
Precious?

<https://www.instagram.com/precious.collective>

<https://www.preciouscollective.com>

Precious Collective

'an online community forming relationships and challenging perceptions' by Melody Vaughan

Precious - adj 'of high cost of worth, not to be treated carelessly'

The Precious Collective began with the desire to challenge traditional craft perspectives and to promote art jewellery within Cornwall, but it has grown through the magic of Instagram to become a global community. With over 120 members from 30 countries and representing all stages of a jewellery career (from students to world-renowned artists) the Precious Collective is all about connection and conversation.

With a steadily growing audience and a social media reach of around 50k this group is certainly meeting its aims. Precious Collective's members represent many and varied approaches within contemporary jewellery, whether materially, technically or conceptually. What links them is their ambiguous relationship to notions of what is 'precious'

“Jewellery that is precious is often thought of as such due to a financial market value or a society's norms. However, 'precious' can also depend upon personal taste and emotional attachment. The enduring 'norm' of gold & diamonds is challenged by this group's witty interpretation of body adornment, process & materials. The Precious Collective is where the idiosyncratic, extraordinary ideas live; where you can encounter the unexpected. Unusual materials, mixed with creative minds, fuse into joyous imaginative work expressing individual ideas of what precious could mean”

– Precious Collective

It is with great excitement and pride that the Precious Collective welcomes you to their inaugural launch exhibition.

Their next show is at Alliances in Lille from June the 21st and after that... who knows where they will spring up next!!

A special thank you goes to Val and Dave Muddyman, Lucy Spink, Rebecca Walklett, Ann Boo Whetter, Lynne and Yan Speake for all their hard work that went into making this exhibition possible xx

Bárbara Laso



Bárbara Laso was born in Sobarzo, Cantabria, Spain in 1978. After studying photography at the School of Arts of Oviedo she then worked within this medium for almost 20 years.

Two years ago Laso decided to change her life, taking a radical turn she started her jewellery studies at Mestre Mateo School in Santiago de Compostela, Galicia.

Laso gives meanings to her pieces "naturally imperfect"; the search for herself in all her pieces which always mark the natural materials that define both her work and herself.

Her work shows a personal encounter that arises in the experimentation of found and alternative materials, working experimentally with porcelain, brass, wool and even live lichen. She does not give her materials any kind of treatment (as in the case of stones from the beach) but then adds small brass figures, giving meaning and completion to the pieces. 'You and I have points of union' - the union of different materials by points represents the union of different people and the symbiosis until we create that perfect link that makes us one.

Every piece created is unique and the key to the concept of her jewellery is the nature and concern of how to make jewellery more alternative materially without losing its beauty.

<https://www.instagram.com/barbaralaso>

Cedric Chevalley



This Swiss designer is addicted to skateboarding.

This passion combined with design drove him to create jewellery that would rise up out of the graves of broken and dead skateboards to be what is now up-cycled skateboard jewellery.

“Skateboarding is fun, it is a freedom I can enjoy every single day. It’s also learning to stand and rise above fear and barriers; it is failures and trials again and again and again... no fear, no pain, no gain...”

“I’m also very excited about giving a new life to used materials, the wood of the skateboards is nice, warm and colourful.”

Some interesting facts behind the making of these pieces: Each skateboard deck is made of 7 layers of maple tree, often coloured; 'I’m very inspired by this amazing material. I can then choose amongst the used skateboards’ decks, the ones that match each other or simply please me, then I assemble and follow my design, giving a new life to things previously destined for trash'.

Another interesting aspect exclusive to using only pre-loved skateboards is the manifested additional stories, pains, gains and persistence lived by the riders and impregnated into the fibre of the board. Once used by the body in dynamic and exciting ways, they now begin a new life of dynamic shapes and design, but this time peacefully placed on the body.

Through his innovative designs, Chevalley wants to bring joy, excitement and surprise to the wearer and viewer alike, using this medium and the special features of the material he chooses.

“Live as you play a game!

Never be too serious and never stop to play, not even if you fail!

The whole point is to play your game! FuckYeah!”

Fuckyeah! #2018; up-cycled Sk8 Jewellery Collection

<https://www.instagram.com/cedrichevalley>

<https://cedrichevalley.com>

Claire Allain



Claire has been concerned with environmental issues for many years. She has been recycling metal ever since graduating from Birmingham University over 20 years ago and has a whole collection of eco-friendly wedding and engagement rings.

Having been privileged enough to have lived in the wilds of New Zealand where she helped a real-life bush man and gold dredger, she has experienced places that have barely been touched by man. When returning to the UK four years ago she noticed that there was a huge contrast in her surroundings, it became glaringly obvious that litter and rubbish were much more abundant. The most apparent were the plastic and fishing waste that she found when walking the beaches every day.

For the 'Precious?' exhibition, she has collected from the local beaches, flotsam and jetsam and has constructed and added precious metals to create wearable pieces. The intention being to take objects and make them less recognisable and use them as a material in themselves to add to a construction of a piece in a way where the actual found object doesn't just dominate the piece but gets absorbed into it.

Claire is looking for a positive way to use otherwise worthless bits of plastic in what could be called ultimate recycling.

<https://www.instagram.com/claire.allainjewellery>

<https://www.claireallainjewellery.com>

Clare Elizabeth Kilgour



Clare is a contemporary mixed-media Jewellery designer based in Devon.

Her focus is on re-using materials that would otherwise be discarded to create precious items of jewellery that can be worn every day. Clare has a range of collections which all have the concept of recycling. This exhibition piece titled 'Transition' was created using an old broken chair she found in a skip. Through the process of deconstruction and reconstruction the chair has been transformed into a statement necklace. This has given an otherwise unwanted object which was heading for land-fill a new lease of life.

From one precious object to another.

https://www.instagram.com/clare_elizabeth_kilgour

<http://justkilgour.bigcartel.com>

Clare Pentlow (CJP designs)



Clare Pentlow creates her artwork through the exploration of paper constantly refining and looking for perfection whilst embracing the versatile qualities of strength and fragility. Her love of paper continues to grow with the transformation of an ordinary material into the extraordinary, challenging the viewer's ideas and perception of the beauty of a simple material like paper. Through precision hand cutting and folding, her pieces evolve over time through methodical repetitive motions building layer upon layer resulting in highly textured mesmerising pieces of art which draw the viewer in. The methodical approach Clare takes is rooted in her love of maths and science continually being inspired by patterns in nature. Complex geometric shapes are combined with intricate cutting, layering and blending colours to create a sense of depth, changing light and shadow creating a sense of movement resulting in an almost hypnotic like quality.

Clare's work has been exhibited across the UK winning the 'Rugby Open' in 2013 and more recently winner of the 'Best Exhibitor Award' in 'Made in the Middle'; a touring exhibition showcasing the best Craft across the Midlands. Her work has also attracted international attention with commissions coming from the French fashion house 'Hermes' and was selected for the 250th Summer Exhibition at the 'Royal Academy of Arts', London.

Clare also runs paper cutting/sculpture workshops introducing participants to different ways of working with paper. She thrives on working with people and challenging them creatively helping them on a journey exploring the potential of themselves and the material.

<https://www.instagram.com/cjpdesigns>

<http://www.cjpdesigns.co.uk>

Dan Russell



Dan Russell has a fascination with large-scale industrial machinery and the environments in which they are found, and this has formed the basis of several narratives within his work over the past three years. His work has always been underpinned with an awareness of the ecological concerns and adverse effects that these industrial processes are having on the environment.

How parts can be put together and how mechanisms provide movement or function is key within Russell's work. A work that consists primarily of small component-based parts that join together to form a whole; going from individually crafted pieces to larger intricate mechanical objects mainly made from wood and supported with the use of found objects.

'There's a rush of excitement when the combined forms reveal themselves for what they are for the first time, sometimes reacting with one another in unexpected ways, giving identity and character to their new combined form. In the context of my practice I have come to realise that my interests regarding creativity are both challenged and stimulated more from being alienated or exiled from the mainstream, using jewellery as an unconventional platform for demonstration and communicating my concerns. My most recent collection, 'Waste-Full World', comprised 5 large neck-pieces aimed to criticise such uncomfortable narratives by exploring different forms of water pollution. In particular the damage caused by plastic waste and oil spills at sea and the shocking impact that this is having on marine animal and coastal bird life worldwide'

https://www.instagram.com/dan_russell_jewellery_design

<http://dr-jewellerydesign.co.uk>

Daniela Schwarz



Daniela Schwarz uses remnants of excessive consumer culture to create wearable think pieces. Using unconventional materials and finding new ways to manipulate them allows her to create one-of-a-kind jewellery. With a background in science and engineering, she seeks insight at the deepest level, accounting for the origin of materials as well as their socio-economic impact. She sees jewellery as a contemplative agent perfect for transporting observations about the world we live in. Combined with her unbiased approach to artistic work, she defies classification and morphs her two backgrounds into a uniquely playful body of work.

Making is always an adventure for Schwarz, as her approach is very process-driven. The abundance of plastic garbage she chose as her main source of material and inspiration allows for free experimentation, making each piece a collaboration between her will and that of the emerging object. Her work thus gains a very organic and lively nature, while being made mostly from materials that may well mean our demise. By choosing to work manually on a material that is so synonymous with industrialized society and cheapness alike, she aims to challenge values like 'worth' and 'preciousness'.

One of her latest series, 'Treasures of the Plastocene', tells the story of a dystopian future in which humans were betrayed by their own creation. The experimental objects pose the question of how our successors will use the left-overs of our impending downfall. Some objects are familiar, while others seem strange and of unknown, mysterious purpose. Playing with archaeological imagery and terminology, Schwarz weaves a tale of doom and resurgence where the needs of a fresh civilisation are examined.

<https://www.instagram.com/danielaschwarzart>

<https://www.danielaschwarzart.com>

Dina Abargil



Dina Abargil's sculptural jewellery integrates a rich collection of materials, a broad range of production techniques as well as alchemical and symbolic actions. Abargil believes that jewellery is a means by which to experience and interpret the emotional world.

The necklaces that she creates are analogous to a musical development, acting like poetry, where each one has a different rhythm. Every piece is made and created as an independent element that adds a layer to the internal and emotional story inherent in the materials themselves; a kind of puzzle composed of different materials, new compositions as well as surprising and exciting encounters between the potential shapes, materials, symbols, codes and connections.

According to Abargil "each substance in the necklace makes its contribution and, together, they constitute a type of dialogue between the elements".

Aggregates that incorporate organic elements and artificial alloys (which Dina prepares herself) reflect the conflict with the substance, the attempt to connect the impossible, the alien and the opposite into a new entity – which is material, configurational and three-dimensional. The struggle with the material, which is registered and marked in the jewellery itself and the attempt to combine and consolidate connections which are foreign to each other, unraveling the perfect classical approach and providing the jewellery with a quality which is – at one and the same time – authentic, abstract, primitive and modern.

Pure and noble substances are connected in her work with perishable and everyday materials, foreign matters that are refined into abstract units – perchance geometric / perchance organic – configured units where every section leans against another, creating tension between the circular movement which breaks and disconnects the sequence of the motion.

Her jewellery reflects the disparity and the passion, a deep longing for a world that has not yet been defined, of beauty that is 'different', beyond what is obtainable and familiar; beauty that is hidden, secret and yet the function of the jewellery is concrete and not necessarily decorative; it is practical and alive, designed to expose a conflict, to bring it near to the body rather than to adorn and refine it.

Written by Eti Abergel - sculptor, installation artist.

https://www.instagram.com/dina_abargil

<https://dinabargil.com>

Eleanor Symms



Artist jeweller, Eleanor Symms graduated from Edinburgh College of Art as a mature student in 2012. She is based in Edinburgh and exhibits both in the UK and internationally.

Eleanor's work derives from a fascination with different types of materials, especially reclaimed plastics, which she finds and scavenges for use in her work. Often her starting point will be the shape, colour or texture of something she has found; sea-worn plastics from the beach or scraps of waste sheet materials, which would otherwise be discarded. Combining non-precious and precious materials, Eleanor aims to make jewellery which is beautiful and intriguing, rather than purely decorative, questioning the nature of 'preciousness' and disposability.

Her jewellery reflects the disparity and the passion, a deep longing for a world that has not yet been defined, of beauty that is 'different', beyond what is obtainable and familiar; beauty that is hidden, secret and yet the function of the jewellery is concrete and not necessarily decorative; it is practical and alive, designed to expose a conflict, to bring it near to the body rather than to adorn and refine it.

<https://www.instagram.com/eleanorsymms>

<https://www.eleanorsymms.co.uk>

Hansel Tai



Hansel Tai (1994) is a Chinese artist and designer residing in Estonia.

He graduated in 2016 from Central Academy of Fine Arts in Beijing in Art Jewellery and he continues his artistic research at the Estonian Academy of Arts in Tallinn as well as Gerrit Rietveld Academie in Amsterdam.

Tai has exhibited in the Netherlands, Germany, France, Belgium, China and the USA.

Tai's work focuses on the Post-Internet Epoch: naturalness has been shadowed by body cult, deformation, subcultural signs, high gloss metal, and digital voodoo materialized into fetish objects.

<https://www.instagram.com/hanseltaiart>

<https://hanseltai.com>

Iro Kaskani



Iro Kaskani, formerly an architect, decided to dedicate herself to jewellery design after having concretised a certain point of view: 'If architecture is built environments, planned and designed to function as shelter or vessels of activities and thus fostering a physical relationship with the user, inhabitant or viewer, then jewellery takes this physical relationship further into intimacy by the change of scale and placement on the body'.

She finds it intriguing to explore ideas of space, scale, prescience or absence of symmetry, enabling her to combine precious metals with non-precious elements. For Kaskani designing jewellery feels like investigating form, structure and balance to derive a piece of art which will have an intimate physical relationship with the human body and will be completed when it becomes part of the wearer's experience and personal expression.

Her curiosity is the most powerful motivating factor behind her work. She is curious to see things that she visualizes becoming facts, to elaborate an idea, to experiment with a certain technique, to see how this or that material is treated, to investigate as to however a vision can be a wearable object and also to see how others perceive her work.

<https://www.instagram.com/irokaskani>

Jill Herlands



After teaching herself about the science behind metalworking, Jill Herlands became obsessed with the manipulation of raw materials.

Her technique of choice is hand fabrication and she consciously disregards the traditional. Instead, Herlands uses unorthodox combinations of precious metals, rough gemstones and non-traditional materials to create tension and expose the unexpected. 'I thrive in an atmosphere of controlled chaos, while allowing the materials to dictate the final outcome of my work'.

Herlands draws inspiration from experimentation along with New York City's textures, architecture, concrete and steel. While manipulating raw materials she looks for contrasts, empty contours and visible and imagined boundaries, which allows her to conceptualize the shape within.

Fascinated that metal can change so drastically from smooth and industrial in appearance to an intriguing organic form, bearing no resemblance to the original, it is as if an object not only assumes a second life but reveals its true identity.

'My attitude towards life, just like my art, is decidedly non-conformist'.

<https://www.instagram.com/jill.herlands>

<https://jillherlands.com>

Jil Koehn



“I believe in the infinite imagination and the power of thoughts. My jewellery is an expression of a feeling of nostalgia for a place without space and without time: a key to one’s inner paradise, the Forest of Dreams”.

Inspired by surrealism and nature, Jil Koehn designs jewellery in the tension between art and design. The basis of her work is the exploration of imaginary places and the transference of atmosphere.

“With wood, plants and gemstones I create compositions that have an earthly and at the same time, supernatural appearance. In doing so I explicitly use artificial materials and energetic colours to create a high contrast between reality and imagination. The results are surreal dreamy objects that seem to spring from the nature of another world. My jewellery acts as a means of communication between myself and the world, as well as between the wearer and the viewer. It is designed to arouse amazement, to delight, to stimulate imagination and to abduct you into surreal worlds. At the same time, my jewellery provokes a confrontation with personal utopias and raises the question of a world in which we would like to live - quietly thinking or concretely communicating. My goal is to create moments of aesthetic experience as an enrichment of digital everyday life”.

<https://www.instagram.com/jilkoehn>

<http://www.jilkoehn.com>

Lenka Saenko



Lenka Saenko's work is chosen on the whim of obscure dreams, dreams of space.

Necklaces and brooches are worn on the chest, in the centre of the figure, close to the heart, close to the soul

Saenko perceives man as a whole universe with stars and galaxies.

In the 'Nebula' series of jewellery she has created small galaxies that can be enjoyed. This collection was born from childhood memories. In childhood, the vast world seems incomprehensible, it does not fit into the worldview of a little man. A child is so curious and inventive that it can provide anything and imagination with magical powers.

Saenko is creating little galaxies and setting every one in a separate box as something precious.

'Sometimes you begin to think that the man is so little, so insignificant that he is nothing to the Universe... The very idea that we are dissolved in the incomprehensible expanse of heaven excites us. Creating my own infinity, I try to fill my life with sense where nothing will disappear. I want to feel the scope of the expanse, to experience, to feel wonders and enigmas of which the Universe is full of'.

Her inner child wants to share the creations, illustrating her thoughts about the macro and mega-world.

Collection «Nebula» is devoted to the memory of Steven Hocking.

https://www.instagram.com/lenka_saenko

Lynne Speake



https://www.instagram.com/lynne_speake
<https://www.lynnespeake.com>

Peeling paint excites me, I am lost in it, I am mesmerised by its beauty, its colour, its shape, its texture, its 'peely-ness'.

I can't get away from it, I am obsessed by it.

Man upsets me, the planet is upset by man.
He destroys it with his plastic, his cruelty, his greed.
He is lazy, he discards his ugliness into the beauty.
But I find these things he throws away.
They are not worthless.

They are in themselves beautiful, they are treasures, they are unique.
They can be turned into things that once more have a life.
They can be turned into things that once more have a meaning and have a job.

I am lost in an all-consuming moment when I make.
I am lost in the beauty, colour, shape, texture, the peely-ness.
They tell me how they want to evolve and I follow.
They are my escapism, they are my sanity, they give me strength.
They bear the imprint of my fingers, my thoughts, my actions, my dreams.

They contrast the fragility of the porcelain that evolves organically as I work it, a fragility that must be looked after and cared for, just like the earth that it evolved from.

They become talking points, they are noticed, they are commented upon, they are thought about and they can make us think.

I won't save the planet by creating them; I won't solve the plastic landfill mountain by making them; but I know that I'm not adding to the pile of junk that we are drowning under.

Like the planet they are beautiful..
and they...
are precious...
to me.

Lucy Mc Cormick (Lucy Spink Jewellery)



Lucy Spink's design and style has been born out of a love for the rhythm of nature and the beauty and fragility she sees.

A fascination with Lichens started in the woods at Trelissick in Cornwall. 'After heavy rain or storms, the ground is littered with these incredible silver and mustard yellow life forms and they grow everywhere. Around 1700 species of lichens live in Britain, they can be found in most places where the air is sufficiently clean and they are a symbiotic relationship of algae and fungus. Their nature, to me, sums up how I view the human connection to our environment; one cannot survive without the other'.

Using ancient landscapes and lichen forms as the basis for her inspiration, she has taught herself the discipline of silversmithing as her chosen craft to work in. She uses it to create contemporary, organic jewellery which shows the marks of process and the beauty of form, reflecting the patterns of nature - the outline shapes of rocky outcrops, the surface patterns made by hammers like the texture of stone, small spurs of silver and gold to replicate the growth patterns of lichens.

'Sometimes I sketch out ideas first, sometimes, I start out with a fresh piece of metal and as I work, the piece of jewellery grows out of cuts made and marks imposed. This is where the alchemy becomes something completely transfixing to me. I love the idea that I am creating small sculptures which can be worn close to the body and carried with you, wherever you go. As someone who walks in the countryside and sees the changes in the seasons at close quarters, I want to remind people that our natural environment is Precious'.

<https://www.instagram.com/lucyspinkjewellery>

<http://lucyspinkjewellery.co.uk>

Monique Lecoua



'The flawed beauty'; Monique Lecoua likes to discover the beauty which resides in what is flawed. She takes objects or materials that were previously discarded and give them a new life, allowing them the opportunity to be reborn through a jewel.

Her works are a reflection of her search in finding beauty in what is insignificant and what is unseen. She loves finding beauty in what is imperfect and unfinished.

Lecoua elaborates her pieces with elements she finds fortuitously; she is attracted to them by their shape or their colour.

Lecoua mainly uses metal. Rust reminds her of the a past time, of the matter in transition; the metamorphosis that is its first condition, and it is precisely in the rust 'language' where we can contemplate the ephemeral nature of our existence.

Rachael Colley



Rachael is an interdisciplinary artist and lecturer in Jewellery and Metalwork at Sheffield Institute of Arts, Sheffield Hallam University. She gained an MA in Goldsmithing, Silversmithing, Metalwork and Jewellery from the Royal College Art in 2010. Her current research brings together jewellery created predominantly using food waste and ambiguous artefacts for eating. She invites diners to wear these visceral jewellery pieces whilst consuming food with alternative dining tools.

'Mains and Vanitas' series, which reference traditional themes found in that genre of still life painting, juxtapose food waste (such as fruit stones and vegetable peel) with the flesh of the human body, questioning aspects surrounding body boundary and drawing attention to our relationship with food and its consumption. These series seek to remind the wearer of their mortality and of the worthlessness of worldly goods and pleasures in its defamiliarisation of everyday organic substances through denaturing processes and the waste food materials' re-presentation as jewellery. The degradable materials' limited lifespan highlights the fleeting and complex nature of human existence and the passing of time, suggesting the ultimate end that conventional jewellery circumvents through its endurance.

<https://www.instagram.com/rachaelcolleyartist>

<https://rachaelcolleyartist.wordpress.com>

Rachel Jones



The purpose of the project presented by Rachel Jones is to draw a parallel between two aspects of modern human behaviour and visual culture:

- 1) Adornment
- 2) The use of symbols

Jones has produced a series of wearable letterpress prints, using existing symbols from the Latin alphabet to suggest pieces of jewellery.

Without altering the symbols, they become abstracted into new forms when arranged and combined in formations. In this state they communicate something other than words.

“Symbols are the instruments which convert raw intelligence into culture” – Alan Fletcher

Rebecca Walklett



'What makes one stone more precious than another? Rarity? Colour? Price?

A pebble picked from a myriad of others with an attached memory or story of time and place. Is that not just as precious?

Every stone from the mightiest diamond to the humble beach stone carries its own story mixed with struggle, violence, superstition or the quieter tale of journeys millennia long.

Each stone arrives in your possession with its own power and beauty ready to listen and take on your story....'

Form and colour are the main motivating forces behind Rebecca's work, and these are expressed in a wide variety of ways. Each photo she takes, each new technique explored, every drawing made takes her on an intoxicating journey, keeps her awake at night and keeps her making.

<https://www.instagram.com/rebecca.walklett123>

<http://www.rebeccawalkletmetalsmith.co.uk>

Salvador Vico



Salvador Vico has been dedicated to his craft for more than thirty years. Classically trained he started his career as an apprentice in a workshop in his hometown. Completing numerous technical courses relating to jewellery he has also studied the history of jewellery at the National Distance University.

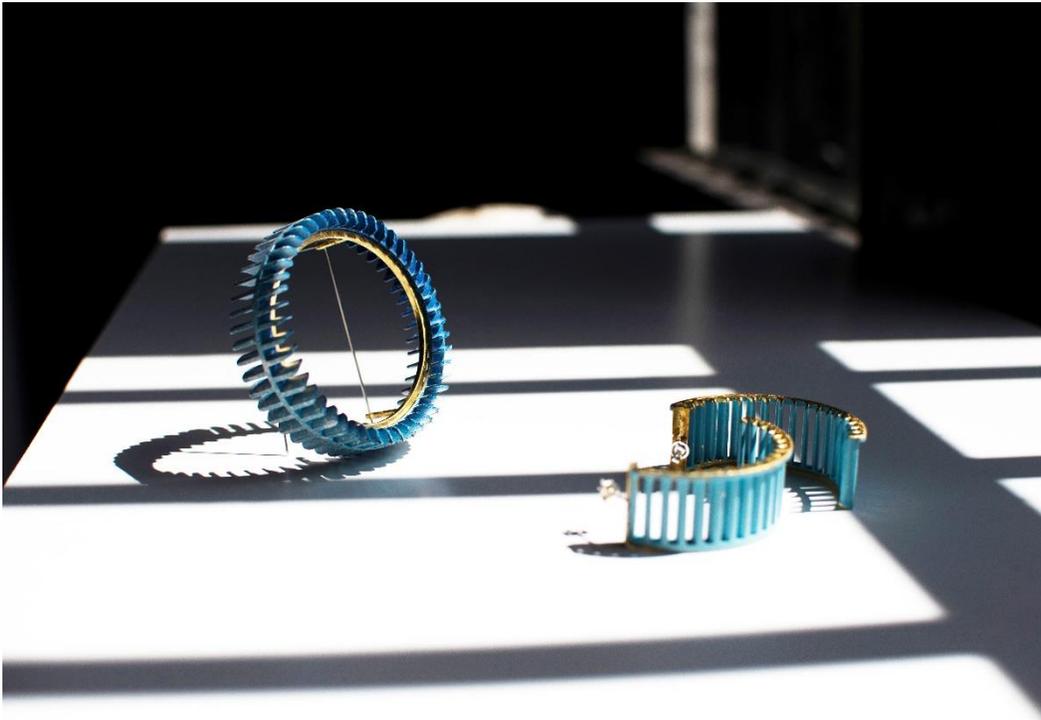
Vico has had twenty individual exhibitions including the Regina Jewellery Museum in Cordoba (Spain) and has also exhibited collectively on more than twenty occasions.

From 1993 to 2016 Vico worked as a jeweller in his own workshop and from 2016 onwards has directed Xenium Bijoux where he combines directorship with the creation of small format sculpture.

<https://www.instagram.com/salvadorvico>

<http://www.salvadorvico.com>

Sandra Zinkute



By combining recycled materials and creating one-off pieces which are limited to their material availability Sandra Zinkute is tackling the materiality of jewellery and challenging what can be perceived as precious. With the plastic waste mainly resourced from the beach and water drainage systems, she is looking and recreating their qualities to show that these oil-based materials can be enduring, emotionally durable and precious. Plastic is the only material that is original to planet Earth, while the cosmos is full of gold, diamonds and other “precious” materials. Holding a sentiment for the exploration of outer space in the compulsion to find comfort that we are not alone in the cold universe and a fascination with colourful nebulas Sandra is exploring the curiosity of the unknown in humankind.

Her statement pieces are tactile and lightweight; with the transformation of the material and colour of plastic and precious metal, she implies the change of our views on ‘disposable’ materials within our culture. These luxurious but quirky, custom designs are deliberately made to suit everyone for daily wear or to be an attractive accessory on special occasions.

https://www.instagram.com/zinkute_jewellery

<https://sandrazinkute.com>

Sigrun Palmisano



Sigrun Palmisano's works are inspired by nature: organic forms, organic remains and organic processes.

She is interested in the unusual and unexpected and enjoys playing with the expectations towards what jewellery is supposed to be. The replacement of classical materials with organic matters, e.g. earth and plants, feathers, rose thorns, sea urchin shells or human hair, challenges traditional understandings of value and preciousness.

The Crescendo Series, consisting of wearable copper spheres that allow you to take a piece of nature with you wherever you go, is driven by the idea of creating a living piece of jewellery that interacts with its wearer. Each piece is a wearable garden, which can be redesigned over and over again. The pieces are unfinished and changeable; they evolve, depending on the attention of their wearer and the natural processes of growth that influence their never final appearance.

If we understand gardens as heterotopias, places where the laws of everyday life do not apply or where they may be exceeded, this is how we can understand her jewellery: objects that transcend borders and that remind their beholders, whenever they interact with them, that there is so much more to discover outside of the boundaries of our everyday perceptions of reality.

<https://www.instagram.com/sipalmisano>
<https://sigrunpalmisanojewelry.wordpress.com>

Val Muddyman



This body of work explores the cause and effect of the twin forces of the sea and the atmosphere on base metals. The coastline around the area has many man-made structures which are showing the signs of erosion and destruction, and some have been replaced and repaired. It doesn't seem to take long before the surface is once again marked by the elements. There is an inevitable cycle of destruction and restoration, a continuous struggle between man and environment.

Using jesmonite as a carrier material, designer Val Muddyman has produced items of jewellery which specifically explore the kind of marks laid down by the joint forces of sea and air. Using press rolled wire wool and copper as base metals, the pieces were deliberately broken, exposing more surface areas, before allowing nature to slowly embellish. This element of chance is crucial to the final outcome, which is the synergy between maker, the tides, the weather and the wearer.

<https://www.instagram.com/valmuddymanjewellery>

<https://www.valmuddyman.co.uk>

Verena Krems (Valk_Jewelry)



The work of VALK (Verena Anna Leopoldine Krems) has a deep connection to the body. It's inspired by bones, especially the shape of vertebrae and the sternum, by ranking vines, nature and its growth and decay. It's beautiful but a little ominous and weird on closer inspection.

In baroque times jewellery was not only a symbol of beauty and wealth but also of vanity and perishability. Its history and connection to the body makes it a perfect medium to deal with dark, often pushed away, emotions and thoughts of death and decay.

VALK brings the inner structure that all human beings have in common to the outside and not only show openly what will remain of our physical existence but adorn with the innermost core of our bodies – the spine and bones in general.

Made more abstract and transformed into jewellery their organic shapes seem familiar, yet a little obscure and twisted. They play with the unsettling feeling of turning your inside onto the outside and connect to the intriguing yet dark beauty of bare bone.

VALK jewellery combines repeating serial elements with handcrafted parts, hard metal with soft, knotted or crocheted textiles that resemble plants or the spinal cord connecting the vertebrae. Each piece is one of a kind and has a naturally grown, unique appearance.

https://www.instagram.com/valk_jewelry

<https://www.valkjewelry.com>

Wanshu Li



Wanshu's jewellery is largely inspired by the brilliant colours and sensuous movements of sea creatures such as jellyfish and sea anemones. The concept of her work aims to explore a multi-sensory wearing experience in jewellery which involves different sensory perceptions such as visual enjoyment, tactility and sound. Her exotic jewels are designed to appeal to the hand and ear as well as the eye. The glass beads mounted on their moving nylon wires are irresistibly tempting to touch, and all the pieces create subtle sounds as they move with the body.

Wanshu's fascination with dance culture, laser light shows and stage performances have encouraged her to add a further visual dimension to the work. She experiments with ultraviolet-reactive nylon and fluorescent paint which combine to produce a remarkable intensity of colour when the jewellery is lit with UV light. The fluorescent effect of the jewels provides pleasurable visual enjoyment for both wearers and viewers.

https://www.instagram.com/wanshuli_jewellery

<https://www.liwanshu.co>
