

# Attitude As Form





Ari Athans  
Miguel Aquilizan  
Sun Woong Bang  
Fatemeh Boroujeni  
Zoe Brand  
Laura Burstow  
Yu-Fang Chi  
Stella Chrysostomou  
Anna Davern  
Sharon Fitness  
Anna Gray  
Blandine Hallé  
Susan Hawkins  
Alicia Lane  
Bianca Mavrick  
Claire McArdle  
Marisa Molin  
Christine O'Reilly  
Claire Townsend  
Michelle Wadsworth  
Lisa Walker  
Alister Yiap

*Curated by Beau Allen & Miriam Carter*

**artisan**  


## Attitude and Form

Adornment is frequently recognised as a symbol of personal and cultural expression. These preferences reveal insight into our attitudes and opinions. Yet whilst this decision of adornment is often considered from the perspective of the individual wearer, rarely is it reflected from that of the maker. The intrinsic choices made during the conceptual and construction processes, deliver insight into the aesthetical and theoretical concerns of contemporary artists. Across contemporary practice these concerns broach a broad range of interests and diversity of ideas. Presenting the work of 22 practitioners from Australia and New Zealand *Attitude As Form* reflects these approaches unveiling current thinking in the fields of fashion, art, craft and design.

Within these sections of interests these 22 artists expose the innovation apparent in contemporary practice. The breadth of experimentation shown through the works displayed unveils a deeper understanding by these artists into the connectivity between art and the everyday.

Stella Chrysostomou exemplifies this approach through her *Jewellery Under Your Bed* project (2013 – current). Through this project Chrysostomou calls to action everyday people to respond to their daily surroundings in an innovative way – collating and transforming the detritus found under your bed into a wearable object that challenges preconceived notions towards the value of adornment both monetary and culturally.

Blandine Hallé's integration of daily life into adornment sees the creation of works that are embedded with personal memories. *Stitches* (2015) epitomises this approach through the use of the validation numbers stamped on

the Munich U-Bahn tickets which have then been imprinted onto the silver elements of this necklace. Recording the details of Halle's daily transit (where you have been on which day at what time) these relics are then stitched together as if tightening the bonds of daily life they represent. Combined with antique buttons given by Halle's mother, the work ultimately personifies a particular time and place in Halle's life and the associated memories held.

Claire McArdle is another practitioner who responds to the everyday through the reimagining of items from our lived environment. *Power (2015)* sees electronic power plugs and cords repurposed to become a wearable necklace that shifts perceptions of an items intrinsic value. Although the composition of these materials is similar to that traditionally used in metal work (being predominantly copper), its proximity to the everyday influences the viewing of this work. The power conducted through this appliance is far removed from that held towards the use of precious materials within traditional jewellery.

Likewise Sharon Fitness utilises her surrounding environment to reveal the impulse of reactions available through interactions with this. *How to make a snow brooch (2013)* sees Fitness capture the impulse of the moment as the joy of snowball making is transformed and raised to an art form in a bid to express her personal joy and excitement towards jewellery making and adornment. Instead of throwing this snowball to another person, Fitness instead chooses to attach this to herself as a readymade brooch.

The act of engaging with the environment has influenced Marisa Molin's *Fragments from King series (2015)*. Trawling the coastline of this island for fragments, Molin maps a visual dialogue which is then transformed in her studio into wearable forms. These forms comment on our interactions with the natural environment as a symbiotic relationship is formed between the wearer and object.

Alicia Lane's response to the natural environment sees the creation of pieces that capture the visual, audio, and tactile experiences of rainforest trees. *Crows Ash (2015)* sees Lane embed audio recordings from rainforest locales into a metal seedpod form. The touch of the viewer activates the sound from this object, instantly transporting the audience away from the everyday and into a Queensland rainforest setting.

Likewise Laura Burstow introduces a surprising element to adornment in the creation of sound within the piece. Her *Silver and Sound* series (2014-2015) sees the wearer interacting with the item of jewellery as its musical function becomes apparent. Burstow's attitude to avoiding the static is evident as she seeks out new ways of engaging both the viewer and the wearer beyond the realm of daily life.

Claire Townsend is interested in the marks and impressions left behind from daily interactions. *Marked (2015)*, sees Townsend's familiar formula of a set of 2 part companion rings. Intended as symbols of beauty and love, this work's underlying message sees Townsend comment on the marks left on one another throughout relationships.

Christine O'Reilly explores the personal connections forged through the act of giving and receiving – a common theme associated with jewellery. *The Gift (2015)* sees the implanting of the words 'from me' and 'to you' in braille through the use of 9ct yellow gold within the inner surface of the ring. This physical imprint leaves the wearer branded through the act of adornment.

Memories embed the work of Susan Hawkins, as she utilises her family lineage to creating forms with renewed significance. *Untitled 01* from the *Absent Masters* series (2014) sees Hawkins source materials, skills and memories from her grandfather and father in the creative process. Through this Hawkins aims to highlight the resilience of both material and memory.

Yu-Fang Chi's investigations into cultural connotations of femininity with adornment, sees the creation of highly intricate pieces that hold the memory of each interaction. Utilising a repetitive fibre-related technique *Yu-Fang Chi's The Nerve Ending – Congeal series (2015)* resembles a second layer of decorated skin through its hollow and lace-like structure. The fragility of this textile technique encases a closer bond to the wearer who therefore imparts a trace memory through the shear act of adornment as each touch adds an additional layer of history to the object.

Explorations of culture and the ties that bind us sees Sun Woong Bang continue research into cultural interactions between Koreans, Scythians and Celts. His contemporary approach to this sees the visual language of each of these cultures interact as part of the multi - part object *Unexpected Linkage (2015)*. Presented in the form of a robot, the viewer is surprised to learn that this form can be deconstructed to 10 rings, 1 pair of earrings and 1 brooch. This unexpected adornment also enables the viewer to analyse the individual cultural elements, ultimately celebrating these cultural connections that have been presented in a humorous manner.

Anna Davern's interest in cultural identity sees the reinterpretation of imagery of Elizabeth I onto a series of brooches. Traditionally wore to show allegiance to the crown, these reimagined versions present the viewer and the wearer with the question of the validity and utility of such a figurehead in contemporary society.

Miguel Aquilizan's work *Token (2015)* aims to unveil contemporary relics otherwise discarded by society, and resurrect their life through the integration of these into art objects. The combination of antique chalices with stainless steel egg-cups into a wearable art object, comments on the weight of such history as the viewer gains an understanding of the physical restrictions involved in the wearing of this piece.

Lisa Walker aims to uncover new syllogisms and analogies through a practice that continually strives to research the differences between acceptable notions of beauty within culture and aesthetics that challenge the expansion of our cultural lexicon. Through this approach, Walker considers everything to be food for art as she constructs pieces utilising ever innovative approaches to materials and aesthetic considerations.

Likewise Zoe Brand questions the stereotypes used to categorise both adornment and their makers through the thought provoking piece *Will you take me seriously* (2015). Treating sterling silver in a similar manner to non-ferrous materials, Brand powder coats the surface of the metal so it is impossible to visually identify its precious nature. Having been told by gallerists to label herself as an artist in order to be taken more seriously, Brand subverts this in a tongue in cheek way – as if to be saying ‘I don’t need your approval’.

Bianca Mavrick’s work does not stop at the completion of creation of a wearable object. Mavrick’s concern with the way in which her work is interacted with highlights a particular attitude that is carried from maker to wearer. As showcased in *Untitled* (2014) Mavrick’s wearer is confident, eclectic and unashamedly bold. A ‘maximalist’ at heart, their passion for fashion is a lived experience.

Ari Athans approach to the creation of jewellery is heavily influenced by other elements of her fine art practice. The work *Painterly Plastic* (2014) culminated from a series of paintings, aptly completed during a holiday to Stradbroke Island. This locale provided Athans with a plethora of new materials in the form of detritus washed up on the beach. The pumice and plastic were then combined with painted metal shapes to form pieces that celebrated these diverse materials.

Fatemeh Boroujeni’s use the basic artistic tool of the humble paint brush to explore the infinite potential found within the form as opposed to its intended function. *What I am*: from

*The Humble Brush Contains Multitude* series (2014) presents a minimalist abstract form in which the bristles from the paint brush form centre stage. This re-presentation of an everyday object highlights the possibilities found within boundless creation.

Anna Grey's *Tangrams* (2015) unfolds an element of play as the wearer is presented with pieces of a tangram puzzle, from which to construct their adornment. The multitude of possible combinations presents the wearer with opportunity to impart their own personality with the piece as they become an active participant in the creation process.

Alister Yiap's search for innovation sees the utilisation of new technology to create work that challenges current perspective in design arts. *Micromech: Crystal Cage* (2014) sees a 3D form encase an obsidian crystal. Fascinated by the world of facets, Yiap's curiosity has led to the creation of a contemporary form which exudes both strength and fragility through the cage like structure that encases the crystal form.

Michelle Wadsworth approach to design aims to alter perceptions on shark culling through the work *Beautiful Killer* (2015). Basing the design of the piece on the pattern of shark skin, Wadsworth geometric renderings of this apex predator questions the constant focus on the killing potential of this creature instead of its incredible feat of natural design. The power and agility of this animal is transformed through this geometric aesthetic.

The individual practitioners highlight in this exhibition expose the variety of attitudes expressed and explored through the creation of and interaction with contemporary jewellery. These attitudes embed a multitude of forms proving that there is not one singular viewpoint from which to engage with this artistic field.

Miriam Carter, 2015.

## Jewellery and Attitude

In presenting the work of 22 exemplar and emerging practitioners who extend on the idea of adornment through the fields of fashion, design, craft and art, this exhibition reflects on current thinking on adornment as a device to consider broadly the interaction between people and objects.

The exhibition title recalls a Thierry de Duve essay (1993) that analysed the lingering effects of the 1969 exhibition curated by Harald Szeemann titled *Live In Your Head: When Attitude Becomes Form (Works – Concepts – Processes – Situations – Information)* at the Kunsthalle in Berlin. This exhibition symbolically marked the widespread institutional embrace of attitude as a quality in itself, independent from aesthetic, able to aid the revaluation of “artistic process over final product”<sup>1</sup>. This version of a critical attitude offered an “alternative to both talent and creativity” and soon dominated as the “approach to making and appreciating art”<sup>2</sup>. de Duve argues that the potential of this approach soon diluted and attitude was expressed more as a “stance, or a pose, or as a contrivance” (1993)<sup>3</sup>. I see commonalities between de Duve’s analysis and art historian Lisbeth den Beston’s recent proposal that, as I understood it, suggested contemporary jewellery needs to move on from creating endless examples of work that appears to be, in both form and content, aesthetically formulaic and critically lazy (2014)<sup>4</sup>. de Duve’s remedy for posturing art, was to argue for the benefits of sustained critical research into the methods that shaped works from the past in order

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1 *The show that made Harald Szeemann a star*, 08 february 2013, <http://bit.ly/1Bv5IFp>

2 Thierry de Duve, 1993, *When Attitude Has Become Form - And Beyond*, in *Education: Documents Of Contemporary Art*, edited by Felicity Allen. 2011. MIT & Whitechapel.

3 *ibid*

4 den Beston, Lisbeth. 2014. *The Golden Standard of Schmuckashau*. Art Jewelry Forum, 21 April 2014.

to cultivate an “aesthetic judgement”<sup>5</sup>. This idea proposed that an attitude which is tempered by aesthetic judgement can “awaken dormant meaning” of artefacts and aid reflection on the context new work is created within<sup>6</sup>. de Duve’s proposition, I argue, can be observed as an approach applied by many practitioners seeking to innovate the concept of adornment today. In 2014, Australian curator Julie Ewington described the specific qualities of research conducted through a contemporary jewellery practice. Ewington stated that because the form and purpose of jewellery is consistent, and the social uses of jewellery are clearly identifiable, and that there is a long documented history of these objects, jewellery is an ideal for “examining dialogue between continuity and change, and the nature of being in time, to be contemporary”<sup>7</sup>:

The motivating theme for this exhibition emerged after reflection on the explosion of jewellery theory published in 2014. However it has become more substantially shaped by what I call *the Walker problem*. In 2013 I viewed Lisa Walker’s collaboration with the Chicks On Speed in the exhibition, *Scream*. I was confused by Walker’s visceral brooch - like objects and failed to explain why Walker’s trashy extruded blobs of glue and plastic were significant. Soon after I read a 2007 catalogue on Walker’s practice titled *Schmuck / Jewelleries* and found an explanation that Walker’s work is generated as an ongoing response to her traditional goldsmithing training<sup>8</sup>. The jewellery objects presented in the *Schmuck / Jewelleries* catalogue can be seen to reconfigure traditional indicators that define what the work of a master jeweller should be like. For example an object by a master jeweller should consist of precious materials, show identifiable skill, and functionally convey a refined complementary aesthetic, as well these objects when purchased will transfer to the owner a device

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5 ibid

6 ibid

7 Ewington, Julie. 2013. “Now and Then: Thinking about the Contemporary in Art and Jewelry.” In *Contemporary Jewelry in Perspective*. edited by Damien Skinner. USA: Lark Books

8 Walker, Lisa. Skinner, Damien. 2007. *Schmuck / Jewelleries*. Munich: Munich Arts and Culture Department.

that can convey an outward appearance that they possess taste, wealth and refinement. In light of this I now see that Walker's objects can be considered to be an extension traditional goldsmithing. I suggest that these kinds of objects can prompt the viewer to reconsider contemporary acts of performance or ritual, and perhaps will refocus the idea of what adornment can be. I wondered how to convey the idea to the public that Walker's work is an examination of the form and content implied by the traditional indicators and her strange wearable objects mark out an alternate angle in which to reconsider the values associated with traditional goldsmithing principles.

The exemplar and emerging practitioners presented in this exhibition extend on the long history of adornment refocusing its function by applying their attitude and aesthetic judgment. As a way to think through the complex motivations that inform these practices I have grouped the works within three prominent approaches. Borrowing loosely from the traditional indicators described above I have termed the approaches to be *Interplay*, *Connect* and *Observe*. Identifiable skill is explored within a creative act and is grouped under the term *Interplay*, *Connect* exposes preciousness beyond gold and gems, and *Observe* expands on the objects outward function as a device conveying comment for debate.

Identifiable skill is explored within a creative act and is grouped under the term *Interplay*. *Interplay* between elements is central in the works of Fitness, Chrysostomu, and Gray who all (to varying degrees) invite the viewer to reconsider jewellery forms through choreographed play, and each offer different ways to think about construction. The potential for play is also exposed in the works of McArdle, Bang, and Hawkins as they each play with the object – information relationship, reconfiguring the notion of origin, and seek to reconcile interrelating elements.

Connections are acted out in this next group. How an ob-

ject can gather things together is explored in the way Aquilizan realigns a forgotten objects splendour; Chi enacts a process based on and reshaped by motions of the hand; O'Reilly translates her practice to be a way to stabilise and facilitate human connection; Lane's conductive object links a person directly to the relationship Lane has with a specific place; Molin's objects perform on the body to recall a symbiotic relationship between a person and natural phenomena; Burstow's object resonates to reconnect a person to an intangible experience; Hallé captures a mosaic of memory in an object that when worn will colour her general experience, and Athans examines how location reconfigures material relationships.

Observations are captured in the following works: Davern subtly combines Australian politics with aesthetics into an *impresa*, that is, a device with a motto; Wadsworth's bracelet reworks the shark souvenir to be a vehicle for research and protest; Walker reacts to conventions of beauty; Boroujeni makes a homage to the tool as an intermediary of the inner and outer self; Townsend explores human connection in her objects as a record of observation and as counsel, and Mavrick composes an imagined environment where her jewelry's energy is heightened.

I encourage you to navigate your own path through these works. When doing this I ask you to consider in what way do you think these practitioners extend on the idea of adornment.

Beau Allen, 2015.

## *ARI ATHANS*

My approach to making jewellery is always influenced by other projects I may be working on at the time and is always process driven. I was working on my painting show and naturally wanted to experiment with paint on jewellery. I got as far as cutting the metal shapes and then we went to Stradbroke Island for a few days. In our final hours we went to South Gorge beach and I was shocked and awed by the sheer amount of pumice and plastic that had filled the gorge beach. I immediately connected the plastic shapes and colours to my brushwork. I madly started collecting. It was quite a contrast – the pumice with the plastic. Different origins, however the two materials travelled the oceans together and were deposited on this beach simply because they share the same density.

*Ari Athans Painterly Plastic 2014*

L Stradbroke Island plastic sterling silver 10x earrings various

R enamel paint mild steel 300x300mm



## *MIGUEL AQUILIZAN*

Antique objects and secondhand belongings are the main components I use to assemble my works. I am intrigued by the sentimental value of objects and their aura of personal history. I have an obsessive tendency to collect these objects. This impulse has led me to reflect on the untethered objects primary purpose, value and significance and to observe in what ways these elements alter after being resurrected in a new form. Through a deconstruct/reconstruct process I give these objects a new life.

Miguel Aquilizan *Token* 2015

1950s antique silver-plated chalices

1970s stainless steel eggcups cow skin leather rubber steel

500x320x110mm



# SUN WOONG BANG

My current doctoral research explores new ways of creating reinterpreted jewellery & object artworks informed by a study of relics from nomadic tribes; Celts (Early Indo-European people who from the 2nd millennium BC to the 1st century BC spread over much of Europe), Scythians (Persia 8th to the 3rd Centuries BC) and Sillans (a Korean Kingdom existing from 57 BC to 935AD). Unexpected Linkage has been developed through analysis of the nomadic relics and perceived cultural connections - both real and imagined - between the three nomadic tribes. I have observed that the artifacts of the Celts, Scythians and Sillans share similarities in their visual language. Since 2012, I have investigated methods for combining and juxtaposing 3D digital printing with gold & silversmithing techniques to make artworks. For Unexpected Linkage, I have imaginatively combined cultural elements to help me visualise concepts of interconnectivity, cultural movement, similarity and difference in cultures. My work aims to celebrate a rhizomic effect which is a concept of connectivity described by Deleuze and Guattari. They have stated that "any point of a rhizome can be connected to any other, and must be" (1). To me this concept means that cultures who present as unique are in fact entangled within a kind of external networking. This concept supports my method of selecting and overlaying examples from within the authenticated material history of the three nomadic tribes. I use humour celebrate the unexpected cultural connections and as a way to identify and build on connections between different cultures. In developing my way of imaginatively linking material culture I have found that I now have a creative freedom to develop alternate pathways to investigate transculturality in the 21st century.

1. Deleuze, G. & Guattari, F. 1988. *A thousand plateaus: Capitalism and schizophrenia*. Trans. B. Masumi. London: Athlone Press.

Sun Woong Bang *Unexpected Linkage* 2015  
sterling silver 3D printed polymer ink 144x96x35mm  
10x rings 1x pair earrings 1x brooch



# FATEMEH BOROUJENI

The paint brush is one of basic tools of the artist, allowing a multitude of results from the most simple of materials. The softness of hair contrasts with hardness of wood or plastic. Variations in the shape create particular textures or effects with paint. Hair is one of the most important elements of a brush, from quality and setting to type of fiber. Each artist knows their brushes intimately, employing the unique qualities and personality of each individual brush. I am inspired by the humble brush, this tool with infinite potential, which can be used to create sensational masterpieces of incredible value. In my work, the hair of the brush also references its importance in Persian art, painting and calligraphy. I combine elements of tradition in surprising, contemporary designs and forms. In this work, I have deconstructed the form of the brush to its most basic elements. By removing the components of the brush from the sphere of utility and elevating them to art, I explore the meaning and possibilities inherent in these tools of the artist's work. With a minimal, elegant form, this piece evokes the vast possibilities contained in the simple artist's brush. I also use the brush as a personal signature, representing the dual nature of my personality and skills. Softness and hardness, dark and light, dull and shiny surfaces; each aspect creates significant contrast and symbolizes the different sides of our inner & outer selves.

Fatemeh Boroujeni *What I am* 2014  
oxidized copper brush bristles stainless steel 53x53x17mm  
from *The Humble Brush Contains Multitude* series



## ZOE BRAND

The quote 'Will you take me seriously' is very much about my use of a sterling silver and the preconceived notions associated with such a 'precious' material. I've enjoyed being completely irreverent with it and treating this material in the same way that I treat any other materials that I use in my practice. This quote also speaks to these art/design/craft borders that we as contemporary jewellers so freely traverse. I recently had an art gallery owner tell me to stop calling myself a jeweller and start calling myself an artist, wholly implying that I would be taken far more seriously if I did. I'm trying to decide how I feel about all these things and where my practice fits (or doesn't) within these boundaries, but also, should I really give a damn?!



**WILL YOU  
TAKE ME  
SERIOUSLY**

## *LAURA BURSTOW*

My work deals directly with the production of sound. My attitude is to create works and wearables that are not static. I create works that use mechanics and wearer interaction that have a lasting effect on the wearer. My attitude takes advantage of the strong link between sound and emotion. The mind creates strong associations between sound and specific stimulus. Sound can make a person vividly recall certain places, events or people. This special quality of sound brings life and colour to colourless objects.

Laura Burstow *Pentagonal Prism Ring* 2014  
sterling silver 70x40x40mm  
from the *Silver and Sound* series  
exhibited as a short film



## YU-FANG CHI

In *The Nerve Ending—Congeal series*, I trace shapes, wrinkles and palm prints of my bare hand. Silver wires are twisted and woven, which like a flowing lace river comes across my skin and records my body history. The rhythmic movements of weaving allows me to enter a state of tranquillity and meditation, helping me to develop patience and peacefulness in the face of life's obstacles. The repetitive acts are similar to a long-term meditation, I place my time, spirit and personal sensation on objects. The hollow and lace-like jewellery resembles the second layer of skin, which is decorated but also restricted the body. Wearers are restricted into certain postures and experience a standstill ceremony, while the endings of white drops of my art jewellery disturb the sensation and consciousness on wearing body. The fragility, delicacy and flexibility of my jewellery contains light and soft characteristics, allowing the possibility to change its shape to respond to the bodies form. To try on, take off and play with it, the wearer feels the weight, size and existence of objects through this movement. While touching and interacting, the wearer also changes the shape of objects in each movement. It seems that this art jewellery is fragile and can easily be damaged, however, every touch from the wearer shapes the objects history and enrich's the object.

Yu-Fang Chi *The Nerve Ending—Congeal* 2014  
silver 150x150x150mm  
exhibited as photographic print



# STELLA CHRYSOSTOMOU

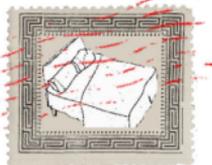
*Jewellery Under Your Bed* is an on-line free-range exhibition. Free-range because the opportunity to participate is free and the possibilities are endless, and this is despite the restrictive nature of the exercise: that you are restricted to whatever you find under your bed. The constraint of materials determines the form, but one's ability to be playful - to be creative - is, conversely, enhanced. In making with non-precious materials, with forgotten or lost materials and rubbish (dust, hair, fluff), the process has a sense of abandon that often isn't found in jewellery making. There is an opportunity to explore without considerations of value, to experiment with unsuitable materials and to make a non-permanent jewellery object. Ironically, the recorded object will survive in the infinite world of the internet well beyond its short life span in the 'real world'. The charm of this project is that not only does it break down preconceptions of making, it also is egalitarian in its choice of maker. A participant does not need special skills, specific tools or access to knowledge. To participate is to do; to look under your bed and choose from whatever you find, to take several materials that may work together and that can be coerced into a jewel through simple methods of joining (tying, twisting, gluing). The participation and process outweigh the end result – yet the jewellery object records and reflects something about the passing of time in our private worlds.

Stella Chrysostomou *Jewellery Under Your Bed* project 2013 - ongoing  
exhibited as postcard

Image by participant Jen Laracy *untitled* 2013  
long lost crossword pencil child's hair tie

## *Making Your Bed Jewellery Instructions:*

1. Look under your bed.
2. Find (un)suitable materials under your bed.
3. Make a piece of jewellery using only those materials.
4. Photograph your creation.
5. Email me your photo. Email: [imp@clear.net.nz](mailto:imp@clear.net.nz)
6. I'll post your creation on this page:



[www.stellachrysostomou.wordpress.com/jewellery-under-your-bed](http://www.stellachrysostomou.wordpress.com/jewellery-under-your-bed)

Jewellery Under Your Bed is an on-line exhibition. Anyone can do this!

You can contribute as many times as you wish.

Have fun and don't forget to check back to see what others find under their beds.

*Happy Making, Stella.*



# ANNA DAVERN

These brooches are from my recent exhibition *Impressa* which extended on my continuing interest in Australiana and the role the brooch has to play in describing and communicating a wearer's cultural identity. The work for this exhibition references portrait miniatures, or *Impressa* from the time of Elizabeth I. During her reign these were worn by members of the court to show loyalty to the Crown and were considered useful propaganda during times of unrest and instability. *Impressa* also refers to symbolic devices found in the miniature paintings, which represent the bearer's personal allegiances. *Impressa* were intentionally obscure as they were meant only to be understood by "those whose intellect was sufficient to fathom their meaning". From the catalogue essay by Ramona Barry: "For Australians, the idealisation of Queen and Country divide both nation and individual as we try and tease out our belief systems. In Davern's work the image that gets played with, split, rearranged, and complexity injected where there was simply a portrait. The changes are subtle and witty. Yes you are wearing a 'badge' of the Queen, but are you? Question the validity of the image and you are naturally (albeit gently) led to question the validity or utility of the figurehead."

Anna Davern (clockwise) *Sieve Slice* 2015 printed steel mild steel 80mm  
*Liz Blue Dress* 2015 re-worked tin tray mild steel sterling silver 75mm  
*Phoenix Crescent Moon* 2015 printed steel mild steel sterling silver 58mm  
*Darnly Crescent Moon* 2015 printed steel mild steel sterling silver 80mm  
*Liz Doppel* 2015 printed steel mild steel 65mm  
from the *Impressa* series



## *SHARON FITNESS*

Growing up in New Zealand I find encounters with snow very exciting. When visiting Munich for *Schmuck Week* in 2013 I arrived to a city covered in a thick soft white blanket. The following week the snow had melted and we were walking around in T-shirts which is precisely when I had an idea to make the Snow Brooch. The day before we returned home I travelled to Nuremburg with my friends to see Helen Britton's solo exhibition. As we travelled further north on the train the snow started falling and to my delight, there was just enough material available to bring my brooch idea to life by the time we arrived. I think this film captures my excitement of snow and the joy of making and wearing jewellery.



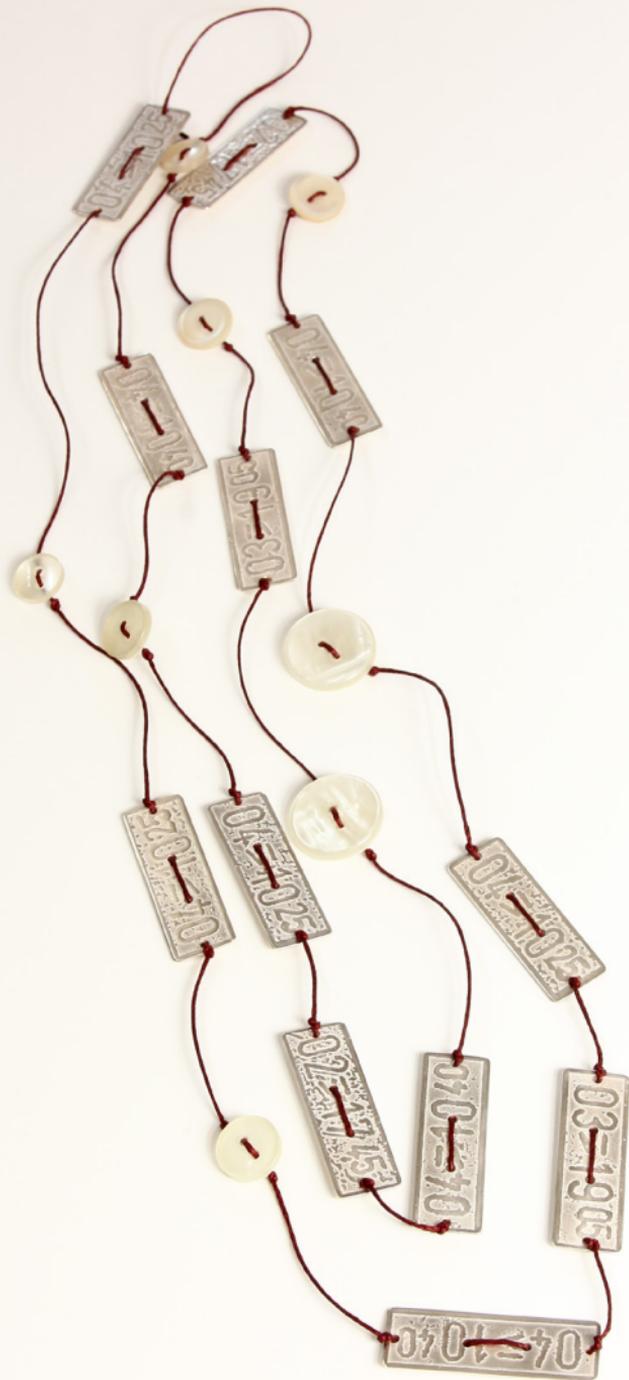
# ANNA GRAY

I see my process of creation as part-curatorial, collecting memory, tactility, play and imagination and using a technical and material practice to give these ideas form. The *Tangrams* set is an adornment concept based on play. The reference to a toy is a tactile memory from my childhood, while the use of precious materials with engineering and goldsmithing techniques, such as granulation, connect my current investigations with the memory and history of a jewellery making tradition, which I access and explore through play. Adornment allows the wearer to play with costume and expression through arrangement. My process of invention as a jeweller is inspired by the puzzleplay of drawing or arrangement of pieces on my bench, searching for an appealing shape or form, followed by decorative choices and technical considerations of how to construct/display/wear the piece. *Tangrams*, as a multi-modal, multi-functional set, encourages the jewellery-wearer to connect with my jeweller's process by carrying out their own arrangement of forms and choice of display: The piece can be worn as a collective whole, articulated into any of an innumerable variety of forms and narratives, or divided abstractly around the body as individual pieces: earring, pendant or brooch. Once a display is chosen, the pieces must be 'constructed' with the appropriate back fittings in order to secure them. In this way both jeweller and jewellery-wearer design play through imaginative arrangement, construction and deconstruction of parts.



## *BLANDINE HALLÉ*

The numbers embossed on the silver rectangles are a symbol of past events, like an imprint of memory. I used the images of numbers stamped on the Munich U-Bahn tickets when you validate them. They record where you have been, what day, what time. This reflects my own looking back at the story of my life as I am currently facing personal challenges and I am uncertain about the future. The straight lines of the rectangles act as a reassuring frame in my unsecure state of mind. In my head I am hanging on to some idea of perfection, which doesn't exist in reality. I stitched the rectangles together with red thread: I am sawing up the cloth of my life, shredded, torn in pieces, trying to make sense of it. With those stitches, I am joining the edges of my wounds, so they can heal. The red thread is the blood running through my veins, keeping me alive and moving forward. Buttons tighten things together, join them. My mother gave me these antique buttons years ago. They represent the sweetness of childhood, that sense of security that you feel knowing your mother loves you. Through their roundness and softness, they bring balance to the rectangles in the necklace. In the same balancing way that knowing someone cares for me has a soothing effect and helps me overcome my difficulties.



## SUSAN HAWKINS

In *Untitled 01* from the *Absent Masters Series* I have reimagined and repurposed discarded objects and memories to give them a renewed value and significance. Sourcing many of my materials, skills and memories from my Grandfather, His shed, and my Father, It is important to me to engage and expand upon their way of making. Acting as a mediator between material and machine, I have striven to push the materials to the edge of their limits. I use this process as a way of proving the resilience of these materials and thus the memories and values they embody. In assembling each piece I repeatedly compose haphazard arrangements as a way to understand the relationship between each component. Although ultimately guided by the weight, form and composition of a piece, this process is intuitive and a chance to respond directly to material.

Susan Hawkins *Untitled 01* 2014  
silver repurposed timber 60x60x100mm  
from the *Absent Masters* series  
Image by Lisa Brown



# ALICIA LANE

I am currently studying rainforest trees of South–East Queensland and Northern New South Wales, investigating our relationships with them and how they figure in our lives to contribute to a sense of place and identity. The subject of this work is the Crows Ash, also known as the Cudgerie or Queensland Teak (*Flindersia Australis*), a tree that was logged extensively for its oily, honey brown timber which was often used as floorboards in older Queenslanders. It is known for its distinctive spiked woody seed cases and can be found growing in remnant forest, gardens and street plantings. The object that I have created in response to the Crows Ash reflects how the natural world is analysed, categorized and transformed into a concept within an established system of knowledge. It becomes an idea that exists apart from the life-form that it represents, much like the object that I have created exists as an interpretation of the original seedpod. The viewer is invited to touch the object to experience its tactile properties and to activate sound - samples collected from the immediate vicinity of a mature Crows Ash growing in West End, Brisbane, near where I live, reconstructed into a dreamlike series of rhythmic loops. Through this participatory, performative experience, the viewer is invited to consider how, although often unrecognized, this tree, along with many others, is enmeshed within our lives, subtly shaping perceptions of home and self.



# BIANCA MAVRICK

I am interested in collaboration and relational craft. This aspect of my practice developed after reading the essay 'Relational craft and Australian fashionability in the 1970's-80s: Friends, pathways, ideas and aesthetics' by Sally Gray(1). I was moved by my own romantic imaginings of time and practices of the key players Peter Tully, David McDiarmid, Linda Jackson, Jenny Kee and Clarence Chai. Not only by the aesthetics they explored, but by their collaborative relationships and friendships. This motivated me to endeavour to collaborate with my friends from other disciplines, which creates interesting intersections between contemporary jewellery, fashion and design culture. This image exhibited is a result of a collaboration between a group of my friends, where we imagined a girl who personified the jewellery pieces. Her personal attitude is to be a 'maximalist', which she expresses through body adornment. Fashion photographer Jonathan Rae, Journalist Saskia Edwards and myself used google maps to find mundane suburban locations to contrast with the excessive dress. We collaborated to borrow clothing from our own wardrobes to dress the model, or friend Eloise Breskvar.

(1) Sally Gray, 2012, Relational Craft and Australian Fashionability in the 1970's-80s: Friends, Pathways, Ideas and Aesthetics. In Craft + Design Inquiry; issue 4, Editors Peter McNeil, Rosemary Hawker, ANU E Press.

Bianca Mavrick *untitled* 2014 digital photograph of  
*Aloe Vera Earrings* 2013 sterling silver cold enamel resin plastic  
*Garden Harness Necklace* 2014 elastic dyed horsehair garden hose metal hook  
plastic timber powder coated brass  
*Disc Rings* 2013 sterling silver cold enamel glitter  
Modelled by Eloise Breskvar Photograph by Jonathan Rae



## *CLAIRE McARDLE*

Power explores how information can influence the viewing of a work. How words can shift the immediate feelings experienced upon an encounter with a piece. It seeks to question the values we place on feeling and thinking and bring focus to the experience of a piece as an evolution of feeling, shaped and reshaped by thinking.

Claire McArdle *Power* 2015 plastic copper  
390x160x55mm



## MARISA MOLIN

I map the coastline of islands by collecting textures and fragments found from the shoreline. I take these fragments and their secret narratives into my studio and translate them into wearable objects. By doing so, I aim to create a collective and visual dialogue about an island, as each island is unique. These works are from the *Fragments of King* series, which is an outcome of an Artist Residency on King Island (2015). The symbiotic relationship I observe between the fragment and its environment is mirrored in my work via the relationship between jewellery and its wearer. My designs become a part of the wearer, each piece of jewellery intimately following the curves of the wearer's body, and at once, sprouting from the body and assuming its own form. In itself, this is a deliberate act; embodying the logic of the ecosystem, whilst reflecting on our relationship as humans, to the wilderness.

Marisa Molin 2015 clockwise

*Kelp Track Wandering* sterling silver kelp stainless steel 55x50x20mm brooch

*Naracoopa Wandering* sterling silver keum boo stainless steel 78x60x20mm brooch

*Colony Of Zooids Residing* bronze sterling silver stainless steel 48x40x20mm brooch

*Nautilus* sterling silver 40x30x21mm ring

From the *Fragments of King* series

Photographs by Mel De Ruyter



# CHRISTINE O'REILLY

The duality of being and the intricate nature of the process of personal change is inherent in my constant exploration of form, material, and process with an emphasis on surface manipulation and mark making. The process of making is both the physical and psychological vehicle which allows the expression of observations and contemplations and is strongly influenced by the natural environment, and personal observations of the complexity of relationships directly around me. I work with the understanding that a positive sense of wellbeing correlates directly to an involvement in productive work and the process of being creative. Jewellery constitutes a complex statement of social fact and personal fantasy which other people in the same culture recognize and interpret. Personal ornamentation exerts a subtle control of the coded messages the wearer imparts and is embedded with the personal messages of the maker, a vehicle for connection between the outward image and the inner image thus assisting in the establishment and enhancement of identity. On the body jewellery has a subtext, a marker or cipher in sign language. It has the ability to communicate to a large audience, to speak of human connectedness and in particular the intimate connection between artist and the public. By the very nature of its form, jewellery touches people. It facilitates human contact. These works consider the role of the maker and wearers of jewellery. The inherent benefits of the rituals of life, the act of giving and receiving, and the power of touch, which allows one to replenish and renew everyday patterns of thinking. The rings carry the words "from me" and "to you" in braille in 9ct yellow gold on the inner surface.

Christine O'Reilly *The Gift* 2015  
sterling silver 9ct yellow gold Rings 25x12x2mm Brooch 70x30x2mm



## *CLAIRE TOWNSEND*

I am interested in relationships, and the marks and impressions we leave on each other through our interactions. My work focuses on the use of materials that make marks and complement and enhance each other, a lot like we do within our relationships. My rings are mostly two parts, companion rings, and I use the two separate pieces to represent and comment on people, and how they interact. The rings are symbols of beauty and love, with an underlying message about our closer impacts and marks we leave on one another.

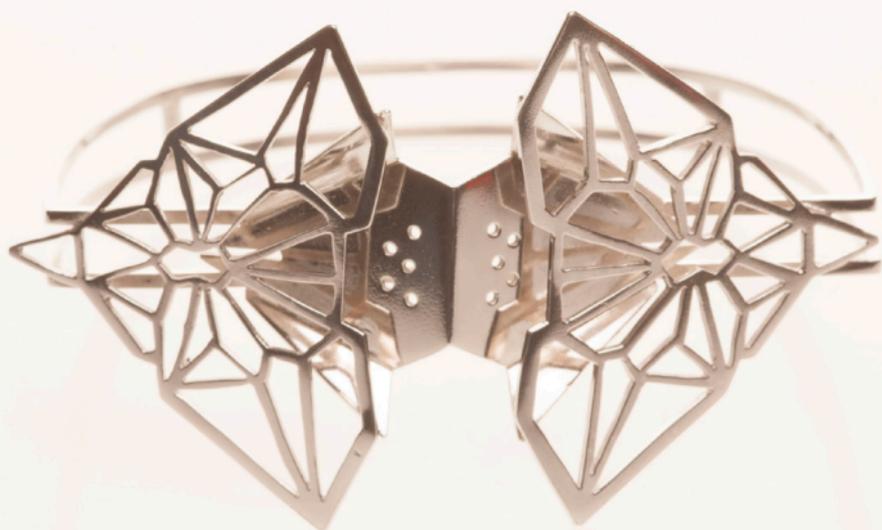
Claire Townsend *Marked* 2015  
sterling and fine silver 40x30x20mm  
Image by Bewley Shaylor



## *MICHELLE WADSWORTH*

SHARK CULLING AT PERTHS BEACHES is happening right now. This government run program sees baited hooks and lines placed metres off our swimming beaches in a bid to reduce shark attack victims. This season two swimmers have been attacked and within a season hundreds of sharks have been baited, drowned and killed, several being over the 3 metre size. The big ones are our breeders. The hooks are not being selective, all of these magnificent creatures are being killed with no supposed threat to the species. A need has arisen to better understand breeding patterns, feeding and territories. My attraction to the shark like most of us comes from fear. There is little we know about them, the focus is always on their killing power. I see a creature of great power and magnificence. The shark's form is sleek and swift as they quietly glide through our oceans. Terrifying? Or beauty in an extremely clever design? Speed and agility, a unique skin and arrow formed scales allow for ultimate water propelling. Through research and development, I based my element of design on the shark skin pattern. It took me to a geometric aesthetic which I further developed into a bracelet design. I wanted the element to show through as a main feature on my piece to represent this sleek fearless Apex Predator.

Michelle Wadsworth *Beautiful Killer* 2014  
stirling silver rhodium plated 80x45x70mm



## LISA WALKER

I research the differences between an acceptable notion of beauty or stereo-type, and something else – the search for an aesthetic that we hardly ever see, but nevertheless perhaps recognise. I don't want to make pieces that are easily steered through our established channels, I want people to be forced to work on new syllogisms, analogies and positions. I push towards the extreme, and see this is a method which enables an expansion in thinking and ways of working. I use a large range of materials and techniques. I make reactionary work, consciously active with influences from all walks of culture and life. The pieces are often laced with references to contemporary jewellery of the last forty years, questioning and researching what jewellery means, what it can be, though recognising too that ignoring the big jewellery questions at times is just as important. I position my work around the history, future, and boundaries of jewellery. I make pieces for the future. Everything is food for art.

Lisa Walker *Brooch* 2009  
silver lacquer 23x25x12mm

*Brooch* 2008

kauri gum glue tin silver lacquer 65x45x27mm



## ALISTER YIAP

Fascinated by the world of facets and fashion my concept centres around identity and individuality. I'm interested in self and how one finds themselves through art practice. The attitudes I associate with are determination and endurance. As a practitioner and educator, I search for innovative ways to challenge current perspectives in design arts by utilising where possible new technologies and processes to aid in design; in the hope of inspiring new movers and makers within the contemporary jewellery industry and it keeps me on my toes. There is a level of confidence which must be coupled with the use of technology or else a whole lot of trial and error follows. The accuracy of 3D design programs are exact and paired with traditional methods of making creates a new level of work which allows me to be efficient and proficient. Micromech: Crystal Cage is the resulting work of this amalgamation that is confident and bold in both visual appearance and in contemporary language. Boasting a robust 3D form and strong construction methods, it exudes distinctive design and displays sharp tonal contrasts. With the ever growing advancement and modifications within the digital age (which almost changes every day), we find ourselves having to adjust and change. Hesitation is a common response to change, but learning to embrace and move forward with the times has its rewards. Technology is here to stay and bring on the future I say.

Alister Yiap *Micromech: Crystal Cage* 2014  
obsidian sterling silver 40x43x101mm



## Attitude As Form

Ari Athans - Miguel Aquilizan - Sun Woong Bang  
Fatemeh Boroujeni - Zoe Brand - Laura Burstow  
Yu-Fang Chi - Stella Chrysostomou - Anna Davern  
Sharon Fitness - Anna Gray - Blandine Hallé  
Susan Hawkins - Alicia Lane - Bianca Mavricks  
Claire McArdle - Marisa Molin - Christine O'Reilly  
Claire Townsend - Michelle Wadsworth  
Lisa Walker - Alister Yiap

Curators Beau Allen and Miriam Carter

Presented in partnership with

**artisan**  


*Gaffa, Sydney: 9 - 20 July 2015*  
*artisan, Brisbane: 25 July – 7 November 2015*

*Thank you*

*Gaffa - Gallery Funaki - Forrest Furniture*  
*Dr Jess Berry - Elizabeth Shaw*  
*The Jewellery & Metalsmith Group Australia*

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Cover image by Sun Woong Bang Unexpected Linkage 2015.*

