

Why Jewellery?

- A collaborative project involving students, staff and graduates from the Jewellery and Small Objects Department at Queensland College of Art Griffith University Australia and the Jewellery Department at Hong Kong Baptist University Hong Kong, an initiative of Elizabeth Shaw (QCA GU) and Dr Ching Sze Yin, Cicy (HKBU).

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www.why-jewellery.com

1) Bianca Mavrick

My jewellery expresses of the nature of family bonds, memories and place, personal cultural histories and sub-culture tribes. Making this work is an important way of exploring my cultural identity and family history. I use jewellery as a means because by placing the work on the body it brings the work into conversations. I enjoy creating oversized, colourful works with distinct visual motifs.

a) Pineapple Slice Necklace

Elastic, Plastic, Hand-turned and
Painted Timber Beads,
Powder-coated Brass, Resin.

18 x 6 x 38 cm

2014

b) Basket Weave Bangle (Pink)

Silver, Brass

2 x 1 x 2.5 cm

2015

c) Basket Weave Bangle (Green)

Copper, Silver

2.8 x 1 x 6 cm

2015

2) Cheuk Wing Sze , Mandy

Jewellery should make people joyful. It does not need to be a luxury thing. It can be childish.

Clock

Brooch

Construction toy, Found Objects

4 x 5 x 1 cm

2015

3) Madeleine Tate

I chose jewellery as a means of art making because I love the history and inherent value present. The fact that it's portable and wearable also adds to its visibility as an art form. Jewellery doesn't have to yell to get a point across. It simply exists, is worn and more often than not people enquire about the meaning. I enjoy making jewellery combining metal and found objects, the idea of breathing new life by giving items a new context appeals to me greatly. Using overlooked items also gives me the pleasure of revealing beauty in unexpected places whether this be through setting them in precious metal or by simply insisting they deserve to be looked at closer. Encouraging people to reassess previously set values of objects is the crux of my practice.

The Computer Series looks at our culture's rapid advance in technology from a different view. With a kind of nostalgic feel the pieces were designed to be futuristic but equally ancient seeming, with hieroglyphs scribed in the backs of the rings and studs. They are wearable tokens of a time when technology was only just becoming wearable (now) - think of the apple watch.

How much longer until technology and humans are literally inseparable - touch screens and microcomputers beneath our skin? These works are from that future. Chunky old computers are discarded, only a few pieces of motherboards survive, and these are made into nostalgic statement jewellery.

The Computer Series

a) 3 x Rings
Sterling Silver With
Computer Motherboard
2 x 1.2 x 2 cm ea
2014

b) Earrings
Sterling Silver With
Computer Motherboard
1.5 x 1.5 x 1.5 cm
2014

4) Chan Pak Kin

Jewellery is more than just a piece of decorative ornament that attaches to the human body or the clothes. For me, jewellery is a kind of belief and conviction. Although it is different from a theological religion, the creation of every single piece of jewellery should be an individual story or appropriately a personal myth. A key is universally related to a lock or a door. Once the relationship of a key and a door is terminated, another relationship of a key and door could be started. No matter how the lock or the door had been or will be, every key always holds a story. Everyone can tell a story of a key, sometimes more.

“Touching wood” refers to a traditional folklore. It gives people the hope of getting good luck that you have had in the past, or you might have for the future. I believe this is the best gesture at the ending of narratives or the beginning of stories.

Closed. Reopen...

a) Sapele, Black Walnut, Copper

9 x 3.8 x 2.8 cm

2015

b) Sapele, Black Walnut, Copper

10 x 3.8 x 2.8 cm

2015

5) Chan Hiu Tung

Jewellery connects the small objects that I make with human body.

Hive

2 X Brooch

Brass, Silver, Copper

2015

6) Line Sagmo Arnesen

Line draws inspiration from the natural raw untouched environment of her home country Norway, where rough grey rocky pinnacles meet the icy blue seas in a land one can only describe as ethereal. Jewellery as a medium allows play with textures, contrast in materials as well as a close relationship to the wearer which reflects Line's aesthetic aims. The contradiction between elements in the Norwegian natural environment is an ever present concept that is explored throughout Line's work and is visible in the combination of raw and polished materials.

a) Unn Earrings

925 Sterling Silver, Hand Forged

4 x 1.2 x 9 cm

2014

b) Randi Ring

925 Sterling Silver, Cast Sterling Silver,

Found Glass

2.2 x 1 x 3.5 cm

2014

c) Cloud Bangle

925 Sterling Silver, Cast Sterling Silver,

Cubic Zirconia

5.5 x 1 x 7.5 cm

2014

7) Soriya Warren

Adornment of jewellery is a strong form of identity. My interest in identity is traced from my Southeast Asian cultural heritage and practices. Elements of traditions and religious beliefs are found in my work as I capture fragments of these significant cultural practices. Organic materials such as bamboo, rice, incense and gold leaf become significant cultural symbols. With these materials I am able to portray their fragile nature and create unique compositions. Rice is dominant within my work as it is an important form of Asian identity, reflecting agricultural rice planting and religious offerings in temples. Embedding the materials in transparent resin plays upon the viewer's sense, exposing the beauty of the materials and drawing attention. However, the resin prevents the viewer from physical contact with the materials and creates a boundary. Creating these jewellery pieces has enabled me to express my sense of cultural identity as well as reflecting the complex layers that form one's identity.

a) Incense Earrings

Resin, Incense and Sterling Silver

3 x 2 x 5 cm ea

2015

b) Circular Pendant

Resin, Rice, Gold Leaf and Sterling Silver

15 x 1 x 19 cm

2014

8) Tse Lok Kwan

Three glass bangles of slightly different sizes, making them fit for different people. This is not a question of good or bad, but suitable for you or not. Only the wearer has the answer.

Are you S, M or L?

3 x Bangle

Glass

Size: varies

2015

9) Rachel Matthews-Frederick

Within my art I aim to construct mythologies that reveal a thought or an idea that I would otherwise struggle to convey. These works based on memories, materials and other means of inspiration follow themes of mortality, existence, and personal values. It is my belief that it is important to explore these themes and ideas in order to attain a deeper understanding of them, and in a way come to terms and be at ease with the unchangeable aspects of life that my work so often revolves around. I feel that jewellery is the perfect means of achieving a non-verbal expression of self given that historically its purpose has always been to act as a way of displaying rank, religion, political affiliations, relationships or other personal information. In choosing to create wearable works I am able to convey my personal mythologies and ideas to viewers and wearers of my art in a personal and interactive way.

a) Hunt I

Brass, Deer Antler, Stainless Steel

4 x 1.3 x 8 cm

2015

b) Hunt II

Sterling Silver, Reconstituted Shell, Stainless steel

3 x 3 x 8.5 cm

2015

10) Chan Cho Kiu, Bunchi

Since I leaned to pick up a stone, I can feel the warmth of land by holding in my hands. It is my new friend of the place.

Mapping

a) Paul Cheung Brooch

Brass, Stone, Glass, Plastic

4 x 1 x 3.5 cm

2015

b) Bird Lok Brooch

Brass, Stone, Glass, Plastic

3.5 x 1.5 x 4 cm

2015

11) Angela Fok

Angela Fok is a contemporary jewellery and small objects artist who is always in search of new ways of expressing herself through metals, precious and non-precious stones and a range of materials.

Throughout her four year journey at QCA, Angela has developed a love for miniscule wax carvings, boxes and colourful gemstones. The fine quality of wax carving allows her to challenge her own limits.

Books about mind exploration and healing play a big part in Angela's designing process, and the first thing she considers when creating objects is how it will affect the viewer. She considers potential of the metalsmithing process to benefit both the creator and viewers.

a) Mountain Landscape Brooch

Silver

1.8 x 1 x 3.5 cm

2014

b) Tree Baby

Brass, Silver, Seeds

5 x 2.5 x 3.5 x 2cm

2013

c) Meditation In Night Sky Pendant

Silver, enamel

2 x 1 x 3 cm

2014

12) Amelina Trainor

Jewellery is more than just shaped metal. Each perfect object has a meaning, individual to the bearer. A precious locket, with the image of a loved one, a diamond ring, representing a lifelong commitment, a constant reminder of another time and place; an opportunity to carry with you that what is intangible. This series is about outer space, a place that most on this planet will never experience, these rings give the opportunity to carry a little piece of space always. Try as I might, I can't control a pencil, but I can work metal to my will.

3 x Space Rings

Sterling Silver, Resin, Polymer Clay, Agate Cabochon, Brass.

3 x 3 x 2.5cm

2015

13) Chim Chi Ho, Jim

Jewellery is a medium for me to realize my Imagination when I was small.

Helmet

a) Brooch

Brass, Lighter Parts

3 x 4 x 3 cm

2015

b) Brooch

Brass, Lighter Parts

3 x 3.5 x 3 cm

2015

c) Neckpiece

Brass, Lighter Parts

2 x 38 x 3.5 cm

2015

14) Ari Fuller

I wish to communicate a personal and social message through my jewellery. This message includes environmental sustainability, a prioritization of artistic practice and also the acceptance of personal death and the corresponding responsibility for actions within the world. These notions reflect my interest in the application of philosophical theory, and are important to me as the results of a psychological exploration of moral and ethical activity.

Jewellery is a medium through which I am able to illustrate these ideas whilst avoiding the ambiguities of language.

The objects I create are direct and intuitive, and their ambiguities are attractive rather than divisive.

I enjoy and utilize the practical ability of jewellery to overcome language and express complex ideas in a single moment of apprehension.

Angel of the Golden Heart

Argentium Silver, Sterling Silver, Vitreous Plique-a-jour Enamel, 18kt Gold, 14kt Gold, Lapis Lazuli, Chrystanite.

Angel: 10 x 3 x 10 cm

Necklace: 50 cm

2014

Golden City Ring

Argentium, 9ct Gold, Sterling Silver, Vitreous Plique a Jour Enamel

2.5 x 2.5 x 4.5

2015

15) Ng Sze Yu, Cecilia

Jewellery always comes along with symbolic meanings like promise, status, or stands. But when you are not wearing it with your body, the meaning cannot be presented, and therefore almost not existing on its own. A friend of mine, who always thinks that gifted jewellery from others is too precious to wear daily, inspired me to create this set of rings.

Either you wear it, or the most precious part will be easily lost.

Keep it.

2 X Ring

Sterling Silver, stone

2 x 2.3 x 1 cm ea

2015

16) Milly Bell

Jewellery is a form of self-expression, it enhances the mood and sense of self. These pieces incorporate stones because of their beauty and colour but attached is also the idea that the stones properties may benefit or accentuate the wearers' characteristics. My work plays on the contrast of strait and curved lines which fit together in a geometric style. A constant throughout my designs is the necessity for it to be tactile; in order for positive energy it must sit well and feel agreeable against the body

a) Jasper Drops

Sterling silver, Red Jasper

2.5 x 0.5 x 5 cm

2014

b) Merlinite Pendant

Sterling Silver, Merlinite

5 x 1 x 6.5 cm

2014

17) Seon-Im You

This series was inspired by abandoned soviet war monuments. My main choice of metal is silver; the rigid, minimalistic, cold look of silver fits with my own personal aesthetic, which I think is also adequate in communicating the minimal and futuristic aesthetics of the soviet structures. One of my main goals in making jewellery is to create jewellery that is sculptural as well as wearable; the idea of having a piece of art you can wear appeals to me. I convey my ideas through jewellery because I feel it is the perfect balance between art and design.

Construction series (2015)

a) Bracelet

Sterling Silver

7.5 x 3.5 x 5.5 cm

2015

b) Ring (1)

Sterling Silver

2.5 x 2.5 x 3.8 cm

2015

c) Ring (2)

Sterling Silver

7.6 x 1 x 3.2 cm

2015

18) Wong Wing Han, Pinky

Through interpreting the close relationship between materials and objects as well as between objects and bodies in jewellery making, I can enjoy not only the aesthesis of down-to-earth slowness but also the unique empowerment and communication of certain value to the wearer.

I have always been fascinated by the intimacy embedded in hand weaved items in terms of body interaction and human relationship to both the creator and the beholder. While translating this stitch-by-stitch intimacy in my jewellery, I am trying to deliver the close relationship between craft and human body so as to create a different experience to the wearer and to give a new perspective to the traditional handcraft.

Marking Curve

a) Texture

Brooch

Brass, Cotton Yarn, Twine

13 x 6 cm

2014

b) Color

Brooch

Brass, Cotton Yarn

13 x 6 cm

2014

c) Material

Brooch

Brass, Silver, Concrete, Resin, dental floss,

Fishing line , Cotton Yarn

13 x 6 cm

2014

19) Beth Hodges

When we wear jewellery we emit a message to others that is both personal and public. Whether the desire is to create an aesthetic or make a statement, the body is a platform for the everyday person to become a curator. I strive to create jewellery that is both aesthetically pleasing and informed. My current practice is inspired by environmental and ethical issues that we face in our modern society. I have been focusing on food; industrial production, cultural history, how we eat, what we eat and why. This collection of work reflects my own experiences and attitudes towards food and questions the true value of our industrialised palate.

a) Provisions Necklace

Copper, Silver

2.8 x 1 x 6 cm

2015

b) Provisions III Ring

Silver, Brass

2 x 1 x 2.5 cm

2015

c) Provisions IV Earrings

Silver, Jasper, Found Glass

1 x 4.5 x 1.5 cm

2015

20) Li Ka Yee

Contemporary Jewellery is not only a luxury goods, with precious metal and gems. It is also a focus on different materials, creativity, concept and the process of making. There are beautiful stories behind every single piece of jewellery. I love the process of making jewellery. It is when I can talk to myself.

My Box

Brooch

Brass, Paper

4 x 4 x 1 cm

21) Wong Ying, Percy

Jewellery is a portable medium that allows the wearers to share their mind with public audiences. Once I wear this collection, I invite the audiences to play traditional Tangram with me.

Through forming various combinations with the standard seven pieces, I re-examine that the principle remains essentially the same despite the appearance changes.

Tangram Jewellery

Brooch

Sterling Silver, EVE

6.5 x 9.5 x 1.5 cm

2015

22) Chan Yuet Yi, Cherry

I collected objects being labeled as "useless". By reconstructing and recombining these unwanted wastes into objects with function, I aim to re-examine the value of "useless".

a) Container 1

Capsule Toy Container,
Yogurt Container, Sauce Container

4.8 x 4.8 x 3.8 cm

2015

b) Container 2

Capsule Toy Container,
Yogurt Container, Sauce Container

4.8 x 4.8 x 3.8 cm

2015

23) Marian Macaranas

Through the medium of jewellery, my work often explores an innate curiosity and experimentation with patterns, repetition and ideas of memory. I enjoy the challenge of finding ways to explore possibilities with jewellery by combining other mediums of interest such as sculpture, photography, collage and crafts. The therapeutic aspect of the process of making is one I find valuable. It is through this creative outlet I feel encouraged to work through and reflect on ideas, feelings and experiences and articulate them through wearable objects.

Often drawing inspiration from organic and also constructed forms, and applying craft techniques, I find an interest to play with fragments and subtle details. By observing and investigating patterns through the relationships discovered between metaphorical and physical experiences, I seek to strengthen and emphasise abstract connections by communicating them as a physical extension of the body, heart and mind.

This series of work entitled, Photographic Memory, explores the strange, yet natural connections we have to our memories and how they may evolve or be influenced over time. This work also plays on the irony and the questionability of the 'truthfulness' of photographs, as well as the reliability of our personal memories. The delicate and ephemeral nature of memory is contemplated with the familiarity of physical film photographs, as their flat surface is transformed to constructed 3D geometric forms; becoming multifaceted. By exploring this concept with my own personal photographs of environments, multiple exposures and textures; I found it interesting to discover the various subconscious triggers that become evident in the imagery, and how ultimately this factor resonates as a universal experience.

a) Ring

Photographs, Silver

2.5 x 2.5 x 3.5 cm

2014

b) Necklace Beads

Photographs, Hemp Cord, Thread.

3 x 3 x 10 cm

2014

c) Brooch

Photographs, Silver, Brass.

3.4 x 1 x 3.1 cm

2014

24) Chan Wing Sze, Cissy

Jewellery is precious where ordinary object is insufficient in value. In fact, the “value” depends on how we treat it.

I think everything can be jewellery if we learn to cherish other than measuring it in monetary or intrinsic terms.

To Cherish

Brooch

Toothpicks, Fine Silver, Sterling Silver, Natural Dye

7 X 7 X 2 cm

2014

25) Lin Ling, Muki

A wedding ring's symbolic meaning is more important than it's nature as a piece of jewellery. This work wants to visualize the meaning behind the wedding ring, and to show the romance and happiness that forever combined with jewellery.

Holding Hand

Ring

Silver, Mixed Materials

18 x 12 x 8 cm

2015

26) Elizabeth Shaw

The portable quality of jewellery appeals to me as a platform to explore ideas. My usual starting point for making is often a found element that sparks an idea. I use items that have been discarded, broken, lost, damaged and combine them with recycled or reused precious metal. I'm interested in the role jewellery plays as a record of our time.

a) Rotary Sickle Ring

Recycled And Reused Sterling Silver

4 x 0.5 x 3.5 cm

2015

b) Grasping Finger Ring

Recycled And Reused

Sterling Silver,

Found Glass Bead

3 x 0.5 x 4 cm

2015

c) Rotary Sickle and bird Ring

Recycled And Reused Sterling Silver

4 x 0.5 x 3.5 cm

2015

d) Calipers Ring

Recycled And Reused Sterling Silver

And Bronze

2.5 x 3 x 3.5 cm

2015

27) Ching Sze Yin, Cicy

My interest in jewellery came from my own mother's love of jewellery, and my doubt in traditional values. Over time, these sentiments precipitated into a language that I use for expressing myself. To me, creating small objects or jewellery pieces is similar to writing with words and punctuations. These artifacts carry my experiences, stories, and my responses to happenings around me.

Exhibiting works are from the "Mothering - 6th year" series. These are snippets of my growing up together with my son.

a) Cat's Cradle

Necklace

Ramie Thread, Sterling Silver

182 cm

2014

b) Shooting

Pendant

Brass, Sterling Silver, Leather, Elastic Band

16 x 1 x 8 cm

2014

28) Alison Bruce

I have been concerned with the revaluing of the discarded and the washed up. This could be applied to people as well and this is my underlying message. I have cast, using the lost wax method, a series of shapes derived from objects that I have collected when fossicking on the beach. The casting of these found objects into precious metal designates a new value and thus new meaning. The objects have been cast in fine silver which was recycled from old South African coins. The choice of a precious metal satisfies my desire to add value to the piece and to provide a means of exchange in case of hard times.

Simply put, I need to use my hands to make things and have done so all my life. It is a form of externalizing the internal, of meditation and leaving a mark that can be touched, felt and seen. But why jewellery? I have had a fascination for shells, jewellery and gem stones since childhood. My grandmother would sit me down with her jewellery box and let me “play” with all her treasures. My father fossicked for gem stones and shells and always took me with him. As a dental technician, he cast silver jewellery for my mother in his workshop at home. I would play there in his workshop except when casting was on. Making jewellery seems natural for me. Historically, jewellery is often the only evidence that remains of a culture that has disappeared.

Ultimately, I know that making jewellery is a way of leaving a little of me behind when I am dust.

a) Earrings
Sterling Silver
4 x 1.5 x 6 cm
2014

b) Small Pendant
Sterling Silver
3.5 x 3 x 4 cm
2014

c) Large Pendant
Sterling Silver
4 x 1.5 x 6.5 cm
2014

29) Wong Ming Sum, Wesley

Apart from being a wearer, I was attracted by the underlying meanings contained in jewellery. This medium gives me a sense of timelessness, as jewellery is mostly made with metal.

Constructing

Ring

Sterling Silver, magnets

6 x 6 x 3 cm

2015