

**Made/Worn:
Australian
Contemporary
Jewellery**

Education Kit

Worn

Australian

Design

Centre

australiandesigncentre.com

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About Australian Design Centre

Australian Design Centre is a leading centre for contemporary craft and design in Australia. Its role is to build a significant design culture, one that values and nurtures the work and cultural value of creative thinkers and makers across the country.

Australian Design Centre (ADC) has a long history of exhibiting contemporary jewellery. [Marion Hosking: Jewellery](#) and [Lola Greeno: Cultural Jewels](#) are both part of the [Living Treasures: Masters of Australian Craft](#) series that have toured extensively across Australia as did [Art on a String: Aboriginal Threaded Objects](#) from the Central Desert and Arnhem Land. In 2017 we presented [Bulay\(i\):Buku-Larrnggay Mulka Artists with Indigenous Jewellery Project](#) featuring 40 Yolngu jewellers and our touring exhibition [Obsessed: Compelled to make](#) features the work of two prominent contemporary jewellers. In 2019 we presented [Profile 2019: Contemporary Jewellery and Object Award](#) a biennial award exhibition in partnership with the Jewellery and Metalsmiths Group of Australia, NSW.

In other exhibitions, through our retail activities and through [Sydney Craft Week](#), we have endeavoured to chart the development of a particularly Australian aesthetic in this art form to show the exceptional craft practice, innovative use of materials, sense of place and sources of inspiration for Australian artists.

This resource was developed for the Australian Design Centre by Melinda Young.

Melinda Young is a contemporary jeweller and craftsperson whose current work engages with the idea of 'place'. Her practice is underpinned by playful explorations of materiality and meaning. Alongside her making practice, Melinda has spent the past 20 years working as an educator, curator and gallery manager, she is currently an Associate Lecturer at UNSW Art & Design.

About the Exhibition

Made/Worn Australian Contemporary Jewellery is an exhibition produced by Australian Design Centre for ADC On Tour and is touring Australia. The exhibition features the work of 22 Australian artists whose work relates to the body, adornment and the act of making.

Contemporary jewellery practice sits at the nexus of art, craft and design. It lives and breathes in the hands of its makers and on the bodies of those who wear it. From intimate pieces to large scale works, the contemporary jewellery in this exhibition explores the act of making and how jewellery is worn on the body, telling stories that start with the artist and continue through the life of the object as a worn and viewed item, creating new resonances into the future.

Contemporary jewellery offers intimate, personal communications and connections between the maker, the wearer and the viewer.

Spanning a broad range of materials, techniques and meaning, the works in the exhibition are playful, intricate, conceptual, personal and political; engaging with themes of place, sustainability, materiality and identity.

Contemporary jewellery questions pre-conceptions, expectations, value, worth, the past, present, future...

I love that jewellery is a transportable art form, it is a big part of the attraction for me that my artworks move about freely in the world on people's bodies. Our ability to move through and in the world due to our mobility makes this form of art making totally unique.

Vicki Mason

Contemporary jewellery can surprise you. It makes you think.

How was it made? What's that material? It tells a story. It's for those willing to step outside the boundaries of traditional or mass market jewellery. It's for those who appreciate skill, the handmade and unique design. When you wear contemporary jewellery, you're connecting to individuals in a community. It's beyond fashion, an expression of both you, and the creative journey of the artist.

Bridget Kennedy



Bridget Kennedy, *In memory of bees (precious and wild)* pair of ear discs, 2019. Photo courtesy of the artist.



Julie Blyfield, *Stick* (detail), 2020. Photo: Grant Hancock.

Made/Worn: Australian Contemporary Jewellery

Key Themes

Made: How jewellery is made, investigations of materials, techniques, processes, new technologies, the act of making, the artist's story.

Worn: How jewellery is worn, its relationship to the body, its meaning as a worn and viewed item, how owners create their own stories, how jewellery interacts with the body (indeed all bodies), documentation and wearability, how jewellery does not discriminate and can enhance expression of identity.

*Each person wears a piece and selects a piece of jewellery because they relate to it in some personal way or **the piece acts as a signifier** for a particular time or occasion in history. Jewellery is a powerful medium because it has this quality.*

Julie Blyfield

Sub-themes

Place: How materials relate to place, how the object relates to place, country, nationality, the environment, concepts of preciousness and value.

Identity: How jewellery relates to identity, an expression of self, identifying with communities or groups via jewellery, as an act of resistance.

The act of adornment reflects identity, to an extent adornment is about stating your values to others, about finding your 'tribe'. The wearable exhibition work that I make tends to comment on social and environmental issues, reflecting my own values and concerns.

Bridget Kennedy

Performance: Jewellery as an act of making, jewellery as an act of wearing, exploring – performative aspects of jewellery practice, jewellery and ceremony.

Sustainability: materials from waste, redefining preciousness, new material sources and sustainable resources.

About this Education Kit

This Education Kit accompanies the exhibition *Made/Worn: Australian Contemporary Jewellery* produced by Australian Design Centre. The Kit has been developed by contemporary jeweller and educator Melinda Young to provide a range of experiences and activities suitable for students of all ages and abilities.

The activities included deliberately cross broad subject areas including: Creative Arts, Science and Technology, History, English, Mathematics, Human Society and Environment. Included are opportunities for discussion, research, writing and making. Many of the activities in this kit can be combined to develop larger projects focussing on ideas including wearability, identity, the environment, using natural materials, storytelling.

Each of the 22 artists in this exhibition have their own section, providing an overview of their practice and work in the exhibition, a series of activities based on work in the exhibition, a brief biography and links to further reading. There is also a glossary of terms at the end of this kit.

Much of the information contained in this Education Kit is based on information provided by the artists as part of interviews conducted with the artists by ADC during the exhibition's development. Unless otherwise stated, all quotes in the following text come from these interviews.

For more information about the *Made/Worn: Australian Contemporary Jewellery* exhibition and further materials for this project including the film, please go to our website australiandesigncentre.com.

Liam Benson



Liam Benson, *R.E.S.P.E.C.T.*, 2013. Photo: Alex Wisser. Image: Courtesy the artist and Arterreal Gallery.

Liam Benson creates wearable work that traverses the terrain of contemporary art as adornment, his work is informed by “community, identity, relationship to materials, performance and culture”. He says “What I create and how I create it is most often a response to where I see myself within my community, how I feel my environment is contributing to my identity, what memories and cultural associations my materials hold and how the process of making contributes to the meaning of each piece”. Liam makes work that is informed by wearables because “most cultures have found a way to express their identity through costume, pageantry, festive and performative wearables and other clothing. I’m looking to elaborate on this process and find my own style and dialogue with my materials that express who I am, where I fit within the world and how we can connect together”.

Liam works with materials and processes of making connected to the queer community to talk about how we share and interpret cultural knowledge and practice. The design of his *R.E.S.P.E.C.T* headdress is based on the costumes and wearable art handed down between Drag Queens, from performer to performer – in particular the architectural head pieces made to replace or complement a wig. It also reflects the cultural

practice of sharing costumes and making techniques between drag queens, which nurtures the innovative processes and the respect inherent within this community.

Liam’s *Coat of Arms* reimagines the iconic shield, kangaroo and emu design through a camp lens as a sparkling tiara constructed from children’s toys. As a wearable object, the symbols are simplified and personalised through performance, a playful reminder that the ideas represented by the emblem are meant to be accessible, open to interpretation and shared within a broad cultural spectrum. The work Liam makes about Australian identity is for everyone who feels an affinity to this idea, his works are “an access point for people who need an entry point into this conversation”. Liam uses materials to trigger a dialogue or creative process in his mind, the materials then engender associations, connections, thoughts and other influences that inform the process and formation of a concept. For example, he uses beads and sequins for memories these materials hold, such as his mother’s clothing and Drag shows – for Liam they are a medium that “represents nurturing, family, having a voice and celebrating identity and culture” and he uses them to make works about family and community. In Liam’s practice, art, community and culture live together in a symbiotic relationship, his art is the physical manifestation of this connection.



Liam Benson, *Coat of Arms*, 2009, Photo: Steven Cook. Image: Courtesy the artist and Arterreal Gallery.

Focus: Costume and identity



Think

How does the way we present ourselves to the world give information to others about our cultural background, occupation or interests? Discuss some examples from your experience.



Explore

Research the costumes and/or headdresses of a cultural group that interests you - this could be the traditional costume of your ancestors, family, community, or the costume of a sub-culture. Collect images and information, present your findings as a poster drawing on the colours and decorative aspects of the culture you have researched.



Extend

Using household materials, make a headdress for yourself or someone you admire, expressing identity through materials, colours and textures.

You might want to look at an exhibition called *21 Tiaras for Maxima* which invited contemporary jewellers and designers to design and make a tiara for Argentinian Maxima Zorreguieta on the occasion of her marriage to the Dutch Crown Prince Willem-Alexander in 2002.

<https://vollaerszwart.com/21-tiaras-for-maxima>

https://www.heraldextra.com/lifestyles/article_1605199a-0ca1-51c8-be07-431410a58f9b.html

Liam Benson is a multi-disciplinary artist whose practice incorporates performance, photography, video and textiles. Benson's work explores identity and culture as a living dualistic process which is both informed by and subverts tradition, entrenched ideologies, popular iconography, art and media. Liam's practice is informed by working collaboratively with diverse communities through an ongoing conversation about how culture, sub-culture and identity interrelate and evolve. Liam Benson's works are held in significant public and private collections including The Museum of Contemporary Art Australia, the Art Gallery of South Australia, Artbank and the University of Western Sydney.

<https://www.liambenson.net/>

Mudie-Cunningham, Daniel (2016) 'Working Class Man (Now Famous): Liam Benson. *Sturgeon Magazine*, Issue 6

https://issuu.com/artbankau/docs/sturgeon_issue6_complete_2016_lowre

Miller, Carrie (2015) Liam Benson: Everyone We Know. *Art Collector* issue 74, Oct – Dec 2015.

<https://artcollector.net.au/liam-benson-everyone-we-know/>

d-lux MediaArts Liam Benson 'You and Me', 'Over View' Friday 6 November 2015, UNSW Galleries, Sydney.

<https://vimeo.com/337718586>

<https://www.youtube.com/watch?v=wdDFAAX5ktk>

Community participatory embroidery project – facilitated by Liam Benson

<https://vimeo.com/235472590>

Julie Blyfield



Julie Blyfield, *Cassia*, 2020.
Photo: Grant Hancock.

metal". A key element in the realisation of her richly textural work is "rhythmical repetition" ² in the design process, aesthetic outcomes and the traditional metalworking techniques used to make her work, including hammering, chasing, punching and piercing.

The collection of work in this exhibition is inspired by an immersive trip to the MacDonnell Ranges around Alice Springs (Mparntwe). The *Rock* necklace is made from a copper and sterling silver bi metal that reflects the rich iron oxide colours of the geology in the area. The *Cassia* brooch illustrates the blooms of golden yellow which were flowering in Spring and contrasted to the rust and ochre colours of the rocks and sand. Fires and parched landscape are embodied by the blackened tubes of copper linking in the form of *Stick* necklace. The processes used to make these works are time consuming, Blyfield says that this reflects "the ancient and long history imbedded in the extraordinary landscape of central Australia". The work also seeks to reflect the visually rich landscape and culture of Alice Springs, she says "the colours, textures and forms embody so much history and importance to the traditional owners, the Arrernte people who have cared for this area and country for thousands of years. I feel very fortunate to have spent some time in this incredible place".

[1] Goring, Elizabeth; *Julie Blyfield Panorama*, exhibition catalogue The Scottish Gallery & Ruthin Craft Centre, 2015 https://issuu.com/scottishgallery/docs/julie_blyfield___panorama_catalogue_

[2] Ibid

Julie Blyfield's practice is defined by research into personal, family and Australian collections with a particular focus on flora and botanical collections and the landscape. Her work relates to personal and public collections as well as the environment in which she lives, meaning that it is also a reflection of the place where it is created. Julie's making process starts with new research, she does this "either by visiting a specific location or investigating a particular collection or point of interest", during this time she photographs a location and small details within that place as well as sketching and collecting (natural) objects. These visual prompts then make their way into her studio and inform her making process, which starts with paper models or maquettes. This allows her to work quickly and spontaneously, problem solving and working through the scale and approach to each piece¹, before translating the models into metal. She says "I enjoy using silver and the malleable qualities of the medium. I am not averse to using mixed materials, but I seem to return to



Julie Blyfield, *Rock*, 2020. Photo: Grant Hancock.

Focus: Observation and collection



Think

Have you been to a place that has captured your imagination? What was it about that place that inspired you? Share your story with your class. Next look around at your immediate natural environment – look closely – what kinds of things can you see, what do they tell you about the environment you live in?



Explore

Make a small collection of natural materials from the environment that surrounds you (all dried leaves from the same plant, a small bundle of twigs). Following Julie Blyfield's process, lay them out on your desk and observe them closely. Draw pictures of your collection, use paints and coloured pencils to explore colour. Then make paper models either using your drawings or based on your drawings – try to add some elements of three-dimensionality by folding and texturing the paper. How does this process of translation from nature to a drawing to a model deepen your understanding of the characteristics of the natural materials?



Extend

Select one of your paper models and abstract its form to make repeat elements that can be linked or strung together to make a necklace.

Julie Blyfield has been practicing for over 30 years, her jewellery and object work is inspired by research into botanical specimens, personal and historical silver collections and the rich diversity of the Australian landscape, which she interprets using the techniques of metal chasing and surface chiselling. In 2007 Julie was a recipient of the prestigious South Australian Living Artists (SALA) Award which celebrated her achievements with a major monograph about her life and work, published by Wakefield Press. Julie has been the recipient of numerous awards and won numerous prizes for her work including the South Australian Museum Natural History Art Prize and an Australia Council Creative Australia Award. Her work has been exhibited widely nationally and internationally and is held in many significant Australian and International museum collections including the National Gallery of Australia; the South Australian Museum, the Musée des Arts Decoratifs, Paris, France and the Victoria and Albert Museum, London. Throughout her career Blyfield has travelled, lectured and presented workshops in Australia and overseas and she regularly mentors emerging jewellers, sharing her knowledge, skills and professional experience. Julie currently works from her studio overlooking her garden in Maylands, South Australia.

Radok, Stephanie & Richards, Dick (2007) *Julie Blyfield*. Kent Town: Wakefield Press

<https://klimt02.net/jewellers/julie-blyfield>

https://issuu.com/scottishgallery/docs/julie_blyfield__panorama_catalogue_

Cummins, Susan; 'Julie Blyfield – Second Nature', <https://artjewelryforum.org/julie-blyfield-second-nature-0>

Feagins, Lucy; 'Interview – Julie Blyfield', <https://thedesigntiles.net/2011/02/interview-julie-blyfield/> 4th February, 2011

Gibbons, Julie; 'Craft Icon – Julie Blyfield'; <https://tractorgirl.com.au/craft-icon-julie-blyfield>
<https://graystreetworkshop.net/publications>

Helena Bogucki



Helena Bogucki, *How to collect sunshine*, 2019.
Photo: Marnie Richardson.



Helena Bogucki, *We gathered bone and ash*, 2019.
Photo: Marnie Richardson.

Helena Bogucki's practice is defined by conceptual exploration. In particular the way in which historical research and references can be communicated to new audiences within the form of objects of adornment for the body combining both found and formed objects. The found objects included in Helena's work, discovered and collected on field trips to regional locations in Western Australia, are combined with silver, copper and enamel components in her studio. These pieces come together to provide a memento of her research. She says, "the research and documentation processes (photographs/ site specific detritus/ collected local histories) are often more valuable to me than the final works created".

Recently Helena's practice has become a way to articulate and navigate her role within her family while supporting family members with extra needs. She has found that "exploring my personal narrative and documenting these transitions is providing the opportunity to create an unexpected and often confronting archive of lived experiences. Developing a personal archive and reflecting on my own position in the works has not previously been an important outcome within my practice. As the maker I accept the responsibility of communicating an edited and censored review of my research to the viewer".

Now that she is the subject of her work, her desire to create works of adornment containing these new histories feels uncomfortable. Disconnecting the works from objects that adorn the body to small objects that can be hidden in a pocket or a drawer feels appropriate, the objects are vessels to store fragments of an unexpected time and narrative. She says "The small windows of opportunity I am presented with in between appointments and at-home care now dictate the time I spend in the studio. The importance of my quest for materials to communicate particular themes has drifted away from my practice. I now seek materials that provide spontaneity in my work and the ability to work untethered to a timeframe. Within my series *Bird Island*, I used materials that were available in my studio. My collected banana tree fibres, copper and enamels were all that I needed to portray an imagined place".

The *Bird Island* concept was created in hospital waiting rooms and specialist clinic appointments. As Helena and her daughter sat together waiting to see doctors and therapists, they developed a world that kept them safe from the fear of the unknown waiting behind the closed doors of long hallways. Helena describes the birds of Bird Island as “unpredictable and playful. They exist within a hierarchy of royalty, traders and village folk. The island is big. The flora is still being collected for documentation and maps are hand drawn referencing the geography of the island”. The works that Helena has made for this exhibition are the field notes, the documentation and the final works.

Focus: Creating narrative using objects



Think

What are some special objects in your home? Tell your group about them - what are their stories, why are they special? Are there any similarities amongst the objects that your fellow students have selected? From the description of objects and stories presented, what sorts of things make objects special?



Explore

Observe a collection of your objects closely. Draw each object and write a short descriptive text for it focussing on the appearance of the object rather than its sentimental value or meaning. These are your field notes.



Extend

Swap field notes and create a fictitious narrative based on the drawings and descriptions of the objects. Then make a small object, wearable or new drawing that responds to the narrative. Return the field notes along with your narrative and new object to the original owner.

Helena Bogucki is an independent designer who lives and works in Perth, Western Australia. She was born in 1980 Exeter, England, she arrived in New Zealand in 1993 before moving to Australia in 1998 and graduating from Edith Cowan University with a Bachelor of Visual Arts in 2003. Helena makes jewellery and objects that combine formed and found pieces, reflecting a passing moment or conversation. Helena creates her works in vast locations whilst exploring the origins of design and creating new work in the field. Foraging and taking samples from her surrounds, Helena is a collector with an adventurous spirit who seeks inspiration from objects and people. She documents the process in her studio and the catalogued information and findings provide souvenirs that are often as valuable as the jewellery and objects she makes. The signature of her jewellery is a tiny identification tag containing details about the historical source of the piece. These are made with a tiny saw and incorporated into the works to become a portable archive for the wearer. Helena has exhibited her work in solo and group exhibitions across Australia and overseas. She has participated in national and international residencies and her work is held in the public collections of the City of Perth, WA, the Art Gallery of Western Australia, the Midland Redevelopment Authority, WA and the Edith Cowan University Collection.

<http://www.helenabogucki.com/>

Bogucki, Helena, 'A Silent Conversation with Jimmy Poland', *Garland* 12 March 2018

<https://garlandmag.com/article/a-silent-conversation-with-jimmy-poland/>

Zoe Brand



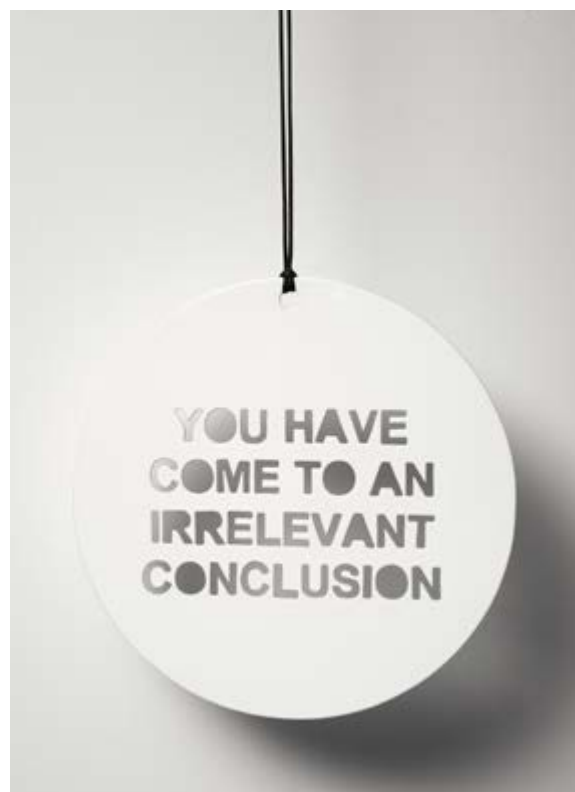
Zoe Brand, *Will you take me seriously?*, 2015. Photo: Andy Mullens.

and back again. She says, "I make jewellery that uses jewellery archetypes, ready-mades and text to explore the performative nature of jewellery as a device for communication".

Zoe's practice is driven by ideas, her focus is on conceptual jewellery, the forms and materials of the works themselves are more or less a blank slate – a site where meaning is created by language. She says, "My text work is driven by the chosen text, what it is presented on, pressed into, cut out of, is the vehicle/canvas for the words and less (but not always) conceptually important". The three text-based works shown in this exhibition are: *YOU HAVE COME TO AN IRRELEVANT CONCLUSION*; *WILL YOU TAKE ME SERIOUSLY?* and *WHAT IS IT YOU ARE LOOKING FOR*.

Zoe uses humour as a means of exploring cutting or politically-charged ideas, such as value, identity and consumerism. Her work makes use of the ambiguous nature of language to offer up various readings of a work that change when the context of the piece changes. Underlying Zoe's work is the concern "with finding language that can describe both the object and the idea of the object, as well as the person who might wear the piece. How the piece is read when it is hanging in a gallery or when it is worn out in public, and by whom, is paramount to my practice. I am interested in how a work is read both on and off the body... Not only is the context of the body key to understanding the work, but also how the work fits or sits on the body is incredibly important. The work must address the body, it must conceptually aid in the reading of the work, it must have a reason to be understood as jewellery".

Zoe Brand is interested in how jewellery is 'read' on and off the body and how the language of signs operates when placed on the body. She explores this through the use of carefully chosen text that is presented simultaneously as both sign and adornment. Zoe sees possibility in mundane, everyday throwaway statements, which she collects, examines and removes from conversation, building the text into signs. She wonders "how a sign is read when the context of its placement changes from wall to body?" The shift in meaning of her work when it passes through space is where its power lies. Zoe chooses phrases very specifically for how the meaning or understanding of the text changes when the work moves from wall to body,



Zoe Brand, *YOU HAVE COME TO AN IRRELEVANT CONCLUSION* – from the series "A Failure to Communicate, More or Less", 2014. Photo: Brenton McGeachie.

Focus: Communication



Think

(Mis)communication - how does punctuation or lack of punctuation change the meaning of a text? Consider this example:

I'm fine

I'm fine.

I'm fine!

I'm fine?

I'm fine...

Why do you think Zoe deliberately avoids punctuation in her text-based work?



Explore

Find examples of the language used in advertising signage or street signs and try re-contextualizing it (placing it in different scenarios) such as on the body, on a wall, an object or a thing.

How does the meaning change? Here are some examples that Zoe Brand has used in her work to get you started: 'WRONG WAY GO BACK', 'REDUCED', 'BRAND NEW', 'SOLD OUT', 'OUT OF ORDER'



Extend

Research other contemporary artists and craftspeople who use text in their work, you might want to start with Jenny Holzer, Ian Burn, Raquel Ormella and Fernando do Campo. Can you find any other examples of artists making text-based work? How do they use text in their practice?

Zoe Brand was born in Brisbane, Australia in 1984. She completed an Advanced Diploma in Jewellery and Object Design at Design Centre, Enmore, TAFE NSW – Sydney Institute in 2008 and a Bachelor of Visual Arts with First Class Honours majoring in Gold and Silversmithing at the Australian National University in 2015. Brand has exhibited in many group shows in Australia, New Zealand, Thailand, Germany, France and Estonia and her works are held in a number of significant private collections. Brand was also recently the Director of the Personal Space Project, a gallery located in her bedroom

<http://www.zoebrand.work/>

Maree Clarke



Maree Clarke, *River reed necklace*, 2014. Image: Courtesy of the artist and Vivien Anderson Gallery.

versions of the kangaroo teeth, echidna quills and feathers that she collects as roadkill, cleans and uses in her work. This allowed her to play with scale and colour and take her work from the context of the museum collection to an affordable wearable range that follows her ethos of reviving and sharing cultural practice. Maree's work is part of a process of regenerating cultural practices, strengthening culture, identity and knowledge. The oversized necklaces in this exhibition are made from black and natural river reed, and white and brown feathers from native Australian birds. These traditional body adornments are authentically reproduced, but are supersized, looped and suspended from the ceiling to reflect the scale of the loss of knowledge of cultural practices. Maree says, "All my adornments... tell very different stories about identity with south-eastern Australian cultural practices".

Maree Clarke is a multi-disciplinary artist and a pivotal figure in the reclamation of south-east Australian Aboriginal art practices, reviving elements of Aboriginal culture that were lost or laid dormant over the period of colonisation. Maree's continuing desire to affirm and reconnect with her cultural heritage has seen her revivification of traditional possum skin cloaks, together with the design and production of contemporary jewellery that re-works traditional of kangaroo tooth necklaces, and string headbands adorned with kangaroo teeth, echidna quills and crow feathers that she gathers from roadkill. She says, "My practice starts with the research I do and then I turn that research into art, telling stories... in a contemporary way". Central to Maree's practice is a meditation on the relationship between tradition and modernity. To do this, her work often incorporates new technologies as she wants to "ensure that traditional cultural practices, used to create adornments and clothing, continue as contemporary culture".¹

In 2018 Maree designed and made a 3D-printed jewellery collection in collaboration with jeweller Blanche Tilden and curators Simone Le Amon and Myles Russell-Cooke for the National Gallery of Victoria's Design Store. For this work Maree studied 19th century photographs of Indigenous jewellery and set about recreating it. She made 3D printed

[1] Flynn, Eugenia, 'Maree Clarke's 'Thung-ung Coorang' Jewellery', *The Design Files*, 22 March 2018 <https://thedesigntfiles.net/2018/03/maree-clarke/>

Focus: Supersized jewellery



Think

The jewellery Maree Clarke has made for this exhibition is deliberately 'supersized'. Why do you think that she has done this?



Explore

Research some of Maree's other multi-media installations, paintings and photographic work. How does she use images and materials to tell cultural stories?



Extend

Create your own supersized necklace to make a statement about an issue that is important to you. Think carefully about how the materials that you use will contribute to the meaning and narrative or story of the piece.

Maree Clarke is a Mutti Mutti, Wemba Wemba, BoonWurrung woman from Mildura in northwest Victoria. She is an active leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists with a continuing desire to affirm and reconnect with her cultural heritage. Her immersive multimedia installations of photography, painting, sculpture and video installation works further explore the customary ceremonies, rituals and language of her ancestors. In making the work Maree reclaimed production techniques through the examination of anthropological texts and photography held in academic institutions around the world. She loves the process of researching the traditional engineering of material culture and recreating the objects in real contemporary time using traditional materials and new techniques such as 3D printing. She uses her work to tell stories through immersive installations. Through her work in education she inspires young people to take up art and cultural practice for themselves. Maree says to them "you can take anything from this and make it your own".

Artist Profile, Vivien Anderson Gallery

<http://www.vivienandersongallery.com/artists/maree-clarke/bio>

Edgar, Ray, 'Cutting-edge technology keeps the tradition of Indigenous jewellery alive', *Sydney Morning Herald*, 3 May 2018

<https://www.smh.com.au/lifestyle/fashion/m10coverbox-20180305-h0x10q.html>

Artist Profile, Museums Victoria <https://museums victoria.com.au/website/bunjilaka/visiting/birrarung-gallery/artist-profiles/maree-clarke/index.html>

Artist Profile, National Gallery of Australia <https://nga.gov.au/defyingempire/artists.cfm?artistirn=42174>

Flynn, Eugenia; 'Maree Clarke's 'Thung-ung Coorang' Jewellery' The Design Files, 22 March, 2018

<https://thedesigntfiles.net/2018/03/maree-clarke/>

Fran Edmonds with Maree Clarke <https://indigenoustory.com.au/works/image/maree-clarke-140/>

Our Stories: Cultural Activist Maree Clarke, Season 1 | Episode 13 | NITV | March 14, 2019

<https://www.enhancetv.com.au/video/our-stories-cultural-activist-maree-clarke/56764>

Maree Clarke - Thung-ung Coorang (Kangaroo teeth necklace), NGV

<https://vimeo.com/260324248>

Maree Clarke 'Being collected' lecture, Nicholson Museum, University of Sydney, 31 August 2017

<https://www.youtube.com/watch?v=YZ19EzxUSLM>

Jess Dare



Jess Dare, *Making Time: Exchange between Jess and her son*, 2019,
Photo: Marcus Ramsay.



Jess Dare, *Making Time*, 2019.
Photo: Grant Hancock.

Jess Dare's practice is influenced by nature, botanical specimens (particularly flowers) and memory. Her work is deeply personal, it is a means to work through and understand the events of everyday life and to help her connect to her family past and present. Jess uses nature as a metaphor to investigate concepts relating to the fragility and transience of memory. She says, "to me, flowers are a constant reminder that life is ephemeral, ever changing and precious". Jess works fluidly between flameworked glass and non-precious metal, using these materials to represent the minute details of natural world. An ongoing influence from an artist residency she undertook in Thailand during 2014, is her frequent use of the form of the garland to explore ideas of memory, offerings, paying respect and honouring loved ones who have passed. Although the work Jess makes is often very personal to her, reflecting private concepts, she likes the fact that people can identify with her work in different ways and find their own statements within it.

Jess keeps the gum nuts, billy buttons, sticks, seedpods and things that her young son, Banjo, picks up and hands to her like treasures. The work in this exhibition, *Making time* is a series exploring making permanent the impermanent, crafting in brass the essence of these little treasures, an exchange between mother and son. A treasure to keep and hold, long after the moment has gone, and the memory has faded. She says, "the collection explores ideas of memory and holding on to moments in time, experiencing nature anew through my son's perspective, collecting and collections". The writer Anne Brennan describes this exchange between Jess and Banjo as an act of renewal, "in Banjo's offerings we can see a toddler's first attempts to come to know the world. He 'renews existence' through reordering the world's fragments afresh, investing it with his own subjectivity and understanding". She goes on to say that "In *Making Time*, Jess exercises her own act of renewal over Banjo's random botanising by remaking each small gift, reducing them to their most basic forms, as though she is imagining in three dimensions the kind of drawing he himself might make of them... echoing her son's attempts to know the world and gesturing to that other meaning of renewal that we associate with the botanical world: the promise of life to come".¹ The intimacy and notion of renewal underpinning this series of pendants is highlighted by the colour photographs of the original objects collected by Banjo and a series of black and white photographs of his hands holding the found objects and Jess' hands holding the recreated brass object.¹ Anne Brennan in *Jess Dare - What Remains* catalogue 2019.

Focus: Jewellery as a gift



Think

Jewellery is given as a gift to mark a significant occasion in many cultures, sometimes this is part of a ceremony or ritual. Can you think of any examples? Discuss as a class.



Explore

In this work we see small gifts from nature that Jess Dare has been given by her young son recreated as permanent mementos that capture this time in their lives. Have you been given a special gift like this that is precious because of the moment of giving? Take a picture of it (or draw it) and prepare a short piece of writing about it. Share your story with the class.



Extend

Design a piece of jewellery as a gift for a special person in your life (or a public figure). Think carefully about the meaning of the gift, the occasion it is to be given and how its materials and form can contribute to its meaning. Write notes to accompany your design that describe the context and significance of the piece. You may also want to make the piece and gift it.

Jess Dare completed a Bachelor of Visual Arts specialising in Jewellery at the Adelaide Centre for the Arts, TAFE SA in 2006. She has been practicing glass frameworking for over 10 years having been taught by local and international glass artists; glass now forms an integral part of her practice. Jess joined Gray Street Workshop (Est.1985) as an access tenant in 2007 and in 2010 became a partner of the workshop, joining Catherine Truman and Sue Lorraine in continuing its legacy and shaping its future. Jess exhibits nationally and internationally and is represented in major national collections including The National Gallery of Australia, the Art Gallery of South Australia and the National Glass Collection. In 2014 Jess undertook an Asialink Residency in Bangkok Thailand researching traditional floral garlands (Phuang Malai) and in 2015 she undertook a residency in Shanghai, China teaching workshops and researching Chinese culture. From 2016–2017 Jess worked closely with Professor Richard Johnson creating a permanent memorial in Martin Place, Sydney, symbolising the sea of flowers laid by thousands of people following the December 2014 Martin Place siege.

<https://www.jessdare.com/>

Gibbons, Julie; 'Jess Dare -The Crafted Object'

<https://tractorgirl.com.au/the-crafted-object-jess-dare-jewellery>

<https://www.cityartsydney.com.au/artwork/reflection/>

Ewington, Julie; 'Gray Street Workshop – A celebration of 30 Years'

<https://artjewelryforum.org/node/7129>

<https://graystreetworkshop.net/jess-dare>

<https://graystreetworkshop.net/publications>

Anna Davern



Anna Davern, *The New World*, 2019. Photo: Fred Kroh.

Anna Davern's practice incorporates the techniques of metal collage and assemblage to make jewellery and small dioramas that question long held ideas about Australia's cultural identity. Anna says: "Issues of colonialism and multiculturalism are all tackled in a process of filtering, selecting, contrasting and reassembling images of Australiana found on old biscuit tins, tin trays and confectionary tins. Anna collects biscuit tins and other found materials, then sorts through her collections to choose suitable materials to illustrate her concepts. The resulting narratives act as both cultural commentary and as humorous acknowledgement of the hybrid nature of contemporary Australian society".

Anna is interested in the tactile nature of jewellery, her wearable work for this exhibition takes the form of the brooch or the breast plate. She works with the form of the brooch as it "has an extensive role to play in describing and communicating a wearer's cultural identity. Brooches adopt the action of a badge creating a direct line of communication between a wearer and an observer". Her neckpieces are often portraits of the major players in journeys of exploration and exploitation. Anna's "use of the breastplate references the colonial practice of presenting breastplates to Aboriginal elders by the British colonists in an attempt at imposing a European system of social order onto the indigenous inhabitants of Australia". She notes that "the large size of the neckpieces references the idea of a breastplate bestowed upon worthy individuals in recognition of their contribution to the expedition... they are elaborately decorated and adorned with shells, beads and other accoutrements".

As seen in this exhibition, some of Anna's wearable jewellery is included in small autonomous dioramas, she says "the format and narrative of the diorama invites you to play with the characters and in the process you realize that some of them have moveable parts and bits that can be removed to be worn". Anna's dioramas are made in the same way as her jewellery and she uses the constructed form of the biscuit tins to provide the stage or frame for the tableau. These works are a fantastical re-telling of exploration and colonisation, Anna describes them as tapping into "the mysteries of 'under the sea' and 'into the woods'", the works are a tongue in cheek perspective of a fictional 18th Century voyage of discovery and colonisation with both British and Australian references.



Anna Davern, *Shirley and Dolores*, 2020. Photo: Fred Kroh.

Focus: Using collage to tell a story



Think

What is colonisation? Look at Anna Davern's work and think about the stories that she is telling – discuss and share your ideas about these stories with your class.



Explore

Some things to think about and research might be:

Why do Queen Elizabeth II and Prince Philip have blue beads coming out of their necks in the necklaces being worn by the kittens in the work *Shirley and Dolores*.

Who are the men strung around the neck of the kitten in the work *Hettie*? Why do you think they have been depicted this way?

Some Anna's works also reference religious iconography – how? Can you find examples? Why do you think she uses these references in her work?



Extend

Research the local (colonial) history of your area OR Create a fictitious story about colonisation. Make a diorama (with or without moving parts) or create a wearable collage using drawings and found images to illustrate and re-tell the story of an event from your research or the story that you have imagined.

Anna Davern's practice straddles the visual arts, jewellery, fashion and education. She makes jewellery and objects from her studio in Melbourne as well as teaching, writing and curating exhibitions. Anna has a Bachelor of Visual Arts in Jewellery and Object Design from Sydney College of the Arts (1993) and a Masters degree in Gold and Silversmithing from RMIT (2003). She has exhibited her work extensively in Australia and internationally and has received numerous grants and awards for her work. She was a co-founder of Northcity4, an ARI that ran from 2011 – 2019 providing professional and creative opportunities to the Australian contemporary jewellery community.

<https://annadavern.com/>

<http://northcity4.com/anna-davern-tenant/>

Gibbons, Julie; 'Anna Davern -The Crafted Object'

<https://tractorgirl.com.au/the-crafted-object-anna-davern>

Newbound, Mark; *Anna Davern, contemporary jeweller*

<https://vimeo.com/229955616>

Bin Dixon-Ward



Image: Bin Dixon-Ward, *BLUEPRINT*, 2019. Photo: Chris Bahng.

Bin Dixon-Ward's jewellery practice offers the viewer and the wearer a sensory engagement and an experience of the artefacts of the built environment. Her work seeks to provide a new way to understand and engage with both the urban environment and the role of digital technologies in jewellery. Bin uses Rhino 3D modelling software to create her complex, playful work, applying her knowledge of studio-based jewellery making to Rhino, which she sees "as an extension of handmade practice, as another tool to play with and a site to explore, push and play with materiality... my jewellery seeks to reveal connections between the body, the built environment and the digital-making environment".

Bin says describes herself as "an urban dweller who is interested in her 'native' urban environment and its histories". The three works by Bin Dixon-Ward in this exhibition all reflect on the built, urban environment and its repeating grid-like geometries. *BLUEPRINT* is a neckpiece that reflects on how cities are in a constant state of evolution, yet even so, their origins persist. As existing structures are demolished and the surface of a city is excavated, its underlying structure is exposed and the grid is revealed, providing a blueprint for the future. Constructed using the digital tools of 3D modelling software and 3D printing, *BLUEPRINT* has been hand-dyed and finished with sgraffito.

The grid reference listed in the neckpiece $37^{\circ}49'52.96''S$ $144^{\circ}51'37.56''E$ is for an industrial ghost site, where the land has been cleared, awaiting redevelopment and a new chapter in its history. Bin seeks to "bring material, function, concept, methods of manufacture and form together to create an object with layered meaning. These five elements combine to not only convey an idea but also to contextualise an object within its cultural place and moment". These ideas are exemplified by the *BRICKS* neckpiece, which refers to our layered relationship with the built environment. Bricks reflect history and have been the basis of building for millennia, perhaps they are the first grids. Bricks also reflect the people who made them, laid them and who inhabit the spaces bricks have created. These constructed grids speak of the human body, in particular the hand.

Focus: The grids we live in



Think

Whilst Blanche Tilden's inspiration comes from architecture - the buildings themselves, Bin Dixon-Ward looks to the spatial grid of the city, she is interested in her "native, urban environment". Think about the grids we live in - our homes, our streets, our suburbs, our towns and cities. How does the environment that you live in reflect this idea? A fun place to start this activity is by watching Powers of Ten by Charles and Ray Eames <https://www.youtube.com/watch?v=OfKBhvDjuy0>



Explore

Map the grids that you live and work in using line drawings, this could be done as an individual or group activity. Start with your home or school - try mapping the floor plan. Then think about your street - map the buildings that surround where you live, you might want to continue on to your wider neighbourhood.

There are several ways that you could do this:

- Walk the grids and record your findings - think about how you will use measurement and scale before you map the grids.
- You might want to use a printed street map - an interesting research extension is to look up old maps and discover how the spaces have changed.
- Use google maps to help you map your environment - look at the different map view options. You might also want to compare different cities and towns (Sydney and Canberra for example).



Extend

Make a wearable grid by threading straws (or other tubular elements like beads made from rolled paper) onto string that represents part (or all) of your mapped environment when laid flat. Dutch jeweller Annelies Planteydt also uses the grid of the city as the basis for her ongoing series of necklaces Beautiful City, but her work is quite different to Bin Dixon Ward's - you can view some examples here: <https://klimt02.net/jewellers/annelies-planteydt>

Research 3D printing - What is it? What is possible using this technology? Provide examples. If you could 3D print anything (for example: something to help society) - what would it be and why?



Bin Dixon-Ward, *BRICKS*, 2019. Photo: Chris Bahng.



Bin Dixon-Ward, *37°49'52.96"S 144°51'37.56"E*, 2018. Photo: Christopher Sanders.

Bin Dixon-Ward works from her studio in Melbourne's Docklands. She has a Bachelor of Fine Arts with Honours and PhD from RMIT University. Bin has exhibited her work nationally and internationally; her work is included in public collections in Australia and overseas and is featured in many publications. In 2013 she was awarded the Itami Award for jewellery by the Itami Art and Craft Museum, Osaka, Japan and in 2019 she was artist in residence at San W Gallery, Shanghai, China. Bin is a sessional lecturer teaching digital modelling and 3D printing in the RMIT School of Art.

www.bindixon-ward.com

Dixon-Ward, Bin; *The Grid Reimagined* PhD Thesis, RMIT University, 2017

<https://researchbank.rmit.edu.au/eserv/rmit:162233/DixonWard.pdf>

"Adding Digital To The Jewellers Bench", *Printing the Future: Innovations in 3D Printing*, p. 10 Australian Design Centre <https://australiandesigncentre.com/object-platform/publications/>

Dicken, Karen-Ann; 'Digital Meets Handmade' *New York Symposium Review*

<https://benchpeg.com/news/digital-meets-handmade-new-york-symposium-review>

Watson, Fleur; 'Scan-made Objects' *The Saturday Paper*,

<https://www.thesaturdaypaper.com.au/2014/08/16/scan-made-objects/140811200>

'Bin Dixon Ward Adding digital to the jeweller's bench'

<https://garlandmag.com/loop/bin-dixon-ward/>

<http://www.digitalpromises.org/bin-dixon-ward.html>

Cohn, S & Clemens, J; *The Future is here*, 2014

<https://www.youtube.com/watch?v=bfuZvX2PqYk>

Sian Edwards



Sian Edwards, *Crocodile*, 2020. Photo: Pedro Ros Sogorb.

Sian Edwards has been working with brass mesh for a number of years. Her fascination with the material began when she was given a silver-plated mesh bag whilst a student, she says she “was immediately enamoured by the material. Its initial appeal was its shine, but what I later found more interesting is its system of connections. When I work with it, I get a similar satisfaction to working out a puzzle. By picking it apart and putting it back together a form begins to take shape”. Sian confesses that she has a penchant for time-consuming and repetitive processes, along with an interest in “detail, pattern, and qualities of light (like colour, shimmer and shine), and... connective mechanisms, movement and texture”, characteristics that are found across her practice, not just in the mesh work.

Sian says that when she starts with an idea “it is usually in the form of an animal. Initial inspiration might arise from its representation in a historical piece of jewellery, artwork or story, from browsing bird books, nature photographs or wandering through a museum. Sometimes, I will encounter an animal in the street, park or bush. I find these chance encounters the most inspiring, knowing the moment is fleeting; my skills in observation are heightened as I study the animal’s form, colour, pattern and detail. There is also an opportunity to observe the animal’s movement and this is a quality that I am interested in trying to reinterpret and express in my work”. Sian is also interested in the way that animals are used as metaphors in art and wonders if the symbolism ascribed to animals is what draws people to wearing her work.

Sian’s work in this exhibition is inspired by the crocodile as a subject in jewellery, from ancient Egyptian amulets to María Félix’s infamous Cartier commission, the piece is a continuation of her investigation into using brass mesh to render animals. The piece is both a study of anatomy and an exploration of the material’s potential to translate ideas. Drawing inspiration from imagery of crocodiles resting in the water’s surface, Sian was prompted to take a more subtle approach to her process. Choosing a brushed grey mesh, her aim was to create the textured skin through a quiet play between form and light, resulting in surface detail that seeks to capture the illusive image of a crocodile hidden in its environment. She says: “I want to create pieces that act as lures to draw the viewer in for a closer look and attempt to convey the initial and illusive aesthetic experience I have when feeling inspired by a particular pattern or detail”.

Focus: Animals as a theme in jewellery



Think

Animals have been used in jewellery for millennia for their symbolic, talismanic and decorative value. What are some of the symbolic characteristics that we give to animals? Are these symbolic meanings different across history and cultures? Next take a virtual tour of a zoo, many zoos have virtual tours though their websites, like San Diego Zoo: <https://kids.sandiegozoo.org/>



Explore

Research some different cultural and historical uses of animals in jewellery, you might also like to research the use of animals in the work of contemporary jewellers such as Julia Deville, Felike van der Leest and Jane Dodd – how do they use animals in their practice? Have the animals been used for symbolic or decorative purposes? In your research, have you noticed that there are some animals that are used more frequently than others? Based on your research and zoo tour, think about some animals that you might like to see as wearables, draw them and make some notes. Consider how the jewellery will be worn – Sian Edwards frequently makes animals that drape on the body.



Extend

Design (and make) your own animal jewellery – like Sian Edwards, you might want to use re-purposed materials. Why have you chosen this particular animal to work with – what is the symbolism of your work?

Sian Edwards makes intricate jewellery and objects. Taking inspiration from a multitude of sources, her work is defined by an interest in detail, repetition, pattern and light, in the form of colour, shimmer and shine. With a focus on animals, Sian's work references both the rich historical use of animals in adornment and the actual animals that share our world. Her work is playful, illustrative, and at times delves deeper undertaking anatomical material studies of her chosen subjects. Her approach to materials considers their relationship to the body through tactile qualities such as movement, by employing connective mechanisms, and texture, inspired by textile techniques like goldwork and zardozi.

<https://www.sianedwards.org/about>

Emma Fielden



A Diminishing Force; two-channel HD video with stereo audio, 10:30 minutes; two sculptures, Queensland Bianca marble, ferrite magnet. Install images from *The Fall*, Dominik Mersch Gallery. <https://www.emmafielden.com/selected-works#/a-diminishing-force/>

installation or a performance. For Emma, a “piece of jewellery is inherently connected to the body, whether it is contained within a box, held in the hand or being worn. To simply gaze upon a piece of jewellery can evoke an intimate sense of the wearer and a connection with the body”. The idea of adornment is interesting to Emma from this perspective of intimacy and the body.

The work in this exhibition, *A Diminishing Force*, is a short video-based documentation of a performance piece and the artefacts created by the performance. Performance is a new element of Emma’s practice; the body is an intrinsic part of this work and in it the viewer can see an outward expression of the way that Emma “physically engages with materials and ideas. Here, rather than being at the back end of the making process, (her) own body is at the forefront of the artwork”. Emma often takes a material and breaks it in her work. This is not so much an act of destruction, as it is an act of transformation and creation.

In *A Diminishing Force*, Emma relentlessly hammers a block of marble and a block of magnet. She breaks them into small pieces, but one might also imagine her attempt to crush the materials to dust and even to their atoms, pushing and questioning the very nature of their materiality. These two materials, magnet and marble, are distinct opposites – one is industrially produced, the other extracted directly from the earth; one is hard, the other relatively soft; one is black, and one is white. Though perhaps their most distinct polarity is brought to light when we think about the idea of force. While the magnet exhibits a very literal physical force with its magnetism, the marble possesses a historic force with its heavyweight status in art history.

Emma Fielden is an interdisciplinary artist working across a variety of mediums to explore ideas spanning the infinite and the infinitesimal, the nature of matter, the universe and our human place in it. Emma was initially trained in the discipline of classical music, then contemporary jewellery, metalsmithing and hand engraving. She says, “my background has instilled in me a fixation on minute details, repetitive processes and the language of materiality”. In Emma’s practice, there is an evenly weighted dialogue between materiality and conceptual framework. An idea will sometimes suggest a new material and, vice versa, at other times working with a material will give rise to new ideas.

The body is a very important part of Emma’s practice, whether she is making a small brooch, a large

Focus: Deconstructing a material to make something new



Think

Watch the video of Emma Fielden's *A Diminishing Force* and observe how the different materials – marble and magnet – behave. What makes each material behave in the way that it does? How do these materials change as they are broken down by Emma and her hammer? Why do you think she has chosen these materials?



Explore

Research how marble has been used in art practice previously. Look at contemporary and historical examples. Can you find any examples of contemporary jewellery made from marble?



Extend

Emma Fielden uses specific materials for their conceptual resonance. In *A Diminishing Force* she examines the nature of materials by deconstructing them, breaking them in to smaller and smaller pieces. As she works you can see her pausing to think and rearrange the materials. Emma records the results of her material investigations and this goes on to inform her future work. Understanding materials is an important part of a making practice – knowing their properties, characteristics, limitations, potential and underpinning these factors, developing an understanding of what the materials can mean when used in an artwork. Developing material knowledge in this way helps to inform an artist's material language.

Select a material that has historical resonance and deconstruct it* – record the results and then see if the material can be reconstructed to make a new form. Here are some suggestions: paper, pasta, wood, ceramic, wool, cotton.

**remember to work safely*

Emma Fielden is an interdisciplinary artist working across a variety of mediums to explore ideas spanning the infinite and the infinitesimal, the nature of matter, the universe and our place in it. Initially trained in the discipline of classical music, then metalsmithing and hand engraving, Fielden's background instilled in her a fixation on minute details, repetitive processes and the language of materiality. She exhibits regularly in Australia and internationally and has been featured in publications such as *The Art Life*, *ArtAsiaPacific* and *Art Guide Australia*. Emma has won numerous awards including the Paramor Prize Mayoral Award, the National Contemporary Jewellery Award, and the Buda Silver Exhibition Australian Decorative and Fine Arts Award. She has also been a finalist in awards such as the NSW Visual Arts Emerging Fellowship, the Blake Prize, and the Woollahra Small Sculpture Prize. In 2018, Emma was selected to represent Australia at the Art Omi artists residency in New York, USA. She was an artist in residence at Parramatta Artists' Studios from 2016 – 2018 and is currently undertaking a long-term residency at Rydalmere Artists' Studios.

<https://www.emmafielden.com/>

<https://www.dominikmerschgallery.com/artist/emma-fielden/>

Cronshaw, Damon; 'Topics: Is the universe infinite? Artist Emma Fielden asks this very question' *Newcastle Herald*, August 8, 2019

<https://www.newcastleherald.com.au/story/6316440/stop-for-a-second-and-imagine-infinity-if-youre-game/>

Odlum, Nadia; 'The only certainty is transformation': Emma Fielden's changing states. *The Art Life*, Nov 21, 2018
<http://theartlife.com.au/2018/the-only-certainty-is-transformation-emma-fieldens-changing-states/>

Emma Fielden's Videos: <https://vimeo.com/emmafielden>

Lola Greeno



Lola Greeno, *Marina Lady*, (detail) 2019.
Photo: Felicity Brading.



Lola Greeno, *Sawyers Beach*, 2019.
Photo: Felicity Brading.

Lola Greeno comes from a long line of shell stringers, she is a cultural leader in this practice, shared by a tightly knit network of Tasmanian Aboriginal families. Lola's work represents the contemporary continuation of this ancient cultural practice – she learnt how to make neckpieces from shells and other found materials in Northern Tasmania from her mother and her grandmother. "It is only in recent years that the significance of this cultural practice has begun to be understood beyond the Aboriginal community. Greeno is in no small part responsible for the recognition and respect accorded Tasmanian Aboriginal people and culture today... for the makers, (necklace making) is a profoundly meaningful emblem of their integration with the land and with history. It is the embodiment of one's family line, a chain of knowledge preserved through the generations in defiance of the disruption Australia's Indigenous people have endured in recent centuries. In the spirit of this continuity it is essential that this practice evolves under the stewardship of contemporary makers in contemporary times".

Contemporary shell necklaces are most commonly made from around a dozen different shells that live on diverse beaches across a variety of habitats. Making shell necklaces requires intimate knowledge of shells and their habitat, some live under the sand, some in the littoral zone between land and sea, others live on different sea plants, some live on rocks. Makers need to know which beaches to visit and where the shells live; the seasons when they are available and the correct tides for live shell collection. Making necklaces takes a long time, sometimes it takes several years to gather enough shells for a necklace. There are four stages of making: collecting the shells, cleaning and stripping them, sorting and preparing them for stringing, and finally threading. Each necklace maker favours unique patterns and combinations of different shells.

Lola also uses other natural material in her work including echidna quills, kelp, bone, possum skin, feathers and nuts. Lola's latest works for this exhibition explore the larger king maireener shells, as well as other materials such as echidna quills. *Marina Lady* neckpiece is made with larger king maireener shells as well as traditional green maireener shells, *Vinegar Hill* neckpiece is made with echidna quills and black crow shells, and *Sawyer's Hill* is made with cut white cockles and toothy shells. Lola says, "These pieces are attempting to broaden my cultural practice into a more contemporary creation with the use of the larger shells combined in new designs".

Julie Gough, 'Honouring the past/Making a future – The Tasmanian Aboriginal Shell Necklace Tradition' in *Lola Greeno – Cultural Jewels*, Australian Design Centre, p.80–86.

Focus: Exploring pattern, place and culture in jewellery made from natural materials



Think

Look at the necklaces made by Lola Greeno in this exhibition. What have they been made from? What clues do their titles give us about them? How has Lola used the titles of the work to add to their story?



Explore

Research more about Lola Greeno and the tradition of shell necklace making by Aboriginal people in Tasmania. Share your findings with the class. You could start here: <https://australiandesigncentre.com/past-exhibitions-and-events/living-treasures/lola-greeno-cultural-jewels/>



Extend

Look carefully at the use of materials in Lola's work – how does she design her necklaces using the repetition of material to create pattern and visual rhythm. Collect natural materials, such as fresh or dried leaves, gathered from your local area. Design a necklace by arranging them into a pattern and stringing them using a needle and thread to make a necklace. Write a short descriptive text to accompany your necklace that talks about the place where you found the materials and your design decisions.

Lola Greeno is a highly respected Tasmanian Indigenous shell worker, sculptor, installation and fibre artist, originally from Cape Barren Island but now living in Launceston, Tasmania. With more than 30 years of traditional shell necklace making, using knowledge and customs that were passed down from mother to daughter, Lola is one of a handful of women shell stringers who have been responsible for ensuring the craft is passed on from their Elders and continued to the present day. Although a traditional craft, Lola today works with the shell necklaces in a contemporary manner, sometimes incorporating them with woven fibre works or as parts of installations. In 2015, the Tasmanian Department of Premier and Cabinet recognised Lola in the Tasmanian Honour Roll of Women for service to Aboriginal Affairs and the Arts. Lola's practice was celebrated in the touring exhibition and monograph *Lola Greeno: Cultural Jewels*, the eighth in Australian Design Centre's *Living Treasures: Masters of Australian Craft* series.

https://en.wikipedia.org/wiki/Lola_Greeno

Living Treasures – Lola Greeno Cultural Jewels <https://australiandesigncentre.com/past-exhibitions-and-events/living-treasures/lola-greeno-cultural-jewels/>

ADC On Tour Lola Greeno: Cultural Jewels Exhibition Behind the Scenes
<https://vimeo.com/272465842>

<http://lolagreeno.blogspot.com/>

Lola Greeno, my story, Object: Australian Design Centre, Jun 5, 2014
<https://www.youtube.com/watch?v=Yn1XNtDt-kc>

Lola Greeno – Shell necklace, National Gallery of Australia, Feb 18, 2016
<https://www.youtube.com/watch?v=-6bjpA9ix4>

Indigenous artist Lola Greeno keeping shell stringing alive with Cultural Jewels exhibition
<https://www.abc.net.au/news/2018-06-02/lola-greeno-indigenous-shell-stringing-necklace-exhibition/9824600>

Pennie Jagiello



Pennie Jagiello, *What we leave behind: heirlooms of the Anthropocene #4* and *What we leave behind: heirlooms of the Anthropocene #5*, 2019-20. Photo: Image by Ruby Aitchison. Image editing by Bewley Shaylor.

Pennie Jagiello aims to summarise the extremity of the lasting environmental impacts we impose upon the natural world through her work and her way of processing these anxieties is through making contemporary jewellery objects by collecting and using the things we discard. She says: "What I make is completely informed by found and discarded human-made materials without the purchase of new resources. This provides a constant challenge as I am presented with a plethora of used and unwanted things that behave in different ways. A further challenge is to employ creative practices and techniques that endeavour to create no further waste". This way of working, with its many challenges, has completely formed Pennie's practice for many years. When she works with materials, even the smallest fragment created during the process is saved for re-use.

Pennie sees contemporary jewellery as offering a platform that engages historically and also provides dialogue positioning the here and now within a wearable medium. Contemporary jewellery questions pre-conceptions, expectations, value, worth, the past, present, future, and this medium is Pennie's way of negotiating her place within built and natural environs. An added dimension to her work is that many of the discarded objects and materials that inform and form her work, have often had a prior relationship to our bodies. She says: "The importance of my work is placed within human-made debris as the discarded wearable heirlooms we pass on and leave behind us, in place of more traditional forms of jewellery. Diamonds are forever. So is anthropogenic debris which defines in our short existence the era and errors of the Anthropocene".

The works in this exhibition are from the series *Objected inheritance from the errors of the Anthropocene*. They were made by employing cold joining techniques without heating materials and with non-powered hand tools to minimise further environmental footprints. Instead, Pennie has used processes such as plaiting, binding, knotting, sewing and carving; time-honoured techniques that are reliant only on the artist's two hands. Pennie says, "Wearing our waste functions as a constant dialogue and mirror on our consumerist society providing a platform that identifies unsustainable lifestyles and practices of our existence".

Focus: Making from discarded materials



Think

Look closely at Pennie Jagiello's work in the exhibition. What do you think that the work is made from? List the materials that you can identify. What techniques do you think that she has used to make her work?

Have any of the other jewellers in this exhibition used recycled materials in their works? What have they used?



Explore

Research the work of other jewellers and artists who use recycled or found materials in their work. What materials do they use? Are the materials part of the concept of the work? Share your findings with the class.

Some suggestions: Mikiko Minewaki, Mark Vaarwerk, Kristin D'Agostino, Lisa Walker, El Anatsui, Nick Cave.



Extend

Make a piece of wearable jewellery using only recycled materials from one discarded plastic item (for example a shampoo, sauce or milk bottle). Your challenge is to use ALL the materials provided by the object.

Pennie Jagiello is a Melbourne-based contemporary jeweller whose ongoing research investigates the objects we use and discard, and the environmental consequences of unsustainable practices. She completed a Masters in Art at RMIT in 2017, this body of work was constructed entirely from anthropogenic debris collected from beaches and coastal environs across Victoria, New South Wales and the Pilbara, WA. Pennie has exhibited nationally and internationally including in the prestigious Galerie Marzee International Graduate 2018 Show in Nijmegen, Netherlands. She been a finalist in the Victorian Craft Award on several occasions and undertook a residency with Form Gallery in Western Australia from 2014–2016 which enabled her to visit the Pilbara. Pennie is currently directing a collaborative project titled *The Worn Debris Collective*, which invites makers from around the globe to participate in an exchange of collected discarded human made debris. This project has included hosting a series of workshops and exhibitions across Australia and internationally and made its debut as part of the 2019 Radiant Pavilion Contemporary Jewellery and Object Biennial. Pennie teaches workshops, is a short course and studio lecturer in the School of Fashion and Textiles and a guest lecturer in the School of Art, RMIT.

Jagiello, Pennie (2017) *Remains to be Seen and Worn – An inquiry into anthropogenic debris investigated through contemporary jewellery objects*

<https://researchbank.rmit.edu.au/eserv/rmit:162193/Jagiello.pdf>

<http://www.radiantpavilion.com.au/the-worn-debris-collective.html>

The Unexpected Jeweller <https://archive.form.net.au/project/the-unexpected-jeweller/>

Bell, Lucie; "Pilbara marine trash turned into wearable treasures"

<https://www.abc.net.au/news/rural/2014-03-07/recycled-jewellery/5306986>

Bridget Kennedy



Bridget Kennedy, *Fragile days, fragile ways – the long hot summer* pendant reversible, 2013. Photo courtesy of the artist.

Bridget Kennedy's exhibition practice is an ongoing enquiry into environmental fragility, impermanence, choice, social expectations and value. An emphasis on materials and exploration allows the physical act of making to partly drive the outcome. Her work is driven by both concept and materials, with the language of the material playing an absolutely vital part in building on the conceptual framework and layers of the work, the act of making and working with the material then helps to refine the overarching concept. However, Bridget doesn't just start with any random material and make for the sake of making without having some idea of what she wants to express; her materials are chosen with utmost care and used in combination with processes that draw on traditional jewellery making techniques along with methods from other making practices such as weaving or sculpture. The combination of material and process is a vital clue to the statements that Bridget makes with her work.

The wearable exhibition work that Bridget makes tends to comment on social and environmental issues, reflecting her own values and concerns. She is also interested in the idea that her work might allow people to experience or think about something in a different way. For this exhibition Bridget has made a series of memento mori pieces titled *Fragile Days, Fragile Ways*, that look at loss of insect biodiversity, value and our symbiotic relationship with nature. By combining diverse, non-precious and organic materials such as beeswax and cicada shells with traditionally precious materials, these pieces continue her ongoing enquiries into environmental fragility, impermanence, choice and value.

The series includes a pendant made with cicada shell legs set into a sterling silver back, two brooches made with electro-formed cicada shell and cicada shell eyes, both set in gold, another brooch and a ring in gold, and rings, earrings and a neck piece made with beeswax and gold. Two of the rings are black, made with beeswax collected from a diseased beehive, coal and ash.



Bridget Kennedy, *In memory of bees ring*, 2020. Photo courtesy of the artist.

Focus: Materials with messages from the environment



Think

Look carefully at Bridget Kennedy's series of work *Fragile Days, Fragile Ways*. What materials has she used to make these pieces? Why do you think that she has chosen them? What are the messages she is sending with this work? Think also about the idea of preciousness – what is the most precious part of these works? Why?



Explore

Explore your immediate environment – think about the natural (or unnatural) materials you can gather to create a wearable artwork that tells a story about this environment. What is the story that you will tell? Create a design concept board that includes a piece of writing about the design, noting why you have chosen these materials and what your message is. Illustrate your writing with drawings of your wearable – these might include drawings of the work on the body, details of the piece and the found materials etc. You might want to add samples of the materials to the concept board.



Extend

Make the work that you have designed.

Bridget Kennedy completed an Advanced Diploma in Jewellery and Object Design in 2005 at Enmore Design Centre. In 2008 she co-founded Studio 20/17, and is currently the director of Bridget Kennedy Project Space, a contemporary jewellery gallery and workshop and has taught part time both at various community colleges, universities and privately. She has been a finalist in the *National Contemporary Jewellery Award*, was awarded first prize in *Graduate Metal X*, and has won both the emerging and established categories of the JMGA-NSW *Profile Award*. She has held numerous solo exhibitions and participated in group shows both nationally and internationally. In 2015 Bridget completed a Masters of Studio Art at Sydney College of the Arts. The use of diverse, non-precious and organic materials with traditionally precious materials in her exhibition work continues an ongoing enquiry into environmental fragility, impermanence, choice and value.

<https://bridgetkennedy.com.au/>

Bridget Kennedy, *A fragile beauty between the ashes*, 7 February 2020

<https://garlandmag.com/loop/bridget-kennedy/>

Murray, Kevin; *From Tabu to Blockchain*;

<https://kevinmurray.com.au/text/from-tabu-to-blockchain>

'Lane Cove Citizen of the Year', *In the Cove*, 23 May 2019

<https://inthecove.com.au/2019/05/23/meet-lane-cove-citizen-of-the-year-bridget-kennedy/>

Inari Kiuru



Inari Kiuru, *Street wings*, 2020. Photo: Inari Kiuru. Image: Courtesy the artist and Gallery Funaki.

Inari Kiuru has been photographing her surroundings in Brunswick, Victoria since 2009 as an act of integration and introspection. The forms and concepts in Inari's work are underpinned by her Scandinavian identity which is tied to seasonal observations and studying the natural world. Inari thinks about and documents light, weather, landscapes (external and internal; emotion) and unnoticed details of beauty in the everyday environment. She says: "communicating a sense of wonder triggered or revealed by something often unnoticed, discarded and ordinary is the guiding theme in my practice". Inari takes a multidisciplinary approach to exploring these themes, using photography, words and objects as well as experimentation with non-precious materials to find unexpected solutions. Inari's work is characterised by her "continuing focus on observing and interpreting light, weather and landscapes as metaphors for the mystery of human emotion". These ideas can be seen in Inari's ongoing jewellery series *Night falls over Brunswick*, *Industrial lightscapes* and the concrete brooches of *A forest spirit visits the city alone* are investigations into and observations of the detail and essence of urban and semi-industrial landscapes. Together, the images and the pieces comprising these series of work form the core of her practice. Inari describes the work as "a constant revelation of something I call 'home'".

In choosing materials, Inari experiments and listens for the "particular language" of the material. She usually works with materials that are non-precious and widely available, often from the realm of industry – such as concrete and steel. Inari says of her material choices that she is "attracted to the idea of democracy – availability and low cost of 'common' materials – in my making. These all allow for easier and more free experimentation, invention and discovery of new uses. Revealing the poetic qualities of materials most often interpreted as tough or coarse brings me endless pleasure also".

Focus: Observing and noticing the world around us



Think

Inari Kiuru says that “communicating a sense of wonder triggered or revealed by something often unnoticed, discarded and ordinary is the guiding theme in my practice”. With this in mind, observe the everyday world around your home or school. Be still, look closely. Reflect on how a place and your chosen detail changes during the day as the light changes – it might be a wall, a patch of ground, a fence, a painted surface. If you can, take photographs of the same place and your detail at a different time every day.



Explore

Keep exploring the world around your home. But now observe the tiny details of the place where you live – perhaps a brick, or concrete, the grain of a floorboard... Choose several small details to focus on and make some notes: What is it made of? What can you see? What are the textures and colours? Take some photographs of details you observe, make drawings or rubbings of the surfaces. Note how they change with the light through the duration of a day.



Extend

Use your findings to create a portrait of your place. This may take the form of a 2D or 3D artwork.

Inari Kiuru is a Melbourne-based artist and designer with a multidisciplinary practice encompassing jewellery, objects, images and installation. Born in Finland, she has a strong native relationship with seasonal changes. This informs her focus on drawing parallels between our external and internal landscapes by observing and portraying light, weather and changing atmospheres in the city. Inari works with materials integral to the urban settings (concrete, glass and steel for example), revealing the poetic qualities of non-precious, industrial ingredients – and the surprising beauty often hidden in the mundane and the unexpected. Inari migrated to Australia in 1995 and worked as a graphic designer until graduating with Honours in Fine Art (Object Based Practice) from RMIT University in 2013. She has exhibited in curated group shows in Australia, New Zealand, USA and Europe and is represented by Gallery Funaki, Melbourne.

<http://inarikiuru.blogspot.com/>

Nair, Sonia, 'Profile - Jeweller Inari Kiuru' *Jeweller Magazine*, 3 May 2011

<https://www.jewellermagazine.com/Article/1578/Profile-Jeweller-Inari-Kiuru>

Grace Lillian Lee



Grace Lillian Lee, *Black + White: double beaded weave*, 2019. Photo: Felicity Brading.



Grace Lillian Lee, *White + Corals: double beaded weave*, 2019. Photo: Felicity Brading.

Grace Lillian Lee's practice brings life to traditional practices in a contemporary context. Grace explores her diverse cultural heritage through her own fashion and adornment practice and through working directly with Indigenous communities to create beautifully crafted works of wearable art. Having lived most of her life with her lineage suppressed, Grace's dream is to explore the complex debate of identity, power, gender, cultural identity and fashion by probing into traditional practices from the Torres Strait Islands. Her neckpieces for this exhibition are made with cotton tape, coral and beads woven using traditional Torres Strait Island techniques. Grace uses the traditional palm leaf "grasshopper" weaving technique taught to her by senior artist Ken Thaiday. This form of concertina plaiting is used throughout the Torres Strait to make toys and baskets.¹ Grace uses cotton tape in her work instead of palm leaves and has gradually adapted the technique to make it distinctively her own, using it not only for jewellery but also large-scale, sculptural body adornment. Her use of non-traditional materials and bright colours provide the works with context in the lexicon of contemporary fashion.

Much of Grace's large-scale work is inherently performative, she says "the body is a huge part of my practice. I am about activating my creations through movement and the body. Embodying the pieces is about connecting and learning shared knowledge". Grace's body adornments affirm the place of Indigenous design and craft in contemporary Australian fashion. She says: "My practice is based on the methodology of preservation. I am heavily involved in this process of reflecting on the past and my identity. I use my practice as that vehicle for me to connect and learn more about my Torres Strait Island Heritage". Grace's practice is based on a philosophy of shared knowledge. She collaborates with communities across Australia to learn, teach, interpret and adapt traditional design techniques. Activating her designs and creations by performance, by creating a space for other Indigenous creatives to respond to the preservation of our heritage through the act of wearing, embodying and celebrating our culture. Grace "wants to find ways to drive economic development within remote communities 'to empower and engage our mob to feel excited about the space of fashion and design. I believe fashion and design is the gateway to our young people wanting to [preserve] our culture, [just] as I do through my weaving.'²

[1] Kay Lawrence, 'Weaving the Way', *Artlink*, 11 October 2019
<https://www.artlink.com.au/articles/4793/weaving-the-way/> accessed 1 March 2020.

[2] <https://blog.qagoma.qld.gov.au/open-studio-grace-lillian-lee-preserving-culture-through-fashion-and-design-australia/>

Focus: Cultural histories told via adornment – Torres Strait adornment



Think

Research Grace Lillian Lee's large-scale body adornments and the Dance Machines and headdresses that are an important part of the cultural practices of the Torres Strait Islands, representing traditional stories and contemporary lifestyles.

<https://awakening.qm.qld.gov.au/The+Exhibition/Purpose/Dance+machines+and+headdresses>

Can you see any similarities between these works and Grace Lillian Lee's work?



Explore

Explore ways in which weaving, braiding and folding techniques can be used to make wearables. In this episode of QAGOMA's Open Studio Series, Grace Lillian Lee talks about how she has developed the grasshopper weave to create her own, distinctive practice: https://www.youtube.com/watch?v=HaGrzOCQlaQ&list=PL_OplQD58Kpj0utCRqQYQ6tTK4QxJJP04&index=6



Extend

Grace often works directly onto the body to create her work. Working with folded paper and fabric (and colour), create your own large-scale body adornment.

For inspiration watch the whole series of ten interviews with Grace here: https://www.youtube.com/playlist?list=PL_OplQD58Kpj0utCRqQYQ6tTK4QxJJP04

Grace Lillian Lee has an Honours Degree in Fashion Design from RMIT University, and alongside her own practice, she works as a fashion curator and mentor for Indigenous communities across Australia, using collaboration as a way to explore innovation and technique. Her Torres Strait Islander heritage informs the traditional techniques she adapts for a contemporary context in her adornments. Grace wants to pay homage to these vulnerable practices and extend these into the contemporary world. Her aim is to preserve techniques and innovate new ways to honestly celebrate her cultural identity. She has shown her work in San Francisco, New Zealand, and around Australia.

<https://gracelillianlee.com/>

QAGOMA Open Studio – Grace Lillian Lee – Preserving Culture

<https://blog.qagoma.qld.gov.au/open-studio-grace-lillian-lee-preserving-culture-through-fashion-and-design-australia/>

Lawrence, Kay, 'Weaving the Way' Exhibition Review, *Artlink*, 11 October 2019

<https://www.artlink.com.au/articles/4793/weaving-the-way/>

Grace Lillian Lee Interviews from QAGOMA

https://www.youtube.com/playlist?list=PL_OplQD58Kpj0utCRqQYQ6tTK4QxJJP04

First Nations Fashion Design – About Grace Lillian Lee

<https://www.firstnationsfashiondesign.com/about-grace-lillian-lee/>

Boyde, Michelle, 'Nature and beyond – the artistic fashion of Grace Lillian Lee', *Garland Magazine*, 24 June 2016

<https://garlandmag.com/article/nature-and-beyond-the-artistic-fashion-of-grace-lillian-lee/>

Culture to Catwalk, Grace Lillian Lee, TED x JCU Cairns, 20 December 2016

<https://www.youtube.com/watch?v=vTqVWdZHhC8>

Vicki Mason



Vicki Mason, *Long dry wattle flower cluster*, 2020. Photo: Andrew Barcham.

Vicki Mason's jewellery practice is underpinned by research, writing, drawing, photography and experimentation with materials and techniques. At the heart of Vicki's work is her interest in "unpacking our relationship(s) with plants within the contemporary context... to build knowledge and raise awareness about the natural world through investigating the myriad of themes the study of plants opens me up to". Through utilising plants as symbols and motifs in her work, she says her "aim is to tell stories about life in Australia today". For example, Vicki's recent project titled *The trees have names* which looked at trees in urban settings. Vicki says that "trees are like ambassadors – they represent the country from which they originate, so revealing something of the identity of that country. Australian cities' public parks, gardens and streets are populated with both Indigenous and exotic tree species and no one is favoured over another... Our urban forests mirror our multicultural make-up – they reflect our culturally diverse society and identity as Australians".

Vicki has also undertaken extensive research into Australian Indigenous plants that are dry-tolerant and suitable for use in domestic gardens. She says, "as a nation we need to be gardening more wisely to ensure we conserve precious water resources". This research underpins her work in this exhibition which is inspired by the Australian Indigenous plant species *Acacia glaucoptera*, (commonly known as the clay wattle or flat wattle) Vicki's two wattle works were developed in response to her concerns regarding water use within residential gardens in Australia. She says: "Wattles don't guzzle precious water after they have become established and they are relatively easy to grow. These works address issues related to sustainability of resources while also advocating for the need to learn about how to belong to our place through adapting our gardens to Australia's climate, soils, levels of rainfall and variability". Through her work she aims to "draw attention to our need to adapt to our environment and so plant gardens that are in harmony with it".

Some stylistic features that Vicki often returns to in her work include (bold) colour, orderly forms juxtaposed against chaotic disorderly forms, the use of text in some works and the employment of simplified flat graphic symbols and images. She is also "interested in reinterpreting historical forms of jewellery, combining low tech craft processes and industrial techniques/processes and working with waste or remnant materials". Vicki's practice also engages with the social connectivity of jewellery. She has undertaken several projects where jewellery connects her as the maker directly with others or connects wearers with viewers of her work. She says: "Jewellery has the capacity to provoke a viewer to respond or interact with a worn jewel, and therefore the wearer. A dialogue is opened up— jewellery then acts not only as a portable tool for the communication of ideas, but as a social object".

Focus: Jewellery to start conversations about our local environments



Think

Study some of the plants in your garden, neighbourhood or around your school. Where do they come from? Are they Australian natives or have they been introduced to Australia? Think about how these plants tell the story of your area – the environment, the people.



Explore

Research the history of the local area and the plants that you have discovered growing in your local area. Do any of them have special significance, meanings or properties (they might be edible, used in traditional medicine etc).

Make drawings of the most common plants, noting their names and characteristics to create a visual guide to your local plant life.



Extend

Make copies of some of your drawings (or new drawings) and use them to create a brooch or a necklace made from textiles that tells the story of your local area.

Vicki Mason completed a Bachelor of Arts in Classical Studies at the University of Otago and a Diploma in Craft Design from Otago Polytechnic School of Art (Jewellery) before working at Fluxus workshop/gallery with renowned goldsmith Kobi Bosshard. She was awarded a Master of Philosophy degree (Research) in Gold and Silversmithing (ANU) in 2012. She runs production and exhibition practices and teaches. Mason has been awarded many grants and awards including the prestigious Australia Council for the Arts Barcelona Studio residency in 2014. Her work is held in both public and private collections including the Shanghai Institute of Visual Arts, Shanghai, Powerhouse Museum, Sydney and the Art Gallery of South Australia. She interviews for Art Jewelry Forum, the international online platform for contemporary jewellery and is on the board of the World Crafts Council – Australia.

<http://www.vickijewel.com/>

<https://klimt02.net/jewellers/vicki-mason>

Vicki Mason, Contemporary Jeweller

<http://gardendrum.com/2015/09/06/vicki-mason-contemporary-jeweller-melbourne-australia/>

Vicki Mason – Big Tree Pendant <https://collection.maas.museum/object/467135>

'Promises to Keep' <https://www.joyaviva.net/voveo/vicki-mason/>

Murray, Kevin, 'Every brooch has a catch', 11 May 2010

<http://www.craftunbound.net/exhibition/every-brooch-has-a-catch>

Articles about Contemporary jewellery by Vicki Mason <https://artjewelryforum.org/authors/vicki-mason>

Newbound, Mark; Chiaroscuro at the bench: Watch Vicki Mason make a threaded brooch

<https://vimeo.com/275998611>

Claire McArdle



Claire McArdle, *A small tool for change*, 2018.
Photo courtesy of the artist.

Claire McArdle's practice is led by concept but grounded in materiality and processes. The materials that Claire chooses are carefully selected in line with the ideas behind the work and the appropriate skills to realise the piece are researched and exercised where needed to bring the work into being. Sometimes Claire experiments with several different materials or techniques to see which one is best suited to the concept and desired outcome of the piece. She says that "some pieces are very straightforward and come together quickly with previously practiced skills and others take a long time and have to fight their way into existence through many trials and failures".

All of Claire's work is rooted in an exploration of identity, sometimes this is subtle at other times it is quite straightforward – such as in her work *Identity Fair*, which questions what it means to be Australian, see: <http://www.clairemcardle.com/identity-fair.html>. For Claire, "adornment is the perfect vehicle for questioning identity as it has such a powerful aspect of personal ownership through its wearability". In her work, wearability is often questioned and she frequently plays with the scale and wearability of jewellery. She says "the body is the measure of scale. It is the site of wearing but also the absence of it. It is the thing that thinks, that makes, that wears, that views, that feels. It is everything".

The works by Claire in this exhibition are worn around the neck and can be used to plant a tree; She says: "Every tree planted is a small act of change". As with all of her work there has

been a careful consideration of the materials used. The metal section of the necklace is made from the exhaust of a car and the handle is made from a piece of red gum wood carved into the shape of a South-eastern Red-tailed Black Cockatoo; an endangered Australian parrot that nests in the red gum. Where the red gum and many other eucalyptus trees can grow is shrinking due to climate change. The two halves of this necklace form a small, wearable shovel for acts of environmental intervention and healing.

Focus: Small acts of change



Think

Think about some changes you would like to see in the world. Share your thoughts with the class. Do you share the same ideas and concerns as some of your classmates? Discuss how you could work together to make a small act of change in your school or community.



Explore

Research some small (or big) acts of change that have taken place recently, do any of these involve wearables? You could consider social media or other campaigns related to recent events in Australia. An example from 2017 is *Until we all belong* which focussed on Australian Marriage Equality <https://www.webbyawards.com/winners/2018/advertising-media-pr/individual/social-video/until-we-all-belong/?/> And more recently: <https://reversegarbage.org.au/2020/03/26/face-shield-instructions/>



Extend

Based on your class discussion and research, individually or in groups, develop your own wearable tool for a 'Small Act of Change'. What will your work seek to change, who or what will you help? What will your work look like? How will you tell people about it? Design and make a prototype using readymade materials. Use readymade materials that relate to your concept.

Claire McArdle has held over ten solo exhibitions in Australia, Estonia, Germany and Thailand. In 2017 her exhibition *Up North* travelled to *Gray Street Workshop*, Adelaide, *The Lost Ones Gallery*, Ballarat and *Gallerysmith Project Space* in Melbourne. Her work has been exhibited in Thailand, Hong Kong, USA, UK, Germany, France, Estonia, Austria and The Netherlands. She has undertaken residencies in Australia, Mexico, Iceland and Estonia. She won first prize at both *Contemporary Wearables '13* and the *National Contemporary Jewellery Award* in 2016 and received the *Excellence Award at the Victorian Craft Awards* in 2017. In 2018 her work was collected by the *Musée des Arts Décoratifs* in Paris. McArdle has also developed curatorial projects including an exhibition of 31 Australian and Estonian artists, presented in Melbourne and Tallinn. She is the Co-Founder/Director of *Radiant Pavilion: Melbourne Contemporary Jewellery and Object Biennial* and is currently undertaking a PhD at RMIT University, Melbourne.

<http://www.clairemcardle.com/>

<http://www.radiantpavilion.com.au/>

'On the couch with Claire McArdle', *Australian Arts Review* 18 August 2017

<https://artsreview.com.au/on-the-couch-with-claire-mcardle/>

McArdle, Claire, 'The tinsmith and I shared no language', 7 September 2018

<https://garlandmag.com/article/the-tinsmith-and-i/>

Miralles, Christine, 'That Special Kinda Jewellery', *Milkbar Magazine*, 11 July 2011,

<http://www.milkbarmag.com/2011/07/11/that-special-kind-a-jewellery/>

'Why do we Gather? a workshop led by Claire McArdle and Chloe Powell', Part of *All the Jewellery* RMIT Design Hub, February–March 2019 <https://vimeo.com/323591488>

Tiffany Parbs



Tiffany Parbs, *Slope*, 2018. Photo: Tobias Titz.

Tiffany Parbs is a conceptual jeweller whose practice explores the idea of a 'worn' body, highlighting discrepancies between shifting body narratives and the representational stereotypes of bodies in the media. As part of this process she observes herself and others; how people live within their skin, communicate value and present a sense of self to others – how they choose to expose or conceal the truth of their bodies. She is "fascinated with the way bodies are lived in, how they wear and are embellished over time, and how these processes are documented and defined through socialisation and the media". Tiffany's primary motivation is the expansion of public perceptions and awareness of jewellery, examining the dialogue between the body and the object, the capacity for transference of meaning and the potential for jewellery as a medium to reflect a changing social narrative. As an observer, she is "interested in choices that reveal clues to a person's cultural and social identity, internal values system and life experience via the way they wear their bodies and choose to adorn it". She says "My work is material and concept driven, but it is usually the concept that feeds the material exploration, experimentation and final selection. Finished pieces are often the result of significant periods of research and practical experimentation with materials. I work in a project specific manner, purposefully choosing unexpected materials, less traditional jewellery body sites and applications, so I continue learning and problem solving within my practice".

Tiffany says "The pieces I make are conceived from a personal perspective in direct response to changes in the social or political landscape, the effect on the individual or collective psyche and the way these topics are framed in the media. Each research project is a reflection of the specific moment in time when it was created and forms an attempt to contextualise thoughts and ideas that challenge or contravene commonly held beliefs or representations". Her work in this exhibition is from a larger body of work titled *Smother* exploring motherhood and the body. (See more of Tiffany's work from this series in the *Smother* catalogue!.) Women's bodies have always been a political playground for others to cast a critical eye, opinions, labels, restrictions and assessments about aplenty. Motherhood steps this up a notch. The adult body as a playground is explored through the work in this exhibition, *slope*.

[1] Parbs, Tiffany; *Smother Catalogue*, https://issuu.com/craftvictoria/docs/smother_catalogue_web_version

Focus: (Re)Presenting the body



Think

The works Tiffany Parbs creates rely on “display and interaction with the body to become animated” – this demonstrates the real meaning or intention of the work. Discuss how the work in this exhibition relies on the images to tell its story. Do any of the other works in the exhibition require a body to fully tell their story?



Explore

The way that bodies are represented in the media is an underlying aspect of Tiffany Parb’s practice. Look at the way bodies are presented in the media – are they accurate? Why/why not? Can you identify stereotypes? Does adornment or jewellery figure in any of the images you have chosen? How has it been used to signify meaning or create narrative in the image? Present your findings to the class using images and text.



Extend

Tiffany views “the documentation of each piece in situ on the body as the jewellery work, with the objects used to create the actions reduced in status as props or relics used to create the final work”. How can you recreate images from your research to present a more accurate picture?

Tiffany Parbs is a conceptual jeweller. Her practice explores a worn body, highlighting discrepancies between the shifting body narrative and media representational frameworks. As part of this process she observes herself and others; how people live within their skin, communicate value and present a sense of self to others. Tiffany fosters innovation and experimentation in her practice, actively seeking to promote expanded definitions of jewellery to challenge extend perceptions of the medium. In 2018 she was named as a Creator through Creative Victoria’s inaugural Creators Fund recognising innovation in contemporary practice and awarded Australia Council for the Arts funding for *smother*, a recent solo project exhibited at Craft in Melbourne. She has undertaken numerous artist residencies and continues to exhibit widely nationally and internationally. Her work is represented in the Modern Jewellery Collection National Museums of Scotland, Manchester Metropolitan University Special Collections, Rare Books Collection State Library of Victoria Melbourne Australia and is referenced in contemporary jewellery publications worldwide.

<https://www.tiffanyparbs.com/>

<https://klimt02.net/jewellers/tiffany-parbs>

<https://www.artlink.com.au/articles/2531/tiffany-parbs/>

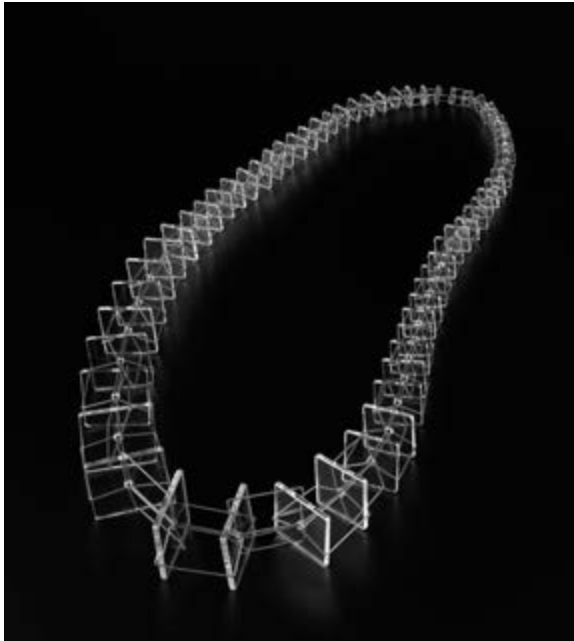
Parbs, Tiffany; *Smother* Catalogue

https://issuu.com/craftvictoria/docs/smother_catalogue_web_version

‘Tough Love’, *Eyeline Contemporary Visual Arts*

<https://www.eyelinepublishing.com/eyeline-77/review/tough-love>

Blanche Tilden



Blanche Tilden, *Graded Palais (detail)*, 2015. Photo: Grant Hancock. Image: Courtesy the artist and Gallery Funaki.



Blanche Tilden, *Circularity*, 2017. Photo: Grant Hancock. Image: Courtesy the artist and Gallery Funaki.

with these materials that have been deliberately selected for their working properties and the meanings they can communicate to both the wearer and the viewer.

Blanche Tilden's distinctive use of clear glass in the creation of contemporary jewellery explores the ever-present use of glass in objects and the built environment. Throughout her practice, Tilden has developed a unique visual and material vocabulary, referencing mechanical technology, industrial modernity and architecture. Recently her work has been inspired by Modernist architecture, the Bauhaus, Australian Modernist design, the photography of Wolfgang Sievers and Fritz Lang's 1927 film *Metropolis*. Blanche's works are assembled from purpose-made glass and metal components, often taking the form of long, sinuous chains that invoke the imagery of mass production such as factory production, assembly lines and bicycle chains. Her work even reflects the way these processes and objects match the passing of mechanical time. The paradox in Blanche's work is that although the elements comprising her works resemble mass-produced objects, each one is hand crafted – a meditation in metal and glass speaking to the fundamental role of the machine in modernity.¹

Being both a solid and a liquid, strong and fragile, and a ubiquitous element of every digital device and city landscape; the material and paradoxical qualities of glass are explored by Tilden in necklaces designed to be worn and to move with the body. The movement of the work on the body is an important consideration for Blanche when she is designing and making her work, which frequently consists of chains or other types of linking mechanisms to allow for incremental, sinuous and fluid movement through a piece as well as the added sensation of sound – her pieces have a distinctive, almost tinkling, sound as the body moves. She notes that “the scale of the body is also a consideration when referring to architecture in my work and translating architectural and mechanical elements into jewellery. The macro scale of architecture and the micro scale of jewellery both directly relate to the human body”.

Blanche considers the way materials can speak to articulate the ideas and themes central to her work. Combining industrial materials including borosilicate glass, titanium, aluminium and precious metals, she also incorporates readymade or repurposed components and materials in her work. Blanche's work is driven by ideas that are then explored

[1] Julie Ewington 2013 Extract from: “Now and Then: Thinking About the Contemporary in Art and Jewellery” *Contemporary Jewellery in Perspective*, Art Jewellery Forum, Sterling Publishing, 2013.

Focus: Architecture for the body



Think

Whilst Bin Dixon-Ward looks to the spatial grid of the city, Blanche Tilden's inspiration comes from architecture – the buildings themselves and mass-production of industry. Look carefully at the necklaces in the exhibition – can you see the references to the visual languages of architecture and industry in any of them?



Explore

Undertake visual research into the way that glass has been used in the architecture of cityscapes over the past 100 years. What kinds of visual and structural changes and developments can you see in the way that glass is used? Can you identify repeated elements or patterns in the way the glass has been used? A great example of this is the famous 30 St Mary Axe (or Gherkin Building) in London. Consider how glass both separates and unites people in architectural situations.



Extend

Based on your research, identify and make line drawings of the glass details, focussing on the repeat elements of three different buildings – try linking the elements in further drawn developments. Then translate your drawings into cut out paper or cardboard shapes – how can these be linked together to make a wearable?

Blanche Tilden has been consistently practising in the fields of contemporary jewellery and glass for more than 25 years, she has exhibited in solo exhibitions in Australia and significant curated group exhibitions nationally and internationally. Tilden has received numerous grants and awards, her work is held in all major Australian public gallery collections, significant international museum collections and is featured in many publications. Blanche studied glass and jewellery at Sydney College of the Arts in 1988, before graduating from the School of Art, Australian National University, with a Bachelor of Art in glass (1992), and a Graduate Diploma in gold and silversmithing (1995). She then undertook a traineeship with designer Susan Cohn, and was a member of Workshop 3000, Melbourne until 1998. In 2016 Blanche received an Australian Postgraduate Award scholarship to undertake a PhD in the School of Art and Design, Australian National University. Blanche is represented by Gallery Funaki, Melbourne.

<http://www.blanchetilden.com.au/>

<http://blanchetilden.com.au/blanche/perspectives/>

Barney, Jane. Brennan, Anne. Gates, Merryn. Le Amon, Simone. Murray, Kevin. Zimmer, Jenny. (2010) *Blanche Tilden – True*, SFA Press

Cummins, Susan; 'Blanche Tilden – Wearable Cities'

<https://artjewelryforum.org/blanche-tilden-wearable-cities-0>

'Artist of the Month – Blanche Tilden' *Art Alliance for Contemporary Glass*, May 2017

<https://contempglass.org/artists/entry/blanche-tilden>

Blanche Tilden – *Pulley* neckpiece <https://collection.maas.museum/object/9069>

Catherine Truman



Catherine Truman, *In Preparation for Seeing: glove dissection*, 2011 – ongoing, 22:43 minutes, Single channel HD. Dissector: Pat Villimas. Editing: Ian Gibbins.

Catherine Truman's practice focuses on the parallels between craft processes and science research methodologies. Her work in this exhibition, *In Preparation for Seeing: glove dissection*, evolved from a spontaneous request that took place during a residency at the School of Medicine, Flinders University, Adelaide in 2011. After observing many dissections by senior technician, Pat Villimas in the Autonomic neurotransmission laboratory, Catherine asked if Pat would dissect a latex glove off Catherine's hand. The dissection was repeated a number of times and recorded over several days during August 2011. In October 2014, three years later, during a residency in the Microscopy Suite, where Pat was now working, the dissections were repeated to produce a more refined digital recording. The resulting footage reveals a rare evolution of cross disciplinary exchange – a relationship built upon professional and personal trust and respect. The final film was captured in one take with very little editing. In this iteration, two identical versions of this film are played forward and in reverse, on continuous loop. While one glove is being dissected the other is being restored.

There is a level of intimacy in this work borne of Catherine's practice as a contemporary jeweller, she is a maker of objects for and about the human body. The glove can be read as both a separate wearable object and as a skin covering the hand. The 'skin' in this film is Catherine's skin, proffered as an intimate boundary – one that is both transgressed and restored at once. *In Preparation for Seeing: glove dissection* is, in essence, an ongoing engagement with the human body, human exchange and the humanity of our work across the arts and sciences. It epitomises the intimate and transformative experiences possible of an open-ended collaboration.

Catherine has an avid interest in anatomy and views the body "as a rich and potent vehicle for the exploration of the personal and the political". Catherine treats her studio "as a laboratory of sorts... and (her) practice as an evolving process of enquiry and experimentation". She is interested in experimenting with new combinations of techniques and materials common to both scientific laboratory research and her studio practice. She says, "As an artist I have learnt that making things with my hands leaves me with much less of a sense of dislocation from the world I live in and this, I feel, is an interesting premise from which to examine the world of science".

Focus: Jewellery and the body



Think

What does Catherine Truman mean when she says that the body is “a rich and potent vehicle for the exploration of the personal and the political”? Discuss your thoughts. How does this relate to the wearing and/or making of jewellery?



Explore

There are many cultural and religious traditions around the world in which replicas of body parts are worn or given as offerings. For example: Milagros are a type of charm that is traditionally used for healing purposes in Latin America and Mexico. Research Milagros and other cultural and religious traditions that use replicas of the body in this way. Present your findings to the class.



Extend

Reflecting on your research into Milagros, design and make a piece of jewellery (a charm) that has significance to the body of a specific wearer (this could be yourself, someone close to you or a public figure). Think about who the wearer will be – what will the jewellery do for them? Will it change the way they think? Remind them to behave in a particular way? Will it heal an ailment? Give confidence or courage for a particular situation? Consider using found materials that add to the story of the work. You might also want to reflect on your discussion about the body as a vehicle for personal and political ideas for inspiration.

You might also want to explore the [Hand Medal Project](#) – this is an international participatory making project in response to Covid19. It asks jewellers to make ‘hand medals’ to gift as votives (or offerings) in gratitude for their service to the health of the community.

Catherine Truman’s practice is renowned for its diversity, it incorporates contemporary jewellery, objects, images and film with a focus upon the parallels between artistic process and scientific method. She is co-founder of Gray Street Workshop, Adelaide, South Australia where she currently lives and works. Truman has travelled and exhibited widely nationally and internationally and is represented in many significant national and international collections as well as being the feature of and featured in numerous publications. Truman has undertaken several residencies, research projects and collaborations with scientists notably at Flinders University, Adelaide. Truman is the subject of a SALA monograph written by Melinda Rackham and her work was featured in a solo exhibition at the Art Gallery of South Australia in 2016. In 2017 the JamFactory, Adelaide developed a major solo exhibition *no surface holds*, highlighting her art/science practice as part of their Icon program with a subsequent national tour. In 2019 she was a visiting scholar at the Flinders Centre for Ophthalmology, Eye and Vision Research, School of Medicine, Flinders University, undertaking a project titled *The Visible Light Project: experiments in light and vision*.

<http://catherinetruman.com.au/about>

Rackham, Melinda (2016) Catherine Truman – *Touching Distance*, Mile End: Wakefield Press

<https://graystreetworkshop.net/catherine-truman-1>

<https://graystreetworkshop.net/publications>

Ewington, Julie; ‘Gray Street Workshop – A celebration of 30 Years’ <https://artjewelryforum.org/node/7129>

<https://www.artlink.com.au/articles/4515/catherine-truman-touching-distance/>

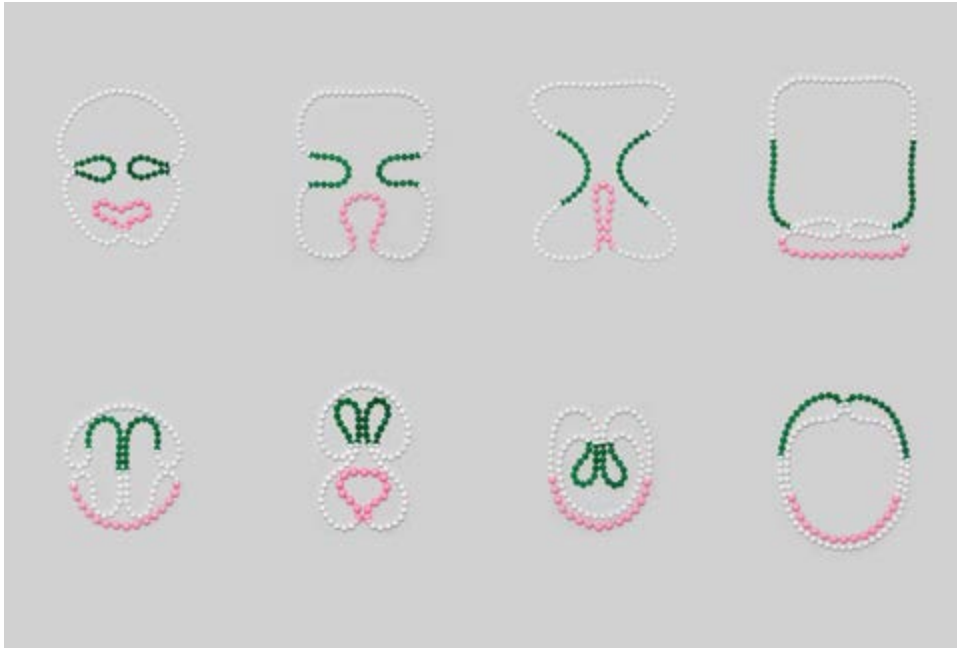
Osbourne, Margaret, ‘Light Black’, *Artlink*, June 2003

<https://www.artlink.com.au/articles/2420/light-black-catherine-truman-robin-best-sue-lorrai/>

SALA featuring Catherine Truman. SALife7, March 13, 2017

<https://www.youtube.com/watch?v=78HC8IthR0>

Manon van Kouswijk



Manon van Kouswijk, *Making Faces - 1 plastic necklace forming 8 different shapes*, 2018. Image from the artist book. Photo: Fred Kroh.

Manon van Kouswijk's contemporary jewellery practice is at once intellectual, conceptual and playful. Her "working methodology is based on exploring and translating the archetypal forms and motifs of jewellery, and of other types of objects that we attach a similar personal value to, through a range of diverse materials and processes". Manon believes that it is possible "to reinvent jewellery", despite the fact that forms, such as the beaded necklace which she frequently refers to in her work, haven't fundamentally changed throughout the long history of jewellery making. She frequently re-purposes and deconstructs existing objects (such as the plastic coatings of paperclips) or ready-made beads to create her work which through the process of reinvention frequently renders the original material unrecognisable or beautifully strange – suggesting a reconsideration of the original forms. The traces of the physical making process are often visible in Manon's work. The imperfection of the handmade is present in marks of fingerprints and moulds and is thus an integral part of the work. Whilst much of Manon's work is conceptual in origin, at the same time her works embrace the sensual qualities of jewellery objects in the use of colour, their weight, sound, rhythm and material expression.

Manon takes a multidisciplinary approach to her jewellery practice, "framing and contextualising (her) work through the making of exhibitions and artist publications often in collaboration with other practitioners". The work in this exhibition, *Making Faces - a jewellery playbook* consists of 65 necklaces and an artist publication in which their multiple appearances are revealed. The publication is also designed as a manual, both a how-to guide and an invitation to the audience to create their own faces and other forms with the necklaces. A playbook is a document that serves as a scenario or script for a theatre play, a ballgame or a business transaction. The *Jewellery Playbook* presents the necklaces as performers on the stage or the playing field of the publication. The playbook activates the necklaces as objects that are more than simply wearable ornaments. The project shifts our vision from a beaded object that looks like a face to an abstract ornament that frames the face; asking *Am I wearing you or are you wearing me?*

Focus: Finding faces in places



Think

Look around you for accidental faces in unexpected places – it might be a power point, a house, a cloud, the bark on a tree, the dials on an appliance... document your findings and share them with your class. What emotions can you read into these facial expressions?



Explore

Manon van Kouswijk plays with jewellery archetypes, particularly the beaded necklace. See if you can add to Manon's gallery of faces by either making a simple beaded necklace in three different colours (or using an existing beaded necklace) and then arrange/rearrange it to create faces. Swap necklaces with your classmates and see if you can make different faces.



Extend

Part of the ongoing adventure of Manon van Kouswijk's exploration of the beaded necklace is her keen eye for turning unlikely everyday objects, such as the plastic skin on a paper clip, into a beaded necklace. What other kinds of everyday materials/objects can you use to make a beaded necklace? Will you need to alter the materials/object in some way? Does the material that you have chosen have a different meaning when it is turned into jewellery?

Manon van Kouswijk is a Dutch artist and contemporary jeweller who has been living and working in Melbourne since 2010. She studied art and jewellery at the Gerrit Rietveld Academy in Amsterdam, The Netherlands, where she was later Head of the Jewellery Department before moving to Melbourne. Manon's working methodology is based on exploring and translating the archetypal forms and motifs of jewellery, and other types of objects that we attach a similar personal value to, through a range of diverse materials and processes. Her approach to jewellery practice is multidisciplinary: an integral aspect of her practice is the framing and contextualising of her work through the making of exhibitions and artist publications often in collaboration with other practitioners.

<https://klimt02.net/jewellers/manon-kouswijk>

Le Van, Marthe; 'Manon van Kouswijk – In Order of Appearance'

'Hanging around with Manon', <https://www.current-obsession.com/manon-van-kouswijk/>

van Kouswijk, Manon; *Findings*, Artist book,

<https://www.ideabooks.nl/9780646944722-manon-van-kouswijk-findings>

van Kouswijk, Manon; *Making Faces – a Jewellery Playbook*;

<https://perimeterbooks.com/Manon-van-Kouswijk-Making-Faces-A-Jewellery-Playbook>

Manon van Kouswijk, *Melbourne Now*, NGV https://www.youtube.com/watch?v=MbL_OYrfEVg

Zoë Veness



Zoë Veness, *Double loop necklace*, 2013/2020. Photo courtesy of the artist.



Zoe Veness, *Return Loop Process Journal Codes for Brooches*, Photo courtesy of the artist.

Zoë Veness uses an idiosyncratic method of paper folding that she has refined over many years of experimentation to make the neckpieces and brooches in this exhibition. She says: "Although I am mostly interested in the systems that underpin the making of each work, the use of paper and intricate, time-consuming processes engages with material politics by placing value on craft skills over the monetary worth of the materials. Paper is an uncommon material in contemporary jewellery however, I am inspired by jewellery artists like Nel Linssen who built her practice around the use of paper, pushing the limits of the material to produce sculptural forms of tactile beauty". To make her precisely folded work, Zoë creates intricate numerical systems or mathematical codes – measuring the spaces between each hole in hand-cut paper strips which are then threaded onto fine, flexible wire. The results are complex structures where the fold is the central method to transform paper strips into wearable forms. The seemingly effortless beauty and simplicity of Zoë's work belies the fact that each is the result of rigorous material and mathematical testing and can take over a hundred hours to make.

Zoë's jewellery practice is defined by two modes of making, one that explores sculptural form through the paper-folding methods she has devised, and the other that engages with place-based making via metalsmithing techniques. Zoë started working with paper in the early 2000s "to explore notions of preciousness by integrating materials of opposite value in the one form – the everyday 'ordinary' material aligned with 'precious' metals like silver and gold". Materiality and concept are closely aligned in Zoë's work. She says that "Initially the concept informed the material selection however, this has gradually shifted over time as my understanding of materials has deepened. For me, the form is an embodiment of conceptual and material enquiries with each enquiry informing the other within the process of making and the form's 'becoming'. My enjoyment of processes is also instrumental in terms of material selection... translations of place and the material world have also emerged in my work and currently I am interested in what constitutes an Australian identity through the jewellery form".

Focus: Loops, folds, links, chains – paper as material



Think

Look carefully at Zoë's work in the exhibition and imagine it on your body – what do you think it would be like to wear? Do you think that it is heavy or light?



Explore

The folds and sinuous curves of Zoë's work resemble the ruff collars worn by people from the mid 16th to mid 17th centuries in Europe. Research the historical costume of this era and see if you can discover any other uses of the fold in historical and contemporary fashion. Share your discoveries with the class.



Extend

Using paper, create your own wearables with sequences of folds, loops links and chains. Record your steps so that you can re-make the piece – try making it with different paper thicknesses and colours. Observe the changes.

Zoë Veness is a designer-maker and researcher working in the field of contemporary jewellery and object design. She makes jewellery-related objects, some that are not necessarily wearable, as a means to explore body-object relations, systems of material and cultural value and place-based making. Zoë initially studied dance at the Australian Ballet School in Melbourne prior to completing undergraduate and postgraduate design degrees at UNSW Art and Design including a PhD in 2014. Her practice-based PhD research explored oscillations in her studio practice between jewellery and sculpture through a psychoanalytical framing of Donald Winnicott's transitional object. She has had ten solo exhibitions in Australia and New Zealand and her work has been selected for exhibitions in Australia, New Zealand, Japan, Korea, Singapore, London, Scotland, Germany, and the USA. Zoë's work is held in private and public collections including the National Gallery of Australia and the Art Gallery of South Australia. In 2011 she was awarded an Australian Postgraduate Award for PhD research, and Australia Council Visual Arts Grants for the development of new work in 2002, 2006 and 2017. Zoë has undertaken artist residencies at the Edinburgh College of Art in Scotland in 2006, and at Bundanon in NSW Australia in 2010. Zoë is a design lecturer and course convenor of Object Design at UNSW Art, previously she was Studio Coordinator of 3D Design at the School of Creative Arts, University of Tasmania in Hobart.

<https://zoeveness.com.au/>

'New Terrain in an Old World', *Garland*, 1 June 2018,

<https://garlandmag.com/article/new-terrain-in-an-old-world/>

'Wayfaring', *Garland*, 7 September 2019, <https://garlandmag.com/loop/zoe-veness/>

Glossary

Amulet: an ornament or small piece of jewellery thought to give protection against evil, danger, or disease.

Anthropocene: the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment.

Bauhaus: a German art school founded by Walter Gropius operational from 1919 to 1933 that combined crafts and the fine arts. The school became famous for its approach to design which strove to combine beauty with everyday function and attempted to unify the principles of mass production with individual artistic vision. Its legacy still informs the work of craftspeople and artists worldwide.

Bi metal: two separate metals joined together in layers (i.e.: copper and silver) where each metal is distinct from the other. As opposed to an alloy where the metals are combined in a molten state.

Borosilicate glass: a type of glass with silica and boron trioxide as the main glass-forming constituents. It has very low coefficients of thermal expansion making it more resistant to thermal shock than any other common glass. It is durable and does not crack when exposed to extreme temperature changes. Commonly used in science, cooking/tableware.

Camp: deliberately exaggerated and theatrical behaviour or style; an aesthetic style and sensibility that regards something as appealing because of its bad taste and ironic value. Camp can also be a social practice and function as a style and performance identity.

Charm: a small ornament usually worn on a necklace or a bracelet. Can also be an object, act, or saying believed to have magic power; kept or worn to ward off evil and bring good luck.

Conceptual: something to do with the mind, or with mental concepts, philosophical or imaginary ideas. An example is when you formulate an abstract philosophy to explain the world which cannot be proven or seen. In contemporary jewellery practice it can refer to jewellery that is underpinned by ideas that seek to explain or question ideas. For example: value, preciousness or wearability.

Diorama: a model representing a scene with three-dimensional figures, in miniature (or as a large-scale exhibit). Usually showing a situation or scene such as a historical event or environment that looks real.

Drag: a type of entertainment where people dress up and perform, often in highly stylized ways. The term originated as British theatre slang in the 19th century and was used to describe women's clothing worn by men. Drag Queens are people who identify as men and present themselves in exaggeratedly feminine ways as part of their performance, some drag queens live their lives as men outside of their drag personae, although people of any gender can be Drag Queens. Drag Kings wear men's clothing and perform stylized forms of masculinity, Drag Kings are usually women but may be any gender. Many Drag Queens and Kings have a separate drag persona in addition to the self they live as every day. This persona looks different, may also have a different name and ask to be referred to by different gender pronouns. See more at: <https://transequality.org/issues/resources/understanding-drag>

Ephemeral: something that is fleeting or short-lived. In jewellery terms it may relate to a material or wearable that is designed to be temporarily worn or made from fragile materials; or to a work that reflects the idea (concept) of the ephemeral.

Found object: a natural or man-made object or fragment of an object that is found (or bought) not usually considered to be a material for use in jewellery (or art). Found objects are selected and used for their intrinsic narrative or conceptual value as part of the work. They are used either modified or un-modified.

Garland: a circular wreath or chain of flowers, leaves or other materials, worn on the head, hung on an inanimate object or laid in a place of cultural or religious importance. Garlands are also given as a gesture of welcome or honour in many cultures.

Maquette: a small preliminary sketch or model.

Materiality: the quality of a material or thing that is emphasized when talking about an object or wearable. The materiality of a piece is often key to understanding its meaning.

Milagros: means 'miracle' in Spanish. Milagros are small metal religious folk charms that are traditionally used for healing purposes and as votive offerings in Mexico, the southern United States, other areas of Latin America, and parts of the Iberian Peninsula. Milagros are made from gold, silver, tin, lead, wood, bone, or wax and frequently depict body parts. They are used by people to ask for help or protection and are attached to altars, shrines or sacred objects or left in places of worship. Also known as *ex voto*.

Modernist architecture: based upon new and innovative technologies of construction, particularly the use of glass, steel and reinforced concrete; the idea that form should follow function (functionalism); an embrace of minimalism; and a rejection of ornament. It emerged in the first half of the 20th century and became dominant after World War II until the 1980s.

Memento Mori: translates as 'remember that you must die' – it is an artistic or symbolic reminder of the inevitability of death.

Remnant: something that is leftover after the greater part or quantity has been used, removed or destroyed. For example: the remaining pieces of fabric after a garment has been cut out using a pattern would be described as 'fabric remnants'.

Rhino 3D Modelling software: is a three-dimensional computer aided design (CAD) software modelling package that enables users to accurately model designs ready for rendering, animation, drafting, engineering, analysis, manufacturing and printing. Rhino is a free-form NURBS surface modeler.

Sgraffito: a form of decoration made by scratching through a surface to reveal a lower layer of a contrasting colour.

Talisman: an object or wearable that is thought to have magic powers, to bring good luck or keep its owner/wearer safe from harm.

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