M(eat) et al: art jewellery as a means to explore body boundary?

COLLEY, Rachael <http://orcid.org/0000-0002-5185-1150>

Available from Sheffield Hallam University Research Archive (SHURA) at:
http://shura.shu.ac.uk/17543/

This document is the author deposited version. You are advised to consult the publisher's version if you wish to cite from it.

Published version


Copyright and re-use policy

See http://shura.shu.ac.uk/information.html
M(eat) et al: art jewellery as a means to explore body boundary?

Balsa’d bacon,
M(eat) et al collection
Bacon, balsa wood, leather and butchers twine, 2016
Marta Mattsson, brooch in calfskin and silver from *Rebirth/Skin* collection, 2010 (left),
Eunmi Chun, Polar Bear pendant, cowgut and silver, *Flora & Fauna* solo exhibition at Ornamentum, 2014 (centre),
Stefan Heuser, *Fisherman’s Ring*, breast milk, resin and metal, 2010 (right)
Jewellery under the Skin

On November 4th 1975 I underwent an operation and had a small steel implant inserted under the skin of my lower arm ~ JEWELLERY UNDER THE SKIN. On May 27th 1982 the implant was surgically removed, to be kept and secured in the casket-shaped bezel of a ring.

I am generally curious and when defining jewellery, it is beneficial to be lead by the medium, this means examining what jewellery is, where are its boundaries, what has been made to date or designed, and beyond this what can be developed or made differently.

Jewellery can be invisible, when either worn in a concealed place, buried, or locked in safekiping, or even be surgically placed and worn under the skin surface. Jewellery remains also invisible, if it does not actually exist. Jewellery can be experienced through certain hints, such as a stand for an invisible finger ring. Non-existent jewellery shown as a twelve part photographic series, titled 'The Inside of a Ring' shows the ring at close range and its various shapes, but never actually the ring itself.

The physical state of jewellery can be achieved by means of injury, such as through ornamental scars, tattooing, the filing off of teeth and today even through piercing – and lastly also through an operation such as surgically inserting a decorative element. This experience was for me most interesting and of utmost importance. I have never recommended that the idea should be imitated.
Christoph Zellweger, *Hip Piece 2401x0*, 2002. Second-hand hip replacements, leather. h=500mm

Monique wearing *Hip Piece*, 2002
Christoph Zellweger, *Untitled* porcelain, 2001
Doggy Dodger (chewed a roast),
Subdivision collection

CNC milled roast beef brooch with gold plated silver and stainless steel, 2010
Cherry and Peach remains in copper bowl
Summer Lodge residency, Nottingham Trent University 2015
Vanitas II, M(eat) et al collection
Apple peel, balsa wood and stainless steel, 2017
Steel and aluminium tooling/formers 2017
Two-Fingered (spoon)

Ambiguous Implements collection

Press-formed copper, 2016
Balsa’d bacon,
M(eat) et al collection
Bacon, balsa wood, leather and butchers twine, 2016
The Untanny
M(eat) et al collection
Beef, leather, walnut and copper, 2016
The Untanny, 
M(eat) et al collection
Beef, leather, walnut and copper neckpiece, 2016

Cutlery comb, 
Ambiguous Implements collection
Stainless steel, 2017
Balsa’d bacon,
*M(eat) et al collection*
Bacon, balsa wood, butchers twine and copper neckpiece, 2016

Cutlery comb,
*Ambiguous Implements collection*
Stainless steel, 2017
Meal event at the opening of the Valeria Napoleone Collection
Touchstones gallery, Rochdale 2016
Cutlery comb II
Ambiguous Implements collection, 2017
Clear acrylic and disposable forks
Taking stock
Ambiguous Implements collection
Pork, paprika and chopsticks, 2016
Ambiguous Implements intervention at In Dialogue Symposium
Nottingham Contemporary, 2016