

Australian
Contemporary
Jewellery

Who Made

Australian
Design
Centre

*Made/Worn: Australian
Contemporary Jewellery*
is an ADC On Tour national
touring exhibition

Australian Design Centre, Sydney
26 March – 27 May 2020 (Postponed due
to COVID -19 - new dates to be announced)

Glasshouse, Port Macquarie, NSW
30 June–16 August 2020

Artisan, QLD
28 August – 10 October 2020

Cairns Art Gallery, QLD
23 October 2020 – 31 January 2021

Maitland Regional Art Gallery, NSW
13 February – 16 May 2021

Wagga Wagga Art Gallery, NSW
26 June – 29 August 2021

JamFactory, SA
9 December 2021 – 13 February 2022

Bundoora Homestead Art Centre, VIC
28 February – 17 April 2022

Tasmanian Museum and Art Gallery, TAS
28 April – 3 July 2022

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.

From intimate pieces to large scale works, the contemporary jewellery in *Made/Worn: Australian Contemporary Jewellery* 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 worn or experienced, creating new resonances with owners into the future.

Spanning a wide range of materials, techniques and meanings, the works on display are playful, intricate, conceptual, personal and political. The artists also engage with themes of place, sustainability in materials and identity.

The project includes performative or interactive elements, including workshops and public programs that give audiences the opportunity for creative participation. Jewellery is an act of art, craft and design that also lives and breathes on the bodies of those who wear it.

Celebrating diversity and inclusivity, the exhibition includes the work of 22 artists working in contemporary jewellery in Australia today. You may be surprised by some of the things in this exhibition – they do not all immediately occur as jewellery – but rest assured the definition of contemporary jewellery is broad and encompasses many things that evoke a sense of the personal and the memorable along with the melange of human emotions swirling within all of us.

In her essay for the project 'Everything and nothing – jewellery beyond adornment' Melinda Young writes,

As a maker, a wearer and a viewer of contemporary jewellery I am interested in jewellery beyond its life as adornment, as a significant, charged object to be worn. This extends to the processes that engender that object, the actions that describe making and the

notion that to 'wear' or be adorned with jewellery does not necessarily mean that it is in a traditionally recognisable form.

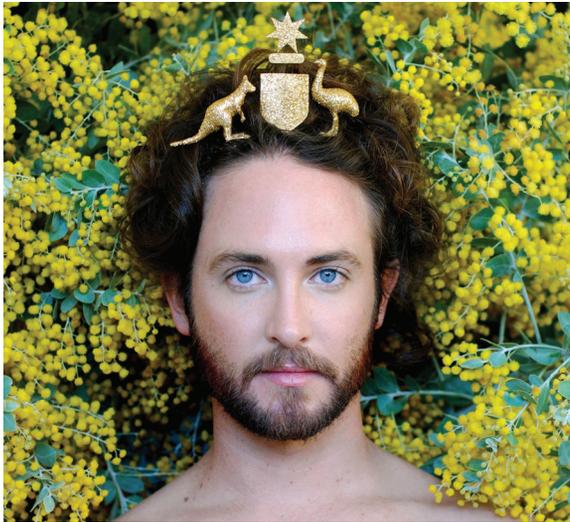
Contemporary jewellery practice sits at the crossroads of craft, design, and art, it positions 'the human body as a general working area'. Contemporary jewellery not only sees the making of recognisable forms of adornment using 'known' materials, it also has an 'open attitude to methods and material', questioning and pushing against ideas of what traditional jewellery can (or could) be. The materiality and value of jewellery is questioned; sites of adornment and the process of making interrogated. The scale and scope of adornment comes into play as does a (re)consideration of what we consider the jewel or precious object to be.

Alongside the tour, the *Made/Worn* project includes a suite of workshops and events that will engage people in the art and craft of contemporary jewellery to deepen an understanding of wearable art as a vehicle for personal expression, the technique and skill involved in the making and how these skills are used in contemporary practice.

We hope that this project inspires people to make and wear contemporary jewellery that speaks to who they are and what they believe in while at the same time bringing joy to all who experience the remarkable creativity of these Australian artists.

Lisa Cahill
CEO and Artistic Director

Liam Benson (NSW)



Liam Benson is a Sydney-based multi-disciplinary artist whose practice incorporates performance, photography, video and textiles. He works collaboratively with diverse communities through ongoing conversation about how culture, sub-culture and identity interrelate and evolve.

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 (drag mothers) – in particular the architectural head pieces made to replace or complement a wig. His *Coat of Arms* reimagines Australian national iconography through a camp lens as a sparkling tiara. The handmade coronet features the iconic shield, kangaroo and emu design constructed from humble children's toys and delicately flocked in gold glitter.

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- ▲ Liam Benson, *Coat of Arms*, 2009, Plastic toy Emu and Kangaroo, Plastic shield and star, gold paint, gold glitter, metal hair band, wire, adhesive, 200 x 150 x 40 mm. Photo: Steven Cook. Image: Courtesy the artist and Arterreal Gallery.

Julie Blyfield (SA)



Julie Blyfield has worked for over 30 years at her crafts practice currently from her own independent studio in South Australia. 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 predominately in precious silver using the technique of metal chasing and surface chiselling.

A trip to the East and West MacDonnell Ranges around Alice Springs (Mparntwe) inspired this body of work. *Rock* neckpiece (Bi-metal of copper and sterling silver) reflects the rich iron oxide colours of the landscape of the country around Alice Springs, the landscape of the Arrernte people.

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- ▲ Julie Blyfield, *Rock*, 2020, Bi-metal copper and sterling silver, oxidised copper, cable, 300 x 220 x 30 mm. Photo: Grant Hancock.

Helena Bogucki ^(WA)



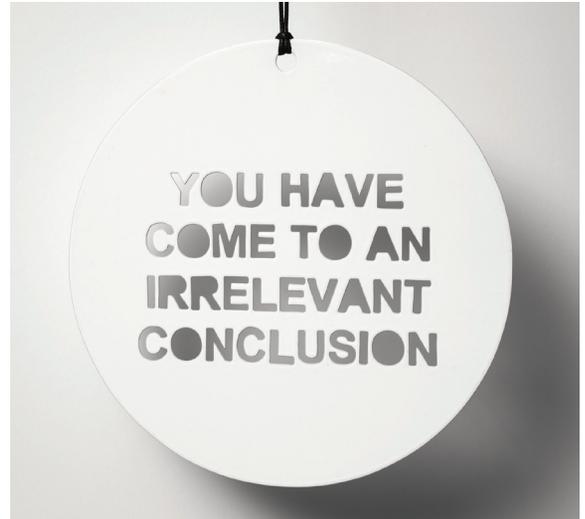
Based in her studio in Western Australia, Helena Bogucki is an independent designer who makes jewellery and objects that combine formed and found pieces, reflecting a passing moment or conversation. Her series *Bird Island* was conceptualised in hospital waiting rooms and specialist clinic appointments as Helena and her daughter sat together waiting to see doctors and therapists, a world that kept them safe from the fear of the unknown.

Bird Island is an imaginary place – a large island inhabited by unpredictable and playful birds. Helena's collected banana-tree fibres, copper and enamels portray this imagined place. The signature of her jewellery is a tiny identification tag containing details about the historical source of the piece.

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- ▲ Helena Bogucki, *How to collect sunshine*, 2019, Copper, enamel, banana fibre, pearl shell, sterling silver, ink and steel with collection trays and field documentation, Neckpiece 25mm x 80mm x 110mm, collection tray 30mm x 250mm x 250mm. Photo: Marnie Richardson.

Zoe Brand ^(ACT)



Zoe Brand is a Canberra-based contemporary jeweller who uses humour as a means of exploring cutting or politically-charged ideas, such as value, identity and consumerism.

For her body of work *TEXT WORK*, Zoe Brand chooses phrases very specifically for how the meaning or understanding of the text changes when the work moves from wall to body, and back again.

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's work as part of this series is driven by the chosen text. What it is presented on, pressed into, cut out of, is the vehicle/canvas for the words and is less (but not always) conceptually important.

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- ▲ Zoe Brand, *YOU HAVE COME TO AN IRRELEVANT CONCLUSION* – from the series "A Failure to Communicate, More or Less", 2014, Powdercoated aluminum, cord, 140 diameter x 0.5mm (cord length 500mm). Photo: Courtesy the artist.

Maree Clarke ^(Vic)



Maree Clarke, a Mutti Mutti, Yorta Yorta, BoonWurrung woman from Mildura in northwest Victoria, is a multi-disciplinary artist living and working in Melbourne.

Maree is a pivotal figure in the reclamation of south-east Australian Aboriginal art practices, reviving elements of Aboriginal culture that were lost over the period of colonisation.

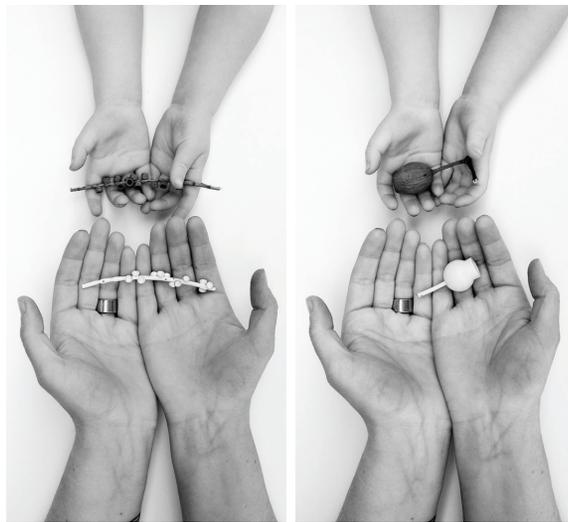
The three oversized necklaces in this exhibition are made from black and natural river reed, and white and brown feathers from native Australian birds. These traditional body adornments are supersized, looped and suspended from the ceiling.

Maree's work is part of a process of regenerating cultural practices, strengthening culture, identity and knowledge. These traditional body adornments are authentically reproduced but are supersized to reflect the scale of the loss of knowledge of cultural practices.

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- ▲ Maree Clarke, *River reed necklace*, 2014, River reed, white cockatoo feathers, waxed thread, 50,000mm (long). Image: Courtesy of the artist and Vivien Anderson Gallery.

Jess Dare ^(SA)



Contemporary jeweller Jess Dare is based in Adelaide where she is a partner in Gray Street Workshop, a collectively-run studio and workshop for artists working in contemporary jewellery and object-making.

Inspired by the gumnuts, billy buttons, sticks and seedpods that the artist's son picks up and hands to her like treasures, *Making Time* is a series exploring the permanent and impermanent. Jess Dare crafts 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.

This collection explores ideas of memory and holding onto moments in time, experiencing nature anew through a child's perspective, collecting and collections.

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- ▲ Jess Dare, *Making Time: Exchange between Jess and her son, Banjo (Bottlebrush, Gumnut)*, 2019, Powdercoated brass, silk, sterling silver, wax, heat shrink plastic, 80 x 26 x 26mm. Photo: Marcus Ramsay.

Anna Davern^(Vic)



Anna Davern's 20-year practice straddles the visual arts, jewellery, fashion and education. She teaches, writes, curates and primarily makes jewellery and objects from the Northcity4 studios in Brunswick, Melbourne.

Anna's body of work for *Made/Worn: Australian Contemporary Jewellery* is a fantastical retelling of a story of exploration and colonisation. Tapping into the mysteries of 'under the sea' and 'into the woods', it is a tongue-in-cheek perspective of a fictional 18th Century voyage of discovery and colonisation.

The dioramas illustrate the individual quests and pivotal episodes and feature mechanisms that enable characters to move and interact within the tableau as well as physical elements that can be removed to be worn as jewellery. The neckpieces are portraits of the major players in this journey of exploration and exploitation.

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- ▲ Anna Davern, *In Our Image*, 2019, Image cut from tin tray on masonite with found badge on brass swing mechanism, 150 x 200 mm. Photo: Courtesy the artist.

Bin Dixon-Ward^(Vic)



Bin Dixon-Ward brings a distinctive lens to contemporary jewellery and a new way to understand and engage with the urban fabric and the role of digital technologies in jewellery.

The three works by Bin in this exhibition all reflect on the built environment and its repeating grid-like geometries. These take expression in the 3D-printed neckpieces *Blueprint*, $37^{\circ}49'52.96''S$ $144^{\circ}51'37.56''E$ and *BRICKS*.

Blueprint reflects on the underlying structure of the city – the grid that lies below. The grid is referenced again in the neckpiece $37^{\circ}49'52.96''S$ $144^{\circ}51'37.56''E$ whose coordinates reveal an industrial ghost site. And *BRICKS* references these building blocks of the city that reflect our deep history – perhaps they are the first grids.

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- ▲ Bin Dixon-Ward, $37^{\circ}49'52.96''S$ $144^{\circ}51'37.56''E$, 2018, Nylon, dye, 300 x 300 x 12 mm. Photo: Christopher Sanders.

Sian Edwards (NSW)



Sian Edwards is based in Sydney and 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.

Inspired by the crocodile as a subject in jewellery, from ancient Egyptian amulets to María Félix's infamous Cartier commission, *Crocodile* is a continuation of Sian Edwards's 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.

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- ▲ Sian Edwards, *Crocodile*, 2020, 820 (L) x 460 (W) x 20 (H) mm, Brass mesh, Argentium silver, onyx. Photo: Pedro Ros Sogorb.

Emma Fielden (NSW)



Sydney-based artist Emma Fielden's work focuses on ideas about infinity, the nature of matter, the universe and our human place in it. In her practice, these ideas take various forms – installation, sculpture, drawing and performance. Emma often draws upon science and poetics, and her work comes into being at the crossroads of materiality and action.

In her work, Emma Fielden often takes a material and breaks it. 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.

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- ▲ Emma Fielden, *A Diminishing Force*, 2019, Dimensions variable, 10:30 minutes, Two-channel HD video with sound. Image: Courtesy the artist and Dominik Mersch Gallery, Sydney.

Lola Greeno (Tas)



Lola Greeno is a highly-respected Tasmanian Indigenous shell worker, sculptor, installation and fibre artist.

Her work represents the contemporary continuation of an ancient cultural practice – she learnt how to make neckpieces from shells and other found materials in Northern Tasmania from her mother and her grandmother.

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.

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▲ Lola Greeno, *Sawyers Beach*, 2019, Cut white cockles, toothy shells, 300 x 250 x 20mm. Photo: ADC.

Pennie Jagiello (Vic)



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.

Pennie only works with found and discarded human-made materials. This way of working, which provides many challenges, has completely formed Pennie's practice for many years.

The works in the series *Objected inheritance from the errors of the Anthropocene* were made by employing cold joining techniques without heating materials and with non-powered hand tools to minimise further environmental footprints.

Instead, Pennie uses plaiting, binding, knotting, sewing and carving; time-honoured techniques that are reliant only on the artist's two hands.

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▲ Pennie Jagiello, *What we leave behind: heirlooms of the Anthropocene #4*, 2019-20, Hand-carved discarded plastic pipe and plant pot, marine debris rope, vintage industrial thread, 770 L x 270 W x 120 H mm. Photo: Image by Ruby Aitchison. Image editing by Bewley Shaylor.

Bridget Kennedy^(NSW)



Bridget Kennedy's use of diverse, non-precious and organic materials with traditionally precious materials continues an ongoing enquiry into environmental fragility, impermanence, choice and value.

Fragile Days, Fragile Ways is a series of *momento mori* pieces that look at loss of insect biodiversity, value and our symbiotic relationship with nature.

Exploring environmental fragility, impermanence, choice and value, *Fragile Days, Fragile Ways* includes materials such as cicada shell legs, electro-formed cicada shell, cicada shell eyes and beeswax (including from a diseased hive) – these natural materials are combined with gold and silver.

Inari Kiuru^(Vic)



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 the seasons. 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.

The Brunswick series of images and objects is an ongoing, evolving body of work that stems from Inari's decade-long ritual of daily walks around her neighbourhood. The jewellery in this collection is made of steel, glass and concrete, to echo the inner-city light and grit that inspired the pieces. Each piece is also designed to correspond with a particular photograph.

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▲ Bridget Kennedy, *Fragile days, fragile ways – the long hot summer* pendant reversible, 2013, cicada shell legs, oxidised sterling silver, 50 x 50 x 15 mm (chain hanging length 480 mm). Photo: Courtesy the artist.

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▲ Inari Kiuru, *Street wings*, 2020, mild steel, galvanised steel, 9ct gold, enamel, magnets, 500 mm long. Image: Courtesy the artist and Gallery Funaki.

Grace Lillian Lee ^(Qld)



Brisbane-based Grace Lillian Lee's body adornments affirm the place of Indigenous design and craft in contemporary Australian fashion. Her Torres Strait Islander heritage informs the traditional techniques Grace uses in her adornments.

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.

She pays homage to these vulnerable practices and extends these into the contemporary world. Her aim is to preserve techniques and innovate new ways to honestly celebrate her cultural identity.

The neckpieces for this exhibition are made with cotton tape, coral and beads woven using traditional Torres Strait Island techniques.

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▲ Grace Lillian Lee, *Black + White: double beaded weave*, 2019, assorted cotton webbing, assorted beads in a variety of materials, 1180 x 90 x 40mm. Photo: ADC.

Vicki Mason ^(Vic)



Vicki Mason is a Melbourne-based contemporary jeweller originally from New Zealand. Inspired by the Australian indigenous plant species *Acacia glaucoptera*, (commonly known as the clay wattle or flat wattle), Vicki's wattle works were developed in response to concerns regarding water use within residential gardens in Australia.

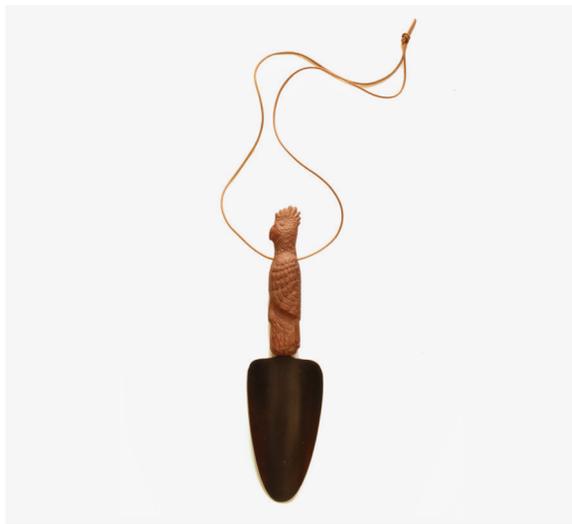
During research into water-wise plants suitable for gardens it was revealed that the diverse wattle species, a plant species prominent in arid Australia, has many that are suitable for use in domestic gardens.

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.

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▲ Vicki Mason, *Blistering hot hybrid wattle flower cluster*, 2020, Powdercoated brass, linen, cotton, leather, fabric pen, 125 x 150 x 45 mm. Photo: Andrew Barcham.

Claire McArdle (Vic)



Claire McArdle is a Melbourne-based artist and is the co-founder and director of *Radiant Pavilion: Melbourne Contemporary Jewellery and Object Biennial*.

A small tool for change is a series of works that features a metal section made from the exhaust of a car combined with a handle carved from wood. The two halves form a shovel that is worn around the neck and can be used to plant a tree.

Each of the works features a handle made from a different type of timber that is shaped in the form of an Australian animal, bird or insect. South-eastern Red-tailed Black Cockatoo is made of red gum timber carved into the shape of the bird; a parrot that nests in the red gum. Each of the species in this series is endangered.

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▲ Claire McArdle, *A small tool for change*, 2018, red gum (*Eucalyptus camaldulensis*) wood, steel from an old car exhaust, leather, 150 x 80 x 30mm. Photo: Courtesy the artist.

Tiffany Parbs (Vic)



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.

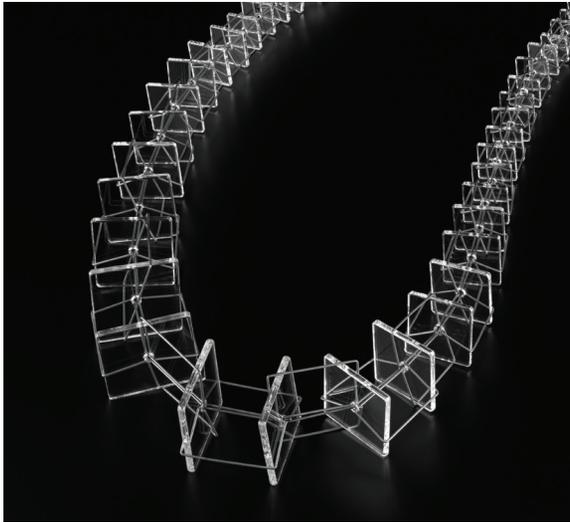
Tiffany fosters innovation and experimentation in her practice, actively seeking to promote expanded definitions of jewellery to challenge and extend perceptions of the medium.

Tiffany's body of work *smother* explores motherhood and the body. Women's bodies have always been a political playground for others to cast a critical eye, opinions, labels, restrictions and assessments abound aplenty. Motherhood steps this up a notch. The adult body as a playground is explored through the work *slope*.

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▲ Tiffany Parbs, *Slope*, 2018, stainless steel, 1170 x 390 x 1560 mm. Photo: Tobias Titz.

Blanche Tilden ^(Vic)



Consistently practising in the fields of contemporary jewellery and glass for more than 25 years, Blanche Tilden has exhibited in solo exhibitions in Australia and significant curated group exhibitions nationally and internationally.

Blanche'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, Blanche has developed a unique visual and material vocabulary, referencing mechanical technology, industrial modernity and architecture.

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 Blanche in necklaces designed to be worn and to move with the body.

21 ▲ Blanche Tilden, *Graded Palais (detail)*, 2015, Waterjet cut, coldworked and frameworked borosilicate glass, oxidised 925 silver, 35 mm high x 380 mm diameter, Photo: Grant Hancock. Image: Courtesy the artist and Gallery Funaki.

Catherine Truman ^(SA)



Catherine Truman is an established contemporary jeweller and object-maker working across the disciplines of art and science. She is co-founder of Gray Street Workshop, Adelaide.

In Preparation for Seeing: glove dissection evolved from a spontaneous request during Catherine Truman's ANAT Synapse residency at Flinders University in 2011. After observing many dissections by 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 the final film was captured in one take with very little editing. In this iteration, two identical versions of the film are played forward and in reverse, on continuous loop. While one glove is being dissected the other is being restored.

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

Manon van Kouswijk ^(Vic)



Manon van Kouswijk is a Dutch artist and contemporary jeweller who, since 2010, has lived and worked in Melbourne, Australia.

MAKING FACES - A Jewellery Playbook is a project by Manon Van Kouswijk that consists of necklaces in porcelain and plastic, and an artist publication in which their multiple appearances are revealed.

From a beaded object that looks like a face to an abstract ornament that frames the face, *Making Faces* asks the question: Am I wearing you or are you wearing me?

The publication is 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.

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

Zoë Veness ^(NSW)



Zoë Veness is a designer-maker and researcher working in the field of contemporary jewellery and object design. Her series of necklaces and brooches for this exhibition is made using an idiosyncratic method of paper folding that she has refined over many years of experimentation.

Although she is 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.

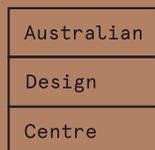
Paper is an uncommon material in contemporary jewellery however, Zoë is inspired by jewellery artists like Nel Linssen who built her practice around the use of paper, pushing the limits of the material to produce sculptural forms of tactile beauty.

24 ▲ Zoë Veness, *The Return Loop: Double loop necklace*, 2013/2020, Ingres paper, stainless steel cable, sterling silver, 480mm long, 280mm wide, 40mm high. Photo: Courtesy the artist.

Australian Design Centre is an independent contemporary craft and design organisation igniting creative ideas and building cultural vibrancy. Through our exhibition, festival, touring, retail, publishing and learning platforms, we take a lead role in developing and supporting Australia's makers and designers and building audiences for their work across Australia and internationally.

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Fabrication

Ben Smith, Black Fin Studio

Thank you to all the artists for their enthusiasm and willingness to be involved in this project and especially for their creative excellence.

Thank you to our touring venue partners for presenting this exhibition across Australia.

See our website australiandesigncentre.com/madeworncontemporaryjewellery/ for all the things that make up *Made/Worn*:

- The Film
- The Writing
- The Education Kit
- The Resources
- The Exhibition Tour

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Liam Benson
Helena Bogucki
Julie Blyfield
Zoe Brand
Maree Clarke
Jess Dare
Anna Davern
Bin Dixon-Ward
Sian Edwards
Emma Fielden
Lola Greeno
Pennie Jagiello
Bridget Kennedy
Inari Kiuru
Grace Lillian Lee
Vicki Mason
Claire McArdle
Tiffany Parbs
Blanche Tilden
Catherine Truman
Manon van Kouswijk
Zoë Veness

