit, its intention as a memento mori less so. All five responses to question 1 picked up on the general theme of the brooch;

“Organic, growth, birth of children, stages of life.”

“It is a tall tree...when you look closer you see something other than the simple stones – faces.”

“Identity – within a group – a bond – growth.”

“The carved stones have a spooky quality.”

“Interesting because of the stones and then on closer inspection the carved heads. Like simple branches.”

Once given the title, the response to question 2 is mixed. Three respondents felt it did not alter their perception of the brooch and their initial response remained the same. Their answers to question one had adequately explained how they felt about the brooch and the title endorsed their statements rather than challenge it. One respondent did feel a significant shift on knowing the title; “Of personal value to the designer but could also relate to the wearer, children. I think the brooch has taken a more personal value knowing the title.” This, in part, answered the final question and was shared by all respondents. Each person could relate the significance of the brooch to their own life experience, through the imagery of the artefact a memory was triggered;

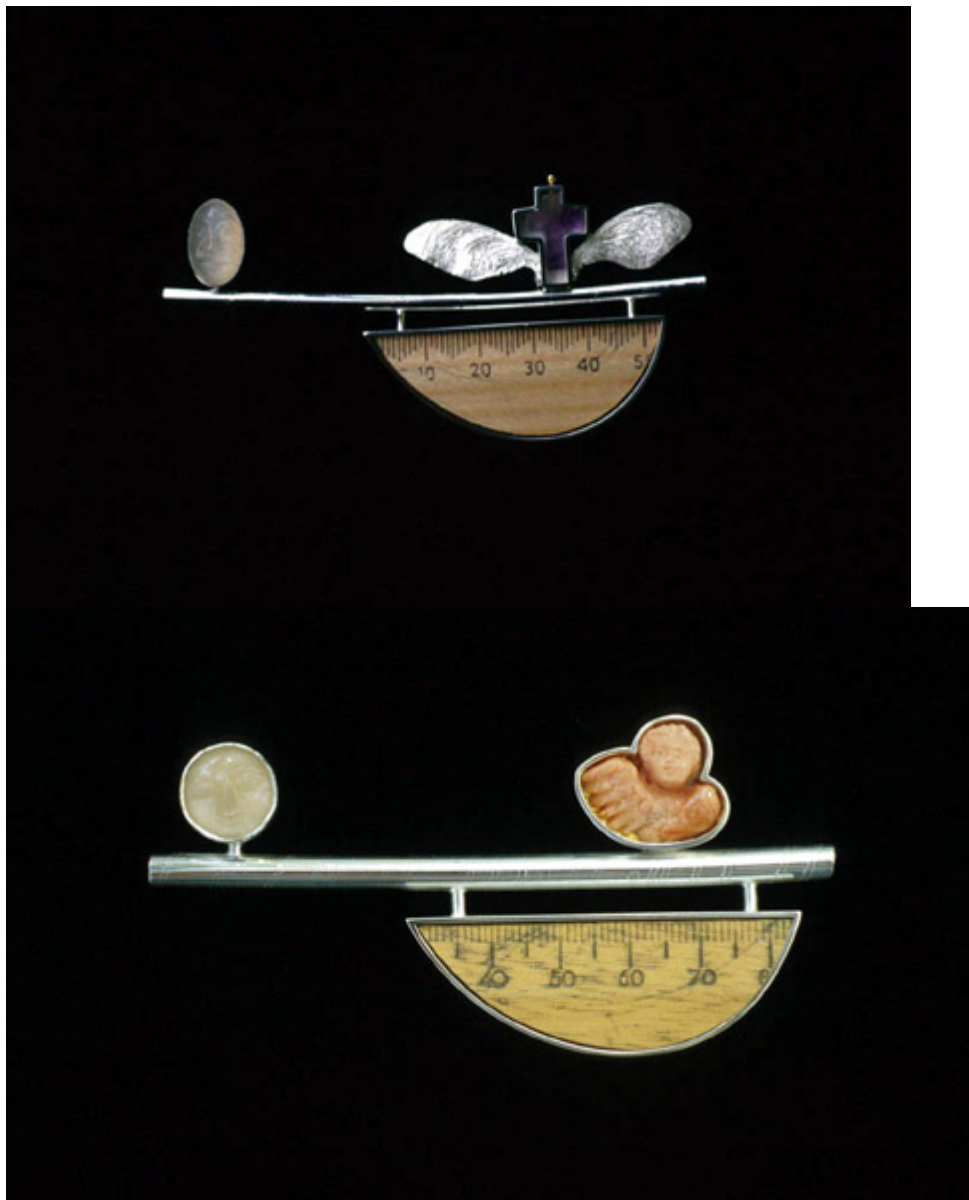
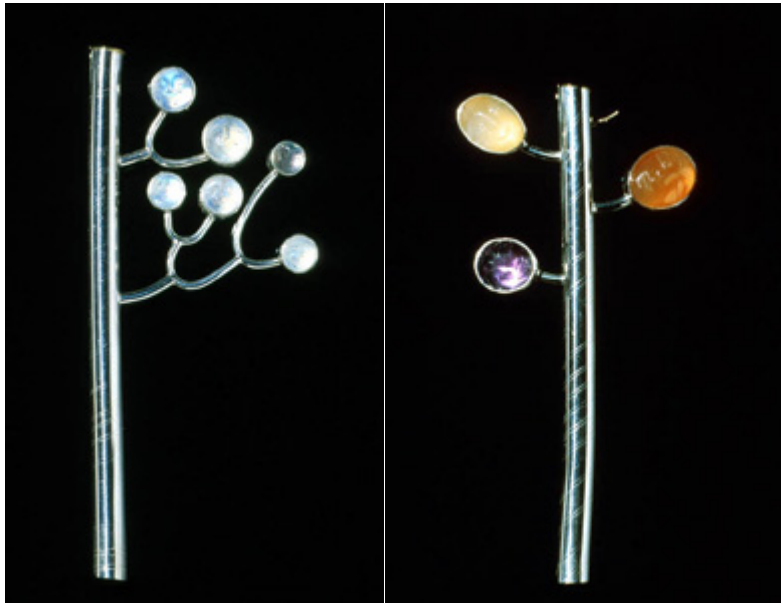
“It reminds me of my parents...kind of ironic as my Mother would never have worn anything so avant-garde.”

“Yes, being a teenager! It will trigger memories for everyone.”

“In a sense yes, the family, my children.”

From the analysis of this material I could elicit that the title, while a useful prompt, was not essential if the imagery was strong. More significantly, it demonstrated that a connection was made between the viewer and the object, through their ability to personalize it and find meaning through their own memory. (*figs 6.19 – 6.26*)

>> View Crossing Series  
(*fig 6.19 - 6.26*)









These brooches are further discussed from the perspective of the wearer/viewer by Elizabeth Moignard in her essay *Narrative Jewellery and the Wearer* for the catalogue *Jack Cunningham – On the Line*. (appendix iv)

[>> View Appendix iv](#)

### Crossing

The two brooches titled *Crossing* make further reference to the death of a sister and my mother. They take the position that, although I personally have no particular religious faith, these two individuals did have and therefore believed in a hereafter. In the catalogue essay Amada Game perceptively described *Crossing I*,

The form suggests a boat shape – echoes here of Classical and Egyptian images associated with death – and contains both a mask and a measure, the measure indicating a life span. 'Crossing' is a beautiful and compelling piece, echoing a whole tradition of jewellery created and worn as remembrance and, which despite its melancholy associations, creates a sense of hope and expectation in the viewer. (Game 2000: 29)

### X Marks the Spot

*X Marks the Spot* are pieces which are the least explicitly narrative I have designed, but perhaps among the most wide ranging in concept. Hollow, box constructed cross forms were lined with gold leaf, set with cross shaped cultured pearls or with willow twigs. The imagery comes from my observation and recording of visual markers and indicators and I describe these works in the exhibition catalogue as 'Stating a claim, whether a kiss, a ballot paper, the Saltire or a potent religious symbol. Throughout life we make decisions which are clearly marked, our fate often sealed by a signature, the state of a nation determined by the placing of an X.' (figs 6.27 – 6.40) The figurative artist and collector Lys Hansen wrote to me on acquiring one of these brooches in 2004,

[>> View X Marks the Spot](#)  
(fig 6.27 - 6.43)











My response to this work was that it immediately reminded me of an underground passage in the recently built iconic Jewish Museum in Berlin, designed by the architect Daniel Libeskind. The overhead lighting at the cross-over, forms an illuminated cross to light the way. It is a beautiful piece reminiscent too of the Scottish Saltire, with the human form (cultured pearl) caught within its human condition. (Hansen 2004).*(figs 6.41 – 6.43)*

Hansen's description corroborates my intent that the X acts as a marker or the Saltire and takes it to a new level of interpretation through her own frames of reference.

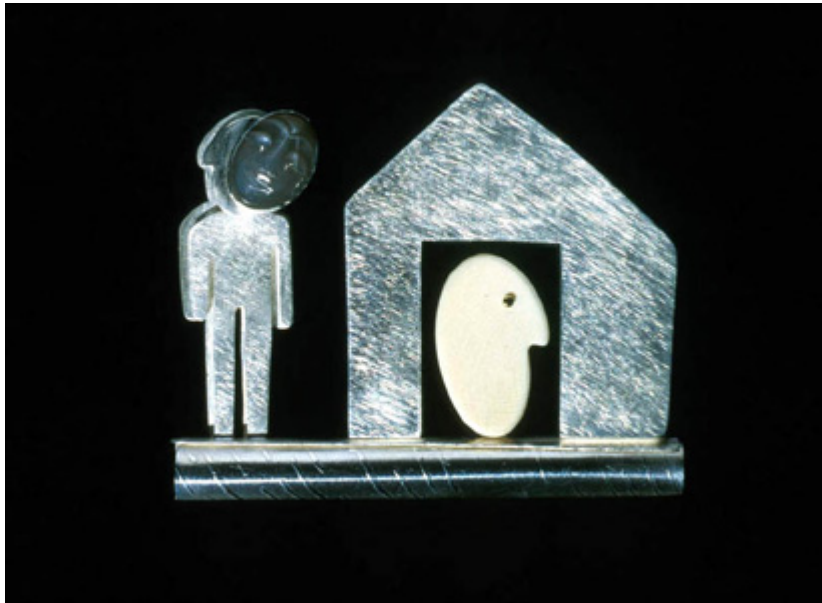
### Mask

The brooches titled *Mask* continued the theme of the earlier *House* series. Two dimensional figurative shapes were layered and juxtaposed against carved moonstone faces and placed outside the construction of a house. Inside the house, is seen another profile of a head. *(figs 6.44 – 6.46)* The narrative of these pieces suggest that we have many different facets to our personality, that we respond and behave in a different manner depending on the differing formality of the circumstances, including where we are, and who we are with. A face for family, a face for the work place, a face for our friends. We prepare the face to fit the situation to meet the people we meet. The house, or home, where we can truly be ourselves, is perhaps a more constant and private environment.

[>> View Mask Series](#)

*(fig 6.44 - 6.46)*



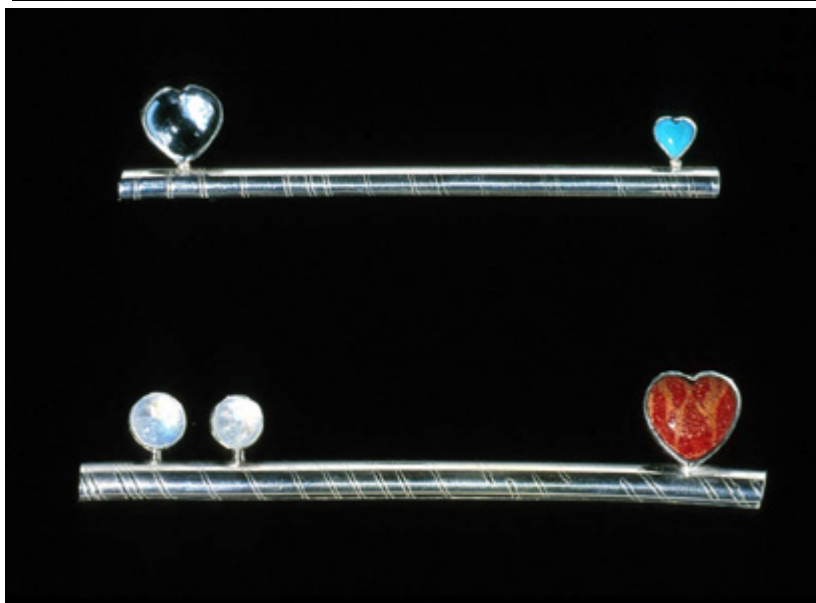
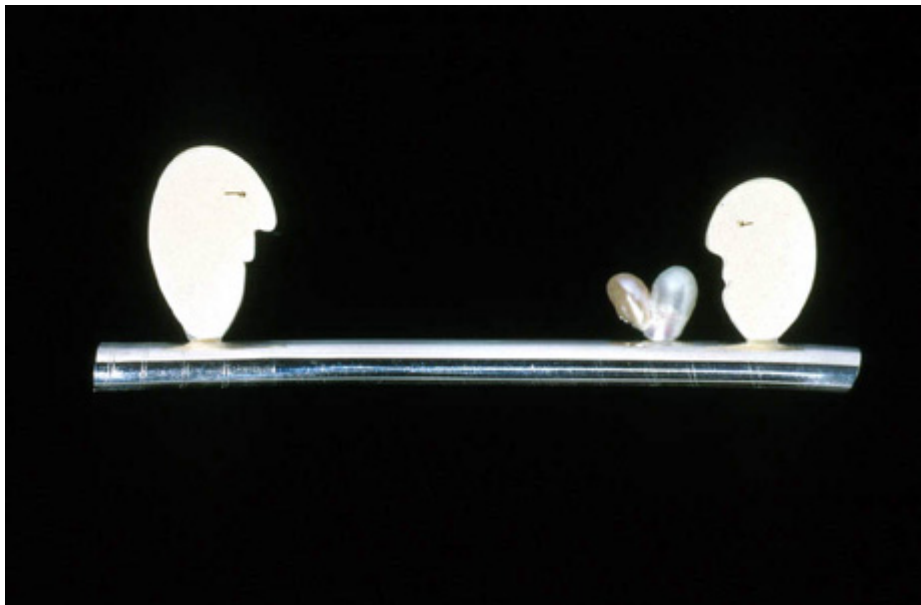


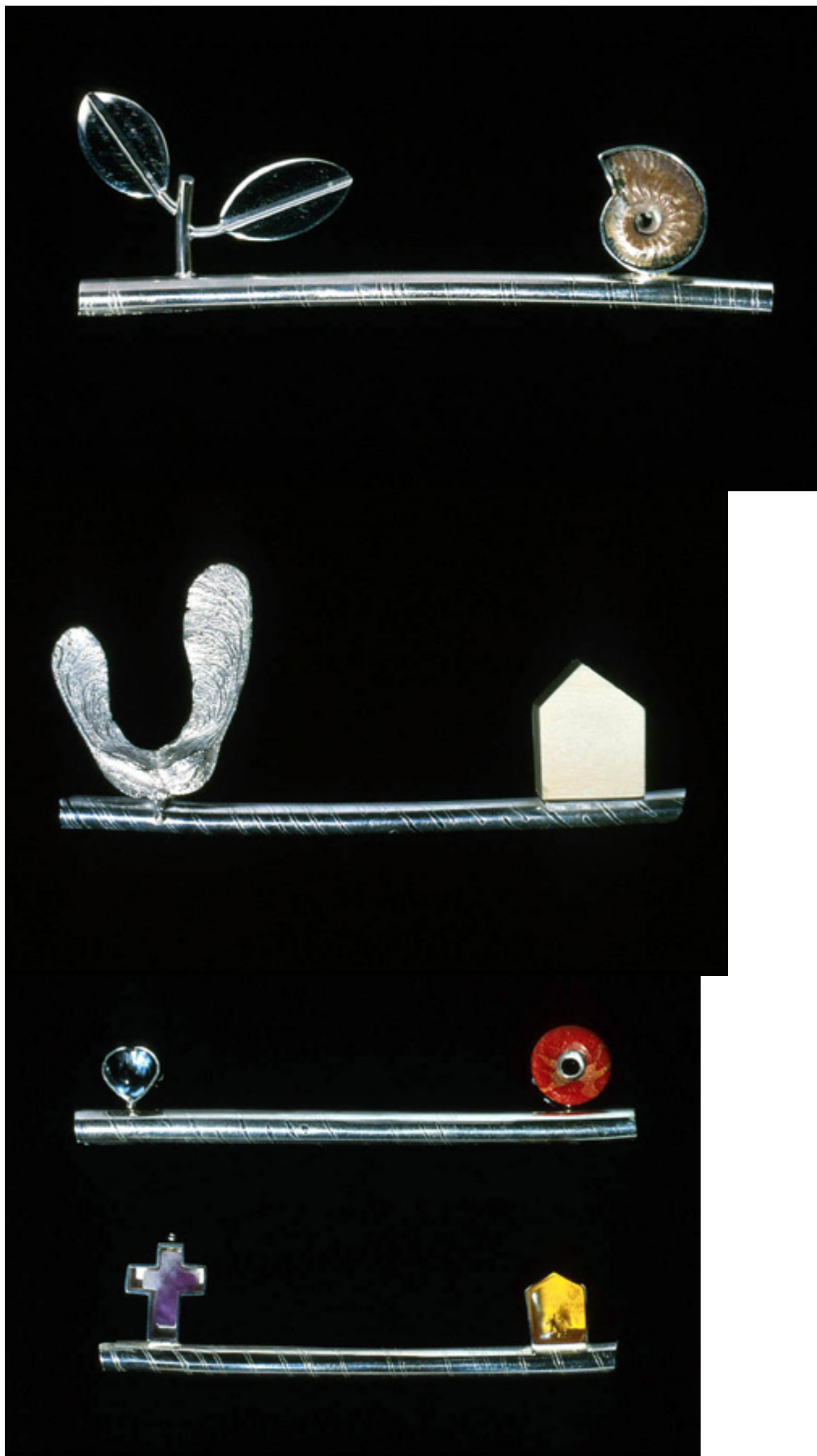
## Balance

The brooches in the group titled *Balance* reflect on the choices and ultimate decisions we make at defining moments in our lives. (figs 6.47 – 6.51) A sort of right of passage, the pressure we feel in making the right choice in matters such as religion, relationships, partners, and how the consequences of our actions affect others. As two children on a see-saw, life experiences often require faith and trust in others.

>> View Balance Series

(fig 6.47 - 6.51)





### Jerwood Applied Arts Prize

Shortlisted for the Jerwood Applied Arts Prize 2000: Jewellery, I selected a group of works from the *Journey* exhibition to show at the Crafts Council Gallery in London. (fig 6.52) This work was peer reviewed by writer and critic Ralph Turner, 'Jack Cunningham confronts narration (much like American Goldsmiths) with vigour, using found objects, and culls from old jewellery – such as cameos.' (Turner 2001: 50). During the summer of 2001 I showed a further body of work with the Crafts Council at the V&A, London in a solo exhibition Jack Cunningham: Jewellery. This too was reviewed by Turner, 'The more restrained designs worked best, including a series of gold-leaf cruciform brooches with sticks of willow carrying ecological messages and cultural pearls erupting into full-blown figurative fantasies.' (Turner 2001: 64). Here Turner was referring to the series X Marks the Spot, his 'figurative' analogy echoing the earlier description by Hansen.



[>> View Jerwood Exhibition](#)  
(fig 6.52)

### Brooching the Subject - Travelling Gallery 2003

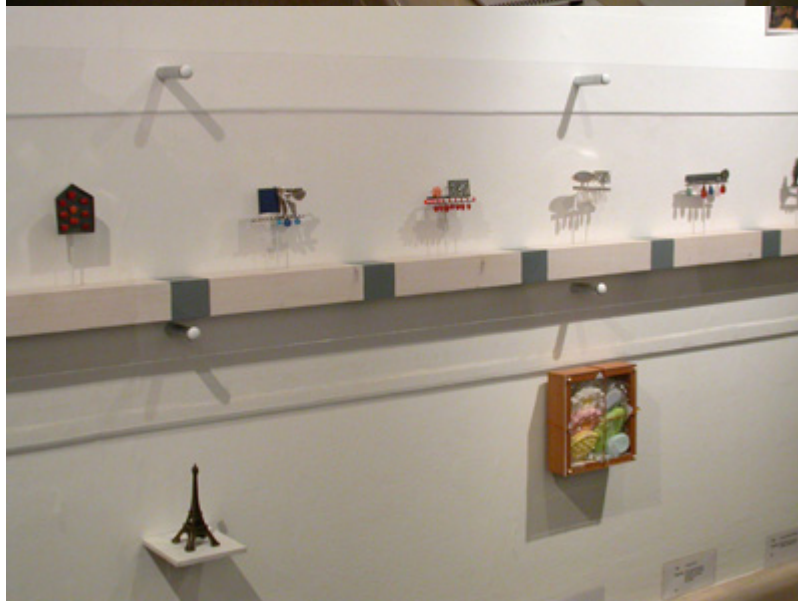
For the Travelling Gallery exhibition, *Brooching the Subject*, reflective practice was at the core of the installation. My exhibition was in part, a retrospective based on the presentation of my particular work process, showing sketchbooks, source imagery, an interactive CD Rom, in addition to contextualising new brooches based on Japan and Paris through related found objects. The exhibition of 20 brooches, mounted in a customised double decker bus, was to tour for four months to more remote parts of Scotland or to disadvantaged areas of our inner cities and was primarily aimed at a tertiary and secondary education audience. (figs 6.53 – 6.57)

The comprehensive tour began in East Lothian, travelled through Glasgow to the north of Scotland, on to Shetland, returning down the west coast to Ayrshire and Isle of Arran, the Borders and back to Edinburgh. The relaxed atmosphere of this unusual space allowed for a more intimate interaction with the objects. The title of the exhibition, *Brooching the Subject* was a simple play on words, the brooches broaching the subjects' central to the exhibition.

>> View Brooching the Subject Exhibition  
(fig 6.53 - 6.57)









## Japan

As mentioned previously, I had by this time visited Japan on several occasions, exhibited there, lectured and, in Tokyo, presented jewellery workshops at Bunsai College of Art. I had also acquired an apartment in Paris and was spending all available vacation time in that city. The culture, environment and atmosphere of both locations had become increasingly seductive, had gotten under my skin. This manifest itself in bodies of work that focussed on my response to these very different places.

In Japan, the influence of place and the infrastructure of a new location can, at first, be an overwhelming experience. It takes time to absorb that instant hit, the culture shock that awakens the senses; the smells and tastes, the quality of light, the shapes and imagery, the sounds and customs, which alert you to the possibilities of stepping out of your more familiar zone. As a society it is simultaneously bizarre to Western eyes, almost extreme in terms of dress code and behaviour, and at the same time this uniqueness is refreshing and most welcome. No Gothic architecture here, no Greek Classicism, the eyes are struck by the juxtaposition of the neon mega-metropolis and the temple. (*figs 6.58 – 6.91*)

There is a strong almost oppressive conformity, where unseen small armies ensure there is no litter or dirt on the streets, anywhere. Yet the plain fact is that people simply don't drop litter, ever. And politeness is elevated to such a level that the Parisienne custom of the perky 'bonjour' and 'merci, au revoir' as you enter and depart a shop, is reserved compared to the cries of 'ohayoo gozaimasu' 'arigato gozaimasu' that greet you at every opportunity. The series called *Japan* attempts to convey a certain interpretation of my impressions of Japanese culture. The resulting work being a construct of the culture, as I have observed and recorded it, intermingled with my representation of that culture. (*figs 6.92 – 6.99*)

>> View The Japan Series  
(*fig 6.58 - 6.99*)

























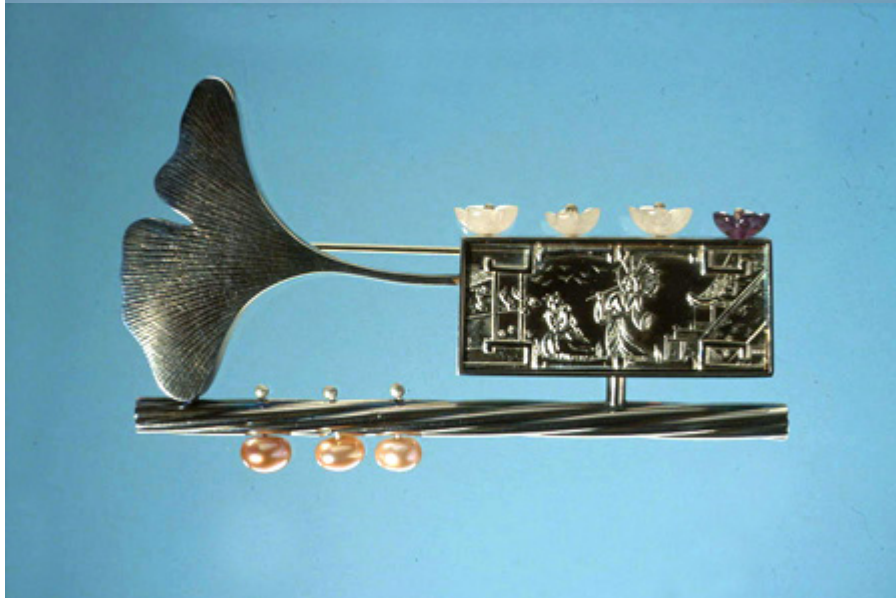
















Two brooches *Nijo-jo* and *Osaka-jo* each pertain to the castles of Kyoto and Osaka, 'jo' being the Japanese word for castle. In *Nijo-jo* reference is made to its location, identified through a small map set under a rock crystal cabochon. The two small birds signify the *starling floor*, a wooden floor laid in the outer quadrangle of the castle. When the floor is walked upon, the resulting sound of the boards flexing against each other imitates uncannily, a screeching flock of birds, and was designed as an early alarm system against invaders. The tableau is a willow pattern motif, the scene evocative of 'Cherry Blossom Sunday', the springtime ritual of picnicking under cherry blossom trees. In *A Zen Thing* the hanging semi-precious stones are a reference (as in *Osaka-jo*), to the lanterns which hang outside traditional restaurants and small bars. These are lit at night and move gently in front of short curtains that obscure one's view of the interior. The engraved mother-of-pearl fish and the use of coral evoke the Japanese love of Zen gardens incorporating small pools containing coy carp, sometimes no bigger than a basin and often sited within the entrance garden or courtyard of a home.



The brooch titled *A Very Japanese Thing* incorporates the image of a low house form in bamboo, the 'hanging lanterns' are carved coral beads and a readymade in the form of a Japanese character named Nova Usagi. As Bailey puts it, the 'Japanese flair for miniaturisation', also extends through Manga art to their love of tiny, rather dinky, cartoon like toy objects. These playful objects hang in clusters from mobile phones, bicycles, key-rings, bags, etc, in order to personalise in a country so densely populated. Nova Usagi (usagi is Japanese for rabbit), is, ironically, the logo for an English language school in Tokyo and was literally a found object, 'found' when out with some Japanese academics for dinner one evening. The brooch is both a reminder of that evening and a reflection on Japanese society.

During a visit to Japan in October of 2004, I delivered a keynote lecture in Tokyo to the first year students of Hiko Mizuno College of Jewelry. Also open to the public the lecture attracted an audience of over 640 and was consequently held in the National Olympic Youth Stadium to accommodate this number. Using an illustrated PowerPoint, I spoke about the work produced by my students at GSA, my own personal practice and showed images of work by participants in the Maker-Wearer-Viewer exhibition, which was to open the following Spring. There were some interesting questions from the floor at the end of my talk, but the most pertinent to this research was asked by a student who wanted to know why the work she had just seen was so different to the work they produced in Japan. The question itself supports earlier findings in my text under global paradigms. My answer sighted cultural differences, exposure in the West to a long tradition of jewellery making and our differing educational systems. Relatively speaking, it is still the case that little work from outside Japan is exhibited there, thus restricting exposure to contemporary trends. And although there are excellent catalogues and publications available, few are yet translated into Japanese.

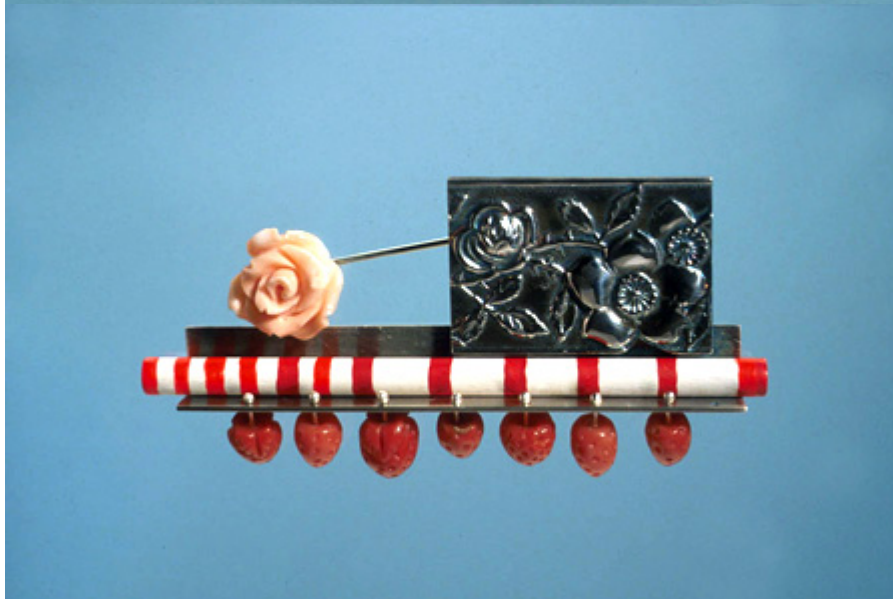
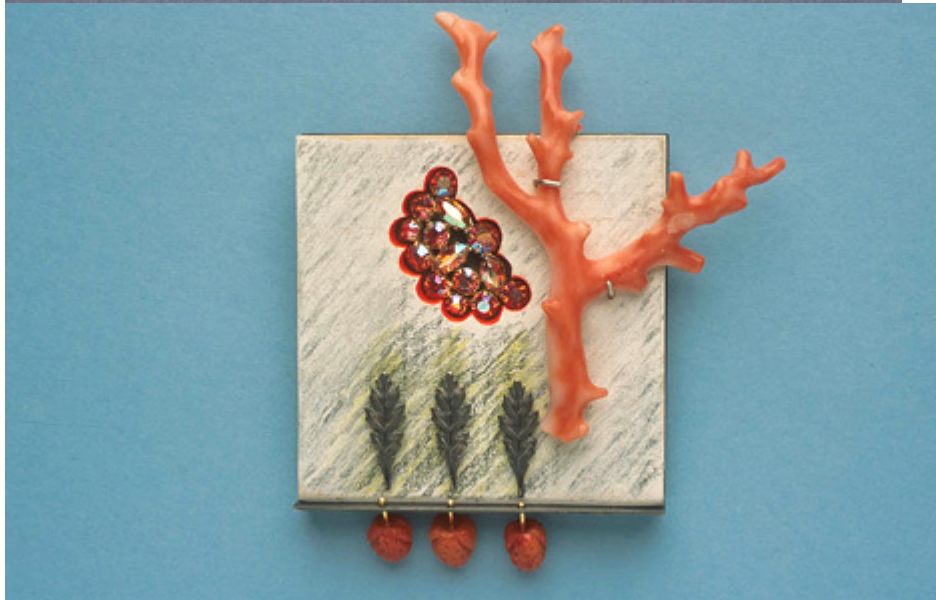
## Paris

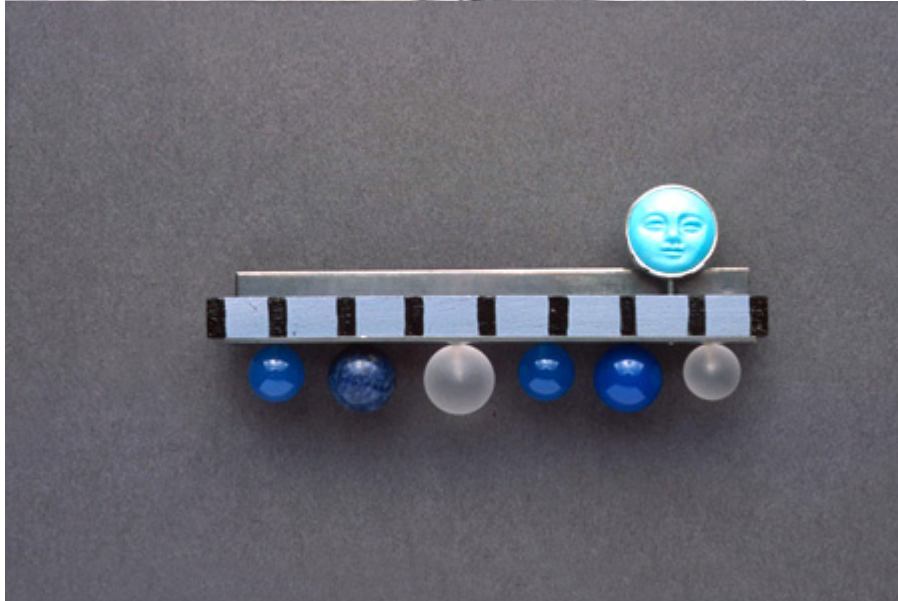
The *Paris* series was quite a different output to that generated through my experiences of Japan. (figs 7.0 – 7.5) A city different in so many ways to the city I most commonly live and work, Glasgow, I am however a European and as such there are certain familiarities. This group of brooches became a way for me to identify what was different between my lives in Glasgow and Paris, and what emerged was a sense of freedom and the opportunity to explore another sense of me, another *mask*. For example the brooch titled *Midnight Blues* is not melancholy, but a reference to visiting late night jazz clubs which are extremely popular and abundant in Paris, but uncommon, almost unthinkable in the West of Scotland. The deep blue colour of the lapis lazuli is metaphor for the mid summer sky at night, a twilight zone, never quite dark, and the sycamore once again representing the ability to grow, change and renew oneself. *In the Garden* and *Summer House* convey time spent living in this different location, the grand parks and city gardens sometimes hidden from view, that offer tranquillity for those living within such a densely populated urban environment. (figs 7.6 – 7.27)

>> View The Paris Series  
(fig 7.0 - 7.27)













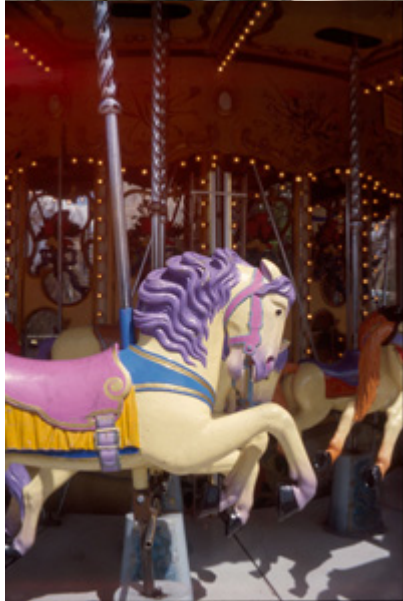


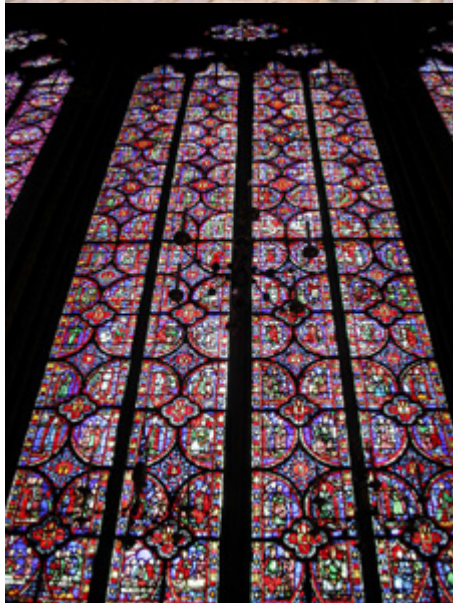


















#### Brooching the Subject - Questionnaire

There were approximately 8,000 visitors to the exhibition during its run, with workshops and talks scheduled into the school curriculum at different venues. A short questionnaire was periodically given to random groups visiting the gallery and at the end of the tour I received 329 responses, together with a further 6 which I considered spoilt. I had asked 3 questions;

1. *Which brooch do you find most interesting?*
  2. *Describe what you see.*
  3. *What does the brooch make you think of?*
- Also, What age are you?

The general age range of respondents was between 7 and 22 years although 9% did not answer this question and 6 were aged between 27 and 75 years old.

I wanted to elicit which brooch or brooches these young people responded to with the greatest frequency, and why. Also, how they were 'read' and whether they had a sufficiently developed frame of reference to stimulate, as viewers, their own narrative.

With this considerable return I was able to extrapolate that strong visual narrative is more interesting to the viewer than less defined imagery or pieces with fewer elements or visual cues, and that a more explicit narrative communicated with and engaged the viewer on different levels. Respondents were incredibly perceptive in their observations, with well articulated answers and insightful responses to the titles, materials and compositions in addition to their objective understanding of the narrative. The written responses also suggested that visitors to the exhibition had made connections between the brooches and the supporting material - the primary source and contextualising found objects.

Together with the title, the imagery also triggered a more personal recognition which, regardless of age, demonstrated that imagination, memory and life experiences are a fundamental means of interpreting an object. Although the younger viewers gave shorter answers to the questions and their language more simplistic than those in their late teens and early 20s, they were no less valid or perceptive in describing what they saw and what they thought.

The simplest brooches in design terms, two from the *House* series, generated only 3 responses between them. They have minimal visual narrative and the title insufficiently suggestive to assist the viewer. Yet *House with Roses* added a single extra dimension, the carved coral roses, which opened a greater dialogue resulting in 10 responses. Similarly, three larger pieces, *Temple Trail* and *Simul et Singulus* (Latin for Together & Alone) and *A Rock and a Hard Place* received only 7, 4 and 6 respectively. These may have been viewed as both visually and textually obscure and confusing, 'Temple Trail' a subtle reference to Japanese religious culture, *Together & Alone* the ambiguous and complex nature of relationships, and *A Rock and a Hard Place*, emotional turmoil. Thus these 5 brooches, 25% of the exhibition, received interest from only 6.6% of the respondents.

The highest number of responses was accumulated by those brooches that incorporated a variety of explicit visual elements in addition to a meaningful title, or one open to interpretation. Conversely the 5 most popular brooches attracted 149 responses, being 49% of the total. In order these were; *Wild Garden* (34), *Midnight Blues* (32), *Pegasus* (31), *Mask* (27) and *Long Hot Summer*(25).





### Wild Garden (fig 7.28)

With such a high number of responses I have selected as an exemplar the brooch that elicited the largest return, to illustrate the range of responses. *Wild Garden* was, for me, a direct reference to the courtyard at the rear of my apartment in Paris. It is a small space which the residents have ownership of, but which no one takes responsibility for. I believe that the permanent residents rather enjoy its wild natural appearance and is therefore left to do its own thing. The space is dominated by a large, handsome tree which produces spectacular lilac blossom on tall spikes in the spring – as yet I have not been able to identify the species. Under the tree are shrubs and bushes, wild strawberries and architectural plants that have either seeded quite naturally or been planted many years previously. The brooch is constructed from silver rod with coiled and oxidised silver wire and incorporates a piece of branch coral and an unusual organically formed cultured pearl. (fig 7.28) The combination of materials has an exotic feel and the narrative is a simple interpretation of this private place. Given that no one completing a questionnaire could have seen this courtyard, almost all respondents made accurate description of either organic subject matter or, understandably, aquatic imagery, for example; ‘garden’, ‘jungle’, ‘sea’, ‘exotic plants’, ‘forest’, ‘desert’. The coiled wire in the centre prompted one 15 year old respondent (no 26) to liken it to ‘tumble weed’ and another (no 19) referred to the pearl as ‘seaweed’, which it does indeed look like. Two returns (nos. 8 & 9), perhaps friends completing the forms together, described the brooch as a ‘word’ which made them think of the word ‘you’. The combination of shapes does look remarkably like the word ‘you’. Response no 15 is the most accurate in terms of my frame of reference and nos. 29 and 30 have each re-interpreted using their own frame of reference. (appendix v)

[>> View Appendix v](#)

The exhibition was reviewed by writer Elizabeth Cumming for *Crafts* magazine. It endorses the view that the narrative jewellery object, together with the title, assists the viewer to position the work somewhere between the intentions of the maker whilst melding this with a personal memory.

This is wonderfully human jewellery... Cunningham tells stories that are essentially his own but to which we can all relate. This was a show that made you think, not just about the purpose of body adornment but about a potentially vibrant relationship between experience and making. (Cumming 2004: 63).

### Trophy Project

During 2002 I was invited to submit designs for a trophy, a deviation from my normal production of brooches. I was subsequently awarded the commission to produce trophies for the ARTS & BUSINESS SCOTTISH AWARDS 2002. The purpose of these annual awards is to ‘recognize and encourage business support for the arts in all its various forms’. The criterion for the design of the trophy was to reflect this statement by the Director, Barclay Price. In addition, the brief requested that it, ‘be a high-quality art object in its own right’

and 'should preferably be of a contemporary nature – though accessible to those with no professional expertise in contemporary art.' (Price 2002).

I participated in this project as I felt confident that I had ideas that would benefit from being scaled up without losing the integrity of their original concept. I based the design development on my Kit brooch series and approached the design of the trophy as if I were designing a large brooch, whilst addressing the criterion of the brief. As previously described these brooches take the form of various elements contained within a framework and appear as though they may be snapped off and re-assembled to form a larger 'picture' in a different composition. For the A & B trophy, three elements were used within the format of a square frame and I intended that they represent success – hence *Success Kit*. (figs 7.29 – 7.30)

>> View Trophy Project  
(fig 7.29 - 7.30)



In order that the piece had the 'look' of a trophy, the frame was mounted at the top of a rod with a square steel base for stability, giving it both the visual and physical weight associated with receiving an important award. For the recipients, I wanted the trophy to have prestige and be capable of being 'read' by the Arts & Business community as an award for achievement.

The three basic design elements, the circle, the cube and the triangle were employed in three-dimensional form. The materials used were nickel plated brass rod and glass.

- The circle, as a semi-spherical coloured glass prism represented vision or future vision.
- The square was a solid cube and symbolised foundations, stability or building block.

- The triangle was a solid cone and had the symbolic value of pinnacle or achievement.

With the permission of A & B Scotland, I used this as an opportunity to the gauge response to the design of the trophy from the successful recipients. The short questionnaire was designed to ascertain, through qualitative content analysis, how the design of the A & B trophy 'read' visually to an audience who may or may not have prior knowledge of my work, and to what extent their response meshed with my design concept.

The questions were:

- In general terms, how would you describe the overall design of the A&B trophy you have received?
- How would you interpret the three elements at the top of the trophy?
  - The prism
  - The cube
  - The cone
- In words and/or an image, how would you describe or represent 'success'?
- Does the trophy design adequately reflect your own success?

#### Recipient Questionnaire Results (appendix vi)

Of 16 questionnaires mailed out, there were eleven responses. The questionnaires were colour coded to indicate either a Business company or an Arts organisation, otherwise the responses were entirely anonymous. My intention in separating the Arts responses from those of the Business community was to gauge whether any significant difference emerged from the two groups. Five were received from the Business community and 6 returned from Arts organizations.

81.8% were positive in terms of the overall concept of the design. One respondent referred to the elements as "...like they are part of an air fix model before it is broken down and assembled."

72.7% demonstrated that the symbolism behind the three forms meshed closely with that intended, with terms such as "vision", "pinnacle", "structure", "growth", "stability".

Of the five Business replies, 80% agreed that the trophy adequately reflected their own success, against 66.7% of those returned from Arts organisations. Perhaps the lower percentage from the Arts organisations reflected the perception that these recipients could design a trophy more to their own liking, with comments such as "Personally do not like the juxtaposition of the different shape", and "Not very feely touchy, warm and fluffy". Although there was little significant difference between the responses of the two

groups, the analysis did demonstrate that the trophy design successfully communicated the intended narrative to the recipients.

[>> View Appendix vi](#)

On the Line – solo exhibition Edinburgh/Paris/Tokyo 2003

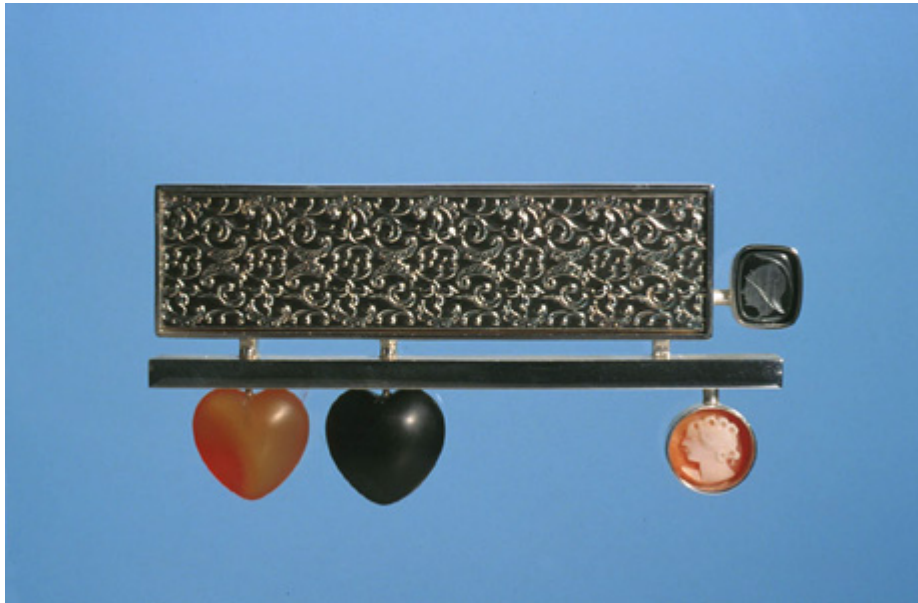
This exhibition had several works I would collectively refer to as overtly relationship based. These are more emotionally charged pieces, thus, putting myself on the line. In so doing, I expose the inner dialogue we hold within ourselves together with the external dialogue held with others and the relationships that sustain us through life. Some of the works go back a number of years, so too new ones were in due course added. The source imagery for this group highlights the markers and signs, the measuring systems that guide us through the physical world and which communicate information non-verbally.

#### Relationship Series

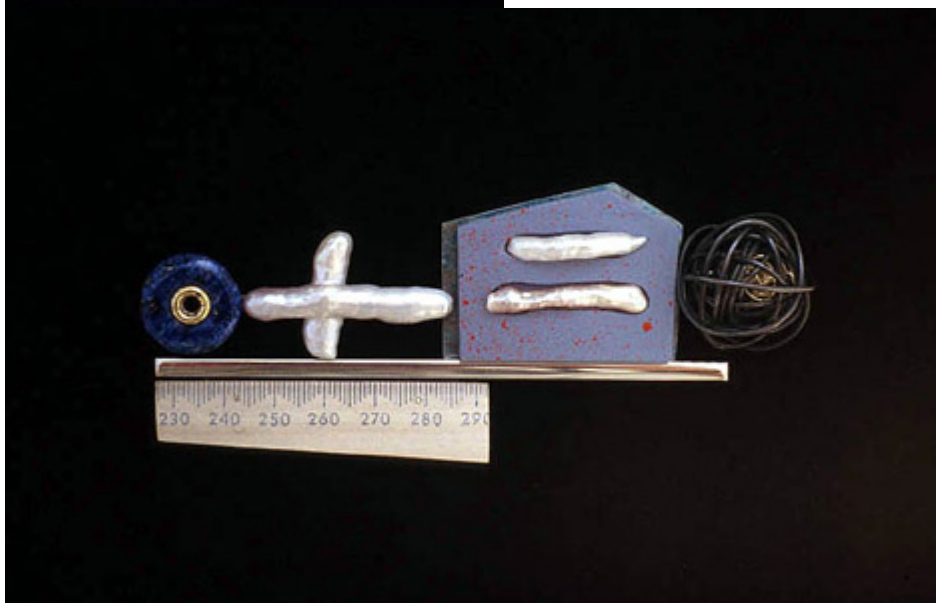
In the brooch *Simul et Singulas* (Together and Alone), I confront the fact that we come into the world alone and leave it alone. (figs 7.31 – 7.38) As a species we instinctively wish to be partnered through life's journey, therefore the cameo and intaglio heads are facing their adjoining hearts though separated by a certain distance. In *How Deep is your Love?* the viewer is invited to consider the question from two angles; a question that we ask of ourselves, how deep is one's love for another, or alternatively a question to pose, how deep is that person's love for you? The ruler acts as a sort of dip stick, as if it were actually possible to measure love and give it a score. In the brooch *Where Now?* the house shape is a reflection on how our past movements can be identified and marked, rather like a family tree, and ultimately begs the question, where do we go from here? Pegasus was designed following a trip to New York. I had visited the Metropolitan Museum and among the exhibits of South American artefacts was a curious gold exhibit which the Museum curators had not been able to identify in terms of its purpose or meaning. It was a small hollow formed gold figure in a prone position, approximately 15cm long, which appeared to be soaring or flying. As art can so often do, this amusing piece seemed to lift my spirits and symbolise the success of my visit to New York. The brooch depicts myself soaring as a winged being. *Out of the Box* shows a carved head, myself, outside a box containing a small carved skull – the box being a place that kills creativity, individuality, expression. The skull rotates and has a second skull image on the reverse. It is suggesting that we must step out of the box of conformity in order to flourish and grow as individuals, hence the cast sycamore seeds dominate the piece.

[>> View Relationship Series](#)

(fig 7.31 - 7.38)









### Dear Green Place

*Dear Green Place* is the title given to a group of four brooches all with the same theme, that of interpreting in a light-hearted way, the Glasgow Coat of Arms and motto - Let Glasgow Flourish. The title *Dear Green Place* is a common Glaswegian description of the city and refers to its abundant parks and tree lined terraces. (fig 7.39) It is attributed to writer and critic Daniel Defoe following his visit to Glasgow in the early 18th Century. Assembled mostly from readymades, they reinterpret the four emblems of the coat of arms as traditionally described in the rhyme:

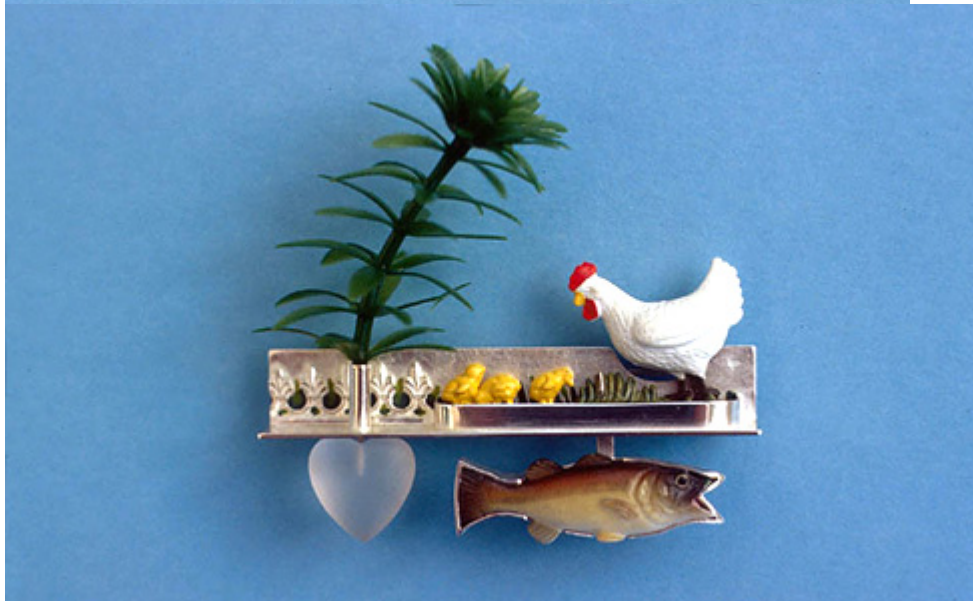
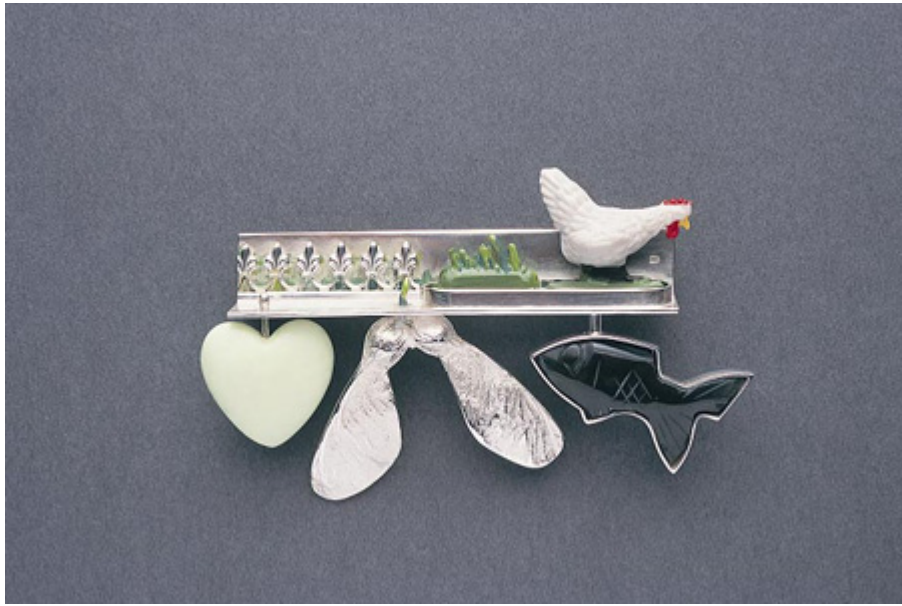
*Here's the bird that never flew,  
Here's the tree that never grew,  
Here's the bell that never rang,  
Here's the fish that never swam.*



Glasgow Coat of Arms  
(fig 7.39)

As these brooches are an interpretation of existing imagery, a re-arranging of previously known material, it could be said that they demonstrate limited creativity or originality. I would argue that an act of creativity is just that, the bringing together of previously known information, making connections, and generating a previously unknown outcome as a result. *Dear Green Place* as I have designed it, is a demonstration of creative thinking. (figs 7.40 – 7.44)

>> View Dear Green Place Series  
(fig 7.40 - 7.44)







The *Glasgow Brooch* was a commission to design and manufacture a piece that would celebrate the city and also act as companion to a brooch in the *Dear Green Place* series. The process involved consultation with a third party (the person commissioning the piece as a gift) during which, discussion centred on the presentation of visuals, samples and materials that may be included. What became important in this instance was that if the third party felt the brooch communicated, in visual terms, a Glasgow vernacular, the wearer would also. Visual references include the river Clyde, the green spaces of Glasgow, the landmark 'armadillo' building, the Finnieston crane and the city's industrial past. The *Glasgow Brooch* achieved a successful outcome for all concerned, the maker, the wearer and the viewer.

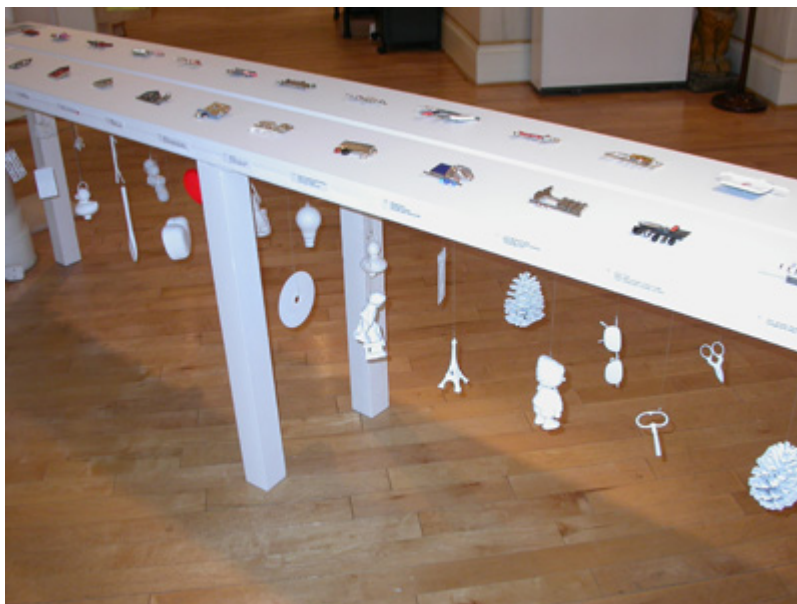
#### End of the Line

This exhibition returned to Glasgow and was renamed *End of the Line* (Roger Billcliffe



Gallery 2004), signalling the final showing of this body of work. (figs 7.45 – 7.46) The installation took the form of one long table, marked down the centre with a red and white striped line, a linear marker. Hanging underneath each brooch was a familiar everyday object, painted white to neutralise its definition. As with the artefacts used in the installation of the exhibition *Brooching the Subject*, these objects were related to, and contextualised, the brooches.

>> View End of the Line Exhibition  
(fig 7.45 – 7.46)

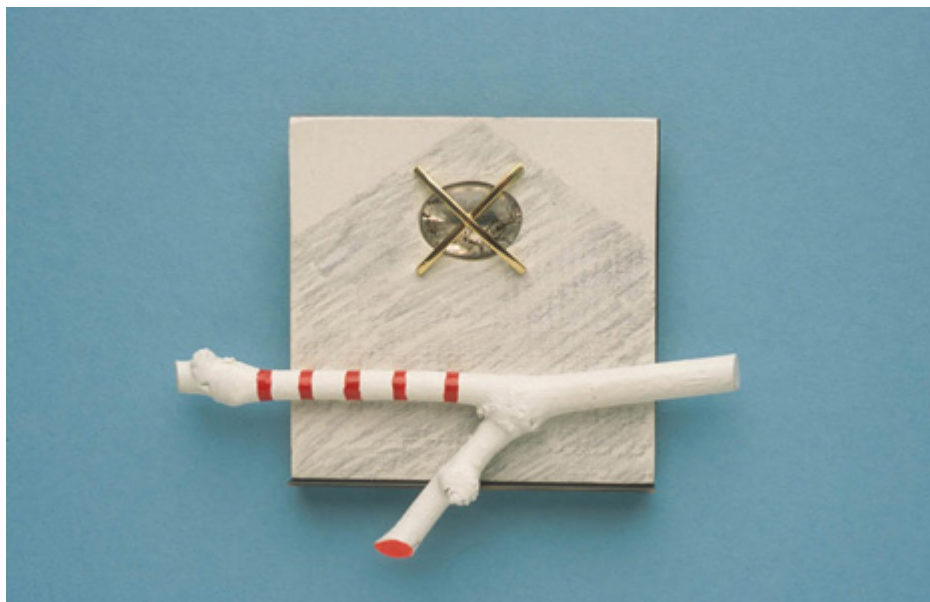


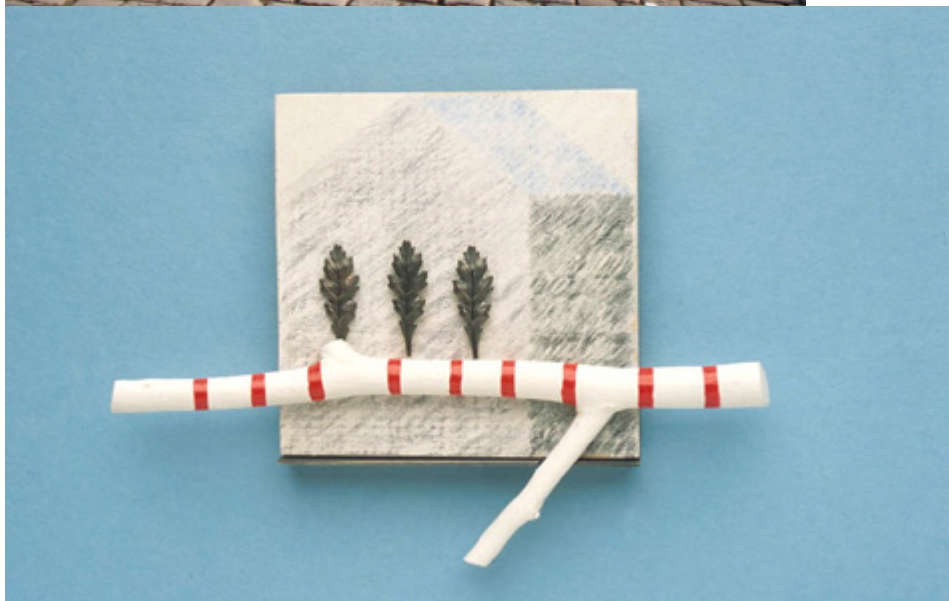
Père Lachaise

A small group of new brooches were added to those shown previously. Titled *Père Lachaise*, these explored imagery sourced at the cemetery of that name in the 20th arrondissement to the north-east of Paris. (figs 7.47 – 7.63) The atmosphere one feels

when walking around the signposted 'streets' of Père Lachaise seems dependent on two factors, the mood one is in at the time of the visit, and the prevailing weather conditions. The architecture of the crypts can be oppressive during the heat of summer, while the overblown gothic detailing of the structures somehow mock the dead therein. During a cold winter's day, the crispness of the air can somehow raise one's spirit rather than depress. It is a theme I intend to return to in the future perhaps recording my pathway through these 'streets' during each of the seasons of the year and using this imagery as the basis for an installation.

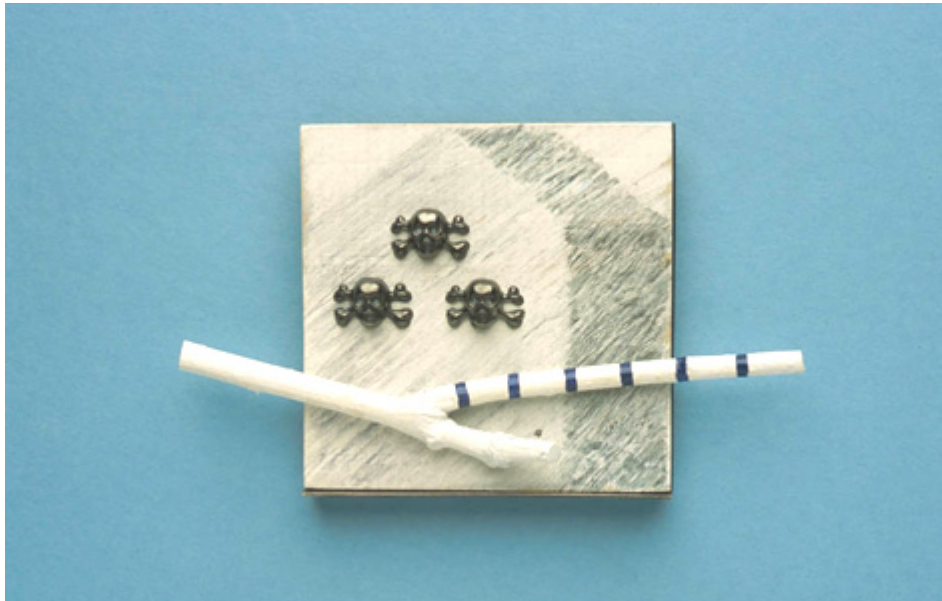
>> View Père Lachaise Series  
(fig 7.47 - 7.63)





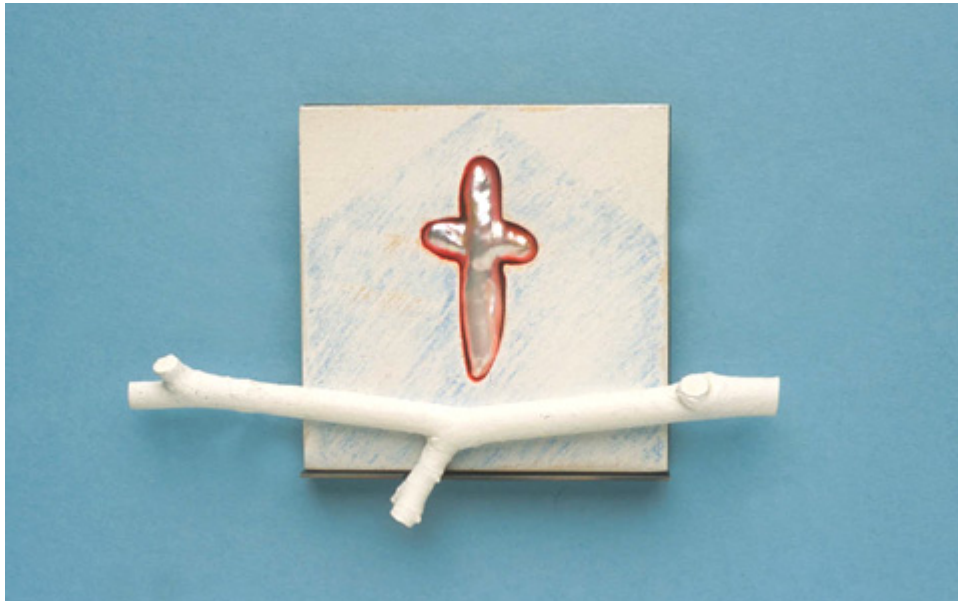












Whether so called creative individuals have an intuitive instinct or innate ability is debatable. What is certain is that creative problem solving, as described through my personal practice, requires a driven, searching approach to information gathering, a strong sense of enquiry, and the ability to make connections.

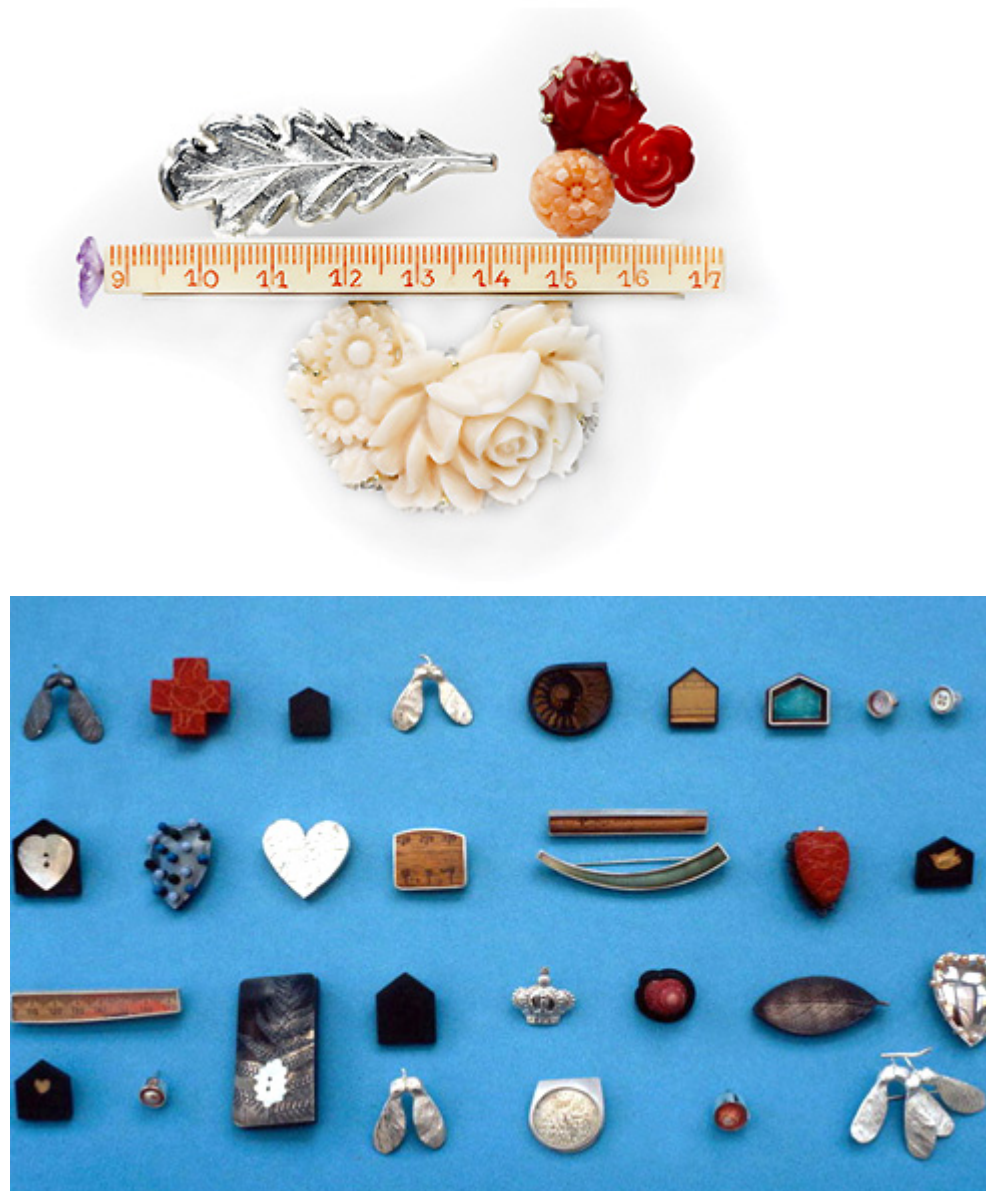
#### Reflexive Practice - Future Themes

Designed as compositions of readymades and fabricated items, *Fragments* is a new series of brooches exploring a more free association of randomly selected found objects. (figs 7.64 – 7.67)

>> View Fragments Series  
(fig 7.64 - 7.67)







## Fragments

The series has emerged from an earlier group of works which were designed as small single-image pins that were intended to be worn in groups, connected physically (on clothing) and cognitively, by the wearer's own narrative. Although these were favourably received by a gallery audience, they were not read in this way, the potential to wear more than one at a time was not recognised. For the series *Fragments* I changed my approach by bringing together these single images, by inviting the viewer/ wearer to make his or her decision as to their meaning and the connection each element on a brooch makes with the others. Despite these pieces having no particular storyline per se, it is still my 'overt intention to communicate to an audience'; by passing ownership of the narrative to the wearer. The title is deliberately open to interpretation, ambiguous even, perhaps suggesting fragments of relationships, of society or snapshots of place. The design of these brooches has not evolved from the narrative, rather it is intended that the narrative will evolve through the wearer/viewer and their response to the composition. At the time

of writing, these works have not been exposed to an audience, but it will be interesting to monitor their impact in the future, what narrative will emerge?

There is a further body of work I have identified for future consideration as an exhibition installation. It stems from a biblical passage that was read at the funeral service of a close family member. This powerful and moving text cannot fail to stimulate equally strong imagery, its sentiment perhaps conveying greater pertinence and resonance in today's society as never before.

Ecclesiastes: Chapter 3 verses 1-8. The New English Bible.

*3:1 'For everything its season, and for every activity under the heaven its time:*

*2 a time to be born and a time to die;  
a time to plant and a time to uproot;*

*3 a time to kill and a time to heal;  
a time to pull down and a time to build up;*

*4 a time to weep and a time to laugh;  
a time for mourning and a time for dancing;*

*5 a time to scatter stones and a time to gather them;  
a time to embrace and a time to refrain from embracing;*

*6 a time to see and a time to lose  
a time to keep and a time to throw away;*

*7 a time to tear and a time to mend;  
a time for silence and a time for speech;*

*8 a time to love and a time to hate;  
a time for war and a time for peace..*



## CONCLUSION

### Undertaking a Practice-Based PhD

As an academic and research active practitioner the catalyst (or impetus) for this research started from the position of my own practice which, in due course, became the final chapter of my textual dissertation, Chapter 4. Makers of contemporary studio jewellery are seldom required, or feel compelled, to make analytical judgement of their own output. It is more often the case that design historians, critics and theorists occupy this ground. There is discourse through the activity of conferences and public lectures, but this has tended to be a summary of previous work and influences, not critical theory or reflective analysis: (in more recent years, the dialogue has become more balanced). I however, felt a need to scrutinise my own practice, in my own terms, in order to make more sense and understanding of what my narrative dialogue was, and then to record and write about it.

As my research progressed, and more questions than answers were generated, it became an imperative that contextual knowledge was required to underpin and facilitate interpretation of my personal practice and that of others. Finding no satisfactory definition of narrative jewellery, frequently written about but not defined, so too there was no real flavour of the range of European narrative and how that might compare with the output of other continents. Nor any evidence of what factors contribute to the narrative aesthetic between differing cultural contexts. A search for previous practice-based doctoral research in this field found no comparable material to benchmark against or to scope the size and breadth of my output. My research would therefore enter new territory.

Questions were consequently shaped around these issues to reflect research that, if answered, would make a significant contribution to new knowledge, Chapters 1 – 3. Consequently, I undertook to investigate the field of contemporary narrative jewellery by addressing four main areas of inquiry:

- How might contemporary narrative jewellery be defined?
- To what extent does cultural identity affect creative outcomes?
- What are the prevalent European themes?
- How do source, process and practice interact during the creative process?

These research questions have been answered through analysis of the subject, by contextualising the significance and meaning of objects within the macro perspective of studio jewellery, undertaking a major European survey and through the scrutiny of a personal work process.

In defining narrative jewellery, research centred around existing texts, empirical knowledge and the collation of material defining the field of contemporary studio jewellery. It demonstrated that narrative is a distinct, identifiable genre within the spectrum of studio jewellery. Addressing the questions, by establishing the interface of cultural identity against the wider global context of creative outcomes, the research also demonstrated that environment does influence creative outcomes through exposure to

differing socio-political regimes, historical context, material culture, education systems and opportunity.

This research has firmly established that objects, for the maker, wearer and viewer do have the potential to trigger memories, access knowledge, function on an emotional level, are ostensibly about people and the world in which they live. The definition of narrative jewellery in Chapter 1 embraces this position.

The personal uses to which adornment is put suggests an aesthetic possibility that few observers have noticed: its ability to touch people...most jewellery consists of a physical object that has its own discreet existence. (Metcalf 1988: 10).

Mounting the largest single exhibition of European narrative jewellery, with the addition of a dedicated Symposium, *Maker-Wearer-Viewer* stimulated discussion, debate and peer review. In establishing the prevalent European themes and influences, this comprehensive overview acknowledged the impact of multi-cultural factors on creative individuals through the creative outcomes of those individuals. In contextualising and defining contemporary narrative jewellery as a particular genre within the field of studio jewellery, the synergy of this research places the analysis of self within a European perspective, and beyond. Europe is therefore seen as a homogeneous society of multiple identities as opposed to, for example Japan, a country with a dominant monolithic culture. The motto of the European Union, *In Varietate Concordia (United in Diversity)*, succinctly describes this pluralist dimension.

Narrative categories, initially presumed to be a more linear one dimensional map, evolved into a complex mosaic of possibilities. Subject matter is not seen by makers as that to be explored in isolation, but linked and interconnected. Similar narrative themes are certainly prevalent outwith Europe, themes which represent global issues and personal concerns are not the preserve of a European dialogue. When viewed from the position of a different national identity however, the perspective is quite unique and a distinct aesthetic has been demonstrated through the prevailing influences and cultural values of the paradigms selected.

Once the research questions were established, and I believe these were important questions to ask, acquiring clusters of knowledge was something of a creative process in itself. Solo exhibitions were planned, pieces designed, made, recorded and exhibitions mounted. These ran concurrently with the curating and mounting of *Maker-Wearer-Viewer*. As research progressed, this activity was simultaneous with the analysis of data acquired and reflective practice, and with further cycles of making and exhibiting. Overlapping rounds of divergence was followed by convergence, during which there was a synthesis between knowledge acquired and the making of objects.

### Theories of Narratology

This was largely a practice-based research project and as such, self as maker was at the centre of the study, whilst also being the subject to study. Stated earlier, as a practitioner I felt compelled to better understand the theoretical base driving my output, in order to articulate its position more clearly to myself and to others. As an educator, reflecting on a

personal working methodology, process and practice, has been illuminating and valuable. The practice fed the theory, in return feeding the practice. It is a cyclical process. The consolidation of work process has impacted on my own teaching methodology and become a useful educational model and exemplar for others. This is evidenced through workshops presented by the author at Bunsai College of Art in Tokyo, through school pupils attending The Glasgow School of Art - Wider Access courses in jewellery design and is embedded within the philosophy and pedagogy of the Department of Silversmithing and Jewellery's undergraduate programme. (A public output of this being the annual student exhibition project exploring personal narratives and issues of culture; *Telling Tales* (2005), *Jewellery Brut* (2006) and *Republic of Place* (2007), mounted in the Atrium Gallery at GSA.)

Despite some interpretive writing on the subject, discussed previously, no theories on the narrative genre have previously existed which could adequately be applied to contemporary studio jewellery or are specific to this field. Finding parallels between narrative jewellery and the narratology of text was useful to a point and Bal presents theories which one can reasonably mirror or fit against the context of the jewellery object. So too the writing of Roland Barthes. In relation to advertising and film imagery, Barthes describes the narratology of text as 'anchorage' and 'relay'. (Barthes, R: 38). Barthes defines anchorage as the one liner linguistic message most commonly used in graphic design or advertising. Relay text is used in comic strips or film, where the dialogue develops and meaning unfolds. One could read the title of a piece of narrative jewellery as anchorage, a linguistic statement of intent. Relay in this context, could be useful terminology for the rolling forward of the meaning, the narrative of the piece developing as it becomes re-interpreted by the wearer. There is however, an uncomfortable sense that it is necessary to shoehorn research on the narrative jewellery object into text based theories, and this is ultimately limiting and perhaps futile. New theories need to be written by makers, or those writers with specialist knowledge of the subject, writing about objects as it applies to narrative jewellery. The research presented herein is a contribution to that dialogue.

During the last two to three decades, writers of applied art have attempted to engage with what is a relatively new genre within contemporary studio jewellery. When commenting in 1984 on the work selected from Australian makers for the exhibition *Cross Currents*, the writer Helge Larsen observes,

There has been a conscious attempt to reach a broader section of the public through the expression of different ideas. The jewellers in this exhibition demonstrate an interest in establishing an active dialogue with society, a phenomena which is evident throughout the arts. (Larsen 1984: 9).

In 1985 Peter Dormer and Ralph Turner described narrative jewellery as 'figurative' in a chapter titled *Jewelry as Image*. There is some attempt at understanding this emerging genre, but without any substantive authority or analysis, 'Occasionally, jewelry is used to make direct social or political comment.' (Dormer & Turner: 116). 'Meaning and content in figurative jewelry usually breaks down into a straightforward division between the very literal...and open-ended ambiguities.' (Dormer & Turner: 119).

In a short chapter titled *Narrative Worlds*, the authors of *Jewelry of our Time*, Helen Drutt-English and Peter Dormer wrote in 1995,

Only a few jewelers appear to want to create complex figurative worlds within the scale of ornament. Nowhere in Europe in this period (1960-95) is anyone daring to make anything similar – at least not in professional art jewelry. (Drutt-English & Dormer: 73).

The chapter does not offer a theory on narrative as such, simply a description of the work of Richard Mawdsley and Manfred Bischoff. As mentioned in the Summary of Makers in Chapter 3 however, any description of Bischoff's work presents us with more questions than answers, '...Bischoff wants the uncertainty of what we feel when confronted by arbitrary events to be a part of our response to his work.' (Drutt-English & Dormer: 75).

The publication of *New Directions in Jewellery* in 2005 contains work and texts by a new generation of makers, some of whom are also articulate writers. One such jeweller is Jivan Astfalck whose interesting discourse divides contemporary practice into three categories, and in so doing, presents a theoretical base for narrative jewellery, referred to as 'the object',

Jewellery brings to the fine art discussion a distinct sensibility of the relationship between object and the body in its wider sense. The first position treats the object as an independent entity. The second position, by contrast, is occupied by a generation of artists whose conceptual concerns transgress the definable object; the object literally merges with the body. The third position considers the object in dialogue with its framing device, this might be the body itself, social or psychological phenomena or other theoretical concerns. (Astfalck, Broadhead & Derrez: 19).

In her essay for the publication *The Persistence of Craft*, Linda Sandino writes, 'Jewellery...acts as much more than simply a prop but as a sign of a particular form of knowledge but one which cannot be presumed to be common to all.' (Sandino, L: 112). Sandino's theory that jewellery embodies and reflects a certain truth about the wearer finds resonance with my own research in so far as we require understanding of the particular frame of reference in order to contextualise the object.

## Reflection

The future importance of this textual dissertation lies in its value to those academics and educators with an interest in contextualising the creative process in relation to contemporary studio jewellery and to narrative jewellery in particular, and locating this within a wider geographic and cultural framework. Also, to those makers who wish to extend their practice beyond the physical activity of making, to assimilate the cognitive activity of thinking about their own thinking. The exhibitions mounted as a result of this practice-based research have engaged with a largely young audience. This afforded the opportunity to present the important emotional function that objects, through the intention of the maker, have the ability to communicate.

Feedback from the exhibition *Maker-Wearer-Viewer* has, since 2005, begun to verify its significance, 'This ambitious exhibition is a triumph and time will undoubtedly prove its

seminal importance.’ (Rew: 2005: 7). In addition to the impact of this research on oneself, there are already external indicators that my research has impacted on this community, providing evidence of its contribution to the field. In an essay for the American publication *Metalsmith*, Elizabeth Goring quotes from the catalogue text of the *M-W-V* publication (Goring 2006: 7). Participants of that exhibition have also begun to validate its importance by listing *M-W-V* with their biographical details.

This PhD is not an end in itself. Potentialities present themselves throughout the text that would allow me, or others, to spiral off at different points, to ask further questions. Thus generating platforms that could be taken forward as new pieces of research, with the opportunity of further new knowledge. One example is the increasing interest in understanding contemporary narrative from the wearer’s perspective. This aspect was not fully addressed through the *M-W-V* exhibition or Symposium and could be extended through more focussed research. Another area that could be further explored is how we read objects internationally and the influence that miscegenation of the global population has on localised culture. For example the brooch titled *A Sense of Place – Dunure* (fig 5.52) was purchased in 1998 by the Musée des Beaux-Arts de Montréal, Canada, for their public collection. The brooch has been displaced from its original context, the West of Scotland, and is now viewed through the eyes of an audience with different cultural references. In the spring of 2007 it was shown in an exhibition entitled “*Gold and Silver Jewellery: the Transformation of a Tradition in the Twentieth Century*” which was presented at the State Hermitage Museum, St Petersburg in Russia. This raises a question: how was it perceived by that audience? The object, in the context of a museum exhibit is an altogether different proposition, but from the perspective of how it communicates, the life of a narrative object as an international traveller would make a fascinating research project. When talking more generally of the craft object, Andrew Jackson says, ‘Objects need to be read as a crystallisation of the ideology from which they spring; as a way of asking fundamental questions about culture.’ (Jackson 1997: p286).

As narrative work has many layers, so too the audience range I expect to be interested in different facets of this output. One of the unique strengths of this research lies in the fact that it is written from the makers’ perspective. More specifically, an active maker writing about his own objects and the insight and authority this gives to write about the work of others. Perhaps this piece of work will find an audience among writers looking for this particular knowledge, something which is outwith their own experience. I am, on a weekly basis, asked to comment on narrative by undergraduate and postgraduate students undertaking dissertation research, and by teachers and secondary school pupils interested in furthering their knowledge of what might constitute a design process. This provides yet another springboard for others to agree, or disagree, with my findings and stimulate further debate.

As a result of this research, am I content to continue with my practice as before, or has it changed significantly? The process of this investigation has been an intensely rewarding journey and some of my most recent pieces are a reflexive response to that research, to the questions asked as a result of the research and reflection on previous practice, namely *Dear Green Place*, *Père Lachaise* and *Fragments*. These are themes I shall explore further by developing new avenues of approach, perhaps through the use of installation, which may drive the narrative rather than support it.



Through this reflexive approach, my definition of narrative jewellery and analysis of the information gathered from the qualitative research, I have re-calibrated how I wish my work to communicate; more explicit imagery together with greater potential for the wearer and viewer to engage in the act of interpretation.

### Future Considerations

In taking stock, reflecting on what post doctoral research projects I wish to pursue, a number of possibilities are being considered in a measured response to what I have learnt through the scrutiny of my own practice. These include;

Preparing a series of lectures related to the narrative object, by way of extending my academic research and making it accessible within that forum.

Resume making, through a new body of work for solo exhibition, perhaps on the thematic *Ecclesiastes* series.

Re-assess how the installation of an exhibition interacts with the objects. For example, I have started making short videos as a potential installation format, an entirely new creative departure for me.

Participation in a number of group exhibitions, starting with *Master's & Protégés* (touring Japan 2008) and *COLLECT 2008* at the V&A with The Scottish Gallery.

In much of what has been presented, the relationship between maker, wearer and viewer, centres on the object, and the displacement of that object through the physical and geographic movements of the wearer. And although the wearable narrative object focuses our attention on the surface of the body, I have shown that the emotional impact of these inanimate objects goes much, much deeper. Through the use of focus groups, individual statements and qualitative analysis, I have demonstrated that my practice, and that of others, can transcend from the personal to the universal (Cuyas's Micro to Macro). It connects with the wearer and viewer on a visceral and cognitive level, on their own terms.

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Touring: The Glasgow School of Art (March). The Scottish Gallery, Edinburgh (June).

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Jack Cunningham - Practice Based PHD

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Essay for Maker-Wearer-Viewer

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Qualitative Analysis Matrix: 2002 (PDF Format)

Appendix i  
Adventure & Power  
Jewellery and Narrative in the 21st Century

Imagine for a minute you have been invited to a smart opening at a well-known museum in Europe. The opening is for an exhibition of avant-garde modern jewellery. You feel pleasantly excited and intrigued, as the invitation is attractive, the venue well known, the subject of interest. You dress carefully, choosing your jewels for the party with care. You go up the imposing steps of the 19th century structure, probably Greek Revival, and are directed courteously into a large room. You are offered a drink. You look round the room for the vitrines that will contain these objects. You are perplexed: there are no vitrines. You scan the walls – perhaps the jewellery is too avant-garde for cases and it will be hung on the walls like other art. No the walls are a little grey and bare. No plinths interrupt the view of what appears to be a completely empty room. Yet of course it is not empty. Gradually it is filling with more people who like you are here for the exhibition. You know they are like you as they wear similar clothes, unusual jewellery. You smile, nod, raise eyebrows. Then to avoid embarrassment you begin talking to complete strangers about the empty room, the strangeness and then as time passes (and perhaps in Scotland you have discussed the weather) you begin to compare what you wear and particularly you discuss the jewellery, which they, and you, are wearing with pride. Gradually you realise what the exhibition is.....the communication of jewellery has begun. (1)

If 'clothes are shorthand for being human'(2) in the way they reveal our expressive selves, then jewellery must be the most exquisite, powerful shorthand of all. Artefacts remaining from earliest history show that jewellery has been a potent and universal part of human experience. Shells, beads, stones, then metal have been fashioned to adorn the human body to create images of power and status, magic and desire. Such an indelible, human history offers a rich seam to be mined for the contemporary jeweller. As the distinguished Swiss jewellery artist and teacher Otto Kunzli once said 'we jewellery makers should open ourselves to the adventure and the power of the direct encounter between our jewellery and its wearer'. (3)

'Maker-Wearer-Viewer' curated by Scottish jewellery artist Jack Cunningham, with assistance from Eva Kausel, is a collection of contemporary work which fully explores the adventure and power of jewellery in the 21st century. All the several hundred works by the 70 plus European jewellers included in this selection are concerned with stories. The stories will vary, not only with the intention of the artist but also our, the wearer and viewers ability to decode the image. This of course is not always so straightforward. As Gombrich famously highlighted in his phrase 'the beholder's share' each viewer will bring with him or her a set of assumptions, interests and preconceptions which will colour or frame the work being viewed. Reading an image may overcome the difficulties of language between the 20 European countries represented in this show, but the ambiguity of non-verbal communication has pitfalls. An image requires a 'code, caption and context' that might not be easily translated between customs of different cultures. So, for example, a symbol of a heart might have strong resonance of a folkloric tradition

for a Norwegian viewer, such as explored by Konrad Mehus, whereas it may, have a different resonance for a viewer in Catholic Spain. So we must guard against easy reading of these narratives. Yet, the language of jewellery has a universal history: body adornment crosses all cultural boundaries. In this way jewellery can be seen as a uniquely shared adventure: a shared story.

Of course for jewellery to tell its story, it needs a wearer, who is an active participant in the narrative. The wearer does not just 'watch images of pleasure and horror flit by' (4) he/she becomes part of the image. By taking the object out and about into the wider world and introducing it to friends and neighbours, the wearer becomes the positive interpreter of the work of the jeweller. The contexts change. One day she might walk the object through a field, another take it to the cinema, quite casually, and then one day the jewel becomes more potent; 'Next to my own skin, her pearls. My mistress bids me wear them, warm then, until evening when I'll brush her hair'.(5) Carol Ann Duffy's sensual poem, conveys powerfully the erotic, physical quality of a jewel which creates its own narrative. So for the jewellery narrative to unfold, we need the magic triangle Cunningham describes of 'maker, wearer, viewer.'

For the wearer 'status, sentiment, superstition' (6) as Rosalind Marshall reminds us are the principal reasons that we don our jewels. Status is not of course just about wealth and power, though it is about these things, it is also about showing membership of a social group or clan. The Scottish man or woman who wore a cameo of Mary Queen of Scots in the 16th Century was expressing a concern for status as powerfully as Lady Anne Hay in her sumptuous diamonds, rubies and pearls a century later (7). Sometimes socio-political factors demand a more discreet display. Here the ambiguity of visual expression has its uses. The public nature of the jewel its value. One can express and conceal a message simultaneously. The interesting work done by Dr. Elizabeth Goring on the Suffragette jewellery worn by women in the early 20th Century in Britain illustrates this point. Her research shows that the Women's Social and Political Union colours of purple, white and green were used not only in the more overt prison and hunger strike badges and medals. Sometimes appropriately coloured stones and enamels can be seen in otherwise innocuous decorative necklaces round the necks of wealthy ladies. (8) The secret signal is so clever, so adventurous, so powerful. The story of jewellery.

Sentiment of course is a strong motivation for jewellery wearing. We inherit jewels from our families: we are given them or give them as tokens of love, we use them as markers of rites of passage. Dutch artist Felieke van der Leest's *Spermheart* pins are a witty, sexual take on the love token. Karl Fritsch, a contemporary German jewellery artist has a strong empathy with the sentimental motivation of wearing jewellery. He will take a worn, much loved, perhaps in itself very ordinary jewel, but imbued with magic because of its personal associations. He does not destroy this delicate object, but mends it and adds ideas of his own. Free form casts of gold – bearing sometimes literally the fingerprint of the artist – join the worn jewel, create a new object and very intelligently and subtly remind us of sentiment as a positive not trivial emotion, embodying ideas as it does of love, passion and memory.

Superstition. Perhaps this is less a 21st century concern for a jewellery wearer. Although historically people have sometimes consumed their jewels in pursuit of love and libido

(ground pearls and rubies) or have worn hare's foot or certain materials like coral to ward off 'epilepsies or the insulting of devils',<sup>(9)</sup> our superstition now is perhaps now in a more earthly realm. We are likely to consider coral inappropriate because of the environmental fragility of this once common plant of the sea. Pearls still grace the necks of many women, but are not encouraged for digestion. And yet. How many of us carry perhaps a special silver button or wear our late grandmother's wedding ring when we have an important occasion to succeed in? The tactile, comfortable playful possibilities of an earring or ring can help us concentrate or focus to stay calm in a difficult moment. So perhaps Finnish artist Juhani Heikkilä's head shaped pocket jewellery will also be a discreet talisman for those difficult moments in the 21st century. By touching these objects, perhaps hidden in our pockets we ward off at least human if not superhuman powers.

'We never accidentally acquire or wear jewellery' (10). It is a conscious process: we the owners: we the wearers are aware of the adventure and the power in jewellery. So much more than ornament it is 'talisman, fetish, trophy, memento, encounter' (11). Yet Estonian Lea Pruuli worries that 'jewellery is as knick knack compared to all the big and important matters'.<sup>(12)</sup> Writing this in a week in which big and important matters like human cruelty have reached new depths, can it really be possible to consider jewellery as deserving of our serious thoughts? Is it possible for jewellery to signify as powerfully in the face of human brutality as Picasso's *Guernica* or Goya's etchings? Bernard Schobinger, the Swiss jewellery artist wrote some twenty years ago that he could 'no longer pretend harmony when the ugly has to be faced'.<sup>(13)</sup> His searing poetic vision allows him to take the harshest of materials - broken glass, fragmented wire, rough hemp - to create wearables that face all calmly, without pretence, yet are strangely beautiful. Here the semantics of material function powerfully in a jewellery context. There is in some way a potent act of reconstruction offered in a jewel. Manfred Bischoff the German born, Italian based artist talks of jewels as 'my songline' (14) singing the world back into existence: another reconstruction.

That a jewel has so long been part of human activity gives it Phoenix like redemptive power perhaps. It is worth observing that between 1999 - 2001 a significant number of European countries all decided to mark the Millennium, the new Era with major survey exhibitions of jewellery: Switzerland, Belgium, Spain; Scotland (100% Proof); Estonia; Scandinavia. With a shifting pattern of time, and the shifting geography of Europe, society looks to jewellery for its ideas and stories. All these many individual European voices in 'Narrative Jewellery' are strong. Perhaps we should not try and see an overarching pattern in this grouping and exhibition beyond a rejection of the standard, the ordinary. Although of course we can trace families of ideas. So for example, the imaging of the mass media - photography, advertising, branding - can be found at the root of the very different work of say Gijs Bakker from Holland and young Catalan jeweller Kepa Karmona. But perhaps witty, ironic use of a miniaturised image of a motor car with the caption 'I don't make jewellery I drive it' in a recent Bakker piece creates a very different story from Karmona's collection of mass market brands fashioned into neckwear? What determines our world, say Karmona, is consumption with all its attendant waste. The message is a little balder a little stronger than Bakker. Of course

Bakker himself has been driving the narrative of jewellery from Holland for some 4 decades. He has refined his voice a little.

But can we discern national preoccupations? Do the big survey exhibitions tell us much of German or Scandinavian jewellery? I think it tells us more that people move around a lot in Europe: there are Swiss artists in London; German artists in Spain; Australian artists in Germany – and so on. There are more exhibitors in 'Narrative Jewellery' from Germany, than from anywhere else. Germany of course with Pforzheim has the only specialist jewellery museum in Europe and with annual Fairs like Schmuck in Munich contribute much to the European field. There are just 3 artists from Italy, one of whom, Manfred Bischoff, is originally from Germany. The Italian goldsmithing tradition perhaps preoccupies itself more with structure and form than narrative. There are a high number of Swiss artists represented in this show. Perhaps as well as the fine jewellery traditions of the country, this tradition of strong image making in jewellery also reflects the involvement of artists such as Meret Oppenheim and Alberto Giacometti with jewellery material earlier in the century. Yet of course Narrative Jewellery is a personal selection and perhaps the map being drawn should not be seen as too exact.

The figures in the stories of these jewels reflect many sources yet draw us back with the art of their construction. Swedish artist Christer Jonsson's tiny dances macabres recall Romantic period caricatures of skeletons and ghouls as well as 17th century vanitas paintings. Catalan master Ramon Puig Cuyas' brightly painted brooches with their swooping calligraphic lines use titles as well as miniature props to hint at his interest in myths and legends such as Atlantis. Scottish born Barcelona resident Judy McCaig creates half mythological half animal creatures in exquisite metal repousse which reflect her fascination with Mexican myths and early cave paintings, yet tell tales from a darker world. Paul Preston's anthropomorphised animals inhabit a tiny imaginary natural world of adventure and power, which has its roots in fairy tales and children's book illustrations. The stories in all these jewels, like the rooms in Bluebeard's Castle, can not always be grasped at once. Nor does one want to expose every intention. They are strange narratives from another world. Yet, like the extraordinary 16th Century Lennox Jewel,<sup>(15)</sup> with its writhing dragons, floating figures, brilliant colour, whose complex allegorical images are barely comprehensible to the modern eye, the viewer is still drawn back time and again to look and consider. We are drawn to be part of the adventure of the jewel, however mysterious.

Cunningham talks in his introduction of the importance of this being a European exhibition. Certainly in any discussion of narrative genre in jewellery – though as we are seeing all jewellery has a story to tell – one has to consider the importance of current North American practice. Artists such as Bruce Metcalf, Robert Ebendorf and Keith Lewis come quickly to mind. And perhaps their influence can be felt in this show in some ways. Many of the European artists in this show will be represented in American collections, supported by American patrons and have exhibited alongside American artists. American artist Keith Lewis has spoken of how his own direct, confrontational 'figuration seemed to present a direct way to comment on human issues and dilemmas'.<sup>(16)</sup> Not all pieces in this exhibition are representational, but many are. Swiss artist Patrick Muff's accumulation of images associated with death or violence – skulls, knives, wire – vehemently oppose the fine abstract formal jewellery traditions of his native



Switzerland. So his choice of images may look outwards to tell a story to the world, in which it is hard for the wearer to avoid being complicit, or the image may represent iconoclastic reference to his own culture. London based Hans Stofer's own assemblage of unexpected objects – soap, babies dummies, insects – into beautifully constructed wire cages reflects both Surrealist and fine making traditions in his native Switzerland. Irish artist Alan Ardiffe creates almost comic strip figures which inhabit a humorous, everyday world – like all of us. Eileen Gatt from Scotland assembles images of animals like seals which have strong folkloric associations in Highland culture to tell stories of our history, and of herself. Cunningham himself makes fine use of jewellery's storytelling tradition with his assembled series of brooches.

Of course, as mentioned earlier materials themselves will tell stories, whatever the image. Swiss artist Andi Gut's use of toenails, body hair in his disconcerting necklaces tell of a reliance only on the thing on which jewellery depends. Grainne Morton's pressing, drying, preserving of fragments of the natural world seem to suggest, in a more decorative way, a similar concern for the fragility and frailty of our world. Verena Sieber-Fuch's from Switzerland uses urban waste like pill wrappings and through what she describes as a 'jeu sérieux' produces beautiful ephemeral ruffs and collars. The unexpected becomes beautiful adornment, but the stories are still there floating in the fabric of the piece.

'Maker-Wearer-Viewer' is a brave and exciting project. It will have inclusions and omissions that will be controversial, but each exhibition, like each created object, starts a dialogue with what went before and what will come after. Like a good conversation, or lecture, it will stimulate debate by the seriousness and breadth of its endeavour. In the meantime, the compelling images of these tiny objects draws us into the adventure and power that is and remains the domain of the art of jewellery in the 21st century.

Amanda Game  
Edinburgh, 2004

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## Notes

1. based on a true exhibition in Munich in 1990's
2. Claire Wilcox from introduction to *Radical Fashion*, Victoria & Albert Museum, London
3. Quoted ,p 88 *Ralph Turner Jewellery in Europe and America*, new times, new thinking
4. From Ernst Gombrich 'The Visual Image:Its Place in Communication' 1972 *Scientific American*
5. Extract from *Warming Her Pearls* Carol Ann Duffy
6. From the essay 'Jewellery and Portraits', *The Art of Jewellery in Scotland*, Scottish National Portrait Gallery 1991
7. *Portrait of Lady Anne Hay, Countess of Winton*, attr. Adam de Colone 1625 illus. P. 21 In *The Art of Jewellery in Scotland* op cit
8. P. 84-99 *The Decorative Art Society Journal*, No 26, 2002. 'Suffragette Jewellery in Britain'.

9. For further discussion see Diana Scarisbrick's notes p. 34 the Art of Jewellery in Scotland
10. P. 14 Francoise-Claire Prodhon, Troisieme Triennale du Bijou, 1992, Musee des Arts Decoratifs, Paris
11. P. 15 ibid
12. P. 4 Introduction Estonian Jewellery 1960s – 1990's , The Art Museum of Estonia
13. Quoted p. 88 Ralph Turner op cit
14. P. 78 ibid
15. Ill. With discussion by Diana Scarisbrick, p. 17 the Art of Jewellery in Scotland
16. Quoted p. 77 Ralph Turner op cit

## Andrea Maxa Halmschlager



I am very much interested in relationships, in foreign languages. I love to travel, near or far. Materials do inspire me, as well as colours.

Sometimes my dreams show me very concrete exciting objects, leaving overwhelming feelings on the following day, while shapes and colours have gone. When I work, I try to get into these clear feelings of my dreams.

Somehow materials and shapes find me. I found out, that the less I have a precise idea of an object, the better it gets.

'Landscape III', 2001, pendant (Latex, coloured, cast, swarovskistones)

## Liliana Reyes Osma



Ever since I have elected the path of 'tradition' continuing with something that has already begun. The jewels are objects that speak for themselves and of what they had been for the ancestors. The colour of a feather makes you think of more than a bird, a canoe in a river remits in a poetic manner a journey, a moment of inspiration or a dream.

My jewellery is rooted in a tradition by using the same materials and by its meaning for the ancestors to whom I belong to: more than mere objects of adoration but objects which accompany.

**At the end of the Way, neckpiece. (silver, gold)**

## Daniel von Weinberger

Daniel von Weinberger's joyful playful and colourful necklaces are a combination of super-serious art and frivolous fun fashion. The jewels are perhaps sometimes hard to understand, but he doesn't mind a little bit of confusion. Nothing is safe from him: plastic manga dolls, pure gold or dried potato peelings, as long as he can express his feelings.

Lowbrow, highbrow, kitsch and camp, intellect and emotions, mixed by his hands until the magic shines through in his creations.

He makes something from something (bricolage, recyclage, assemblage) until it finds its place on the body where it can move and live.

Personal jewellery for the one man or woman who falls in love with it and desires it.

'Loufoque', necklace, 2004.

Red velvet ribbon, red metal lock, plastic zebras, blue grass beads, pink fox fur, plastic, pink pearls.





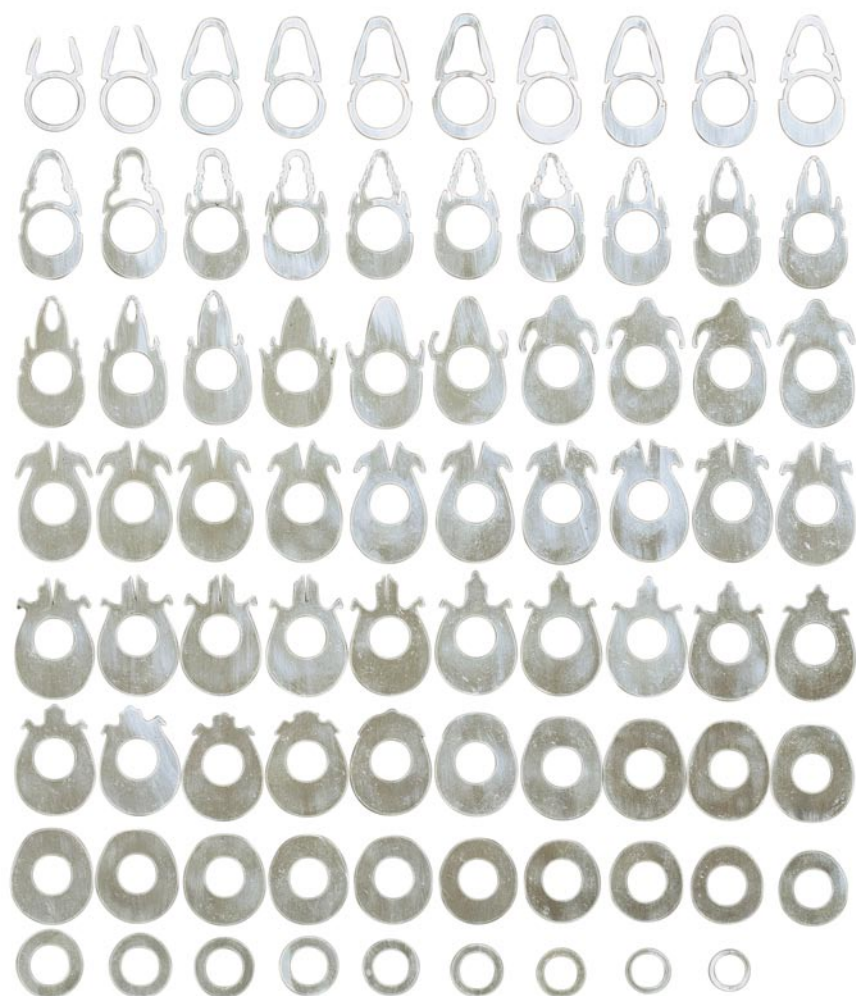
## Gitte Bjorn



One can tell stories in many ways - and about anything.

I have just completed a longer process, in which all my stories were about Identity, The choices we have and the conditions under which we live - preferably in a slightly caricatured and humorous expression.

'Disquieting Pocket Charms' | Materials: Silver, mixed media



I always create my pieces thematically – most often within the category ‘personal comments’. My previous projects have been about gender, identity and sexuality.

Death is my theme for this exhibition. I am interested in examining and determining the culture and time decisive structures of codes of our society that have a bearing on peoples’ self conception. The overall intention with the pieces I create, is to make people reflect – especially on the overall question: How do you define a piece of jewellery?

‘Memento Mori’ 2004: Silver (Photographer: Ole Akhoj)



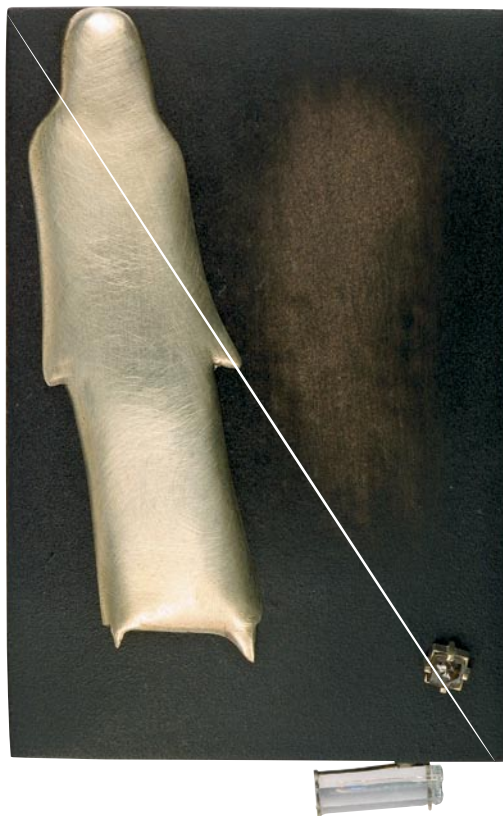
**Piret Hirv**

Making the missing, the desired, the dreaded - visible. Painting with the light and shade of imagination.

Behind the painting there is white ground.

'Ingognito II' Adornment 2001: Plaster, paint, silver, wood

## Kardi Mälk



There is often no clear-cut line between reality and illusion, sometimes the invisible might turn out to be more real than the visible. The essential things cannot be altered, they can only be found out and made visible.

Kadri Mälk has embodied the surprise, confusion and hope of the traveller in her jewellery. The pieces of her jewellery are just as magical as *fata morgana*. The boundary between the existing and imaginary is vague and delicate.

**Prof Dr Krista Kodres, art historian**

'Unexpected Angel' brooch: Cibatool, silver, white gold, black raw diamond, aquamarine. Photographer: Tiit Rammul



## Ketli Tiitsar



At a workshop in Antwerp I noticed exceptionally luxurious and richly decorated front doors of the houses. The glass parts of the doors allowed you to peak in the homes of the people living in them. I took several rolls of films of these views but did not use them for years.

In my jewellery I connect photos with icon frames with emeralds and druses in their natural shape.

'Antwerp' Brooch 2001: Silver, druses, wood, gold, emeralds, photo.



Innocence and experience are opposite conditions of the human soul. Those two perceive human existence in different ways.

Innocence is a condition that dominates trust and imagination, the universe is like a lover or comforter. In experience we preponderate doubt, questions arise of the world, the universe is hidden and people are alone. I think an artist must belong among the innocents and in the ideal case, his/her works cause the feeling of innocence also to the observer.

Gathering different things, elements, and materials in imaginary connections, my pieces are trying to create new values. And it must be well founded to wear those jewels as they are figurative, otherwise somebody will be made ridiculous.

'Scream', brooch 2004: Copper, synthetic wax, paint, Photographer: Tiit Rammul

**Juhani Heikkilä**

To me jewellery is a dialogue between life, poetry and fiction. 'Daddy is Stupid', brooch: Silver

## Helena Markonsalo



My style is colourful and rich, maybe also aggressive. I have been studying craft, design and art. I feel that this background gives me the freedom to do what I want. I can use difficult enamelling techniques or just work in a simple way with meanings ideas.

Most of my ideas come from childhood fairytales and my own life.

I have been doing wearable jewellery but now and maybe in the future, I am more interested in working with bigger objects. Jewellery can also be a way of thinking and style.

'Hands', 2001: Beads, gloves. Photographer: Joel Rosenberg - The Central Art Archives, Helsinki

## Catherine Abrial



There is always a secret, something hidden, a word. Finding the sense of the image requires gestures. These performances, these landscapes, these installations speak to us of souvenirs, of infancy, of everyday treasures, of relationships with each other, with ourselves, of love, of the difficulty to love, to express... the memories of the moment.

'Secret Dolls': Silver, cotton, metal, soap.





The body of work possess a structure that is semantic. It communicates to us – one thought one perception, and is one representation of the world.

As in all languages the purpose is to construct, to edify so that Art provides experience of self and of life. It can also reveal the symptoms of society and places the artist equal to the best doctors. Art can therefore be used as a remedy for the individual and for society.

My artistic practice utilises different mediums and is driven by attitude (therapeutic cosmetic...), which places my work in a heuristic field with the power to hear.

To analyse, to produce a sense of distance, to transfigure these attitudes into form, to draw from the moments that make sense (gestures, words, silences, situations, behaviours), to harness the flow of life, to diagnose the “sufferance” of reality, such is my enduring fight.

My battlefields are science, medicine, ethics, politics, religion and the behaviour of individuals and society.

‘Senseless, Blind Man’ Brooch 1998: Silver repousse, paint.

## Christophe Burger



All these pieces are based on a reflection about the possible imprecision in the determination of gender.

They stem from extensive research into translucency and “distantiation” where materials are used to blur visual (or tactile) perception.

The letter “X” (for the X chromosome that men share with women), is not systematically visible, and when visible, is not clearly located, and sometimes duplicated. This is due to the fact that I am using convex glass disks. The “X” is used mostly alone, so as not to become too anecdotal.

These pieces also rely on the wearer’s decision to let the viewer see the letter(s) or not. For both necklace and pendant, the wearer has to remove the object from its normal background (skin, clothes) to let light get through and reveal the letter.

The ring shows its “X” when the wearer spreads his/her fingers. When the hand is at rest, one can only see the milky disk of sandblasted glass.

In the last piece I made (necklace), the projected letter is luminous, like a negative of the two others, in which the X appears in black.

<sup>\*</sup>Pendant X: Silver, plastic.

## Faust Cardinali



My work as an artist is in three disciplines – jewellery making, sculpture and painting, which frequently influence each other. Often a piece of jewellery I have made will ‘trigger’ an installation. The jewellery is always the object that reveals and explains everything, sometimes in a forced or exaggerated manner. The jewellery decodes the message, while my painting conceals it.

My work deals with the psychology of opposites: the extreme coarseness of the raw material versus refinement; the mutilating violence of the massive and vulgar versus gracefulness. Very often the precious element of the jewellery is hidden as I wrote in *Scritti Non Ritti*,: “Gold as a link rather than a trophy”

Untitled (Ora professional) 2002-3: 18k Gold, silver, plastic, photo, polyester, steel. Photographer: Anita Gregoire.

## Sophie Hanagarth



The book of Enoch relates how the angel Azazel taught men how to make swords, the shield and breastplate: he showed them the metals and the art of working them and of making bracelets and ornaments, the way to outline the eyes with antimony and embellish eyelids with shadow, and the most beautiful and precious stones, and all the colour dyes, and the world was transformed.

Sophie Hanagarth unceasingly explores the paradoxes of the material. Fascinated by fleeting, unpredictable movements, she has elected to form steel, the tacks, laminated metal strips tins, scalloped bottle caps, in order to create soft yet violent body adornments, undulating and uncertain. In turn, breastplate, armour, shell or cage, her jewels extend and prolong the body, supernumerary organs designated to exhibit fertility, to protect or display the quiver of desire at the very spot of the most fragile and exposed parts of the body.

In this way, she brings to light the innermost secrets of the flesh or displays what is modestly hidden from view: the uterus or genitals thus unveiled reveal a new significance which makes them both magical and religious, comforting and sublime.

**Dominique Paquet.**

'Under Index' Ring: Leather, brass (gold plated).

## Patricia Lemaire



I draw on the everyday for the constituent parts of my jewellery. They offer both fleetingness and the possibility of permanence. Over the years, they have taken on the shape/form of that which has crossed my gastronomic and social path. It is to these flimsy reminders of life that I give a voice. By taking them out of their context, they take on a new meaning. They take on a new shape in unlikely juxtapositions, sometimes at breaking point, recalling or evoking an absent body, a dream fantasy.

Traces of life, imprinted with contradiction, oscillating between strength and weakness, attraction and repulsion, gentleness and pain, sacrifice and offering.

'Babel III': Silver, bone, serpentine.



## Monique Manoha



*Strange round*

*Thoughts and images*

*Diabolical memory*

*Life and death*

*Other reality*

*To question*

*What is it?*

*What does it do?*

*To love my life*

*Because I have to die*

**'Bones and Grass' Pendant: Silver, bones and grass.**



Full, beautifully curved lips are sticking a tongue out at me. A small face looks at me questioningly with his round eyes full of light.

Snail, mouth, porthole, tongue, flower.

My jewellery is direct and at first sight recognisable.

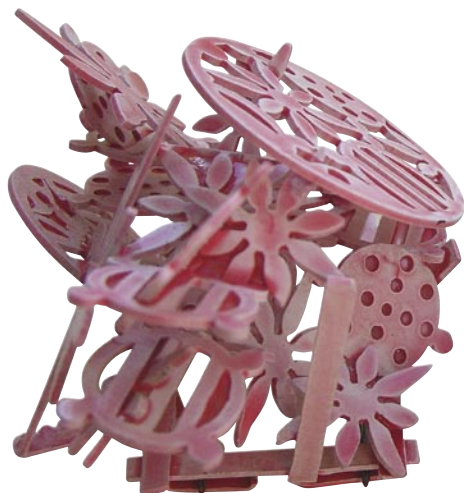
These pieces make conversation points; make it easy for people to talk to each other, to step over barriers and to throw away inhibitions.

These pieces are made to be worn and through being worn become ambiguous. What is that snail up to, crawling around on her dress? Why do you poke your tongue out at me?, What's hiding in that porthole?

The stubbornness and cheekiness in the pieces gives them autonomy, and with this autonomy they make their way, as a little satellite for me, out into the big world.

'PearlSnail' 2004: Snail shell, freshwater pearls, gold.

## Helen Britton



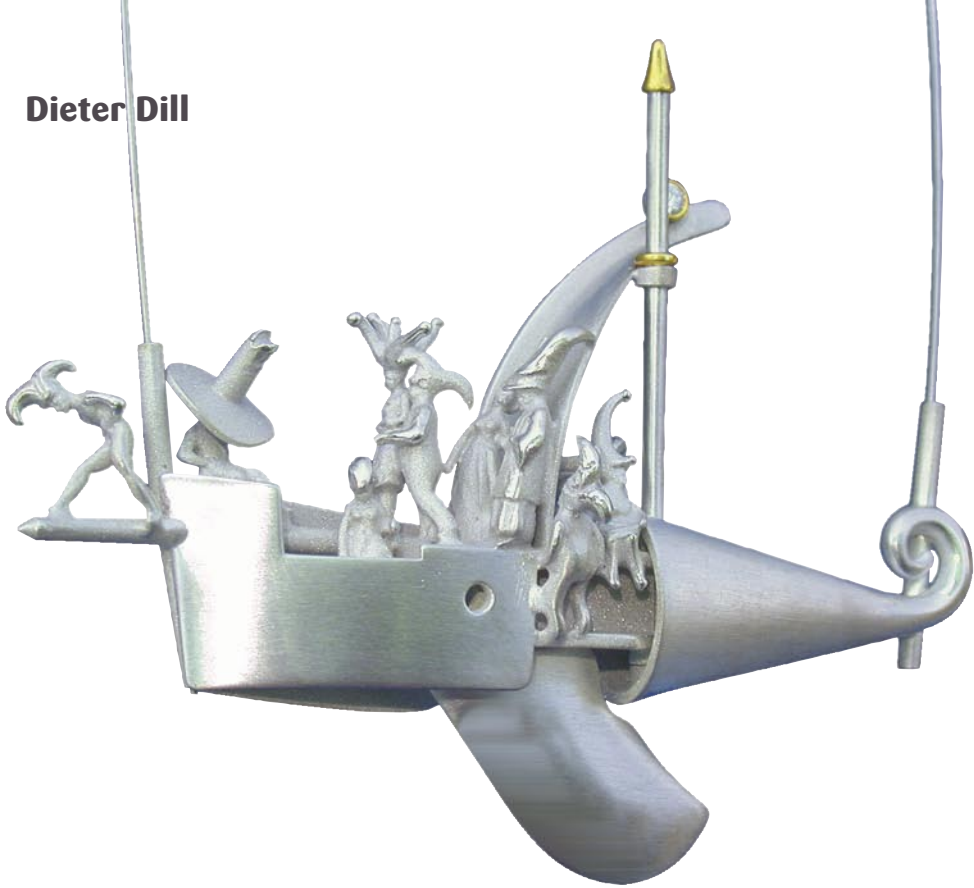
I live in a big city in central Europe and there are lots of building sites. This brings me great pleasure - watching the excavations, deliveries of materials and construction processes on my routine travels through the city. This pleasure in structures, in the collection and selection of materials, which is bound by both my interest in beauty and the requirements of use, forms the basis of my practice. The city provides me with a network of paths and points of connection and by placing these small objects that I make on a person in this context, I contribute to an extension of that network. Practice through the processes of collecting, recording, drawing, selecting, making and wearing (being worn) creates links in a play of movement and connection.



Then there is the nature stuff. I come from a land where the natural often looks artificial and I now live in an environment that has been artificially constructed for so long that it seems natural. This notion of the natural is consequently blurred, opening a playing field of exchange and interpretation. There is no doubt that my original environment is embossed deeply into my consciousness, and that this condition makes exclusive claims on the way I choose my materials and develop the elements within the work. A life lived in these contrasting places makes the heterogeneous nature of the work faithful to my experience.

'Pink Structure' 2003: Silver, paint.

## Dieter Dill



Against the background of changing concepts, aesthetic and emotional needs, I think it's time for anew interpretation as far as the language of jewellery is concerned.

The jewellery/miniatures I make are reflections of situations experienced by society and individuals. Just like the individual doesn't find himself comfortable in masses, he actually feels isolated, in the same way the masses feel lost and disorientated.

People are 'herd animals', move in groups, move and are moved in various directions. How are we able to resist these external manipulations that are imposed on us by advertising, socio-political situations, individual demands, etc?

My work reflects this search for space and time that forces, or allows, contemplation, clarity of thought. Crowds of people, rows and rows, stopping the flow of things, causing physical oppression, that turns into mental oppression. The figures (people) get so squashed together that they become textures, anonymous surfaces, and patterns.

'The Ship of Fools' Pendant: Silver, gold, diamond.

**Kathleen Fink**

Plato - To the Young Astor

"You look to the stars, my star. Oh if I could be the sky to see you again with a thousand pairs of eyes".

'Augen', Brooch 2004: Silver, wood, enamel





*“Your oeuvre includes tiny, delicate pieces as well as big, bulky ones. How did this relationship between delicacy and bulkiness come about in your jewellery?”*

People expect delicacy in jewellery. They don't expect bulk. I believe that bulkiness lies hidden in delicacy and vice versa. Bulk for me is associated with the impulse of going out of control. Those are experiences that I need and which repeatedly reoccur on various levels in my work. Very different things become visible in the surface of a bulky piece.”

**Interview (extract) with Hilke Gesine Moller. 'The jewelry of Karl Fritsch' O Book  
Publisher, Amsterdam, 2001**

**'Rubyring no.418' 2004: Silver (goldplated), rubies, epoxy.**

## Susan Pietzsch

Sugar in all its manifestations has become the central theme of both my jewellery design and my free works and installations; not necessarily as a material, but always as an object of reflection and medium for examination of the cultural traditions of confectionery, and of the sometimes absurd excesses of the modern sweets industry.



Instead of imitating the gaudy colours of the originals my porcelain works have the same pure white monochromatic appearance as the raw material of the sweets themselves. Stripping them of their colour makes them strikingly unfamiliar, emphasising their form and simultaneously shifting it into a different context - making you think and opening up new perspectives on the whole question of sweetness.

*'Paste di Mandoria' Brooch 2004: Cast porcelain, assembled with acryl*



The world of the sky at night is vast, powerful and full of secrets.

'Moon', necklace 2003. Gold, titanium. Photograph: Nikolaus Brade

## Bettina Speckner



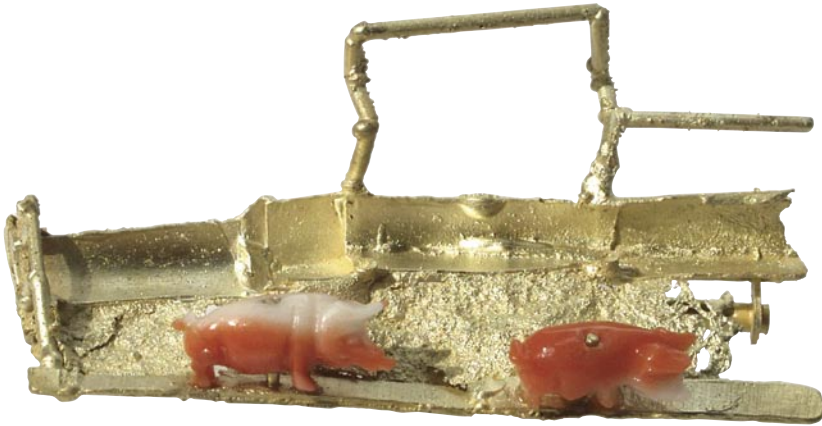
I started to use photographs in my jewellery. I etch them in zinc, use ferrotypes or enamel. I cut them, join them again, paint them over and combine them.

The photos are findings or snapshots, they have no artistic message of their own.

They have the same function as gemstones, gold, shells. Every piece, every picture stands on it's own at first. In the course of time they start to attract each other, constellations appear. The things find each other.

Some pictures tell stories, though I don't know the people and the histories. "secret stories".

*'Secret Stories' Brooch: Mixed media.*



My jewellery needs lightness.

To me the 'thinness' of the metal, cast, hammered or rolled is important for my expression.

It seems like time has only stopped for a short brake disintegrating these wreck-brooches, once glamorous and stable. Former splendid, sturdy structures are now fragile fragments of civilisation. Ugly at first sight, to me they look beautiful and mysterious.

But where is the borderline between beautiful and ugly, what is desirable, what is useless?

The meaning of time as a creative continuous factor turns human artefacts into fragments. Traces of time lead us to the past and confront us with bygone life plans and hopes.

The cast brooches and pendants are small sketches about life in the city.

And there are animals in this city landscape as well: the dog in front of the house is watchful and faithful to his master or the four hares conquer the area that was once a big factory.

'Pigs in the Town', Brooch 2004s: Gold, gegossen, coral. Photograph: Helga Schulze-Brinkop



## Gyöngyvér Gaál



It may not be possible, after all, to crystallise every story, every emotion into jewellery. Perhaps one may intimate to the viewer everything that has happened to us or might happen to us. We can at least try.

Remembering someone who can no longer be with us... This way, perhaps we bring him/her closer. Is this the way then, to bring him or her closer?

Coral roses on artificial grass - the meeting of two worlds, two materials. A cyberpunk medium, nostalgia, romanticism and yearning. A funning story about our absurd present.

'Grass Ring': Silver, coral, garnet, plastic. Photograph: Pál Losonczy

**Katalin Jermakov**

From the beginning of the history of jewellery, people have worn their most precious objects, pieces of their precious collections, on their body.

What could be precious in OUR world?

A piece of NATURE...?

Rings: Silver, acrylic, leaf.

## Alan Ardiff



I have always used my work as a vehicle for expression. I like my work to move, both the wearer and viewer. For this collection I wanted to prove that no matter how banal, any object can be used in the conquest for expressing love.

Domestic appliances are dull rituals in our daily lives, they are what we share with our loved ones, but rarely perceived as symbols of love. However, elevate them from the counter top, re-create them in precious metals embellishing them with luscious 24ct gold hearts and what was once perceived as a tedious machine, becomes an expression of love.

This collection is a tribute to all the domestic appliances that, in time, have come to reflect and consolidate my love.

'Domestic Goddess', brooch. Silver, 18-24ct gold.



'Bachelor'. Gold, coral.

## Stefano Marchetti



Materials, metals in particular, with their potential to hold and transmit meaning, occupy the centre of my research. I want to load objects with the greatest amount of information. The resulting object is a probe launched towards fellow man.

Technique and the study of technological procedures are important to me, although I don't wish to produce virtuoso studies (a risk that everybody who loves technique must reckon). I use constructive procedure as a "steering wheel" of the discipline itself.

'Tower of Babel', brooch. Materials: Red & yellow gold.



## Barbara Paganin



My naturalistic approach references marine depths from which I can fuse zoological, mineral and botanical elements, whilst turning them into a unique floral creation whose shades and colours are alluring. Anemones, sea urchins, octopi, mineral rocks and corals are not only recreated through the use of river pearls, but also with glass beads – the famous Venetian seed glass beads of antique ornamental tradition.

The colour contrasts are, in fact, emphasised by the insertion of gold – often simplified to spheres or discs – which is then assembled with pearls, gems and diamonds. Clusters, wreaths and crowns, shaped by hundreds of stems “woven” with beads retain, in their lasting vibrancy, their aquatic fluidity “crossed” by light constantly changing their colours.

Title: Ring. Materials: Gold, Venetian glass beads.

## Solveiga and Alfredas Kriviciai



*Ethics is the condition of the world.  
Beauty cannot change the world  
Life is more important.  
Art does not exist.*

*Creation is an act of ethics.  
Art is an interpretation.  
One cannot buy art.  
(but you can sell it).  
Art does not exist.*

*Jewellery is the process of making adornments  
Adornments are not art.  
Jewellery is art.  
Art does not exist.*

'Fuck Off', pendant. Silver, amber.

**Text from Ethics and Aesthetics are the same. L.Wittgenstein**

## Felieke van der Leest



My fascination for animals started in my childhood living close to the Zoo.

I knitted and crocheted clothes, not for a doll but for my bear, while watching TV.

Now after metal school and the art academy I use plastic and rubber animals which I buy in toyshops. I cut them in pieces and/or clothe them and with some added metalwork I give them their own life.

There is still a whole miniature Zoo in my studio/house waiting to be handled in a way they can't imagine, but I do...

'Hare O'Harix and his 6 Carrots', bracelet: Textile (viscose, polyester/polyamide, felt)  
18 ct gold, rubber.

## Ruudt Peters



“Pneuma” consists of covers, amorphous translucent cavities that result invariably from two interconnected form parts. In order to achieve this result, Peters in each case put together two stones - a masculine and a feminine - to form one body, the gender assignment of which is drawn from the crystal structure of the stones. Each of these created units was moulded twice, so duplicated once again. That is the way in which this exhibition’s twins that differ slightly from one another were engendered.

Text by Gabi Dewald from Ruudt Peters ‘Pneuma’

‘Pneuma 5’, brooch: Gold, resin. Photograph: Rob Versluys



The jewellery designed by Truike Verdegaal is always connected to a theme. Examples of such themes are 'Portraits', 'Still' collection', and the 'Japan' collection. Verdegaal selects these themes for their expressive quality and content. Characteristics of her expressive language are combinations of different styles, elements and materials.

The jewellery from the 'Japan' collection seems to be traditionally Japanese. Appearances are deceptive however, since the image elements are originating from combined fragments of other arts. Such as , for example, the printmaking arts, the art of flower arranging, (garden) architecture, authentic Japanese clothing and characters from the Kabuki theatre.

All influences are valuable, provided that they can be converted into forms which will complete an autonomous and narrative jewel.

'OWATA', brooch 2000: Alpaca, gold leaf, beryl, opal, gold, ebony, textile, filler, paint.

Photograph: Eddo Hartmann



## Hilde Dramstad



The graphic aspects of my work has become distinct. It is of great importance to me that the art of jewellery becomes less grave and more talkative, through the use of pictures and trivialities from everyday life.

Snobbery and vanity amuses and fascinates me, whether it is in art or in peoples minds.

'Community', necklace/pins. Felt, silver.



### “Two Rooms and a Kitchen”

In 1953 he and his mother moved to a small and clean one-bedroom apartment.

Furniture with items intended for a much larger room. This made the living room look smaller. His father and brother lived at a separate location.

In 1958 he moved to a rented room in another city.

It is a true story, except they never had William Morris wallpaper.

**'Restroom with King Haakon VII', seven brooches. 1998-2000: Mixed media.**

## Louise Nippierd



Most of my work is based on political themes of a personal nature, such as eating disorders, homosexuality, or racial issues.

In between these projects I feel the need to create more playful jewellery and enjoy working purely with colour and form, or with readymades such as the rings “Turn on” and “Turn off”.

‘Turn on’ - ‘Turn off’, rings. Aluminium, mixed media. Photograph: Alf Borjesson



The essence of my work is the contextual aspect.

This means the necessity to subject my own intentions to the final verification of the addressee every time. Therefore, instead of explaining what my jewellery is like, I may only suggest how I would want my jewellery to be:

> in the formal layer:

minimalist and synthesising;

devoid of unfounded aestheticism;

subject to the principle of the most clear projection

of the semantic message possible.

>> in the semantic layer:

exposing stereotypes;

reinterpreting archetypes and the primary meaning of ideas;

ambiguous, but always containing a clear lead for interpretation

>>> referring to the non-artistic reality:

contemporary (concerning universal cultural and social processes);

containing commentary with a critical slant;

interactive – engaging the addressee in the process of decoding the communiqué.

'Euro-earrings'. Printed plastic, silver.

## Sonia Szatkowska



The basic source of my artistic inspiration are old objects still existing – despite the fact that time and historical events have been passing by. They hide in themselves a sort of timeless memory, which I try to get out from them. Sometimes I use the object like this, as materials and as a part that integrates the other elements of the piece of jewellery. Therefore my jewellery is a sort of talisman.

I am also inspired by archaeological excavations and from the other cultures, especially Jewish.

The metaphors in my work concern the confrontation between the process of passing by with the process of lasting.

'Message from the Road', pendant. Silver, palm fibre, wood, paper, leather.





Five iron discs are displayed in a slate site representing a jewellery box.

Each iron disc has etched on it the name of a piece of jewellery: ring, brooch, bracelet, necklace... followed by a quotation from the cards box Oblique Strategies, (1975, Brian Eno and Peter Schmidt).

**Brooch:** *Lost in a useless land. In complete darkness or in a big room quietly.*

**Ring:** *The limits: turn them round slowly. A line has two sides*

**Bracelet:** *Repetition is a way of changing. Put some elements in a group and take care of this group.*

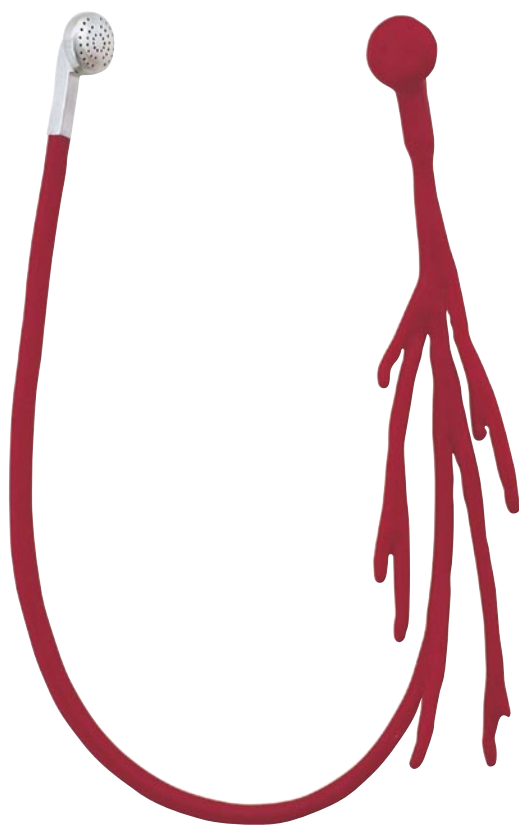
**Necklace:** *Fill a space. Attach some value to a virgin space; put it in an excellent frame.*

**Jewel:** *Change the function of the tools. Create a quick and unexpected act. Incorporate.*

**(Every day as you ritually choose a piece of jewellery to wear, you can here pick up one of the discs and through reading intuitively allow yourself to metaphorically be connected to a certain thing... and virtually use it as a potential jewellery piece).**

'Jewellery Box' 1991. Iron, Steel and Slate. Photograph: Francisco Aragão

## Leonor Hipolito



*"What transformation has occurred in our dream-thoughts before the manifest dream, as we remember it on waking, shapes itself out of them?"*

Sigmund Freud.

'Objects for Dreams' is a series of ear-objects.

This group of jewels symbolizes moments of introspection and the rise of the inner reality to the surface of one's consciousness. The direct connection between their shapes and common headphones suggests isolation and conduce to build an imaginary world.

'Objects for Dreams', ear-object, 2004. Silver, rubber.

## Marilia Maria Mira



Inserting an object of popular use into a literary context, text that is carried by the body, is no more than converting an existing object - characters - normally used to a use directly related with what the text contains and giving it a different use. When the necklace or object is on the body it is not easily read, being that the wearer knows and the spectator will have to look to read the text.

Two years later I completed this work through the direct exposure on photographic paper and the linen purse: the immateriality of the object and a place to keep it: the objects sediment and its invisibility.

'Europa', necklace 1996-98. Silver, linen, photographic paper.

## Hana Kasickova



This work is part of a set of 25 brooches. At the bottom of each piece is a text, a poem created by myself. It is a story for adults, about the passion between two beings, a bear and a rabbit. It is about love in the heart and in the body, where everything starts well and nothing finishes.

'Animal Passion', brooch 2004. (Collection Galerie Marzee)

Materials: Metal and paint.

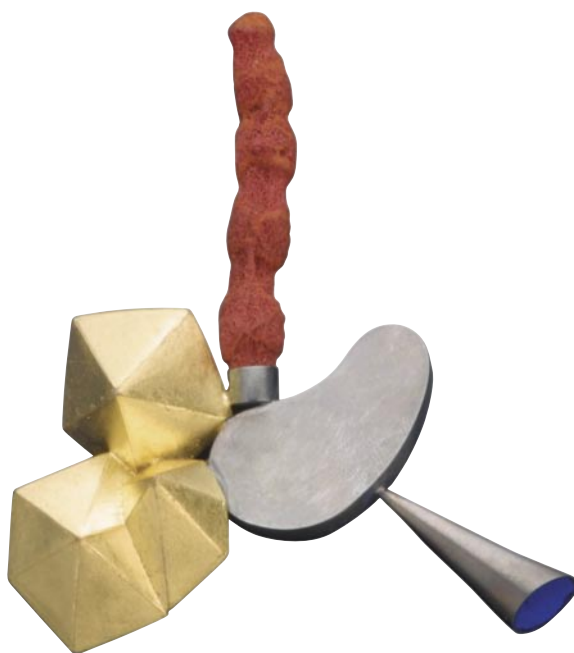
# Alzbeta Majerníková



My work is influenced by the forms of all the necessary little gadgets that we use and carry, that are part of our living environment. Be it digital cameras, mobile phones, minidisk and mp3 players, headphones, headsets, displays, cables, buttons... these are the modern jewels, we keep them close to ourselves, they contain our personal and secret data... I'm trying to express our intimacy to these gadgets by solitaire jewel.

'DF2', charm. Materials: Acrylic, cable, computer component.



**Karol Weisslechner**

My creating is strongly influenced by the sensualism of human beings, nature, erotica, architecture, arts, light and dark. My work mirrors the lines of drawing of my personal cosmos, which I'm trying to materialize.

Brooch. Materials: Silver, gold, coral, pigment. Photographer: Daniel Brogyany



"A mixture of my rational world and my oneiric world."

Sometimes I have the feeling that what I am doing is magic – that what has been brewing inside of me, perhaps for many days, suddenly materialises.

Pendant.

Materials: Mixed media.

## Ramon Puig Cuyás

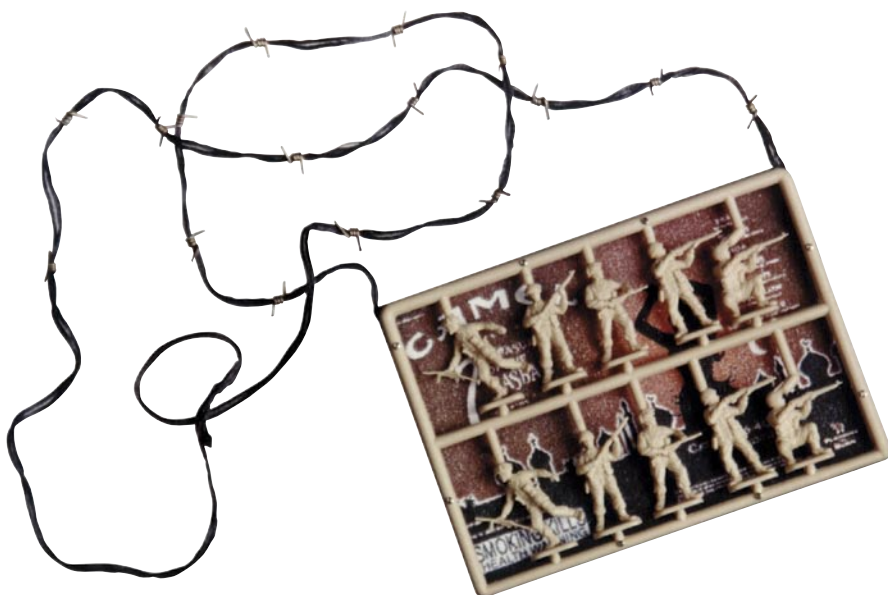


Creation is always like an adventure one lives, which takes us faraway from the “everyday” and projects us beyond the horizons of the sure and the well known. It is not important what medium we use, be it jewellery or painting, music or writing. To create is to invent oneself to himself, to rediscover one’s own identity.

For me the act of making is like a voyage to conquer an intimate sensation of freedom and satisfy a deep desire to feel alive.

‘Atlas’, Brooch, 2003.

Materials: Silver, glass, coral, shell, paper, wood.



Work related to the mass culture. The object of consumption as a material, sign of an expansionist era.

Exaltation of the banal, superficial and frivolous appearance that shows one trivialized and overloaded awareness.

Dialogue with reality. New worldwide context raises a more ideological response. Stance of border, crossbreeding sense.

Existential fragment. To show concrete facts clearly to allow its public's knowledge. Local problems end the myth of the global thing.

Nice view, attractive staging extracting their forms as much of the art tradition as of our own social commercial habits, advertising, urban display, public documents and stage scene.

'Holidays in Bagdad', necklace.

Materials: PVC, cardboard, ready made from toys, thread, silver, optical screws and nuts.

## Judy McCaig



Journeys across strange, distant landscapes - alive, unknown, abstract, metaphoric. A voyage of survival through tundra, alluvial plains, desert, sands and wind. An on-going search of discovery and rediscovery over rough terrain and ever-changing skies.

An adventure/pursuit - the feeling of being in a permanent state of travelling, new experiences, customs and faraway lands, opening up new prospects as well as leading us back to past, lost cultures.... and a yearning for a world we have forgotten.

'On Distant Horizons', 2004.

Materials: Nickel silver, gilding metal, copper, silver, 18ct. gold.





What is the relationship between the absence concept and jewels? Much. Jewels are small wearable objects that may evoke people or special situations. Don't you remember grandma's ring, absolutely out of fashion, that you still wear? There's a story and one person behind it. The shape, the technique or the metal it is made of, does not interest us, we call it jewel for another reason.

One day I went to the school's washroom where I was staying for an exchange program and I found a ring. The most common thing would have been to ask whom did it belong to and get it back. But I did not.

**Materials:** Image

## Xavier Ines Monclus



“Jewellery to play with or toys to wear? Xavier Ines Monclus flirts with this ambiguity when he brings his jewelry to the limits of wearability. Inspired by everyday life and the careful appropriation of pictures and objects from the childhood world, he has created a lucid universe inhabited by strange inventions, senseless machines of Dadaist echo's, and hybrids from animals to architecture.”

**Monica Gaspar (Art Historian).**

‘Contemporary Jewellery’, brooch, 2004.

Materials: Silver, gold, laminated paper.



Jewellery. The craft provides a base, it represents a starting point from where to deal with things, organise them and make a ritual out of what is occurring. Jewels are just the tool.

The big project is the attempt to understand through the making of them. Pieces appear according to my most immediate needs. Which turns the manipulated matter into a map of my reality.

'Copia', brooch, 2003.

Materials: 18ct. gold, permanent marker, enamel.

## Milena Trujillo



'Golden Dreams' is a formal proposal based on desires of love and eroticism. Whilst also being a tribute to femininity and fecundity.

They are 'organic architectures' where a plant world progressively fuses with a human world: a vain woman melts within a fecund flower and this fecund flower is also a landscape, which at the same time has a heart-shaped silhouette, and this silhouette is a jewel that serves to embellish a coquettish woman, who in turn will wear it and be seen and the viewer will contemplate her beauty and thus awaken an eroticism and who knows, maybe love her as well.

(Translated by Anne Michie).

'Golden Dreams', pendant. Materials: Silver, small crystals.



The Ladies of the Round Table

Beings and Non-Beings of Silvia Walz

My Ladies

Where are my eyes, where my legs

-bodies like a puzzle, made from pieces,  
from rags and from found things

Unknown faces, from time long ago

What has happened to her?  
Is she still alive?

Time forms the body and the spirit

New women are born from old women

New possibilities from found things

Heads, legs and arms mixed together

Elevated to new nobility

The ladies of the Round Table

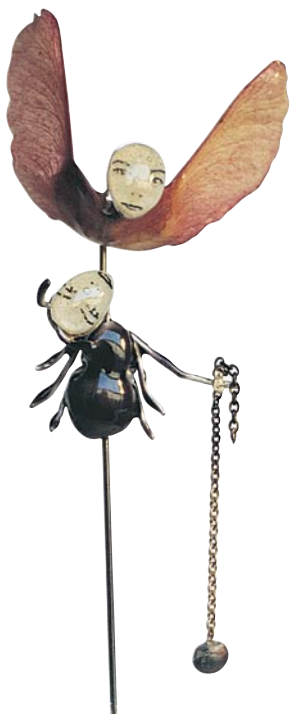
Goddesses or maids?

This is the question.

'Barbara', brooch, 2004.

Materials: Silver, epoxy, ruby, photos, plastic.

## Gunilla Grahn



To look like a piece of jewellery I make myself very small. I dress the piece with my reflection of life. Pupa is the little doll you see when you look deep into your, or anyone's, pupil.

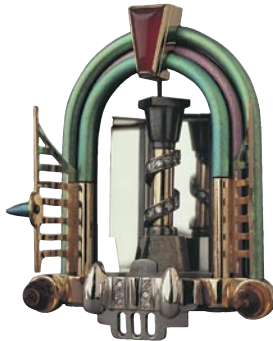
Pupa, my jewellery, travels to different countries and visits places and meets people who I will never be able to see. For me, every person tells a story, that my imagination and curiosity will keep in my memory. At the moment, the same face appears in different figures, trying to give life and building a story.

'Work for Living or Living for Work', pin 2001.

Materials: 18ct gold, plastic, photograph, paint.

Photographer:





All over the world the most widespread design convention today, the car design, tends to be the same in every country.

It is present everywhere and everyday and because of that, and the fact that there is very little discussion on the meaning or content of car design, it may have a huge impact - mostly unconscious - on our aesthetic understanding. Still, car design makes reference to both 'machine aesthetics' and to classical art, and to a lesser extent, its practical use.

My brooches are a comment on this car design convention, with the purpose of making the unconscious impact more visible, obvious and conscious.

'Car Design 1', brooch.

Materials: Silver, gold, titanium, mirror, precious stones.

Photographer: Stefan Kallstigen

## Andi Gut



“Mimese” is the expression for animals copying nature to hide from their hunters. The “Mimesen” also hide their origin, they are plastic, but look like they are grown.

They are not copying nature exactly, but they depict something about our view of nature. There is a fascination and also a slight feeling of ‘strangeness’, an uncanny situation of something growing from inside the body.

‘Mimesen’, series of objects to be worn mostly by men.

Materials: Gold, steel, nylon, mixed media. Photographer: Reinhard Zimmermann

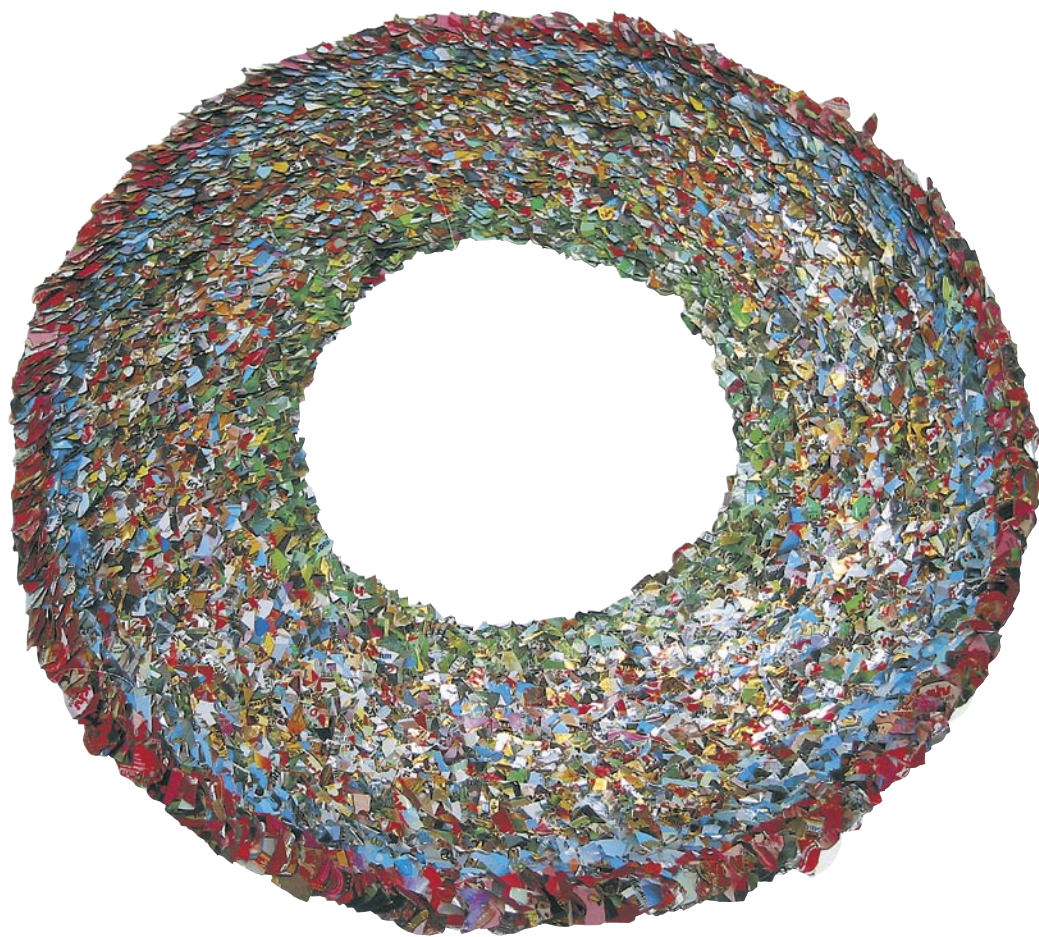


My workings should enrich life.  
They can combine with style, the  
past and the present. These pieces of  
jewellery carry a history that everyone  
can interpret in their own way. They  
always deal with love and hope, with  
memory and death.

'Where did the locks remain?' necklace.

Materials: Steel, mixed media.

Photographer: Gerda Müller

**Verena Sieber-Fuchs**

My work is a serious game. A game with the materials, the technique, with the form and overall with the thoughts - the events of our daily life.

Collar. Metal foil.

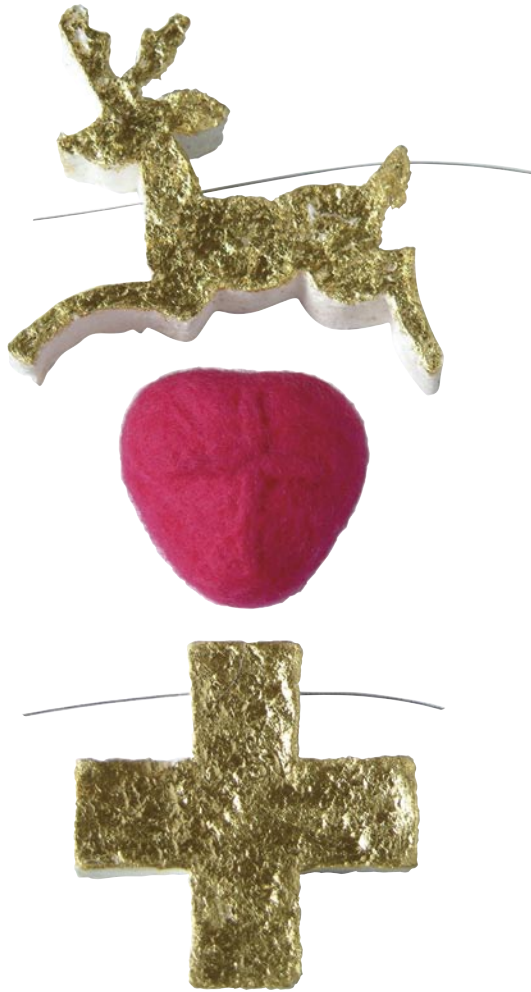


Current issues and events often inspire my work.  
I let comic-like pictures speak for themselves.

The work I contribute for 'Maker-Wearer-Viewer' is very personal.  
It is an attempt to document the questions I ask myself when going through a crisis.

Title: 'Turning Point: Looking at Myself', 4 brooches. Materials: Silver, gold, acrylic. Photographer: Liliane Géraud

## Jivan Astfalck



I am interested in the hidden undercurrents of subjective narratives, which, in my view, we all invest in objects. The stories I tell in my work are a mixture of historical and autobiographical material, fiction, fairy tales and critical theory. In all our experience in the world of action there is a general need for personalising what is alien to us in order to understand it, even if this understanding is ultimately recognised as an illusion. Stories, signs and symbols are thus appropriated as a process of assimilation.

For some time now I have been mainly preoccupied with devotional objects, constructions around ideas of femininity, and how these are mythologized in our culture.

'The Crossing', two necklaces and one brooch, 2004. (Paper, fine gold, wool, crystal quartz, sterling silver).



## Jack Cunningham



I am motivated by the construct of our relationship with family, place, people, of recollection and memory, life and death. I am also interested in the dialogue that is consequently established between the maker - the originator of the artefacts statement, the wearer - the vehicle by which the work is seen, and the viewer - the audience who thereafter engages with the work.

I work exclusively with the brooch form to explore these personal narrative themes, which are sourced during numerous visits to Japan and time spent between homes in Glasgow and Paris.

'In the Garden', brooch, 2003. (Silver, wood, paint, coral, moonstone, pearl). Photographer: Graham Lees

## Eileen Gatt



The inspiration for my work stems from the mystical interaction between man and nature. I am fascinated by the ancient myths and legends that surround 'weatherlore' and I often use this as a starting point when designing my jewellery.

Because this information is communicated through written text or by word of mouth, as opposed to visual means, I find this an incredibly free way of sourcing design ideas, as the images are drawn from my imagination. I aim to create pieces that portray an element of fantasy which in turn bring these ancient myths into our modern world.

'The Bear with the Golden Coat', brooch. Silver, 18ct. gold. Photographer: Ewen Weatherspoon

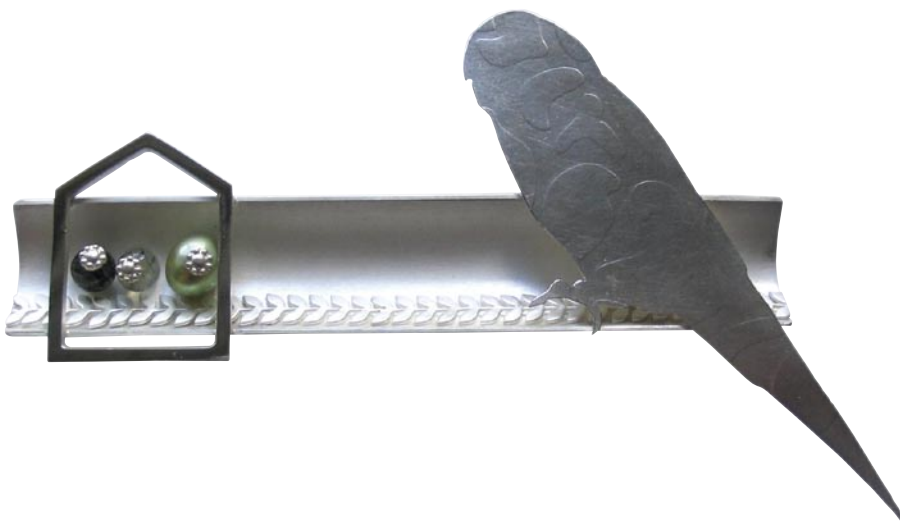
## Hannah Louise Lamb

The places we choose to, or are forced to, call home influence our personalities, behaviour, beliefs and much more. Previously, my jewellery has related specifically to my home, dealing with a sense of place and belonging and has included references to maps and coastal images from my childhood.

My work has continued to evolve, increasingly concerning itself with the interiors of our homes, and the feelings of warmth, comfort and place that pervade through domesticity.

In my jewellery I combine silver with materials such as porcelain, felt, silk and wallpaper and use simple and widely recognisable shapes, imagery and colouring from around the house.

'Bobby', brooch. Silver, quartz, pearl.



## Grainne Morton



The materials I use in my work are, in the main, the inspiration for my jewellery. Collecting objects from the obscure to the miniature, found and formed, is the starting point for most designs.

I am interested in the idea of using everyday materials and taking them out of context, sometimes transforming them so they are unrecognisable. Colour is important and is introduced using a variety of materials and techniques. Various objects are trapped in compartments or metal is stitched with bright threads and ribbons.

Initially ideas are roughly sketched out on paper and pieces evolve by experimenting at the bench in order to achieve spontaneity and occasionally happy accidents.

In most of my designs I aspire to evoke a feeling of nostalgia. I consciously work in a miniature scale, using a diverse range of materials in order to create attention so that the onlooker has to become more involved in the piece, hopefully sparking memory and thought as well as making them smile.

"The maniacal cult of smallness, the love of extremely miniature work is probably an aspect of some obscure mental

## Paul Preston



Paul Preston calls himself Red Mole now and uses him as a vehicle in his work. He keeps a journal, not words but drawings able to be rendered as jewellery.

Mole also indulges in fantasies like fighting monsters or riding the backs of birds. His work is littered with private jokes and symbols collected from the debris of a lifetime. The lighthouse and airplanes are the oldest of these.

He has fun with debased architectural features. He likes to cram enormous themes onto a postage stamp, but trivial ones too. His works are the children of a dreaming mind. (With apologies to Tibault via Shakespeare).

Photographing Crows with New Digital Camera Brooch, 2004

Materials: Monel metal, silver, gold, rubies

## Mah Rana



*Jewellery is Life* highlights the ways we use jewellery to mark occasions and events, significant or the everyday. Through jewellery, issues of value, communication, personal and collective histories are explored. The work reflects the importance of owning, giving and wearing jewellery throughout our lives.

This includes *Meanings and Attachments*, an ongoing event held in different countries creating a written and photographic record of people's personal connections to the jewellery that they wear.

'Meanings and Attachments', installation. (Photographic and textual)



## Geoff Roberts



In general terms my work examines the talisman, deliberately ambiguous but offering to invest the wearer with symbolic power.

Design is intuitive, with ideas developing during the making process. Brightly coloured metallic foils are juxtaposed with metal denuded of its shiny quality, to produce a visual role reversal.

Recent commissions involved working with beautifully machined medical implants and instruments, whilst at the same time, exploring concepts to re-define the traditional Scottish sporran. This work directly inspired the notion of the contemporary reliquary but with the role of the container and its contents turned on its head.

'Chromatic Congress', reliquary container.

Welded mild steel, surgical steel, metal foil on leather.

## Hans Stofer



### *Hand On My Heart*

**Hand:** Hands represent the power of Karma. In Palmistry they are also reflectors of what the future holds. Hands are also used to bless.

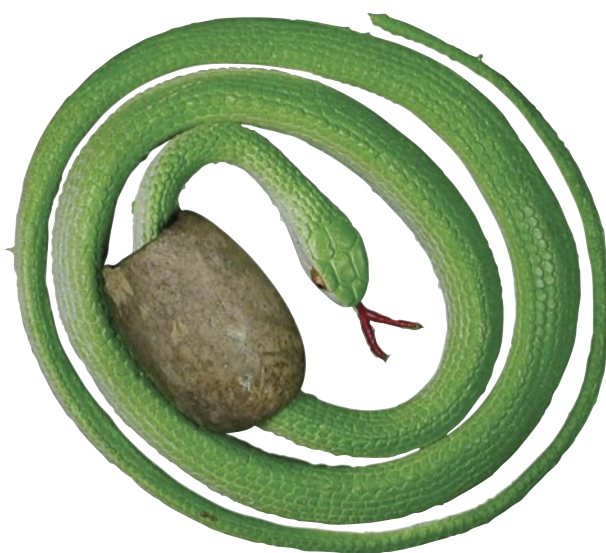
**Snake:** The snake represents universal force and sometimes the Creator itself. Yet at the same time this symbol of Strength, Protection and Re-birth is also associated with something seductive and potentially dangerous.

**Heart:** Life sustaining organ pumping around the blood of the organism every second of its lifetime. As an icon it symbolises Love, the Soul, Union and Togetherness.

A hectic life style, aggressive marketing strategies and an avalanche of consumer goods often leaves us feeling overwhelmed or dazed with very little time or energy to reflect on how this contemporary madness may effect our spirit and well being. If it is true that we define objects and they define us then it is time to reconsider our role as 'creators' and the purpose of the objects we create.

From now on I propose adornment as chakra thus providing an external symbol for inner energy, contemplation and self- acceptance. Hopefully this will offer one way of trying to react against this madness and help to re-discover what we were destined to be in this life: Ein Mensch.

'Hand On My Heart', hand held brooch, 2004



'Hand On My Heart', hand held brooch, 2004

**1 Andrea Maxa Halmschlager Austria**

- Born 1961 Krems
- Education 1980-86 University for Applied Arts, Vienna – Diploma.  
1986-87 Rietveld Academy, (with Onno Boekhoudt), Amsterdam, Holland.
- Exhibitions 2001 'ÜberKurzOderLang', with S.Hammer Gallery V&V Vienna, Austria.  
2003 'Mysterious Light', Galery Ra Amsterdam, Netherlands.  
2004 'Bunte Geschichten und Latex' during 'Designmai', Berlin, Germany.

**2 Liliana Reyes Osma Austria**

- Born
- Education 1977-79 Study of Ecology at University del Valle, Colombia.  
2000 Roman Germanic Museum, (metal restoration), Mainz.
- Exhibitions 1990-2002 'Ancient Goldsmiths' National Museum of Colombia, Bogota,  
'Jewels for an Eclipse' Gallery Villa Riso, Rio de Janeiro, Brazil.  
'Three moons for a flight', Museum of Ethnology, Vienna, Austria.

**3 Daniel von Wienberger Belgium**

- Born 1950 Antwerp, Belgium.
- Education 1965-1963 Jewellery, Fashion and theatre design,  
Royal Academy of Arts Belgium.  
Enamelling Bezael Academy, Jerusalem, Israel.  
Painting, Academy of Fine Arts, Temse, Belgium.
- Exhibitions The work of Daniel von Weinberger has been exhibited in Belgium,  
USA, Germany, Japan, Slovakia, Poland, UK, Spain, Switzerland,  
Austria, Bulgaria and The Netherlands

**4 Gitte Bjorn Denmark**

- Born 1965 in Roskilde, Denmark.
- Education 1990 Completed apprenticeship as a goldsmith.  
1991-93 Danish 'Goldsmith College'/  
'Guldsmedehøjskolen, Institut for Ædelmetal'.
- Exhibitions 2004 'Identity, Resource and Choices' solo-exhibition in  
Galerie Metal, Copenhagen,  
Denmark & Galerie Metallum, Stockholm, Sweden.  
2003 SOFA. Chicago, USA.  
2002 'Schmuck 2002', Germany and Scotland

**5-6 Katrine Borup Denmark**

- Born 1965 Denmark
- Education 2001 Danish College of Jewellery and Silversmithing,  
Copenhagen, Denmark.  
1995 Aarhaus School of Architecture, Denmark.
- Exhibitions 2004 'Rings-Symbols-Inspiration' The National Museum of Denmark  
2004 'Wearable Sculpture –  
6 Danish jewellers meet 6 Canadian Jewellery'  
Gallerie des metiers d'art Quebec, Montreal, Canada.  
2002 'True Love' Stensalen,  
Danish museum of Decorative Art, Copenhagen

**7 Piret Hirv**

- Born 1969 Tallinn, Estonia.
- Education 1977 MA Estonian Academy of Arts  
1998–99 Ecole Supérieure des Arts Appliqués, Genève, Switzerland
- Exhibitions The jewellery of Piret Hirv has been exhibited in Estonia, Finland, Germany, France, Netherlands, Sweden, Belgium, Denmark, Spain, Russia, Norway and Hungary.

**8 Kardi Mälik**

- Born 1958 Tallinn, Estonia
- Education 1986 Estonian Academy of Arts  
1993–94 Lahti Design Institute, Finland  
1994 Bernd Munsteiner Lapidary Studio, Germany
- Exhibitions Solo shows.  
1995 Galerie Néon, Brussels, Belgium.  
1998 Galerie Biró, Munich, Germany.  
2004 Galeria Reverso, Lisbon, Portugal.

**9 Ketli Tiitsar**

- Born 1972
- Education 1991–1995 Estonia Academy of Arts, Metal Art Department, Tallinn, Estonia.  
1996 National College of Art and Design, Oslo, Norway.  
1997 Gerrit Rietveld Academie, Amsterdam, Holland.
- Exhibitions 2002 'Closing the Distance' Łaźnia Centre for Contemporary Art, Gdansk, Poland  
2003 'Where is East and West', OXOXO Gallery, Baltimore, USA  
2004 Estonian Jewellery, Beijing Museum of Art&Crafts, China

**10 Kertu Tuberg**

- Born 1979 Estonia.
- Education 1999–2004 Estonian Academy of Arts, Tallinn, Estonia.  
2003 Feb–May ESAD (Escola Superior de Artes e Design), Porto, Portugal  
1997–1999 Tartu School of Art
- Exhibitions 2003 Le lien au corps, Nîmes, France.  
2003 'Fata Morgana', Gallery Shibuishi, Porto, Portugal.  
2004 Graduation Show 2004, Gallery Marzee, Nijmegen, Netherlands.

**11 Juhani Heikkilä**

- Born 1956 Finland
- Education 1974–1978 Lahti Goldsmiths' School, Finland.  
1980–1983 Supplementary Metalwork Course, University of Industrial Arts.
- Exhibitions 1998–2001 'Brooching It Diplomatically', Gallery Helen Drutt, USA – Europe,  
2001–2003 Nordic Jewellery Triennale 2., Sweden, Estonia, Finland, Norway, Denmark (touring).  
2003 Scandinavian Week, Abu Dhabi

**12 Helena Markonsalo**

Born 1969 Finland  
 Education 1990-93 Arts and Craft School, Vihti, Finland  
 1993-98 Lahti Polytechnic, Institute of Design,  
 jewellery and object design, Lahti, Finland  
 1999-2001 University of Art and Design, UIAH, Finland  
 Exhibitions 2004 'Jewellery with Purpose', Velvet da Vinci, San Francisco, USA  
 2002 'Holiday Exhibition', OXOXO Gallery, Baltimore, USA  
 1999 'Schmuck', Munich, Germany

**13 Catherine Abrial**

Born 1968 France  
 Education 1992-94 Arts Decoratifs de Strasbourg, France  
 1989 Beaux Arts de Mulhouse, France  
 Exhibitions 2003 Intervention en Centre Socio –  
 Culturel Atelier Bijou Contemporain  
 2002 Black and Kausel Galerie, Paris, France  
 2002 CORPUS, Centre Andre Malraux, Colmar, France

**14 Frederic Braham**

Born 1967, France  
 Education 1982-87 National Institute of Gemology, Nice, France  
 School of Fine Art, Nîmes, France  
 Exhibitions 2004 'Cosmetic Attitude' Galerie Biro, Munich, Germany  
 2001 'Nocturnus' Estonia Academy of Arts, Tallinn, Estonia  
 2000 SOFA Chicago, USA

**15 Christophe Burger**

Born 1950 France  
 Education 1973 M.A. English Linguistics at Strasbourg University, France  
 1973-76 Ecole des Arts Décoratifs (Jewellery Design), Strasbourg, France  
 Exhibitions Contemporary Jewellery Biennales, Nîmes, France  
 Galerie Helene Porée, Paris, France  
 Aaron Faber Gallery, NY, New-York, USA

**16 Faust Cardinali**

Born 1961 Paris, France.  
 Education  
 Exhibitions 1992 'Double Tilt', Circolo Metamultimedia, Sansepolcro, Italy  
 1993-1996 '1 due volti dell' arte sono ali de sogno',  
 Palazzo della Provincia, Biella, Turin Italy  
 1994-2001 'Baptism' (A liquid Affair) Installation,  
 Saint Sulpice Cathedral, Paris, France



**17 Sophie Hanagarth**

- Born 1968 Lausanne, Switzerland
- Education 1988-92 Goldsmiths Apprenticeship Lausanne, Switzerland  
1992-95 School of Applied Arts, Geneva, Switzerland.
- Exhibitions 2001 'Schmuck Lebt!', Schmuck Museum, Pforzheim, Germany  
2002 'Zwitserland Presenteert...', Galerie Louise Smit, Amsterdam, Holland  
2005 'COLLECT', Galerie Tactile, V&A Museum, London

**18 Patricia Lemaire**

- Born 1968 France
- Education 1987-91 School of Applied arts Metz, France.  
1991-93 School of Decorative Arts, Strasbourg, France.
- Exhibitions 1995 Galerie Hélène Porée, Paris, France.  
2001 'Bijou Contemporain', Espace Solidor - Cagnes sur Mer, France.  
2004 'Jardin Secret Jardin D'Hiver', Centre of Contemporary Art, A.Chanot - Clamart, France

**19 Monique Manoha**

- Born 1965 France
- Education Ateliers de Fontblanche, Nîmes, France.  
Arts Academy, Nîmes, France.
- Exhibitions 2001 'French Contemporary Jewel', Salines Royales d'Arc et Senan, Salines, France.  
2002 'Unnamable' CORPUS, Colmar, France  
2002 'Where's The Kitchen?', Annecy, France

**20 David Bielander**

- Born 1968 Basel, Switzerland.
- Education 1989-93 Goldsmithing Apprenticeship, Basel, Switzerland.  
1995-2001 Akademie der Bildenden Künste, Munich, Germany.  
1999-2001 Master Student of Professor Otto Künzli, Munich, Germany.  
2002 Diploma
- Exhibitions 2004 'Pig-Headed', Galerie Louise Smit, Amsterdam  
2003 'Inner Luxury', Foundation "la Caixa", Barcelona,  
Gisich Art Gallery, Galerie Tactile, St. Petersburg  
2002 'Rings', Gallery Mari Funaki, Melbourne, Australia.

**21 Helen Britton**

- Born 1966 Lithgow, Australia
- Education 1995 Curtin University of Technology, Western Australia.  
1999 Master of Creative Arts (Research) Curtin University of Technology,  
2000-3 Academy of Fine Art, Munich with Prof. Otto Künzli.
- Exhibitions 2004 'Crisscrossing', Galerie Hélène Porée, Paris  
2003 'Ping Pong', with Doris Betz. Gallery Oona, Berlin.  
2003 '130" for 15 mins', Gallery Biró, Munich, Germany.

**22 Dieter Dill**

Born 1944 Staubenhardt, Germany.  
 Education 1963-69 Fachhochschule für Gestaltung, Pforzheim, Germany.  
 Exhibitions 1988 One man Show, Galerie 29, Stellenbosch, S.A.  
 1995 'Email 3', Coburg, Germany.  
 9th International Exch. Of Enamelling Art in Japan.

**23 Kathleen Fink**

Born 1975 Halle, Germany.  
 Education 1994-95 Berufsbildende Schule, Arnstadt.  
 1995-2001 Burg Giebichenstein Hochschule für Kunst & Design, Halle, Germany.  
 Exhibitions 2001 'Jewellery, Apeldoorn's Choice', Van Reekum Museum, Apeldoorn, Netherlands.  
 2002 'Novalis Project', Galerie Marzee, Nijmegen, Netherlands.  
 2004 'Schmuck der Burg', Galerie V&V, Vienna, Austria.

**24 Karl Fritsch**

Born 1963 Sonthofen, Germany.  
 Education 1982-85 Goldsmiths' School, Pforzheim, Germany.  
 1987-94 Academy of Fine Arts in Munich under Prof. Hermann Jünger and Prof. Otto Künzli, Germany.  
 Exhibitions 2000 'Karl Fritsch', Galerie Ra, Amsterdam, Netherlands.  
 2001 Gallery Funaki (with Lisa Walker), Melbourne, Australia.  
 2004 'Karl Fritsch', Jewellers' Werk Galerie, Washington, USA.

**25 Susan Pietzsch**

Born 1969 in Freiberg, Saxonia  
 Education 1991-96 University Wismar, FH Heiligendamm, Germany.  
 Exhibitions Since 1996 exhibitions include Galerie OONA, Berlin & Galerie Spektrum, Germany, Denmark, White Gallery, Brighton & Crafts Council, London, UK, Japan, Finland, Mexico, USA, Italy and Norway.

**26 Dorothea Prühl**

Born 1937 Breslau, Poland.  
 Education 1956-62 University of Industrial Design, Halle-Burg Giebichenstein, training workshop under Karl Müller, Germany.  
 Exhibitions

**27 Bettina Speckner**

- Born 1962 Offenburg, Germany
- Education 1984 Academy of Fine Arts, Munich, Germany.  
1986 change to the jewelry-class, Prof. H. Jünger; since 1991 Prof. Otto
- Künzli  
1992 Teaching Diploma  
1993 Diploma MFA
- Exhibitions 2004 'COLLECT', with Galerie Helene Poree, V&A Museum, London.  
2003 'Piece de Evidence', Galerie Tactile, Geneva.  
2002 'Secret Gardens', Jewellers' Werk Galerie, Washington, USA,  
Galerie Spektrum, Munich & Galerie Ra, Amsterdam, Netherlands.

**28 Andrea Wipperman**

- Born 1963 Ribnitz-Damgarten, Germany.
- Education 1993-2000 Künstlerische Assistentin bei Prof. Dorothea Prühl  
seit 2000 freischaffend in Halle tätig
- Exhibitions 2004 - Galerie M, Cleveland, USA.  
2003 - Jewelers' Werk Galerie, Washington, USA.  
2003 - Galerie Marzee, Nijmegen, Netherlands.

**29 Gyöngyvér Gaál**

- Born 1967 Budapest, Hungary
- Education 1987 Technical School for Goldsmiths, Hungary.  
1990 Master Metalsmith Exam
- Exhibitions 2002 'Jewellery and Plastics', Applied Art Museum, Budapest, Hungary.  
2002 'Jewellery II', Erdész Gallery and Design, Szentendre, Hungary.  
2004 'Magyar Magic', The Glasgow School of Art, Glasgow, Scotland, UK.

**30 Katalin Jermakov**

- Born 1969, Budapest, Hungary.
- Education 1988-92 Hungarian Academy of Craft & Design.  
1991 Lahti Design Institute, Lahti, Finland.  
1992-94 Master of Art, Hungarian Academy of Craft & Design.
- Exhibitions 2000 'Vitrine Exhibition', V&V Galerie, Vienna, Austria.  
2003 'OH' (objects of Hungary), Hungarian Institute, Berlin, Germany.  
2004 'Magyar Magic', The Glasgow School of Art, Glasgow, Scotland, UK.

**31 Alan Ardiffe**

- Born 1965, Dublin
- Education 1985-89 The National College of Art & Design, Dublin, Republic of Ireland.
- Exhibitions 1999 'Mobile Man' solo show, DESIGNyard, Dublin, Republic of Ireland.  
2002 Sierraad, Enschede, Netherlands.  
2004 'Loot', Museum of Art & Decorative Crafts, NY, New York, USA.

**32 Manfred Bischoff**

- Born 1947 Germany
- Education Akademie der Bildenden Künste, Munich, Germany  
1972-77 Fachhochschule für Gestaltung, Pforzheim, Germany
- Exhibitions 2002 'Manfred Bischoff', Isabella Stewart Gardner Museum, Boston, USA  
2000 'The Ego Adorned: 20th century Artists' Jewellery',  
Koningin Fabiolazaal, Antwerp, Belgium.  
1999 'Secret de Bijoux', Musée des Arts Decoratif, Paris, France.

**33 Stefano Marchetti**

- Born 1970 Padova, Italy.
- Education 1984-1989 Istituto Statale d'Arte "Pietro Selvatico" in Padova, Italy.  
1990-1994 Academy of Fine Arts, Venice, Italy.
- Exhibitions 2002 Galerie Helene Porée, Paris, France.  
(Solo shows) 2003 Galerie Marzee, Nijmegen, Netherlands.  
2004 Entratalibera, Milan, Italy.

**34 Barbara Paganin**

- Born 1961 Venice, Italy.
- Education Academy of Fine Art, Venice, Italy.  
Institute Statale d'Arte di Venezia, Venice, Italy.
- Exhibitions 2000 'SOFA' with Charon Kransen, New York & Chicago, USA.  
2001 'Barbara Paganin & Stefano Marchetti', Galeria Slavik, Vienna, Austria.  
2003 'Isole Hanish', Galerie Orfeo, Luxembourg.

**35 Solveiga and Alfredas Kriviciai**

- Born Solveiga, 1965, Lithuania.  
Alfredas, 1961, Lithuania.
- Education Solveiga Kriviciai  
1986-1991 Vilnius Academy of Arts, Vilnius, Lithuania.  
Alfredas Kriviciai  
1980-1985 Kaunas University of Technology, Kaunas, Lithuania.
- Exhibitions Both live in Vilnius, Lithuania. They have worked together since 1995  
and have held seven personal exhibitions, in addition to group exhibitions  
in Lithuania and abroad.

**36 Felieke van der Leest**

- Born 1968, Emmen, Netherlands.
- Education 1986-91 Technical School for Gold & Silversmithing,  
Schoonhoven, Netherlands.  
1991-96 Gerrit Rietveld Art Academy, Amsterdam, Netherlands.
- Exhibitions 2004 COLLECT with the Lesley Craze Gallery, V&A Museum, London, U.K.  
Charon Kransen Arts, SOFA Chicago, Chicago, U.S.A.  
Gallery Deux Poissons, Solo-exhibition, Tokyo, Japan.

**37 Ruudt Peters**

- Born 1950 Naaldwijk, the Netherlands.  
 Education 1970-74 Gerrit Rietveld Art Academy, Amsterdam, Netherlands.  
 Exhibitions 2004 Galerie Spektrum Azoth, Munich, Germany.  
 (Solo Shows) 2003 "CHANGE" Schmuckmuseum, Pforzheim, Germany.  
 2002 "small change" Galerie Marzee, Nijmegen, Netherlands.

**38 Truike Verdegaal**

- Born 1965 Sassenheim, the Netherlands.  
 Education 1981-86 MTS Vaksschool, Schoonhoven, Netherlands.  
 1986-87 Koninklijke Academie van Beelden Kunsten, The Hague, Netherlands.  
 1987-92 Gerrit Rietveld Art Academy, Amsterdam, Netherlands.  
 Exhibitions 2004 'Geel Metalliek', Stedelijk Museum, Amsterdam, Netherlands.  
 2003 'Portraits', solo exhibition, Galerie Louise Smit, Amsterdam, Netherlands.  
 2003 '21 Tiaras for Maxima', Gold Treasury Museum, Melbourne, Australia.

**39 Hilde Dramstad**

- Born 1965, Mysen, Norway.  
 Education 1988-89 Voss Art School, Norway.  
 1989-94 National College of Art, Norway.  
 Exhibitions 2001 'Urban Asketism', Museum of Applied Art, Western Norway.  
 2001 'Bags', Galleri Villvin, Risør, Norway.  
 2003-5 'Norwegian Contemporary Jewellery', Itami, Japan, and touring Europe.

**40 Konrad Mehus**

- Born  
 Education 1967 Certificate of apprenticeship as a Goldsmith.  
 1967 The National College for Teachers of Arts and Crafts, Oslo, Norway.  
 1972 The Norwegian Academy of Art, Oslo, Norway  
 Exhibitions 2000 Galleri Hnoss, Gothenburg, Sweden.  
 (Solo shows) 2002 Festspillene I Nord-Norge. Harstad. Norway  
 2003 Kunstbanken Hamar. Norway

**41 Louise Nippierd**

- Born 1962 Alverstoke, England, UK.  
 Education 1991-94 SHKS, Oslo, Norway.  
 1994-96 SHKS (Masters), Oslo, Norway.  
 Exhibitions 2002 'All Different, All Equal', solo show, Art Centre, Drammen & Haugesund Art Gallery, Norway.  
 2004 'Trefte Ensemble, the UN Building, Geneva, Switzerland.  
 2005 'Contemporary Norwegian, FLOW Gallery, London, UK.

**42 Slawomir Fijalkowski**

- Born Poland  
 Education 1995 MFA, Academy of Fine Arts in Lodz, Poland.  
 1996-98 Hochschule fur Kuenstlerische und Industrielle Gestaltung, Linz, Austria.  
 Exhibitions 2004 'Interaction', Gallery of Art, Legnica & YES-Gallery, Poznan, Poland.  
 2003 'Polish Contemporary Jewellery', Gallery of Art, Legnica, Poland,

Staedtische Kunstgalerie, Goettingen, Germany & The Polish-Institute, Stockholm, Sweden.  
 1997-98 'The State of Matter/ Stany materii', V + V Galerie, Vienna, Austria & Gallery of Art, Legnica, Poland.

#### **43 Sonia Szatkowska**

Born 1971, Lodz, Poland.  
 Education 1993-2000 Academy of Art, Lodz, Poland.  
 Exhibitions The jewellery of Sonia Szatkowska has been exhibited in Germany, Lithuania and Poland.

#### **44 Cristina Filipe**

Born 1965, Lisbon.  
 Education 1983-85 Ar.Co Centre of Art and Communication, Lisbon, Portugal.  
 1987-88 Gerrit Rietveld Academy (with Onno Boekhoudt), Amsterdam, Netherlands.  
 1992 Royal College of Art (exchange student), London, UK.  
 2000-1 Surrey Institute of Art & Design (MA), Farnham, UK.  
 Exhibitions 2000-04 Mikromegas', touring: Germany, USA, Italy, Japan, Australia, UK.  
 2003 'Faith (a chain of rings that belong to her)', solo show, Galeria Assírio & Alvim, Lisbon, Portugal.  
 2003 'Luxo Interior', Fundação La Caixa, Barcelona, Spain.

#### **45 Leonor Hipolito**

Born 1975, Lisbon, Portugal.  
 Education 1994-95 Ar.Co Centre of Art and Communication, Lisbon, Portugal.  
 Escola Contacto Directo, Lisbon, Portugal.  
 1995-2000 Exchange programme Gerrit Rietveld Academy, Amsterdam / Parson's School of Design, NY, New York, USA.  
 1999 Gerrit Rietveld Academy, Amsterdam, Netherlands.  
 Exhibitions 2003 'Tissue' solo show, Galeria reverso, Lisbon, Portugal.  
 2003 'Anti-War Medals', Velvet da Vinci, San Francisco, USA (Touring).  
 2004 Deux Poissons Gallery, Tokyo, Japan.

#### **46 Marília Maria Mira**

Born 1962, Lisbon, Portugal.  
 Education  
 Exhibitions 1995 Solo exhibition Monumental Gallery, Lisbon, Portugal.  
 1999 'Inout' installation, Zé dos Bois Gallery, Lisbon, Portugal.  
 2003 'Possum', performance with Gary Stevens, included in the "Capitals" event in the Modern Arts Centre of the Calouste Gulbenkian Foundation, Lisbon



**47 Hana Kasickova**

- Born Bratislava, Slovakia.
- Education 1994-95 / 97-98 UV RU/OMBEROK, Slovakia.  
1998-2000 Academy of Fine Arts and Design, Bratislava, Slovakia.
- Exhibitions 2004 'SPY-EYE', Gallery Medium, Bratislava, Slovakia.  
2004 Galerie Marzee, Nijmegen, Netherlands.  
2004 Airport Gallery, Frankfurt, Germany.

**48 Alzbeta Majerníková**

- Born 1978 Bratislava, Slovakia.
- Education 1993-97 School of Arts and Crafts, Kremnica, Slovakia.  
2003 Academy of Fine Arts and Design, Bratislava, Slovakia.  
2004 PhD, Academy of Fine Arts and Design, Bratislava, Slovakia.
- Exhibitions 2001 'Artistic Toys' 24.Heim+ Handwerk Munchen, Germany.  
2002 Gallery of Martin, Slovakia.  
2004 'SPY-EYE', Medium Gallery, Bratislava, Slovakia.

**49 Karol Weisslechner**

- Born 1957, Slovakia
- Education Academy of Applied Arts, Bratislava, Slovakia.
- Exhibitions 2002 'Mikromegas', Hiko Mizuno College of Jewellery, Tokyo, Japan.  
Touring Germany, USA, UK, Australia.  
2003 Symposium of Contemporary Jewellery, Galeri Istra, San Sebastian, Spain.  
2004 'Karol Weisslechner – Jewellery is not only an adornment', solo show, Slovak Institute, Prague, Czech Republic.

**50 Carmen Amador**

- Born 1959, Spain
- Education 1980-86 Repoussé Technique, Seville, Spain.  
1988-93 Escola Massana, Barcelona, Spain.  
1994-95 Escola Massana (Japanese Lacquer Technique), Barcelona, Spain.
- Exhibitions 1999 Galeria AURUM, Copenhagen, Denmark.  
2000 'Contemporary Spanish Jewellery', Oxoxo Gallery, Baltimore, USA.  
2003 'Anti War Medals', Velvet da Vinci Gallery, San Francisco, USA

**51 Ramon Puig Cuyás**

- Born 1953, Mataró, Spain.
- Education 1969-74 Massana School, Department of Jewellery, Barcelona, Spain.
- Exhibitions Since 1974 the jewellery of Ramon Puig Cuyás has been exhibited in Spain, France, Italy, Portugal, France, Germany, Switzerland, Austria, Belgium, Holland, England, Denmark, Finland, Sweden, Norway, Estonia, Poland, Hungary, R.Tchequia, U.S.A., Australia, Canada and Japan.

**52 Kepa Karmona**

Born 1969, Bilbao, Spain.

Education 1992-94 School of jewellery, Vasco, Bilbao, Spain.  
 1994-98 Massana School, Barcelona, Spain.  
 1999 Kent Institute of Art and Design, Rochester, UK. Exhibitions  
 1998 'Schmuck'98, 50th Anniversary Special Edition Internationale  
 Handwerksmesse, Munich, Germany.  
 2000 'Contemporary Spanish Jewellery', OXOXO Gallery, Baltimore &  
 Thomas Mann Gallery, New Orleans, U.S.A.  
 2004 'Zeppelin 2004', Del Acuerdo y el Conflicto, CCCB, Barcelona, Spain.

**53 Judy McCaig**

Born 1957 Edinburgh, Scotland

Education 1975-79 Diploma in Art, Duncan of Jordanstone College of Art,  
 Dundee, Scotland, UK.  
 1979-80 Post Diploma in Art, Duncan of Jordanstone College of Art,  
 Dundee, Scotland, UK.  
 1980-83 Royal College of Art, London, UK.  
 1985-88 Chelsea School of Art (Printmaking), London, UK.

Exhibitions 2003-05 'Anti-war Medals', Velvet da Vinci Gallery, San Francisco,  
 USA. Touring.  
 2004 'Leveza/Lightness', The Museum of Gold, Travassos, Portugal.  
 2004 25 Years of the Legnica Silver Festival,  
 Galeria Sztuki w Legnicy, Poland.

**54 Itxaso Mezzacasa**

Born 1975 San Sebastian, Spain.

Education 1993-95 Instituto Europeo di Design (Graphic Design), Milan, Italy.  
 1995-96 A.G. Fronzoni Studio (Inscape Design), Milan, Italy.  
 1997-2003 Massana School with Ramón Puig Cuyas, Barcelona, Spain.

Exhibitions 2001 'El secreto de la decadencia', solo show,  
 (Solo) Forum Ferlandina, Barcelona, Spain.  
 2001 'Schmuck'2001', Munich, Germany.  
 2002 'Made in Spain'. Galería Caractère, Neuchâtel, Switzerland.

**55 Xavier Ines Monclus**

Born 1966, Barcelona, Spain

Education 1986-92 Massana School, Barcelona, Spain.

Exhibitions 1998 'Jewellery Moves', National Museums of Scotland,  
 (Solo) Edinburgh, Scotland, UK  
 2002 Galerie Louise Smit, solo show, Amsterdam, Holland.  
 2004 'El zoo fabulat', solo show, Galeria Hipotesi, Barcelona,  
 Catalonia, Spain.

**56 Marc Monzo**

- Born 1973, Barcelona, Spain
- Education 1993-96 Massana School, Barcelona, Spain.  
1999-2000 Escola del Gremi de Joïers de Catalonia, Spain.  
2001 Seminary "Believe System". Charon Kransen.
- Exhibitions 2002 Gallery Forum Ferlandina, solo show, Barcelona. Spain.  
(Solo) 2004 Gallery Louise Smit, solo show, Amsterdam. Netherlands.  
2004 'Schmuck 2004', Munich, Germany.

**57 Silvia Walz**

- Born 1965, Gelsenkirchen, Germany.
- Education 1985-91 Fachhochschule Hildesheim, Metalldesign, Germany.  
1988-89 Massana School, Barcelona, Spain  
1990-91 Diploma, Fachhochschule Hildesheim, Germany
- Exhibitions The jewellery of Silvia Walz has been exhibited in Germany, Denmark, France, USA, Switzerland, Spain, Finland, the Netherlands.

**58 Milena Trujillo**

- Born 1972, Bogota, Colombia.
- Education 1991-92 Apprentice jeweller, Bern Switzerland.  
1992-96 Massana School, Barcelona, Spain.  
1997-98 Post Graduate course 'Off Massana', Barcelona, Spain.
- Exhibitions 1998 'Aromatica' Touring exhibition Japan, (Tokyo, Kobe, Nagoya)  
(Solo) 2001 'Jewelry from Barcelona', Galeria Velvet Da Vinci, San Francisco, USA  
2004 'Habitantes', solo show, Galeria Amaranto, Barcelona, Spain.

**59 Gunilla Grahñ**

- Born 1971 Gothenburg, Sweden.
- Education 1992-97 Gothenburg University, HDK, School of Design and Craft, Sweden.
- Exhibitions 2001-4 'Mikromegas', touring: Germany, USA, Australia, Italy, Japan, UK.  
2004 'Schmuck', Munich, Germany.  
2004 'Gunilla Grahñ', solo show, Hnoss Gallery, Sweden.

**60 Christer Jonsson**

- Born 1945 Vastervik, Sweden.
- Education 1972-77 University College of Art, Crafts and Design (Konstfack), Stockholm, Sweden & University of Art and Design, Helsinki, Finland.
- Exhibitions 2000 'Honour', Gallery Helen Drutt, Philadelphia, USA.  
2001 'Nocturnus', international Jewellery Exhibition & Seminar, Muhu Island, Estonia.  
2002 'Exploring Metal', Sculpture to Wear', Los Angeles, USA

**61 Andi Gut**

- Born 1971 Zug, Switzerland.
- Education 1985-89 Goldsmithing Apprenticeship, Zug, Switzerland.  
1990-91 College of Art and Design, Zurich, Switzerland.  
1992-96 College of Art and Design, Pforzheim, Germany.
- Exhibitions 2003 'Schmuck', Handwerksmesse, Munich, Germany.  
2004 'Neophyten', (with Peter Bauhuis), Galerie V&V, Vienna, Austria.  
2004 'Mimesen', solo show, Galerie Biro, Munich, Germany.

**62 Brigitte Moser**

- Born 1945 Zug, Switzerland.
- Education 1963-67 Goldsmithing Apprenticeship (with Wolfgang von Müller), Zug, Switzerland.  
1983 University of Applied Sciences (with Prof. Peter Skubic) Cologne, Germany.
- Exhibitions 1996 Stadtgoldschmied, invitational, in Erfurt, Germany.  
2000 'Memory', Erfurt, Germany.  
2004 Galerie Farel, Aigle, Switzerland

**63 Verena Sieber-Fuchs**

- Born 1943 Appenzell, Switzerland.
- Education 1965-69 Kunstgewerbeschule, Basle & Zurich, Switzerland.
- Exhibitions 1999 'Verena Sieber-Fuchs', solo show, Gallery Hofmatt, Sarnen/OW, Switzerland.  
2002 'Kunst Rai', Gallery RA, Amsterdam, Netherlands.  
2003 'SOFA' Chicago & NY, New York, USA.

**64 Roger Weber**

- Born 1964 Switzerland.
- Education 1980-84 Goldsmithing Apprenticeship, Switzerland.
- Exhibitions 1998 'Adventure Box', Friends of Carlotta, Zurich, Switzerland.  
1999 'Natural Look', Galerie m. Zeller, Bern, Switzerland.  
1999 'ARTEFAKT' - Platform, Kornhaus, Bern, Switzerland.

**65 Jivan Astfalck**

- Born Berlin
- Education 1983 Qualified as Goldsmith, Berlin, Germany.  
1987 Philosophical Faculty, reading Comparative Religion, Freie Universität Berlin, Germany.  
1996 MA, Chelsea College of Art and Design, The London Institute, UK.  
1998 - PhD Research, Chelsea College of Art and Design University of the Arts, London, UK.  
2004 - Senior Research Fellow, School of Jewellery, BIAD, UCE, Birmingham, UK.
- Exhibitions 2004-05 'SELF', Angel Row Gallery, Nottingham;  
Bury St Edmunds Art Gallery, Suffolk; Piece Hall Art Gallery, Halifax;  
McManus Galleries, Dundee; Midlands Arts Centre, Birmingham;  
Hove Museum and Art Gallery  
2004 'The Meeting of Hands and Heart', in collaboration with 'Craftspace-Touring', Midlands Refugee Council, Community Integration Project, Birmingham;  
2004 'Dust to Dust', University Gallery, University of Essex, UK.  
'Jewellery-Unlimited', Bristol Museum & Art Gallery, UK.

**66 Jack Cunningham**

- Born 1953, Glasgow, Scotland, UK.
- Education 1971-72 Glasgow College of Building, Scotland, UK.  
1972-76 Duncan of Jordanstone College of Art, Dundee, Scotland, UK.  
1988-89 Jordanhill College of Education (Strathclyde University), Glasgow, UK.  
2001- PhD Student (Part-time), The Glasgow School of Art, Scotland, UK.
- Exhibitions 2000 'Jack Cunningham - Journey', solo show, The Lighthouse, Glasgow & The Jam Factory, Adelaide, Australia.  
2003-04 'Jack Cunningham - On The Line', solo show, The Scottish Gallery, Edinburgh, Hélène Porée Galerie, Paris & Arai Atelier Gallery, Tokyo.  
2005 'COLLECT' with The Scottish Gallery, V&A Museum, London.

**67 Eileen Gatt**

- Born 1970 Inverness, Scotland, UK.
- Education 1990-94 Duncan of Jordanstone College of Art, Dundee, Scotland, UK.  
1995-97 The Royal College of Art, London, UK.
- Exhibitions 2001 'Home Sweet Home', Gallery Tactus, Copenhagen, Denmark.  
2002 'Eileen Gatt', solo show The Scottish Gallery, Edinburgh, UK.  
2003 'Chess', Velvet da Vinci, San Francisco, USA, touring: Vennel Gallery, Irvine, Scotland, Ruthin Gallery, Denbighshire, Wales, Crafts Council, London, Thomas Mann Gallery, New Orleans, USA.

**68 Hannah Louise Lamb**

Born 1977 UK.  
 Education 1997–2000 The Glasgow school of Art, Scotland, UK.  
 2002–04 The Royal College of Art, London, UK.  
 Exhibitions 2004 'Dazzle', National Theatre, London.  
 2004 'Designer Jewellers Group', Barbican, London, UK.  
 2005 'Diverse Materials', Craft Center and Design Gallery, Leeds, UK.

**69 Grainne Morton**

Born 1970, Lurgan, Northern Ireland.  
 Education 1988–92 Edinburgh College of Art, Edinburgh, Scotland, UK.  
 1992–93 Edinburgh College of Art (Post-Graduate), UK.  
 1993–94 The Crescent Workshop, Kilkenny, N. Ireland.  
 Exhibitions 2001 '100% proof', Mobilia Gallery, Cambridge, Mass., USA.  
 2003–4 'Hometime', British Council Exhibition, China.  
 2004 'SOFA' NY, New York, USA

**70 Paul Preston**

Born 1943 Leeds, UK.  
 Education Oxford School of Architecture.  
 Exhibitions The work of Paul Preston has been exhibited in many countries that include; Spain, Germany, USA, Denmark, Austria and the UK.

**71 Mah Rana**

Born 1964 London, UK.  
 Education 1983–86 Buckinghamshire College, UK.  
 1987–89 The Royal College of Art, London, UK.  
 Exhibitions 2001 'Jewellery is for Life, not just for Christmas' solo show, Aurum Gallery, London, UK.  
 2002–3 'Jewellery is Life', Fabrica Art Gallery, Brighton, UK & Galerie Marzee, Nijmegen, Holland.  
 2004 'Porte-bonheur', Vice Versa, Lausanne, Switzerland.

**72 Geoff Roberts**

Born 1953, UK  
 Education 1975 Birmingham College of Art, UK.  
 1978 The Royal College of Art, London, UK.  
 Exhibitions 2000 'SOFA', Chicago, USA.  
 2001 'Image Totemic', solo show, Duff House, Scotland, UK.  
 2002 'Gifted', National Museums of Scotland, Edinburgh, UK.

**73-74 Hans.Stofer**

Born 1957, Baden, Switzerland.  
 Education 1972–76 Trained as Precision Engineer-Toolmaker.  
 1981–84 Zurich School of Art, Switzerland.  
 Exhibitions 2004 'Malzeit', Gallery SO, Solothurn, Switzerland.  
 2004 'Schmuck Macht Munter', Detailzwo, Dusseldorf, Germany.  
 2004 'Resident Aliens', solo Showcase at the Crafts Council, London, UK.







Among the many seductive pieces in Jack Cunningham's recent exhibition *Brooching the Subject* in the Travelling Gallery, the one which spoke to me most beguilingly was a brooch consisting of a silver frame containing an apparently random selection of found objects or readymades: a 5cm. fragment of a wooden ruler, a moonstone with a face carved on it, a small ivory rabbit, a Lego brick, a marble, a shell, a coral heart. Later on I acquired the brooch, and decided that I would try to find out how, or if, it spoke to other people in the same way, or perhaps conveyed another message altogether; I wanted to find a way, via one of Jack's own pieces, to think about the wider implications of Narrative Jewellery as a speaking object form with a meaning for the maker and the viewer, and whether the viewer needs to know anything about the history of the piece, or about its maker's intentions, or indeed about the wearer. This piece was not made for me, so I started from the same position as any other viewer. I hoped that what happened to us would in fact inform me at first hand about how this kind of jewellery works as a genre, and so say something about all the work exhibited in *Maker-Wearer – Viewer*.

Over a period of about a fortnight I wore the brooch in family contexts, when teaching, out to lunch with a friend, to a meeting of the University of Glasgow Senate, to vote in an election, while examining in two other Universities in two different disciplines, while visiting a well-known contemporary applied art gallery, and out and about shopping. I simply wore the brooch and waited to see what came back to me, and it never failed to elicit spontaneous comment or questions. The only differentiation I made in the conversations I had about it was whether I told the viewer that the brooch has a title, and what it is. I am grateful to everyone who so willingly entered into the spirit of the game.

In fact the form of the brooch is very recognisable to those familiar with Jack's work as one of his Kit forms; some of these, such as *Love Kit Red* and *Love Kit Blue*, play with a colour; others, to which mine is more closely related, assemble a group of illustrative objects around an idea – *Travel Kit*, for example. Some of the individual objects appear more than once: I have more of the moonstone faces elsewhere, and I have seen the rabbit in triplicate in a brooch called *Menagerie à Trois*. One strand of reaction, then, exists for those who know the maker's work and are interested in spotting themes and variations. One of my most rewarding encounters was with another voter, unknown to me, at the polling station, who recognised my brooch straight away as a piece by the man who had those shows at the Lighthouse and in the Travelling Gallery. The shows had had an immediate appeal to her children, who related instantly to their imagery and to the way in which the pieces were put together from things they recognised, liked, owned and understood. So one sector of the audience is clearly working from familiarity with the components of the idiom; this evidently dovetails closely with the stylistic recognition I was getting from another angle. Recognition of some sort may be an important factor, then.

Other encounters were with an audience which was much less familiar with the work, and with non-abstract forms of jewellery, though many of them know me very well, and have become aware that I rarely wear jewellery without intent. There was only one real admission of defeat in interpreting the piece, from a distinguished academic in an intensely verbal discipline, who could not construct a viewing methodology which allowed access either via the individual components, some of which he could identify, or the assemblage as a whole. Interestingly, his main reaction seemed to be frustration.

Since the components were physically related, most viewers set about connecting them with one another, to find links or patterns or pathways. Some were much more abstract than others, or became so after exploration of the more obvious concrete reactions. Most people wanted to find a theme which used all the items, and I observed that there was quite a strong tendency to view them as a set of signifiers for something beyond the incidentals of immediate presentation. So the rabbit and the moonstone became linked with each other and sometimes the heart as standing for young love, or early emotional experiences. In this they went a developmental step forward from the Lego and the marble as toys of small childhood, and the ruler as a symbol of school, and the assemblage was about growing up. An ingenious colleague separated out the materials from which the items are made, and pushed the discussion in the direction of a contrast between the ephemeral and the permanent, or the natural and the artificial or fabricated. Another thought that it might be about the things we learn instinctively or emotionally as opposed to those we learn by formal process or logic – the move from rabbit to ruler, so to speak. Some set these things in the context of growing and learning, and so the brooch is about childhood, to which the shell, the rabbit and the heart – holidays, pets, and love – lend an emotional colour. And then, of course, the desire to find a single interpretative framework led to a look, literally, at the frame and form of the piece. The recognition of the Airfix kit usually came at this stage, rather than first, interestingly, and usually, perhaps predictably, from middle-aged rather than younger viewers. My brother, to whose fiftieth birthday party I wore it, was among those, though he and a much younger colleague also said that it made them think of Kim's Game, that party piece involving a memory exercise about the contents of a tray of randomly assembled objects, seen briefly and then covered.

This process of exhibiting a single example of an increasingly important aspect of contemporary practice produced responses which clearly apply to the work of all the makers in Maker-Wearer-Viewer, and parallels in their reception. Whatever the maker thought he or she meant by the artefact is one component in what becomes a network of intentions and readings generated by the wearer and the viewers; all the work in the exhibition has that starting point, and a large part of its fascination is that its meaning cannot remain static. What may start with the maker as a brave emotional exposure, or a discussion of a treasured theme, or an act of provocation, or a joke, soon acquires archaeological deposits of other thoughts about it. As a wearer, I find myself assuming, as a matter of course, that that onward shift of meaning is going to be one of the pleasures, and indeed one of the responsibilities, generated by the act of putting a piece on. The act is in itself one of intention: to establish dialogue with the viewer, to say something about oneself, to talk about a shared experience, and to play games with acts of recognition and memory in others, and their assumptions about the wearer. The

exercise I have described here proved to be a fascinating exploration of the viewer's capacity for reading visual information, for creative association, and for emotional or intellectual responses to what can be a very explicit or a very ambivalent visual form. A shared cultural background is evidently an important factor which conditions responses; it will be interesting to see whether the diverse traditions represented in this exhibition add up to a sense of a European perspective. I was interested to find that I, as a wearer, and this brooch, as an example, provoked a variety of reactions which go to show that the language of visual objects is one which can be used and enjoyed by most people, who actively want to solve a visual puzzle or understand an idiom which uses components they can recognise and assemble in a structure of their own logic. They generally do not find the experience intimidating; actually, it is fun and games. I expect to find that this kind of visual play is a language which will work for all the makers and countries represented here. This can only be an encouragement to the maker, as it certainly is to the wearer.

Why did this particular brooch appeal to me? Well, I belong to the generation which assembled Airfix kits and played Kim's Game. I am a fan of Duchamp and later constructors of readymades. I have an interest in Cabinets of Curiosities and Theatres of Memory, both assemblages of objects which speak to each other and to the viewer. And I find multivalent work instantly appealing. The brick, the rabbit, the marble and the shell all conjured up memories of childhood encounters with the beach, toys, small furry animals, and of the school in which I learned more about them and other things; the moonstone face has appeared in Jack's work before as a signifier of family, and the ruler of the passage of time; the coral heart stands for love of all sorts. Gradually, therefore, and from a number of angles, the language of the brooch became familiar and evocative. For me, though, there was one step further: I am an archaeologist with a particular interest in objects. The rabbit and the moonstone face might stand for animal and human remains, the brick and the marble for buildings and artefacts, and so together as the materials of archaeology. The heart symbolises the commitment which makes it a humane discipline as well as a science, and the ruler stands for methods of measuring time and space.

So the brooch has several frames of reference, some with a more generic appeal, some more personal. I love it for all of them.

Oh, and its title? Memory Kit.

Professor Elizabeth Moignard  
University of Glasgow 2004



Jack Cunningham  
'Memory Kit' 2003



Appendix iv  
Narrative Jewellery & The Wearer  
Elizabeth Moignard Essay

Every picture tells a story, but does the reader or viewer know how to read it and does it matter, and to whom? Makers of narrative jewellery, however defined, are perhaps more vulnerable than most to interpretation of their work. Many, of course, intend that. If, as Jack Cunningham's jewellery does, it has its roots in a personal story or frame of reference, it feeds the work into a relationship with the wearer's view of it, which may be a long way from where it started. It will be interesting to try to discover what the eventual wearers of the pieces in 'On the Line' see in these highly characteristic pieces, beyond their wonderful forms and colours.

Makers of jewellery as speaking objects are more open than most to alternative views of what they intended - the wearer, if I am anything to go by, bought it, or was given it, and wears it for what it means, to the donor and to them, and what they want it to say for them. But there is the added question about how much or whether the wearer's audience notices, and whether they ask for interpretation or feel it rude to ask or comment. And must it be part of the success of the work that they should?

I have a pin that looks like a bottle-brush, made, as it happens, of re-cycled plastic bottles. The maker may have intended it to be a statement about a preference for non-precious materials, and probably environmentally friendly ones. The brush form says something else about traditional tools and tasks, and possibly about who performs them - the maker is female. I wear it in the lapel of an otherwise conventional suit, often when chairing a meeting, sometimes when teaching; there will almost always be someone who asks about it afterwards - it is striking enough for them to notice. And I wear it because on one level at least, I wanted them to notice, and possibly even to introduce an element of ambiguity into their assumptions about me, or about the content of a routine meeting or class. I may even be playing with their sense of familiarity with me, and I am certainly playing with the role of the suit in my interface with them. The suit reinforces (I nearly wrote gives me) the authority with which to run the meeting, and I feel that I look a better, or more neutral, shape in its tailoring, but it is likely to be read as a more conventional garment than is altogether an accurate reflection of my view of the task I am doing, or perhaps of me. So I am actually wearing the bottle-brush to modify the suit, though not in a way which will wreck its positive values.

That is a knowing, arch, and possibly overloaded context for wearing the work, and it is certainly consciously using the pin as a tool. It would be a mistake to suggest that this is the only intelligent, or enjoyable, response to a piece of jewellery which tells a story or takes a position, and I suspect that more often the wearer's reaction, mine included, is conditioned by the way in which the work speaks to a frame of reference, emotional or intellectual, which is much more closely related to that of the maker in constructing the work. This means that whether or not the piece carries a title given to it by the maker, it has spoken to a condition or emotional position which the wearer is willing to crystallise, or at least mark, by the act of wearing it for others to see. It may refer, hint, commemorate, or enhance.

Jack Cunningham's brooches occupy a liberal and inclusive position in the narrative spectrum; even when given a title they do not explicitly tell a single story, where the work of many contemporary narrative jewellers does, necessarily and intentionally channelling the reactions of the wearer and eventually their viewer. Instead, these brooches often have evocative shapes and details, which leave us to invest them with a particular sense of occasion or meaning. The house form is the most obvious; many of the other forms in the maker's recent work are more abstract and their language deliberately more veiled, or simply multivalent.

Any wearer of narrative jewellery must bring to that role a good deal of emotional baggage. I come from a family background, which has a tradition of high expectations of its members' professional competence. My suit is a uniform and a symbol, as well as a tactful concealer of personal aesthetic deficiency and a natural space on which to play with the brooch as a decoration, a contradiction (the aforementioned bottle brush), a badge, a long-service medal (three generations of baby brooches), or an enhancement of a sense of self and personal context, and an illustration of the force of coincidence. A brooch from Jack Cunningham's 'Journey' show at the Lighthouse in 2000, entitled 'Family Tree 1', has exactly that resonance for me. At least three pieces from that show, of which this was one, were reflections of Jack's own family ties, and grounding in a family base which is important to him. 'Family Tree 2', a companion piece to mine, echoed an important family loss. My brooch itself is an elegant silver tree with an asymmetrical branch arrangement, the individual twigs supporting moonstone fruit, each stone bearing a carved face. Its genealogical imagery is clear and clever, its form appealingly diagrammatic if not exactly abstract. I earmarked it on a day on which, as I was to discover later, a decision was taken on a promotion that was important to me, and finally came into possession of it in a week in which that promotion was ratified, and I could tell my father, to whom it mattered almost more than to anyone. He was to die later that year, not long after he could officially address his weekly letter to me using the title the promotion conferred - a manifestation of a strong sense of ceremony which sat oddly with a lifelong tendency to the Left and to a mildly reductive view of hierarchies, even the professional ones he valued. So 'Family Tree 1' is a bearer and supporter of a sizeable cargo of meanings and memories, some of them parallel to Jack's own, but most, inevitably, the result of onward interpretation and personal association. And I defy anyone to say that this kind of response to jewellery as a speaking object is 'merely' sentimental. The maker's intention must be at least partly to provoke an emotional reaction; perhaps the depth of the emotion is an indicator of the degree of success. And the complexities of the signal will ensure continued engagement with the piece, which is exactly as it should be. Watch this travelling space.

Professor Elizabeth Moignard  
University of Glasgow 2003

Appendix v  
'Wild Garden' Responses  
Brooching The Subject

Q2 Describe what you see.

- 1 'A nice bush thing and flowers.'
- 2 'Two bits of seaweed like stuff. Swirley bush
- 3 'A tree – a clover – fingers.
- 4 'Sea plants. Natural sea weed. Pearls. Its (It's) really pretty'.
- 5 'Tree, squirls (squirrels)
- 6 'Coral, rock.'
- 7 'Looks like two trees with a bush in the middle.'
- 8 'A word.'
- 9 'A twisted word.'
- 10 'I see a (an) interesting spiral shape and funny looking seaweed.'
- 11 'A big circle scible (scribble) with seaweed on ither (either) side.'
- 12 'Red and silvery type objects.'
- 13 'I see a spiral and colourful cool wavy stuff that looks like a bit like leaves and catuses (cactuses).'
- 14 'An abstract garden.'
- 15 'A tree, a bush & a plant!'
- 16 'Red plants and silver spirals.'
- 17 'An abstract garden.'
- 18 'Hands and roses.'
- 19 'A red stone looks like seaweed, next to a wire curl then another seaweed type thing.'
- 20 'Alien hand.'
- 21 'A wild maze with weid (weird) but wonderful plants.'
- 22 'A red thing (interesting).'
- 23 'A shape which has the outline of a tree, the circular spirerly shap (spirally shape) makes me think of a confused or messed up time in life.'
- 24 'Cactus like shapes in red and silver, with metal coil.'
- 25 -
- 26 'A burnt out tree shape on the left.  
A tumble weed in the middle.  
A seaweed shape on the right.'
- 27 'Cactus like shapes with – and a ball or wire.'
- 28 'Cactus and a tree and ball of grass.'
- 29 'A ball of intertwined wire which I think reflects the wildness of the garden & a person who seems to be walking through the garden.'
- 30 'The coral and pearl have such an interesting and organic shape but instantly make me think of trees and undergrowth. The wire in the middle adds another dimension – some literal depth – draws you in.'
- 31 'Coral, oxidised coiled wire and fresh water pearl on a bar.'

32 'A spiral of silver metal and what looks like live silver and red plants or trees.'

33 'An abstract garden.'

34 'An abstract garden.'

Q3 What does the brooch make you think of?

'A Garden' (drawing of brooch)

'Bottom of the sea'

'Coral, perl (pearl) silver.'

'It makes me think of the sea.'

'Trees, Autumn, strip of metal.'

'Under the sea.'

'The jungle'

'The word You.'

'The word you.'

'It makes me think of the sea.'

My very compacted (complicated ?) friend who is Jhan.'

'Trees and bush.'

'A wild garden next to the sea.'

'A forest.'

'A secluded garden no one has seen for years, overgrown and wild.'

'Unusual plants

Exotic plants.'

'A forest.'

'A garden.'

'Seaweed (in coral reefs).'

'Alien'

'A fun place to be.'

'Stuff.'

'It makes me think of the desert and places were (where) there isn't much greenery.'

'It makes me think of Mexico (my favourite country).'

'Under the water.'

'Half desert and half seaweed.'

'Deserts with cactuses and bones of animals lying (lying) witch (which) is boiling hot.'

'The desert and America.'

'It makes me think of a hidden garden that only one person knows about & and that is in the place he/she likes to get away from day to day life.'

'Being young running about in the woods around my house playing hide and seek, when everything seemed so giant and out of proportion. Makes me feel safe.'


'The wire in this piece makes me think of a sculpture.'

'Exotic plants.'

'A big forest with lots and lots of trees.'

'A forest.'

## ARTS &amp; BUSINESS SCOTTISH AWARDS 2002: QUALITATIVE ANALYSIS

RESPONDENTS		QUESTION 1: DESCRIBE THE TROPHY DESIGN	QUESTION 2: HOW WOULD YOU INTERPRET THE (3) ELEMENTS?	QUESTION 3: HOW WOULD YOU DESCRIBE 'SUCCESS'?	Q4: DOES THE TROPHY DESCRIBE YOUR SUCCESS?	COMMENTS
B: BUSINESS ORGANISATIONS	1	<ul style="list-style-type: none"> <li>• Unique</li> <li>• Eye-catching</li> <li>• Prestigious</li> </ul>	<input type="radio"/> To see clearly <input type="checkbox"/> Building block - success <input type="triangle-up"/> The point of success	Satisfaction Recognition Pride Incentive	Y	
	2	<ul style="list-style-type: none"> <li>• Substantial</li> <li>• Pretty</li> </ul>	<input type="radio"/> <input type="checkbox"/> } Imaginative/masonic <input type="triangle-up"/>	Achieving your goals	Y	Trophy given prominent position (in office)
	3	<ul style="list-style-type: none"> <li>• Fabulous</li> <li>• Inspiring</li> </ul>	<input type="radio"/> Dazzling-looking <input type="checkbox"/> Business-structured <input type="triangle-up"/> Arts - aspirational		Y	Beautiful, the best
	4	<ul style="list-style-type: none"> <li>• Eye-catching</li> <li>• Piece of art</li> </ul>	<input type="radio"/> Invitation to look <input type="checkbox"/> Power - strength <input type="triangle-up"/> Dynamic	Personal achievement Confidence Elation	N	Not uplifting. Too restrained. Does not represent freedom of expression
	5	<ul style="list-style-type: none"> <li>• Impressive</li> <li>• Important</li> <li>• Interesting</li> </ul>	<input type="radio"/> Pink Floyd <input type="checkbox"/> Sugar cubes <input type="triangle-up"/> Ice cream	Achieving your goals	Y	Represents success within Arts & Business
A: ARTS ORGANISATIONS	6	<ul style="list-style-type: none"> <li>• Pleasing</li> <li>• Intriguing</li> <li>• Air-fix model</li> </ul>	<input type="radio"/> Vision <input type="checkbox"/> Multi-faceted <input type="triangle-up"/> Pinnacle - top	Goals, achievements, mountains to climb, personal standards	Y	Facets to be successful. Reflects: skill, vision, top peak
	7	<ul style="list-style-type: none"> <li>• Bold</li> <li>• Dynamic</li> <li>• Contemporary</li> </ul>	<input type="radio"/> Alternate view <input type="checkbox"/> Stability - connectedness <input type="triangle-up"/> Growth - prosperity		Y	Very proud to own it and show off
	8	<ul style="list-style-type: none"> <li>• Simple/effective</li> <li>• Looks like an award</li> </ul>	<input type="radio"/> Art - colour <input type="checkbox"/> Business - corners <input type="triangle-up"/> Middle ground	The best you can be	Y	No nonsense design. Must have worked to achieve it
	9	<ul style="list-style-type: none"> <li>• Framework</li> <li>• A&amp;B Guidance &amp; assistance</li> </ul>	<input type="radio"/> Jewelled centre, A&B <input type="checkbox"/> Hard-edged. Immovable <input type="triangle-up"/> Route. Peak of success	Climbing a mountain Goal Summit	N	Retro design. Not timeless. Do not like juxtaposition. P.s. Delighted with it
	10	<ul style="list-style-type: none"> <li>• Businesslike</li> <li>• Urban</li> <li>• Angular</li> </ul>	<input type="radio"/> <input type="checkbox"/> } Inhabit inner space <input type="triangle-up"/>	A big smile all round	N	The Sponsors Award cements our relationship
	11	<ul style="list-style-type: none"> <li>• Contemporary</li> <li>• Abstract</li> <li>• Stylish</li> </ul>	<input type="radio"/> Vision (Eye) <input type="checkbox"/> Creation <input type="triangle-up"/> Sound	Energy directed towards identifiable goal	Y	Thank you!